

TENET

Written by

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ORCHESTRA TUNING, audience settling. High officials in
glasses toast each other. Doors closing...

BAM - from behind the orchestra - TERRORISTS with MACHINE
GUNS BURST in... The audience SCREAMS... The terrorists cover
the ordinary people - the HIGH OFFICIALS are held in the
BOXES...

INT./EXT. VAN, PLAZA, DOWNTOWN KIEV, UKRAINE - DAY

As POLICE FLOOD THE PLAZA, the DRIVER turns to the PASSENGER
-

DRIVER
(in Ukrainian)
- Wake up the Americans. -

The Passenger turns to the back where four BLACK-CLAD YOUNG
MEN SIT, WAITING. The nearest one seems to be SLEEPING...

PASSENGER
Hey -

EYES CLOSED, the young man COCKS his weapon, chambering a
round, POPS it out of the slide, CATCHES it, opens his eyes -
this is THE PROTAGONIST...

The Passenger nods, 'okay'. The Driver looks down at a
VARIETY OF UNIFORM PATCHES...

SIRENS. The Americans shoulder WEAPONS, pull on HELMETS...

A UKRAINIAN SWAT VAN SCREECHES to a halt outside the theatre
-

The Passenger spots its markings - TOSSES the corresponding
patches to the Americans, who slap them onto their shoulders.

Ukrainian SWATs pour out of the SWAT van -

The Americans JUMP out of the back of their van, SLIPPING
UNNOTICED INTO THE STREAM OF SWATs pouring into the lobby...

INT. LOBBY, CONCERT HALL - CONTINUOUS

SWATs mass at each entrance... the Protagonist watches GAS
CANISTERS brought in TO THE AIR-CONDITIONING SYSTEM. The
SWATs pull on GAS MASKS...

INT. BOX, CONCERT HALL - CONTINUOUS

A WELL-DRESSED MAN sitting next to a UNIFORMED OFFICIAL looks
down into the stalls - people SLUMP, UNCONSCIOUS, IN A
WAVE...

He turns to the Official - who motions calm, draws a SIDEARM...

INT. THEATRE, CONCERT HALL - CONTINUOUS

A Terrorist wets a rag in a drinking fountain, ties it around his nose and mouth. Others have WORKMAN'S RESPIRATORS AND FACE MASKS. They COCK THEIR WEAPONS, preparing...

INT. LOBBY, CONCERT HALL - CONTINUOUS

THE SWATS BREACH - POURING into the theatre - exchange GUNFIRE with the TERRORISTS...

INT. CURVING CORRIDOR - DAY

RUNNING. Fast but silent...

FOLLOW the four Americans - they hit a junction - hand signals - they SPLIT two ways -

FOLLOW two of them - one of them PEELS OFF up a staircase - FOLLOW the last, the Protagonist - checking each box...

INT. BOX, CONCERT HALL - CONTINUOUS

The Protagonist BURSTS in - takes out the Official beside the Well-Dressed Man -

PROTAGONIST

We live in a twilight world...

The Well-Dressed Man stares, shocked -

PROTAGONIST (CONT'D)

We live in a twilight world...

WELL-DRESSED MAN

(focuses)

And there are no friends at dusk.

PROTAGONIST

You've been made. This siege is a blind for them to vanish you.

WELL-DRESSED MAN

But I've established contact -

PROTAGONIST

Bring you in or kill you - I have two minutes. Make up your mind.

The Well-Dressed Man nods, climbs to his feet...

PROTAGONIST (CONT'D)
Where's the package?

WELL-DRESSED MAN
Coat check.

He hands the Protagonist a numbered ticket.

INT. CORRIDOR, CONCERT HALL - CONTINUOUS

The battle between SWATs and Terrorists rages... SWATs move down the corridor, checking the boxes one by one...

INT. BOX, CONCERT HALL - CONTINUOUS

The Protagonist SMASHES the glass - checks the drop to the stalls, pulls out a black rope, ties it to a column...

As they DROP, Terrorist gunfire rings out - they LAND - hiding amongst the UNCONSCIOUS AUDIENCE. The Well-Dressed Man takes a seat, FEIGNS SLEEP - the Protagonist ROLLS under the seats -

BLAM! Terrorists near the stage open fire - SHOTS ring out - hitting two sleeping audience members, nearby - the Well-Dressed Man TWITCHES - the Protagonist holds his ankle - urging him to keep still -

BLAM! A third sleeping audience member is shot - the Protagonist jumps up, DRAWING THE TERRORISTS' fire away from the Well-Dressed Man -

The Protagonist races towards two REAL UKRAINIAN SWATs who cover him from the Terrorists - one of them goes down.

The Protagonist takes cover beside the real UKRAINIAN SWAT - WHO IS PLANTING A BOMB UNDER THE SEATS... he gestures to the dead SWAT's pack... the Protagonist unzips the bag to find a BOMB, COUNTING DOWN IN SYNC WITH THE OTHER BOMB -

UKRAINIAN SWAT
(in Ukrainian, impatient)
- What're you doing? -

The Ukrainian SWAT uses his gun to PROD the Velcro patch on the Protagonist's shoulder. It FALLS OFF...

UKRAINIAN SWAT (CONT'D)
(in Ukrainian)
- Who are you? -

The Protagonist is at a loss... BAM! The Ukrainian SWAT is taken out by another 'SWAT' -

'SWAT'
No friends at dusk, huh?

PROTAGONIST

You'll do.

The Protagonist GRABS the bombs, points at the Well-Dressed Man -

PROTAGONIST (CONT'D)

(to the 'SWAT')

Get him to the rally point.

The 'SWAT' leads the Well-Dressed Man down a fire exit -

INT. LOBBY, CONCERT HALL - CONTINUOUS

The Protagonist RACES across the lobby, gunfire RINGING OUT - LEAPS over the counter into the COAT-CHECK AREA...

Landing on the floor next to an unconscious coat-check girl. He spots another bomb - '4:23', '4:22'... the Protagonist checks the number on the coat-check ticket and efficiently moves across numbered racks until he finds a SPORTS BAG.

He unzips it to find a BLACK METALLIC OBJECT the size of a softball.

He stuffs it into his pack and SCRAMBLES over the counter...

INT. SERVICE CORRIDOR - CONTINUOUS

- the Protagonist RUNS, checking numbers on doors... he STOPS at a door, THROWS it open, JUMPS in low -

INT. UTILITY ROOM - CONTINUOUS

THREE 'SWATS', guns trained, and the Well-Dressed Man. The Protagonist throws a bomb to SWAT 2, then shows the OBJECT to the Well-Dressed Man -

PROTAGONIST

I've never seen encapsulation like this.

WELL-DRESSED MAN

We don't know how old it is. It's the real deal.

PROTAGONIST

Did you have an out?

WELL-DRESSED MAN

Service tunnels to sewers.

PROTAGONIST

Swap clothes.

The 'SWAT' and the Well-Dressed Man start changing. The Protagonist hands SWAT 3 the object -

PROTAGONIST (CONT'D)
 Take this, take him, take his exit.
 I don't trust ours any more.
 (to SWAT 2)
 Can you defuse it?

SWAT 2
 (shakes head)
 Centrally synchronized. Are there more?

The Protagonist nods, STUFFS the bomb in his pack -

PROTAGONIST
 Covering their tracks.

SWAT 2
 Taking out the audience?

PROTAGONIST
 Just the cheap seats.

SWAT 3
 Not our mission -

PROTAGONIST
 Mine, now.

The newly dressed 'TARGET' steps up -

'TARGET'
 I'm with you - the Ukrainians are expecting a passenger.

INT. THEATRE, CONCERT HALL - CONTINUOUS

The Protagonist and the 'Target' race through the SLEEPING AUDIENCE COLLECTING BOMBS - the TIMERS tick down - '1:58', '1:57'.

Crouched at a bomb, the Protagonist notices a BULLET HOLE in the side of the chair - a TINY WHIFF OF SMOKE GATHERING...

CLICK - a gun is to his head - he spins around to see a SWAT... '0:34', '0:33'... The 'Target' has his own gun on the SWAT - A STAND-OFF - all around them, UNCONSCIOUS CIVILIANS...

PROTAGONIST
 Walk away - you don't need to kill these people.

The Protagonist turns back to the bomb... '0:32', '0:31'. At the bullet hole the PUFF OF SMOKE THICKENS...

the Protagonist, confused, REACHES towards it... the SWAT COCKS his weapon...

BLAM! With EXPLOSIVE FORCE THE BULLET HOLE DISAPPEARS - A NICK HAS APPEARED IN THE PROTAGONIST'S UNIFORM - he SPINS - the SWAT is SHOT THROUGH THE CHEST AND DROPS... revealing a FIGURE, also in a gas mask and tactical gear...

The Figure TURNS - the Protagonist sees, on the Figure's pack, a small TALISMAN - a COIN with a hole tied to a zip by ORANGE AND YELLOW THREAD - the Protagonist turns back to grab the bomb -

'TARGET'
That wasn't one of us.

PROTAGONIST
I'll take the help.

The Protagonist GRABS the last bomb: '0:03'... he looks up to the boxes, where REAL SWATs EVACUATE THE HIGH OFFICIALS... THE PROTAGONIST LOBS THE BOMBS UP INTO THE BOXES...

EXT. PLAZA, DOWNTOWN KIEV - CONTINUOUS

The Protagonist and 'Target' emerge - an EXPLOSION above them -

INT. THEATRE, CONCERT HALL - CONTINUOUS

INNOCENT CIVILIANS STIR under the EXPLOSION IN THE BOXES -

EXT. PLAZA, DOWNTOWN KIEV - CONTINUOUS

The van PULLS UP - rear door open - they JUMP INSIDE -

INT. VAN - MOMENTS LATER

The Protagonist pulls off his mask. BREATHING. The Passenger turns - grabs the 'Target's face, SOMETHING WRONG... the Protagonist turns to the Driver - WHO HAS A GUN POINTED AT HIM ...

BLACK SCREEN:

SCREAMING. The Protagonist's screaming. Close on his eyes - FLICKERING, SWEATING, PLEADING, DEFIANT... and we are -

EXT. RAIL YARDS - DAY

The Protagonist, tied to a chair, in a windswept rail yard. In front of him, the 'Target', also tied to a chair, back to us. The Driver steps back, SWEATING. BLOODY PLIERS in hand.

DRIVER
 (breathless)
 A man can be trained to hold out
 for about eighteen hours.

The Driver gestures at a CLOCK on a table -

DRIVER (CONT'D)
 So your colleagues will clear by 7.

The Driver PUSHES the 'Target's chair over. The 'Target'
 lands hard on his side on the gravel. Groaning.

DRIVER (CONT'D)
 He didn't last eighteen minutes.

The Driver pulls out a KNIFE. Leans in to the Protagonist -

DRIVER (CONT'D)
 But he didn't have anything to
 hide. You were smuggling a nobody.

The knife moves towards the Protagonist's throat...

DRIVER (CONT'D)
 Risky.

...then to his collar - which he CUTS -

DRIVER (CONT'D)
 Or were you counting on this?

...pulling out a SILVER CAPSULE. The Protagonist stares.

DRIVER (CONT'D)
 Death, CIA issue.

The Driver TOSSES the pill, WAVES the pliers at the clock -

DRIVER (CONT'D)
 Spare yourself once they're clear.

The Protagonist looks at the clock - '5:38'. A FREIGHT TRAIN
 RUMBLES PAST, CLOSE... As we close in on the clock, THE
 PROTAGONIST'S SCREAMS ARE DROWNED OUT BY THE FREIGHT TRAIN...

The Driver steps back. The Protagonist breathes heavy, blood
 dribbling... the Driver follows his gaze to the clock -
 '6:53' - then checks his watch. Frowns theatrically, picks up
 the clock, SHAKES it -

DRIVER (CONT'D)
 Running fast...

The Driver SETS THE HANDS BACK ONE HOUR. The Protagonist
 watches, DESPAIRING... as the Driver puts the clock back on
 the table, the Protagonist notices the 'Target's FINGERS
 WIGGLING... in them is a SILVER PILL...

Freight trains rumble past in opposite directions, sound BUILDING... The Driver approaches, bloody pliers in hand -

PROTAGONIST

We were alone.

DRIVER

I didn't ask. Which means we're finally getting somewhere.

The Protagonist HURLS himself onto the 'Target's hands - face SMASHING - gets the PILL into his mouth - BITES DOWN - DEAFENING TRAIN NOISE...

Arms GRAB at him - HANDS PRY his jaw as he SEIZES, MOUTH FOAMING... the Protagonist's EYES GLAZE and we -

CUT TO:

Black screen.

Supertitle:

TENET

FADE IN:

The Protagonist opens his eyes. A man stands beside his bed. SWAYING gently. This is FAY.

FAY

Welcome to the afterlife.

The Protagonist lifts his head and we are -

INT. BOAT AT SEA - DAY

The Protagonist sees the STEELY OCEAN SWELL...

FAY

You've been in a medically induced coma while we got you out of Ukraine and rebuilt your mouth.

PROTAGONIST

The pills are fake?

FAY

We swapped yours for a sedative.

PROTAGONIST

Why?

FAY

A test.

The Protagonist runs a finger around his mouth. REALIZING.

PROTAGONIST

Test? They pulled my teeth out.

Fay lets that dissipate. The Protagonist closes his eyes.

PROTAGONIST (CONT'D)

Did the team get clear?

FAY

No. Private Russians, we think.

PROTAGONIST

Somebody talked.

FAY

Not you. You chose to die instead of giving up your colleagues.

EXT. DECK OF THE BOAT - LATER

The Protagonist stands in the wind, contemplating the horizon.

FAY (O.S.)

We all believe we'd run into the burning building, but until we feel that heat... we can never know. You do.

PROTAGONIST

I resign.

FAY

You don't work for us - you're dead.

The Protagonist turns to Fay, confused.

FAY (CONT'D)

Your duty transcends national interests. This is about survival.

PROTAGONIST

Whose?

FAY

Everyone's. There's a cold war. Cold as ice. To even know its true nature is to lose. This is knowledge divided - all I have for you is a gesture -
 (interlaces his fingers)
 - in combination with a word - 'tenet'. Use it carefully, it'll open the right doors, but some of the wrong ones, too.

PROTAGONIST

That's all they've told you?

FAY

The test you passed?

(beat)

Not everybody does.

Fay breaks eye contact with the Protagonist. The boat continues to nose into the swell.

EXT. LAUNCH, WIND FARM AT SEA - DUSK

The Protagonist is driven away from the boat on a launch, towards the GIANT WHITE TURBINES of the ocean wind farm.

The launch SLIPS amongst them, seeking the ladder of a particular one...

The Protagonist climbs the ladder to a door. He tries it - it's open. He turns to see the launch move off into the gathering dark. The Protagonist ENTERS the wind turbine.

INT. WIND TURBINE - CONTINUOUS

In the bare space, the Protagonist finds a SPORTS BAG, a COT, a pallet of WATER and PROTEIN BARS. He opens the sports bag to find passports, cash, credit cards and a HI-VIZ VEST.

Under the vest is a small black cylinder. He unscrews the top to find three SILVER SUICIDE PILLS. The Protagonist shakes his head as he tosses them back into the bag.

INT. WIND TURBINE - LATER

The Protagonist EATS, DRINKS and EXERCISES by CLIMBING the endless interior ladder of the turbine. The stash of food and water SHRINKS...

The Protagonist does PULL-UPS at the very top of the ladder, FEET DANGLING over the VERTIGINOUS DROP...

INT. WIND TURBINE - MORNING

The Protagonist is woken by a repeated AIR HORN. He pulls himself off the cot, opens the door to find -

EXT. WIND TURBINE - CONTINUOUS

A large CATAMARAN nosed up to the windmill, ladder in place, MAINTENANCE CREW in HI-VIZ VESTS moving on and off the turbine. Other boats service other turbines. The Protagonist pulls on his VEST and CLIMBS down onto the catamaran.

EXT. EUROPEAN PORT - DAY

The Protagonist disembarks with the rest of the wind-farm crew. As they file past a car the driver, also in hi-viz, steps out into line, leaving the door open, engine running. The Protagonist gets in. The GPS is already set...

EXT. OFFICE COMPLEX - LATER

A bland suburban office park. The Protagonist gets out of the car, wearing his hi-viz and carrying a clipboard. Heads inside, passing numerous STAFF coming out...

INT. LOBBY, OFFICE COMPLEX - CONTINUOUS

The Protagonist moves through the lobby unimpeded. Checking the tenant listings he sees - 'WINDFARM TRANSITIONS - B-2'.

INT. CORRIDOR - CONTINUOUS

The Protagonist walks up to B-2.

FEMALE VOICE (O.S.)
 With a hi-viz vest and a clipboard,
 you can get almost anywhere.
 Almost.

The Protagonist turns to find a brusque young woman. This is BARBARA. He joins his hands, interlacing the fingers...

PROTAGONIST
 A pretty obscure tenet.

Using a key card, she ushers him through a door into -

INT. OFFICE, LABORATORY - CONTINUOUS

Barbara hands the Protagonist a cup of tea.

BARBARA
 No small talk, nothing that might
 reveal who we are, or what we do.

PROTAGONIST
 I thought I was here to find out
 what we do.

BARBARA
 You're not here for 'what', you're
 here for 'how'. 'What' is your
 department. And not my business.

PROTAGONIST

Well, to do what I do, I need some idea of the threat we face.

Barbara considers the Protagonist. Sips her tea.

BARBARA

As I understand it, we're trying to prevent World War Three.

PROTAGONIST

Nuclear holocaust?

BARBARA

No. Something worse.

INT. SHOOTING RANGE - MOMENTS LATER

Barbara hands the Protagonist a semi-automatic. He reflexively checks the chamber and magazine - EMPTY.

BARBARA

Aim it and pull the trigger.

The Protagonist SHRUGS, lifts the empty pistol, sights a target 25m away with several holes in it...

He squeezes the trigger - BAM! - a shot. He is CONFUSED...

BARBARA (CONT'D)

Check the magazine.

The Protagonist checks the clip - THERE IS A ROUND IN IT.

PROTAGONIST

How?

Barbara pulls on PROTECTIVE GLOVES and removes the round from the clip, placing it next to an identical one on a table.

BARBARA

One of these bullets is, like us, travelling forwards through time. The other one's going backwards. Can you tell which is which?

The Protagonist shakes his head. Barbara reaches forward -

BARBARA (CONT'D)

How about now? -

One of the rounds FLIES UP INTO HER HAND, FALLING IN REVERSE. The Protagonist is taken aback. Barbara holds the round towards him so he can inspect it -

BARBARA (CONT'D)

It's inverted - its entropy runs backwards. So, to our eyes, its movement is reversed. We think it's a type of inverse radiation, triggered by nuclear fission.

PROTAGONIST

You didn't make it?

BARBARA

We don't know how. Yet.

PROTAGONIST

So where'd it come from?

BARBARA

Someone's manufacturing them in the future. They're streaming back at us.

Barbara places the round on the table, in front of a CAMERA.

BARBARA (CONT'D)

Try it.

He puts on a glove - moves his hand over it, nothing.

BARBARA (CONT'D)

You have to have dropped it.

The Protagonist reaches out again - it LEAPS UP INTO HIS HAND.

PROTAGONIST

How can it move before I touch it?

She cues up the recording of what he just did -

BARBARA

From your point of view you caught it, but from the bullet's point of view...

She plays it BACKWARDS -

BARBARA (CONT'D)

...you dropped it.

ON THE SCREEN: the round FALLS from his hand.

PROTAGONIST

But cause has to come before effect.

BARBARA

No. That's just how we see time.

She PULLS the round towards herself using one finger - the round follows her finger as if MAGNETIZED...

PROTAGONIST
What about free will?

BARBARA
That bullet wouldn't have moved if you hadn't put your hand there. Either way we run the tape, you made it happen.

She LAUNCHES it up into her other hand -

BARBARA (CONT'D)
Don't try to understand it. Feel it.

Barbara PLAYS with the round in increasingly IMPROBABLE, BEAUTIFUL MOVEMENTS... The round SHOOTS AWAY FROM HER - the Protagonist CATCHES IT...

PROTAGONIST
Instinct. Got it.

Barbara smiles, swaps him the round for the pistol. She then places a TRAY COVERED IN SHELL CASINGS beside him.

The Protagonist aims at the target - a shell casing LEAPS into the gun - he FIRES, and a bullet hole near the bullseye VANISHES -

PROTAGONIST (CONT'D)
Why does it feel so strange?

BARBARA
You're not shooting the bullet, you're catching it.

PROTAGONIST
Whoa.

The Protagonist examines the target - no bullet holes.

PROTAGONIST (CONT'D)
I've seen this type of ammunition before.

BARBARA
In the field?

PROTAGONIST
I was almost hit.

BARBARA
Then you are exceedingly lucky...

The Protagonist turns to her...

BARBARA (CONT'D)

An inverted bullet passing through your body would be devastating. The inverse radiation would spread through your body. Like polonium poisoning. Not pretty.

The Protagonist examines the rounds...

PROTAGONIST

These look like today's.

BARBARA

They may have been made today, then inverted years from now.

PROTAGONIST

Where did you get them?

BARBARA

They came with the wall. I was assigned it, like all the material I'm studying here.

PROTAGONIST

Do you have an analysis of the metals?

BARBARA

Sure. Why?

PROTAGONIST

The mixture of alloys can tell me where they might have been made. Look, I know you said that 'what' is my business -

BARBARA

Let's not go off-topic.

PROTAGONIST

I'm not seeing Armageddon here.

Barbara takes the round from him, and beckons him to follow -

INT. ARCHIVE - CONTINUOUS

Between tall sets of DRAWERS...

BARBARA

A bullet may not seem like much, but it's a simple machine - lead bullet, brass casing, gunpowder. If they can invert this - I see no reason they couldn't invert pretty much anything. Even a nuclear weapon can only affect our future.

(MORE)

BARBARA (CONT'D)

An inverted weapon might be able to
affect our past as well.

Barbara stops at a drawer. Gestures around herself -

BARBARA (CONT'D)

Now that we know what to look for,
we're finding more and more
inverted material...

She opens a drawer, revealing a VARIETY OF RUSTED BITS AND
PIECES - SCREWS, CRACKED LENSES, METAL RODS, BUTTONS...

BARBARA (CONT'D)

...remnants of complex objects.

The Protagonist reaches out and lets a RUSTED BUCKLE leap
into his hand.

PROTAGONIST

So what do you think we're seeing?

BARBARA

The detritus of a coming war.

The Protagonist looks around at the MULTITUDE of DRAWERS.

EXT. CROWDED STREET, MUMBAI - DAY

The Protagonist walks out of an electronics store, opening a
new phone, and slips into the throng. He dials -

MALE VOICE

(over phone)

Yup?

PROTAGONIST

We live in a twilight world.

MALE VOICE

(over phone)

No friends at dusk. I was told
you'd left the building.

PROTAGONIST

Even the dead need allies.

MALE VOICE

(over phone)

Specifically?

PROTAGONIST

An assist in Mumbai. To get to
Sanjay Singh.

MALE VOICE

(over phone)

Singh? He never leaves his house,
and his house... well, it's -

PROTAGONIST

Yes, it is - I'm looking right at
it.

Above the bustling street, a HIGH-RISE HOUSE, at least twenty
storeys tall, with two large balconies, towers over...

MALE VOICE

(over phone)

I'll see who's on deck. Bombay
Yacht Club, two hours.

As the Protagonist hangs up, he spots a figure, on the top
balcony. A WOMAN IN A SARI, standing high above the city.

INT. BOMBAY YACHT CLUB - EVENING

The Protagonist enters the quiet ex-colonial establishment.
Takes a seat. A BUSINESSMAN sits down next to him.

BUSINESSMAN

It seems you need an introduction
to a prominent Mumbai local on
short notice. I'm Neil.

Neil offers his hand. The Protagonist takes it -

PROTAGONIST

I need an audience with Sanjay
Singh.

NEIL

Not possible.

PROTAGONIST

Ten minutes, tops.

NEIL

Time isn't the problem. Getting out
alive's the problem.

(thinks)

Would you take a child hostage?

The Protagonist shakes his head.

NEIL (CONT'D)

A woman?

PROTAGONIST

If I had to. I'm not looking to
make much noise here.

Neil keeps thinking. Signals a waiter -

NEIL
Vodka tonic.
(gestures at the
Protagonist)
Diet Coke.

The Protagonist stares at Neil. Neil looks up, confused.

NEIL (CONT'D)
What? You never drink on the job.

PROTAGONIST
You're well informed.

NEIL
It pays to be in our profession.

PROTAGONIST
Well, I prefer club soda.

NEIL
(grins)
No, you don't.

Neil raps his knuckles on the table, thinking.

NEIL (CONT'D)
How's your parachuting?

PROTAGONIST
Broke an ankle in basic training.
Singh's house isn't tall enough to
parachute off of.

NEIL
(thinks)
But it's bungee-jumpable.

PROTAGONIST
I don't think 'bungee-jumpable' is
a word.

NEIL
It may not be a word, but it may be
your only way out of that place.
(a thought occurs)
Or into it, for that matter.

EXT. HIGH-RISE HOUSE - EVENING

ARMED GUARDS patrol the balconies.

INT. HIGH-RISE HOUSE - CONTINUOUS

Inside one of the magnificent rooms, a middle-aged Indian man mixes drinks. This is SANJAY SINGH.

EXT. LOW ROOFTOP NEXT DOOR TO HIGH-RISE HOUSE - CONTINUOUS

Neil and the Protagonist race across the roof carrying a sports bag. Neil pulls out a WINCH, the Protagonist pulls out a large CATAPULT, loops it around two pipes, glancing down into the WALLED YARD at the foot of the high-rise house.

Neil BOLTS the winch to the roof, the Protagonist sights the upper balcony of the high-rise house, FIRES a ball with a line up and over the balcony railing...

EXT. HIGH-RISE HOUSE - CONTINUOUS

The Protagonist and Neil lie next to each other as the WINCH RUNS, TENSIONING THEIR ELASTIC LINES... they LAUNCH themselves, FLYING UP to land against the side of the building -

They RUN SILENTLY UP THE BUILDING, onto the UPPER TERRACES, SHOOTING TWO GUARDS with silenced pistols...

INT./EXT. HIGH-RISE HOUSE - CONTINUOUS

Sanjay Singh hands a drink to the Woman in the sari. They move out onto the balcony -

EXT. BALCONY - CONTINUOUS

The Protagonist surprises Sanjay, holds him at gunpoint -

PROTAGONIST

(to the Woman)

Stay back.

(to Sanjay)

I was almost taken out by a very unusual type of ammunition in Ukraine. I want to know who supplied it.

SANJAY

My name's Sanjay. And you are?

(silence)

No chit-chat?

The Woman pushes a RED BUTTON on the wall -

PROTAGONIST

There's no one at the other end. No one who's going to help you, anyway.

INT. SECURITY STATION, HIGH-RISE HOUSE - CONTINUOUS

An alarm buzzes, the Security Guards are frozen, Neil has a gun on them, a finger to his lips...

EXT. BALCONY, HIGH-RISE HOUSE - CONTINUOUS

Sanjay tries to turn to see the Protagonist -

SANJAY

Why would I know who supplied it?

The Protagonist pushes his head back around with the gun -

PROTAGONIST

The combination of metals is unique to India. If it's from India, it's from you.

SANJAY

A fair assumption -

PROTAGONIST

Deduction.

SANJAY

Deduction, then. Look, my friend, guns are never conducive to a productive negotiation.

PROTAGONIST

I'm not the man they send to negotiate...

He COCKS his weapon - puts the gun to Sanjay's head -

PROTAGONIST (CONT'D)

But I am the man people talk to.

SANJAY

(charm curdles)

I can't. I can't tell you.

PROTAGONIST

You're an arms dealer, friend - this may be the easiest trigger I've ever had to pull.

WOMAN (O.S.)

To say anything about a client
would violate the tenets he lives
by...

The Protagonist GLANCES at the Woman... whose fingers are
casually INTERTWINED. The Protagonist brings his free hand up
to hold the gun in both hands, fingers INTERLACED...

PROTAGONIST

If tenets are important to you,
then you can tell me. Everything.

WOMAN

Not while you have a gun to my
husband's head.

The Protagonist releases him.

WOMAN (CONT'D)

Sanjay, make us a drink.

INT. TERRACE OVERLOOKING MUMBAI, SANJAY'S HOUSE - LATER

Overlooking the extraordinary bustle of the city. Sanjay has
left. His wife hands the Protagonist his drink -

PRIYA

I'm Priya Singh.

PROTAGONIST

This is your operation?

PRIYA

A masculine front in a man's world
has its uses. The dealer you're
looking for is Andrei Sator.

PROTAGONIST

The Russian oligarch?

PRIYA

You know him?

PROTAGONIST

Not personally. Made his billions
in gas, moved to London and married
an English girl. Said to be on the
outs with Moscow.

PRIYA

Very good. Except the 'gas' he made
his billions from was actually
plutonium, and he's said to be on
the outs so he can feed British
Intelligence whatever the Russians
want them to think they know.

PROTAGONIST

None of which explains how or why you sold him inverted munitions.

PRIYA

When I sold him the rounds, they were perfectly ordinary.

PROTAGONIST

So how did he get them inverted?

PRIYA

We believe he's functioning as some kind of broker between our time and the future.

PROTAGONIST

He can communicate with the future?

PRIYA

We all do. Credit cards, email, text - anything that goes into the record speaks directly to the future. The question is - can the future speak back? And, if so, what are they saying?

PROTAGONIST

And I'm supposed to find out?

PRIYA

To get anywhere near Sator would take a fresh-faced protagonist...

She reaches up to touch his cheek.

PRIYA (CONT'D)

Fresh as a daisy. Get close, find out what he's receiving and how.

PROTAGONIST

Is it safe to involve British Intelligence?

PRIYA

I have a contact who's out of Sator's reach.

PROTAGONIST

One of us?

PRIYA

No, he thinks we're chasing plutonium.

SIRENS. BANGS! Priya looks over to see POLICE CARS arriving far below, in the WALLED YARD at the foot of her house...

PRIYA (CONT'D)
You'd better get out of here.

PROTAGONIST
Can't you explain things?

PRIYA
You have to start looking at the world in a new way - this conflict runs backwards and forwards simultaneously. Your name on a police report reveals your identity to the future - they pass it back to Sator -

PROTAGONIST
My cover's blown before I get near him.

PRIYA
You got in - you must've had a plan for getting out.

The Protagonist pulls a CLIP and cord from his harness -

PROTAGONIST
Not one I loved.

Priya watches him clip onto the balcony rail. Neil FLIES PAST, dropping from the balcony above.

The Protagonist JUMPS, SLOWING as he DROPS BEHIND THE WALL, OUT OF REACH OF THE POLICE, into a MARKET STREET and RELEASES his harness - disappearing into the crowd...

EXT. MEMBER'S CLUB, LONDON - DAY

The Protagonist walks down the busy Mall, and up the steps...

INT. MEMBER'S CLUB, LONDON - DAY

The Protagonist enters, is approached by a STEWARD.

STEWARD
Can I help you, sir?

PROTAGONIST
I'm Mr Crosby's lunch.

STEWARD
I presume you mean Sir Michael Crosby's lunch?

PROTAGONIST
Presume away.

STEWARD
If you'll follow me.

INT. LOUNGE, MEMBER'S CLUB - CONTINUOUS

The Protagonist is shown to a table where a distinguished middle-aged man is already eating. CROSBY.

CROSBY
Started without you, hope you don't mind.

PROTAGONIST
I'll catch up.
(to the Steward)
Same for me.

STEWARD
I'll send the waiter.

PROTAGONIST
No, just pass on the order.

Crosby smiles at the Protagonist's handling of the Steward.

CROSBY
I gather you've an interest in a certain Russian national.

PROTAGONIST
Anglo-Russian. So I'll have to watch my step.

CROSBY
Indeed. He's tapped into the intelligence services - I've warned them he's feeding them rubbish, but they don't seem to care.

PROTAGONIST
Tell me about him.

CROSBY
I assume you're familiar with the Soviet-era secret cities?

PROTAGONIST
Closed cities, not shown on maps, built up around sensitive industries. Most of them have been opened up and renamed as regular towns.

CROSBY
Not the one Sator grew up in. Stalsk-12.

(MORE)

CROSBY (CONT'D)

In the seventies our people estimated its population at almost 200,000. Unacknowledged to this day. Thought to be abandoned.

PROTAGONIST

Abandoned?

CROSBY

Some kind of accident. After which we think it became a site for underground tests. Just two weeks ago, same day as the Kiev Opera siege, our satellites detected a detonation in north-west Siberia, about where we think Stalsk-12 was.

PROTAGONIST

Nuclear?

CROSBY

Big enough to be noticed. Sator emerged from this blank spot on the map with an ambition that eventually led him here, to buy his way into the British establishment.

PROTAGONIST

Through his wife?

CROSBY

Katherine Barton, eldest niece of Sir Frederick Barton. She works at Shipley's, met Sator at an auction.

PROTAGONIST

He's into art?

CROSBY

Like a lot of wealthy criminals, he thinks if he covers his walls with tasteful, expensive things it'll distract from the bloodshed. Judging by the lovely girl he married, there might be something in it.

PROTAGONIST

Happy marriage?

CROSBY

No. Practically estranged.

PROTAGONIST

How do I get to Sator?

CROSBY

Through her, of course.

PROTAGONIST

You may have an inflated idea of my powers of seduction.

CROSBY

Hardly. We have an ace in the hole...

Crosby slides a SHOPPING BAG over to the Protagonist's feet. The Protagonist looks inside: a small FRAMED DRAWING.

PROTAGONIST

You're carrying a Goya in a Harrods bag?

CROSBY

It's a fake, by a Spaniard named Arepo. One of two we confiscated from an embezzler in Bern. We hung on to this one for a rainy day - I felt the first drops when India called.

PROTAGONIST

What happened to the other one?

CROSBY

A Rubens. It turned up at Shipley's, where it was authenticated by Katherine Barton before going under the hammer. And who do you suppose bought it?

PROTAGONIST

Her husband? Does she know it's a forgery?

CROSBY

Hard to say. Rumour had it that she and Arepo were close.

Crosby looks the Protagonist over -

CROSBY (CONT'D)

Look, no offence, but this is a world where someone claiming to be a billionaire gets asked if they're just a dollar billionaire.

PROTAGONIST

And?

CROSBY

Brooks Brothers won't cut it.

PROTAGONIST

I'm assuming I have a budget.

CROSBY
 (tosses him a credit
 card)
 Save the world, then we'll balance
 the books. Can I recommend a
 tailor?

PROTAGONIST
 I'll manage. You British don't have
 a monopoly on snobbery, you know.

CROSBY
 Not a monopoly. More of a
 controlling interest.

The Protagonist rises, taking the credit card and the bag.

PROTAGONIST
 Thanks for this. By the way, is she
 a Kate or a Kathy?

CROSBY
 A Kat, I believe.

The waiter arrives, bearing food, supervised by the Steward.

PROTAGONIST
 Could you box that for me?

STEWARD
 Certainly not.

The Protagonist smiles at Crosby, who nods goodbye.

PROTAGONIST
 Goodbye, Sir Michael.

EXT. WEST LONDON PRIVATE SCHOOL - DAY

Mothers stand at the railings waiting for their kids. One of
 them, a smart YOUNG WOMAN, stands a little apart from the
 group. SCHOOLKIDS pile out of the school...

INT./EXT. CAR - CONTINUOUS

The Protagonist watches from across the road as the Young
 Woman SPOTS her son. She offers him her hand, but he reaches
 up to take his NANNY'S. She moves her hand to pick something
 off his jumper before he is put into the back of a BLACK
 RANGE ROVER with tinted windows.

The Protagonist watches the Young Woman wave at the departing
 car carrying her child. Utterly alone.

EXT. SHIPLEY'S, LONDON - DAY

A BENTLEY pulls up - a DOORMAN opens the rear door, the Protagonist emerges, IMMACULATELY TAILORED, holding a beautiful leather briefcase.

INT. SHIPLEY'S - CONTINUOUS

The Protagonist is approached by a REPRESENTATIVE -

REPRESENTATIVE
How can I help, sir?

PROTAGONIST
I have an appraisal with Ms Barton.

REPRESENTATIVE
(to receptionist)
Tell Kat her client is in the
Fallow Room.

INT. APPRAISAL ROOM - MOMENTS LATER

The Protagonist admires the paintings on the walls. The door opens and the Young Woman from the school gates comes in, dressed for business. This is KAT BARTON. She looks bemused, but gives him a genuine and friendly smile -

KAT
I'm sorry, I wasn't notified of any
appointments, Mr...

PROTAGONIST
Goya?

KAT
Mr Goya?

The Protagonist opens his briefcase...

PROTAGONIST
No, I'm told you're the person to
see about...

Offers the drawing to her...

PROTAGONIST (CONT'D)
...Goya.

She takes it, suddenly interested...

KAT
Wow. It's extraordinary.

She lays the drawing on the table and grabs a loupe -

PROTAGONIST

What's it worth?

KAT

Let's not get ahead of ourselves.
There's a lot of work before any
kind of valuation - provenance,
microscopic examination, X-rays...

She is bent over the table, peering through the loupe.

The Protagonist studies her reaction as he -

PROTAGONIST

But what does your heart tell you?

She steps back. Something about the drawing BOTHERS her...

KAT

I'm sorry, where did you say you
acquired this drawing?

PROTAGONIST

Tomas Arepo.

Kat rises and turns to face the Protagonist. Cold.

KAT

What do you want?

PROTAGONIST

What I want is complicated.

KAT

Do you work for my husband?

PROTAGONIST

I've never met your husband. That's
the reason I'm here. Is there
somewhere we can talk?

KAT

In London? Not really.

INT. RESTAURANT - NIGHT

The Protagonist and Kat sit at a corner table.

PROTAGONIST

I bought my Goya for cents on the
dollar from an irate Swiss banker.
Traced it to Arepo, and realized
I'd scored a bargain when he told
me who'd paid top dollar for
another one of his pictures. Your
husband.

KAT

Where's the bargain? Your drawing's an obvious fake.

PROTAGONIST

My drawing's a very good fake - you know that better than anyone. The information's the bargain.

KAT

The information that I helped defraud my own husband?

PROTAGONIST

He and I are in related businesses, but he's a hard man to meet. If you and I were to make an arrangement -

KAT

Arrangement? You mean blackmail. Don't be afraid of the word - my husband isn't. And I'm sorry to tell you he got there first.

PROTAGONIST

He knows? And he's never done anything about it?

KAT

Why would he?

PROTAGONIST

He paid nine million dollars -

KAT

Which would barely cover the holiday he just forced us on.

PROTAGONIST

Where'd you go - Mars?

KAT

Viet Nam. On our yacht. His yacht.

Kat looks the Protagonist up and down...

KAT (CONT'D)

You've got the suit. The shoes, the watch. But I think you're a little out of your depth.

PROTAGONIST

(sharp)

People who've amassed fortunes like your husband's aren't generally okay with being cheated out of any of it.

Kat sips her wine. Wanting to talk. Knowing she shouldn't.

KAT

The drawing is his hold over me. He threatened me with the police, prison, the works. He controls me, my contact with my son, everything. Leaving him would never have been easy, now it's impossible. My life, now... You can't fight. Just beg. Or worse. In Viet Nam I tried to love him again. If there were still love, he might give me my son. We sat on that bloody boat and watched the sunsets, imitating an earlier time. He seemed happy, so I asked. And he made me an offer. To let me go if I agreed to never see my son again. I expressed myself -

INSERT CUT: a CRYSTAL BOWL of RASPBERRIES SMASHES onto the polished wood of a yacht's deck -

KAT (CONT'D)

Then took Max ashore. He called us, contrite. But when we came back...

INSERT CUT: Kat and Max on a launch - Kat follows Max's gaze to see a FEMALE FIGURE SLIDE into the water...

KAT (CONT'D)

I glimpsed some other woman diving off the boat. And he'd vanished. I've never felt such envy.

PROTAGONIST

You don't seem the jealous type.

KAT

Of her. You know how I dream of just diving off that boat? Of freedom?

PROTAGONIST

But you share a son.

KAT

And that's my life.

PROTAGONIST

Did you know the drawing was a fake?

KAT

The authentication took months - Arepo and I became close, maybe too close. Maybe my judgement was clouded. I failed.

(MORE)

KAT (CONT'D)

But Andrei can't conceive of failure, only betrayal. I didn't betray my husband. In retrospect, maybe I missed my chance.

PROTAGONIST

And he let Arepo walk free?

KAT

If you'd actually met Arepo, as you claimed, you'd understand that he no longer walks anywhere.

PROTAGONIST

We spoke on the phone -

KAT

He can't do that, either.

The Protagonist considers this.

PROTAGONIST

Where's the drawing?

KAT

Why?

PROTAGONIST

Get me the introduction, I'll take the drawing out of the equation. No picture, no prosecution. No hold over you.

Kat looks at the Protagonist. Not daring to hope.

PROTAGONIST (CONT'D)

I might just be your second chance
-

KAT

(snaps)
I don't need redemption.

PROTAGONIST

At betrayal.

A LARGE, WELL-DRESSED THUG sits down at the table. He takes a green bean from the Protagonist's plate and chews it vacantly. This is VOLKOV. The Protagonist looks at Kat -

PROTAGONIST (CONT'D)

Friend of your husband?
(she nods)
You knew this would happen?

KAT

They won't kill you. Andrei dislikes tangling with local law enforcement on that level.

PROTAGONIST

You must really not have liked the look of me.

KAT

(rising)

The look of you is fine. It's better to get to the nasty part before I care one way or the other.

He takes her hand, pulls her forward to kiss her cheek.

PROTAGONIST

(whispers)

There's a number in your left coat pocket. Don't call from home.

A Thug puts a MEATY HAND on the Protagonist's shoulder.

KAT

You won't be taking my call.

PROTAGONIST

I might surprise you.

She leaves, BREEZING out through the kitchen... at Volkov's nod, two Thugs escort the Protagonist from his chair, heading towards the kitchen - a WAITER moves to object - Volkov, eating the Protagonist's leftovers, pulls the Waiter up short, shaking his head.

EXT. ALLEY BEHIND RESTAURANT - MOMENTS LATER

Kat exits the restaurant, DISTRAUGHT, walking past a waiting THUG, then sliding into the back seat of a MERCEDES.

INT./EXT. MERCEDES - CONTINUOUS

The driver is a GAUNT RUSSIAN.

KAT

Please, let's go.

The Gaunt Russian does not react, but watches through the rear-view mirror as a THUG enters the kitchen -

KAT (CONT'D)

Can we get going?

INT. RESTAURANT KITCHEN - CONTINUOUS

The Protagonist enters the kitchen, followed by the two thugs. CHEFS and BUSBOYS retreat as the other thug approaches...

INT./EXT. ALLEY BEHIND RESTAURANT - CONTINUOUS

Kat turns from the window -

KAT

Please!

GAUNT RUSSIAN

He wants you to see...

INT. RESTAURANT KITCHEN - CONTINUOUS

The Protagonist JACKKNIFES HIS LOWER LEG UP into the crotch of the thug behind him - SPINS him into the Thug next to him - POTS and Pans flying -

INT. RESTAURANT - CONTINUOUS

Volkov wipes sauce with bread, enjoying noises from the kitchen...

INT. RESTAURANT KITCHEN - CONTINUOUS

The Third Thug SWINGS - the Protagonist DODGES, takes the blow on the shoulder - SLAMS his head into the Third Thug's neck, leaving him GASPING - the Protagonist GRABS the Third Thug, RACING for the WINDOW...

INT./EXT. MERCEDES - CONTINUOUS

Kat FLINCHES as, with a CRASH of plates, a body TUMBLES down the stairs...

GAUNT RUSSIAN

And he gets what he wants.

Then she sees something else... the Protagonist exits.

KAT

Not always, apparently.

EXT. ALLEY BEHIND RESTAURANT - CONTINUOUS

The Protagonist brushes himself clean, SPOTS the Mercedes, starts moving towards it -

INT./EXT. MERCEDES - CONTINUOUS

The Gaunt Russian SCRAMBLES to get the car moving. Kat looks back at the Protagonist as the car ROARS away...

EXT. SCHOOL GATES - DAY

Kat is crouched, talking to her son, MAX. The Nanny hovers -

MAX

Anna says we're going to Pompeii
and see lava.

KAT

We'll go together. I'll be there,
too.

Max looks up at the Nanny. Kat hugs him, tight. The Nanny TAPS Kat on the shoulder. Kat smiles at her son, tears in her eyes, as the car pulls away. She pulls out her phone, dials... hears a RINGTONE behind her -

The Protagonist is there.

PROTAGONIST

I said I'd surprise you. He's a
cute kid.

KAT

Max. He's everything.

PROTAGONIST

Where's the drawing?

KAT

Oslo. At the airport.

PROTAGONIST

The airport?

INSERT CUT: a Rotas car drives across an airport apron, and down a ramp...

KAT

Do you know what a freeport is?

PROTAGONIST

A storage facility for art that's
been acquired -

...into a SLEEK facility - the OSLO FREEPORT - as a STAFF MEMBER stands ready to greet a new CLIENT...

KAT (V.O.)

But not yet taxed. We started a network - Rotas, his construction company, built them, I brought in clients. The facilities are tax havens...

The client is NEIL... he takes in the security arrangements...

PROTAGONIST (V.O.)

The clients can view their investments -

EXT. OSLO OPERA HOUSE - DAY

The Protagonist is standing on the roof of the Oslo Opera House, briefing Neil...

PROTAGONIST (V.O.)

- without importing them, so they avoid paying tax.

NEIL

Sort of a transit lounge for art?

We go back to Kat, on the street, briefing the Protagonist...

KAT

Art, antiques, anything of value, really.

PROTAGONIST

Anything?

KAT

Anything legal...

Then back to the Protagonist briefing Neil...

PROTAGONIST

But it's not unlike the Swiss banking system. Opaque.

Back to Kat -

KAT

Rotas has assets in the Oslo Freeport. I'm guessing it's there.

PROTAGONIST

Guessing?

Back to Oslo -

NEIL

Guessing?

Back to Kat -

KAT
We make trips there four or five
times a year.

PROTAGONIST
To view art?

KAT
And whatever he does - it turns out
art is of no importance to Andrei.

PROTAGONIST
But the freeports are.

Kat nods.

INT. FREEPORT - DAY

A STAFF MEMBER brings Neil into a LUXURIOUS GALLERY -

STAFF MEMBER
Some freeports are just warehouses
- here, you can actually enjoy your
possessions...

Then through doors into an ANGLED INNER CORRIDOR...

STAFF MEMBER (CONT'D)
The structure of the vaults is
based on The Pentagon - each vault
a separate structure within the
others. Damage to one structure
won't compromise the others.

They arrive at a door in the corridor. The Staff Member uses
his thumb to unlock a door -

STAFF MEMBER (CONT'D)
Clients have biometric access
straight in off the tarmac.

NEIL
From the terminal?

STAFF MEMBER
(confused)
From their private planes.

NEIL
Of course.

Neil checks the locks as the Staff Member opens the door into
-

INT. FREEPORT SHIPPING AREA - CONTINUOUS

A VAST SHIPPING AREA filled with SHIPPING CONTAINERS -

STAFF MEMBER

Our logistics department ships to
and from other freeports without
customs inspection...

Neil notices ROTAS containers marked for delivery to TALLINN.

NEIL (V.O.)

What're you hoping to find?

EXT. OSLO OPERA HOUSE - DAY

PROTAGONIST

You really want to know?

NEIL

I'm not sure.

PROTAGONIST

Bring some lead-lined gloves.

NEIL

Jesus. Nuclear?

PROTAGONIST

When you're on the tour -

INT. FREEPORT - DAY

Neil is shown back into one of the vaults...

PROTAGONIST (V.O.)

Pay attention to the fire
precautions.

NEIL

Documents are vulnerable to -

STAFF MEMBER

Fire. Absolutely -

NEIL

I was going to say, water damage
from sprinkler systems.

STAFF MEMBER

We don't use sprinklers.

(points to vents)

The facility is flooded with halide
gas, displacing all the air within
seconds.

NEIL

Can you show me?

STAFF MEMBER

If I did, we'd suffocate.

NEIL

What about the staff in here?

STAFF MEMBER

Halide only fills the vaults - they just have to get into the corridor. There's a ten-second warning.

NEIL

You only give them ten seconds?

STAFF MEMBER

Our clients use us because we have no priorities above their property.

NEIL

Blimey.

STAFF MEMBER

Well, sir, you asked.

INT. OSLO AIRPORT - DAY

The Protagonist and Neil walk through the terminal.

NEIL

Vault doors are fireproof, hydraulic closers, simple key and electronic triggers. Surprisingly easy, once there's a lockdown.

PROTAGONIST

Why a lockdown?

NEIL

Power switches to fail-safe, sealing outer doors, but inner doors revert to factory settings and pickable locks. Child's play, really.

PROTAGONIST

Child's play? They're inside airport security. They have to worry about climate control, not armed raids.

NEIL

So how do we get fire power through the perimeter to trigger a lockdown?

EXT. CROWDED AIRPORT BUS, OSLO AIRPORT - DAY

The Protagonist and Neil look across the tarmac to the freeport structure.

NEIL

Back wall of the freeport...

The Protagonist notices Neil start to smile...

PROTAGONIST

You've got something?

NEIL

You're not going to like it.

EXT. OSLO STREET - DAY

The Protagonist looks at Neil in disbelief.

PROTAGONIST

You want to crash a plane?

NEIL

Not from the air, don't be so dramatic. I want to run a jet off the taxiway, breach the rear wall, start a fire.

PROTAGONIST

How big a plane?

NEIL

Well, that part is a little dramatic.

They approach a MAN sitting on a harbour-front bench.

NEIL (CONT'D)

This is Mahir. His team will work the plane.

PROTAGONIST

There can't be passengers -

MAHIR

Norskfreight. They use the hangar on the west side of the freeport.

PROTAGONIST

You want to crash a transport plane? What about the crew?

MAHIR

We'll pop the slides, chuck 'em off

-

PROTAGONIST

On the move?

MAHIR

What's the problem? They'll be fine.

PROTAGONIST

It seems... bold.

MAHIR

(smiles)

'Bold' I'm fine with - I thought you were going to say nuts.

PROTAGONIST

And if you get caught?

MAHIR

We won't.

PROTAGONIST

If you do?

MAHIR

Everyone assumes terrorism, but no one's died. Swift extradition, then lost in the system. It'll barely make the news.

NEIL

That may depend on the size of your explosion.

MAHIR

Actually, the gold bars might get some play.

PROTAGONIST

Gold bars?

NEIL

Norskfreight ships treasury gold once a month.

MAHIR

We blow the back, drop the gold out on the runway.

NEIL

No one's going to be looking at your building, I guarantee you.

INT. HOTEL ROOM, OSLO - DAY

Neil takes LUNGFULS of air, hyperventilating - Mahir starts a stopwatch. The Protagonist studies some plans...

PROTAGONIST

The space at the centre of the pentagon's too big... there's something there, not marked.

Neil runs out of air. Mahir checks his watch.

NEIL

A vault within a vault?

PROTAGONIST

Maybe.

MAHIR

Eighty-five seconds.

NEIL

Ample.

MAHIR

Won't you be running?
(turns to the
Protagonist)
Start packing.

The Protagonist starts BREATHING HARD...

EXT. FREEPORT - NIGHT

The Protagonist and Neil, carrying BRIEFCASES, head inside.

EXT. APRON, OSLO AIRPORT - CONTINUOUS

Two WORKERS (Mahir and his associate, ROHAN) back up a MEAL TRUCK to a TRANSPORT PLANE. They LIFT the cargo until it is level with the front side door...

INT. FREEPORT - CONTINUOUS

The Protagonist follows Neil through security. Their briefcases are examined, finding FRAMED DOCUMENTS...

INT. TRANSPORT PLANE - CONTINUOUS

Mahir and Rohan carry crew meals through the door and into the galley, where they stack them into the catering units, supervised by a GUARD...

INT. GALLERY SPACE/LOUNGE, FREEPORT - CONTINUOUS

The Staff Member brings Neil an espresso. The Protagonist subtly checks his watch...

INT. TRANSPORT PLANE - CONTINUOUS

Mahir points past the Guard -

MAHIR
You gonna eat that?

The Guard turns - Mahir GRABS him from behind, Rohan stuffs a COTTON PAD over the Guard's face, rendering him unconscious. They ROLL him into the catering-truck lift... Mahir pops out and signals ANOTHER GUARD...

THREE GUARDS have been dumped into the truck lift - Rohan sends it DOWN, SEALS the plane door. Mahir approaches the cockpit as the PILOTS perform checks - SHOWS THEM HIS GUN...

MAHIR (CONT'D)
Alright, lads?

INT. CORRIDOR, FREEPORT - CONTINUOUS

The Staff Member leads Neil and the Protagonist into the vaults...

INT. TRANSPORT PLANE - CONTINUOUS

At gunpoint, the Pilots nervously pull back from the hangar. Rohan checks the stacks of GOLD BARS secured in the rear.

EXT. APRON, OSLO AIRPORT - CONTINUOUS

The plane is TOWED back onto the taxiway and lifts its engines, easing forward...

INT. TRANSPORT PLANE - CONTINUOUS

Rohan SLASHES the restraining straps - CROUCHES behind the pile of gold - pulls out a GRENADE - GRABS the nearest gold bar and STUFFS it into his waistband before PULLING THE PIN...

INT. VAULTS, FREEPORT - CONTINUOUS

The Staff Member shows Neil and the Protagonist into a vault. Neil puts down his briefcase - pulls out the framed documents.

EXT. TAXIWAY, OSLO AIRPORT - CONTINUOUS

The transport plane BARRELS down the taxiway...

INT. TRANSPORT PLANE - CONTINUOUS

Rohan TOSSES the grenade behind the gold at the tail of the plane and DUCKS as it BLOWS -

EXT. TAXIWAY, OSLO AIRPORT - CONTINUOUS

BLASTING a hole in the rear of the plane... GOLD BARS POUR OUT, CLATTERING ACROSS THE TARMAC...

INT. VAULTS, FREEPORT - CONTINUOUS

Hearing the distant explosion, the Protagonist and Neil start PACKING AIR... the Staff Member stares at them, quizzical -

NEIL
(between breaths)
Yoga.

INT. COCKPIT, TRANSPORT PLANE - CONTINUOUS

Mahir forces the Pilots from their seats -

EXT. TAXIWAY, OSLO AIRPORT - CONTINUOUS

The INFLATABLE SLIDE BURSTS OPEN, DRAGGING on the asphalt, as the Pilots roll onto it, SCRAMBLING DOWN to the ground, ROLLING AWAY from the giant plane...

INT. COCKPIT, TRANSPORT PLANE - CONTINUOUS

Mahir TURNS the stick HARD LEFT, AIMING AT THE REAR WALL OF THE FREEPORT -

INT. TRANSPORT PLANE - CONTINUOUS

Rohan lowers a ladder behind the forward landing gear - he and Mahir climb down -

EXT. TAXIWAY, OSLO AIRPORT - CONTINUOUS

Mahir and Rohan jump down onto the asphalt, racing back between the wheels as the giant plane SMASHES INTO THE BRICK WALL OF THE FREEPORT, ERUPTING IN A MASSIVE EXPLOSION...

INT. VAULTS, FREEPORT - CONTINUOUS

The vault is ROCKED by the explosion - ALARMS SCREAM - DOORS START CLOSING - Neil looks, panicked, at the Staff Member -

NEIL

Ten seconds, right?!

The Staff Member BOLTS - PUSHING PAST THEM - they take a last gulp of air - GAS HISSES IN. They pull apart the frames of the documents, BREAKING THEM INTO LOCK-PICKING APPARATUS - lockpicks, small crowbar - they go to work on the INNER DOOR, PRYING open a panel - HOT-WIRING it - the door SLIDES UP -

INT. CORRIDOR, FREEPORT - CONTINUOUS

They BURST into the corridor, GASPING - the door SLAMS DOWN behind them - they HUSTLE down to the next vault door - get to work. The door opens, they GULP AIR, then RACE inside -

INT. VAULT 2, FREEPORT - CONTINUOUS

- round the corner past RACKS, CRATES, some BROKEN - stop at the next door, the Protagonist picks the lock - his PICK BREAKS - Neil BOLTS back to where they entered - the Protagonist STRUGGLES, pulling out pieces of the pick - Neil gets to the first door -

NO HANDLE - the Protagonist uses a different tool - Neil SMASHES the door, full-blown PANIC - he looks to the end of the vault where the ROLLER DOOR is BROKEN at the bottom, halide gas HISSING OUT -

Neil races towards it - the Protagonist gets his door OPEN - Neil STUMBLES past - the Protagonist DRAGS him through the door -

INT. INNER CORRIDOR - CONTINUOUS

They lie GASPING. Neil hears something, looks around -

NEIL

(urgent whisper)

There's someone in here with us!

The Protagonist is up, moving down the corridor...

They arrive at two doors, side by side: the Rotas vault. They each work on a door. Neil's OPENS -

NEIL (CONT'D)

Need a hand?

The Protagonist works his door... nothing.

PROTAGONIST

Actually, yes.

Neil leans over, hits 'ENTER', the door OPENS.

INT. ROTAS VAULT - CONTINUOUS

The Protagonist enters a room, one side of which is a LONG GLASS WINDOW. Neil is on the other side of the glass, in an IDENTICAL ROOM. There are BULLET HOLES in the glass. At the end of each room is a tube, like a sealed in REVOLVING DOOR. The Protagonist's feet crunch BROKEN GLASS...

Neil examines BULLET HOLES in the wall opposite the glass. WISPS of SMOKE gather near the holes - Neil reaches up -

PROTAGONIST
Don't touch them -

NEIL
What the hell happened here?

The Protagonist sees a STRIPPED AUTOMATIC PISTOL on the floor. He picks it up, thinking -

PROTAGONIST
It hasn't happened, yet.

Neil looks at the Protagonist, quizzical - A LOUD HUM STARTS UP from the revolving door... the Protagonist looks down - MOVEMENT beneath his feet - the DEBRIS - SMOKE GATHERS - the revolving doors ROTATE, OPENING - a BLACK-CLAD FIGURE in a GAS MASK LEAPS BACKWARDS from the tube - reaching behind itself to GRAB the stripped automatic in the Protagonist's hand -

On Neil's side an identical BLACK-CLAD FIGURE LEAPS out FORWARDS - knocks Neil over, moving for the vault door -

A SLIDE jumps into the Backwards Figure's hand - he REASSEMBLES the gun in the Protagonist's hand - a MAGAZINE jumping up to LOAD IT - BLAM!

A bullet is SUCKED OUT OF THE WALL - THROUGH THE GLASS - 'HEALING' THE BULLET HOLES - the Protagonist STRUGGLES with the Backwards Figure - whose REVERSE MOVEMENTS seem ALIEN and IMPOSSIBLE -

Neil gives chase - RACING out of the vault door -

The Backwards Figure pulls the Protagonist sideways, lining up his head with the next bullet hole - BLAM! GLASS FLIES UP as the shot JUST MISSES the Protagonist's head -

INT. CORRIDOR, FREEPORT - CONTINUOUS

Neil CHASES the Forwards Figure down the corridor -

INT. ROTAS VAULT - CONTINUOUS

The Protagonist STRUGGLES - the Backwards Figure PUSHES him towards the next bullet hole, STRANGE REVERSE GROANING building in its throat, behind the black gas mask, the GROAN PEAKING AS the Protagonist takes his PICK and STABS the Backwards Figure in the arm and SMACKS the Figure's gun out of its hand - it BOUNCES out the door -

The Figure RISES into the Protagonist's arms - PULLS him backwards - we can't tell if it's PUSHING or the Protagonist is PULLING as they move backwards through the door -

INT. CORRIDOR, VAULT - CONTINUOUS

The Figure PUSHES/PULLS the Protagonist down the corridor -

INT. CORRIDOR, FREEPORT - CONTINUOUS

Neil RACES around a corner, GRABS the Figure's MASK, which COMES OFF - he looks, SURPRISED, at the Figure's face, WHICH WE CANNOT SEE, then TURNS, RACING back the way he came...

INT. CORRIDOR, FREEPORT - CONTINUOUS

The Protagonist and the Backwards Figure struggle into -

INT. VAULT 2, FREEPORT - CONTINUOUS

They SMASH into the racks and crates - the Protagonist GRABS the gun - raises it to the Figure's head -

NEIL (O.S.)
NO! Don't kill him!

The Protagonist freezes - Neil steps up, DESPERATE -

NEIL (CONT'D)
We need to know if you're
compromised.

The Protagonist THROWS the Figure to the ground -

PROTAGONIST
Why are you here?!

The Protagonist tries to rip off the gas mask, but it is strapped tight - the REVERSE KEENING gets LOUDER and LOUDER. The Protagonist STEPS onto the Figure's injured arm...

PROTAGONIST (CONT'D)
Who sent you?!

The Figure's reverse screaming gets louder - the Protagonist KICKS its arm, HARD, AGAIN AND AGAIN -

PROTAGONIST (CONT'D)
HOW DID YOU KNOW WE'D BE HERE!

A BOOM! from outside - AIR starts BLOWING ACROSS the Backwards Figure, SUCKING underneath the broken roller door - the Backwards Figure SLIDES impossibly across the floor and underneath the door which SLAMS shut, unbroken behind him.

The Protagonist and Neil look at each other...

NEIL
We have to go.

EXT. APRON, OSLO AIRPORT - CONTINUOUS

One of the plane's JET ENGINES has come loose, STILL THRUSTING, SWINGING AROUND, wreaking HAVOC for the EMERGENCY SERVICES - an AMBULANCE SKIDS SIDEWAYS, avoiding the THRUST...

Mahir and Rohan stand at a distance, watching the MAYHEM along with DOZENS of other UNIFORMED AIRPORT WORKERS...

INT./EXT. FREEPORT - CONTINUOUS

EMTS race in past the Staff Member...

INT. VAULTS, FREEPORT - CONTINUOUS

Neil moves to the other door - works the lock - SIRENS sound -

PROTAGONIST
What happened to the other guy?

NEIL
I took care of him.

The door opens - they slip into the outer vault -

INT. OUTER VAULT, FREEPORT - MOMENTS LATER

They reassemble the document frames, then LIE DOWN, 'unconscious' - EMERGENCY SERVICES BURSTS IN...

INT. HOTEL ROOM, OSLO - DAWN

Neil hangs up his phone -

NEIL
Mahir and Rohan slipped out clean.
(turns to the
Protagonist)
I've seen too much and I'm still
alive. Which means you've decided
to trust me.

PROTAGONIST
Or I've lost my edge.

NEIL
Oh, your edge is intact.

The Protagonist looks at Neil.

PROTAGONIST
There's a cold war.

NEIL
Nuclear?

PROTAGONIST
Temporal.

NEIL
(skeptical)
Time travel?

PROTAGONIST
No. Technology that can invert an
object's entropy.

NEIL
You mean reverse chronology. Like
Feynman and Wheeler's notion that
a positron is an electron moving
backwards in time.

PROTAGONIST
Sure, that's exactly what I meant.

NEIL
I've a master's in physics.

PROTAGONIST
Well, try to keep up.

NEIL
The implications of this are -

PROTAGONIST
Beyond secret.

NEIL
Then why'd you take me in?

PROTAGONIST

I thought we'd find the drawing and a couple boxes of bullets.

NEIL

You were as surprised as I was.

PROTAGONIST

I'm going back to Mumbai for answers. I'll set you up as go-between. But remember - to you, all this is about plutonium. Or when we're done, they'll kill you.

NEIL

Won't you have to anyway?

PROTAGONIST

I'd rather it was my decision.

NEIL

So would I. I think.

INT./EXT. FERRY BOAT, MUMBAI - DAY

The Protagonist boards, approaching Priya at the rail.

PRIYA

I don't like to leave my house.

PROTAGONIST

And I don't like bungee jumping. But we need to talk.

PRIYA

What about?

PROTAGONIST

Inversion.

PRIYA

We spoke about it -

PROTAGONIST

I don't remember anything about people being inverted -

PRIYA

We're trying to do with inversion what we couldn't do with the atomic bomb - uninvent it. Divide and contain the knowledge. Ignorance is our ammunition - the more any one of us knows, the greater the risk that we're actually making the situation worse.

PROTAGONIST

Risk more.

Priya gestures at the paper. A headline: 'OSLO GOLD FREIGHT CRASH - TERRORISM? ROBBERY? BOTH?'

PRIYA

Your work?

The Protagonist nods.

PRIYA (CONT'D)

What did you find in the vaults?

PROTAGONIST

Two antagonists, one inverted. We took out the regular one, the inverted one got away.

PRIYA

Both emerged at the same moment?

PROTAGONIST

Yeah.

PRIYA

They were the same person. You saw someone re-inverting. Sator's built a turnstile in that vault.

PROTAGONIST

Turnstile?

PRIYA

A machine for inverting.

PROTAGONIST

You told me the technology hasn't been invented, yet.

PRIYA

It hasn't. He's been given it by the future.

PROTAGONIST

For what?

PRIYA

You've the best chance of finding out.

EXT. MUMBAI STREET - MOMENTS LATER

They walk, BODYGUARDS at a discreet distance.

PRIYA

Have you met him?

PROTAGONIST

I was close.

PRIYA

Get closer.

PROTAGONIST

I've been compromised. Unless that antagonist was a coincidence.

PRIYA

The wife set you up?

PROTAGONIST

Maybe. There's a good chance I get killed as soon as I go back in.

PRIYA

This was always a suicide mission - that's why they recruited a corpse.

PROTAGONIST

Who did? Who are we working for?

PRIYA

Everyone. Survival. You need more, consider yourself working for me.

PROTAGONIST

Well, Boss, I need a way to succeed.

Priya thinks. Looks at the Protagonist. Deciding.

PRIYA

What if you have something he needs?

PROTAGONIST

Such as?

PRIYA

Plutonium 241. Sator tried to lift the only loose 241 from under a CIA team at the opera siege in Kiev. He got the team, but not the 241.

PROTAGONIST

Who did?

PRIYA

Ukrainian security services. It's moving through Tallinn in a week.

PROTAGONIST

Helping an arms dealer steal weapons-grade plutonium is unacceptable. I'm just gonna take him out.

PRIYA

No. Sator has to stay alive until we know his part in things. Leverage the situation without losing control of the 241.

PROTAGONIST

It's too dangerous.

PRIYA

A terrorist bomb, even one that kills millions, is nothing compared with what happens if we don't stop Sator.

PROTAGONIST

From. Doing. What?

Priya looks up the road at the cars STREAMING past...

PRIYA

We're being attacked. Not by terrorists or rogue states...

PROTAGONIST

Who, then?

PRIYA

We're being attacked by the future. And we're fighting over time.

PROTAGONIST

Time?

PRIYA

Theirs is running out, so they're coming for ours. And Sator is helping. You have to find out how.

EXT. TERRACE, AMALFI COAST - DAY

The Protagonist leaves the tourists behind, heading down a leafy path to emerge at a terrace overlooking the sea. Kat stands there, alone. The Protagonist falls in beside her.

KAT

I saw the news from Oslo. Do you have the drawing?

PROTAGONIST

You don't have to worry about it any more.

KAT

You destroyed it?

PROTAGONIST

I didn't think you'd want it back.

KAT

Does he know?

PROTAGONIST

Not yet, so sit tight.

KAT

Sit tight? Why? Every day my son spends with that monster, he thinks a little less of me.

PROTAGONIST

It won't be long. In the meantime, introduce me.

KAT

As what?

PROTAGONIST

I'm a former First Secretary from the American Embassy in Riyadh, we met at a party last June -

KAT

We were at a party in Riyadh, but I don't think it was June -

PROTAGONIST

June 29th. 7 for 7:30, salmon on the printed menu swapped for sea bass on the night. Sator left early, that's when we met. Don't offer any of this, it's there if he asks. I came into Shipley's in London, you ran into me here and want to show me the yacht.

KAT

He'll think we're having an affair.

PROTAGONIST

And he'll want to meet me.

KAT

Or have you killed.

PROTAGONIST

Let me worry about that.

KAT
Did I look worried?

EXT. DOCK, AMALFI - DAY

The Protagonist and Kat look out at an enormous yacht.

KAT
Sleeps 70, with crew. Four tenders,
two helicopters, missile defences -

PROTAGONIST
Jesus. Worried about pirates?

KAT
Andrei loves playing one government
off another. The day they turn,
that's his refuge.

PROTAGONIST
What if I joined you?

She nods at Volkov, holding the launch's line.

KAT
I'm not sure Volkov's taking
passengers just now.

PROTAGONIST
Then let's take mine.

The Protagonist nods at Volkov as they walk past.

EXT. HARBOUR, AMALFI - MOMENTS LATER

The Protagonist GUNS his boat hard, carving a GLITTERING PATH
across the calm harbour. Kat sits, enjoying the speed.

The Protagonist pulls up alongside the yacht, CREW MEMBERS
SCRAMBLE, unaccustomed to unauthorized approaches. The
Protagonist follows Kat's gaze to a FIGURE above, but the sun
is behind it. Kat steps onto the yacht.

The Protagonist gives the figure a JAUNTY SALUTE. No
response. The Protagonist ZIPS back towards shore, passing
the yacht's launch. He waves at Volkov.

INT./EXT. YACHT - MOMENTS LATER

Follow Kat into the enormous lounge. She drops her bags -

MALE VOICE (O.S.)
Who's the American?

She turns. A middle-aged man with cold eyes and a thin beard stands in the doorway. THIS IS SATOR.

KAT
A friend.

SATOR
The man from Shipley's?

KAT
Who you tried to have beaten up?

SATOR
I ask again. Who is he?

KAT
We met in Riyadh. In June at the American Embassy.

SATOR
Good with fists for a diplomat...

KAT
Paranoia's your department. He seems nice, I invited him to the dinner.
(turns away)
Max?... Max?!...

SATOR
He's visiting Pompeii and Herculaneum.

KAT
Overnight? You just sent him off?!

SATOR
He's my son.

KAT
Our son. I told him I'd go with him
-

SATOR
I explained you were busy. With your friend.

He turns, walks away. She watches him leave.

INT. RESTAURANT, AMALFI COAST - EVENING

The Protagonist walks towards a table where Sator, holding court, attacks some crabs. Volkov stops the Protagonist and FRISKS him, in full view of the diners.

PROTAGONIST
Where I'm from, you buy me dinner
first.

Without looking, Sator gestures at a seat, Volkov lets the Protagonist pass. He sits.

PROTAGONIST (CONT'D)
Mr Sator? I'm -

SATOR
(quiet)
Don't bother. Just tell me if
you've slept with my wife, yet.

The Protagonist glances up at Kat, opposite, chatting.

PROTAGONIST
No. Not yet.

A glance from Sator between buttery mouthfuls of crab.

SATOR
How would you like to die?

PROTAGONIST
Old.

SATOR
You chose the wrong profession.

Sator returns a toast from a grinning guest. Reaches a greasy palm to the Protagonist's cheek, as if in friendliness...

SATOR (CONT'D)
There's a walled garden up the
road. We're going to take you
there, cut your throat, not across,
in the middle, like a hole. Then we
take your balls, stuff them in the
cut, block the windpipe.

PROTAGONIST
Complex.

SATOR
It's gratifying to watch a man you
don't like try to pull his own
balls out of his throat before he
chokes.

PROTAGONIST
Is this how you treat all your
guests?

SATOR
The ones using my family to get to
me.

PROTAGONIST

How else is someone supposed to get to you?

SATOR

Only a fool wants to be near me.

PROTAGONIST

Or someone who has something worth delaying your gratification for...

Sator signals Volkov - Kat glances over as Volkov RISES -

SATOR

We're finished.

PROTAGONIST

Do you like opera?

At this, Sator pauses. Waves off Volkov.

SATOR

Not here. You sail?

PROTAGONIST

I've messed around on boats.

SATOR

Be on the dock at eight. Ready to do more than mess around.

Kat, relieved, watches the Protagonist leave.

EXT. DINING ROOM, YACHT - MORNING

Kat enters, dressed in sailing gear. Sator is already seated, similarly dressed, reading his phone, with a cup of coffee.

KAT

Max has missed too much school this year. I'm taking him back to England.

SATOR

No, you're not. He has a tutor here.

KAT

The school won't be okay with -

SATOR

Yes, they will.

KAT

Can I finish?!

SATOR

Look around you - he has everything
he needs here.

A SERVANT places a plate with a silver cover in front of Kat,
then pours her coffee.

KAT

You don't care what he needs. You
bought the trappings of a king, but
we both know you're a grubby little
man playing power games with a wife
who doesn't love him any more.

Sator looks at her.

SATOR

You seem spirited today.

KAT

(defiant)

Do I?

Sator barely nods at the servant, who pulls off the lid...

SATOR

Yes. You do.

On the plate, instead of breakfast, is a small drawing. A
'Rubens'. Kat freezes.

SATOR (CONT'D)

Were you worried it had been
destroyed? Rest assured, instinct
told me to remove it from the
vault. I've always had instincts
about the future. That's how I
built this life you no longer
value.

Kat looks up at him, not knowing what to say or do.

EXT. DOCK, AMALFI - MORNING

The Protagonist stands on the dock, dressed for sailing,
watching the launch approach...

PROTAGONIST

Morning.

As he gets on, Kat ignores him. Sator enjoys this.

EXT. OPEN OCEAN, AMALFI - MOMENTS LATER

The Protagonist tries to catch Kat's eye, but she will not
look his way.

Sator hands the Protagonist a HARNESS and a HELMET... he looks at them, taken aback, then looks ahead - towards TWO GRAPHITE DARK, HIGHEST TECH AMERICA'S CUP SAILING YACHTS, trimmed and ready.

PROTAGONIST
(impressed)
When you said sailing...

EXT. SAILING YACHT DECK - MOMENTS LATER

Kat gets on, followed by Sator and the Protagonist. The rigging crew departs. Kat checks the sheets and winches. Sator indicates the harness.

SATOR
You know how?

PROTAGONIST
Aye, Captain.

Sator gestures at Kat.

SATOR
She's captain.

EXT. OPEN OCEAN, AMALFI - LATER

The boats FLY, SKIMMING THE WATER ON THEIR HYDROFOILS... Sator and the Protagonist are next to each other, standing on one pontoon, LEANING OUT IN THEIR HARNESES... Kat is at the wheel, concentrating...

SATOR
What do you know about opera?

PROTAGONIST
In 2008 a remote Russian missile station was overwhelmed and held for a week. When the station was retaken, the plutonium 241 on one warhead was three quarters of a kilo lighter. The missing 241 surfaced at the opera-house siege in Kiev on the 14th.

SATOR
You're well informed. But that doesn't mean you have the plutonium.

PROTAGONIST
I didn't say I had it. I'm saying I know how to get it -

KAT (O.S.)
 COMING ABOUT!

Kat SWINGS the boat into the wind, SAIL FLAPPING FURIOUSLY as the wind catches it on the other side, and Sator and the Protagonist DUCK under the boom, RACING to the other side, their harnesses SNAPPING TAUT as they lean out...

SATOR
 What do you propose?

PROTAGONIST
 Partnership.

SATOR
 I wouldn't partner with you.

Kat works the wheel, tracking the other boat. Her look is one of BOTTLED RAGE...

PROTAGONIST
 What's wrong with me?

SATOR
 You know how to handle yourself,
 you have no record.

PROTAGONIST
 Someone in the arms trade with
 training who covers his tracks? Not
 that shocking.

SATOR
 For an intelligence agent.

Sator holds the Protagonist's gaze...

KAT
 Secure your jib line.

The Protagonist turns - Kat leans in to Sator -

KAT (CONT'D)
 Burn in hell, Andrei -

- and YANKS HIS QUICK-RELEASE - he FLIES off the boat,
 SMASHING HEAD-FIRST into the waves -

The Protagonist sees Sator FACE-DOWN, UNCONSCIOUS - he
 UNCLIPS, JUMPS to the wheel, SPINNING the boat OFF THE WIND -

KAT (CONT'D)
 YOU CAN'T JIBE A BOAT LIKE THIS - !

The Protagonist STEERS the boat across the wind, SNAPPING THE
 BOOM ACROSS, ALMOST LOSING THE MAST -

PROTAGONIST
You can if you have to -

He RELEASES THE SHEETS, SPILLING WIND, LOSING SPEED - as they pass Sator he DIVES into the water - GRABS the oligarch - PULLS his face out of the water... Sator starts COUGHING...

INT. STATEROOM, SATOR'S YACHT - DAY

The Protagonist dries himself - the door opens - Kat BURSTS in -

KAT
WHY DIDN'T YOU LET HIM DROWN?!

She is on him, smashing her fists into his chest -

PROTAGONIST
I need him.

KAT
To sell guns?!

PROTAGONIST
I'm not who you think I am.

KAT
That, I know - he showed me the drawing.

PROTAGONIST
I'm sorry.

KAT
Do you have any idea what you've done?

PROTAGONIST
I had to get close to him. I don't know what you think your husband is -

KAT
We both know he's an arms dealer.

PROTAGONIST
He's so much more.

KAT
What, then?

PROTAGONIST
Andrei Sator holds all our lives in his hands. Not just yours.

She looks bemused. A KNOCK at the door - she hides behind it -

VOLKOV

Mr Sator wants to see you.

The Protagonist nods - pushes the door - Volkov stops it -

VOLKOV (CONT'D)

Now.

PROTAGONIST

He wants to see me without pants?

Volkov lets the door shut. The Protagonist turns to Kat -

PROTAGONIST (CONT'D)

Trust me.

KAT

Save it. I'm not falling for it twice.

The Protagonist looks at Kat. Sighs.

PROTAGONIST

You have a better option?

She looks into the Protagonist's eyes. Assessing.

KAT

Whatever it takes to get what you want. Just like him. Not a second's thought about me. My son. What do you think he's going to do to me now?

He pulls a gun from his bag. Offers it to her.

PROTAGONIST

Try not to use this -

She takes it - lets it point at him.

PROTAGONIST (CONT'D)

On anyone.

INT. STUDY, SATOR'S YACHT - EVENING

The Protagonist is shown in. Sator is sitting behind his desk. A DOCTOR is taking his blood pressure.

SATOR

Enough -

Sator RIPS the cuff off his arm, sending the doctor out - checks a fitness tracker on his wrist.

SATOR (CONT'D)

See? Pulse of a man half my age.
Drink with me.

Sator pours them both tumblers of vodka.

SATOR (CONT'D)

It seems I now owe you my life.

PROTAGONIST

It's nothing.

Sator fixes his black gaze on the Protagonist.

SATOR

My life is not nothing. And I don't
like to be in debt.

PROTAGONIST

Then pay me. No retribution against
your wife.

A dangerous beat. Then Sator GRINS -

SATOR

You think she released my harness?
(laughs)
It was my own mistake.

PROTAGONIST

Then help me steal the 241. I need
resources. It's weapons-grade
plutonium - that means special
handling, containment facilities -

SATOR

I know what it means. You lecture
me about radiation. Andrei Sator,
digging plutonium from the rubble
of my city as a teenager?

PROTAGONIST

Where?

SATOR

Stalsk-12. My home.

Sator sips his drink. Looks the Protagonist in the eye.

SATOR (CONT'D)

One pod of a warhead exploded at
ground level, scattering the
others. They needed people to find
the plutonium...

INSERT CUT: IN A DESOLATE STREET, SNOW FALLS ON A HAZMAT-SUITED SCAVENGER - A YOUNG SATOR WALKING IN FRONT OF A MASSIVE MINING MACHINE, CARRYING A GIANT CROWBAR AND A GEIGER COUNTER...

SATOR (CONT'D)

It became my first contract -
nobody else even bid. They thought
it was a death sentence.

INSERT CUT: YOUNG SATOR SPOTS THE MACHINE UNEARTHING A LARGE METAL CAPSULE. A FELLOW WORKER SEES THE SAME THING...

SATOR (CONT'D)

But one man's probability of death
is another man's possibility for a
life...

INSERT CUT: YOUNG SATOR OPENS THE CAPSULE. HE LIFTS OUT SOME PAPERS, WHICH HAVE HIS NAME ON THEM, REVEALING GOLD BARS UNDERNEATH. THE FELLOW WORKER LEANS IN, STUDYING THE GOLD. THEY MAKE EYE CONTACT... SATOR STRIKES THE FELLOW WORKER WITH HIS CROWBAR, KILLING HIM...

SATOR (CONT'D)

I staked my claim in the new
Russia. Even now, my company is the
only one to operate in the ruins.

PROTAGONIST

The 241's being transported through
Northern Europe on its way to the
long-term nuclear storage depot at
Trieste. I'm told you have
resources in Tallinn.

Sator downs his vodka.

SATOR

Stay with us tonight. I insist.

INT. KAT'S STATEROOM, SATOR'S YACHT - NIGHT

Kat slips the gun under her mattress, feels the lump - pulls it out - moves to the desk, puts it in her jewellery case - hearing a noise she jumps onto the bed, picks up a book. The door opens. Sator. He locks the door.

KAT

What do you want, Andrei?

SATOR

We're going to talk about today.

KAT

No, we're not.

He removes a DIAMOND CUFFLINK...

SATOR

No?

Kat starts to get off the bed -

KAT

Don't think for a minute you can
treat me the way you treat your
other women.

Sator shifts to lean on the desk, cutting her off from the
jewellery box. She sits back down. He removes his belt...

SATOR

And how do you imagine I treat
these other women?

Sator slips the cufflink through a belt hole...

SATOR (CONT'D)

You think I force them into
conversation?

Sator tests the diamond studded belt against his palm.

SATOR (CONT'D)

You want to be quiet? Fine...

He tosses her a pillow.

SATOR (CONT'D)

Bite down on that...

Sator moves towards her - she looks at the jewellery box on
the desk - no way around him - Sator looks down at her. She
looks up at his cold eyes...

KAT

Even a soul as blank and brittle as
yours needs a response. Is fear and
pain enough? Because that's all I
have to offer.

SATOR

Then it'll have to do.

KAT

Why didn't you just throw me out?

SATOR

If I can't have you, no one can.

KAT

At what point do you give up and
kill me?

Sator shrugs, wraps the belt a turn around his fist...

SATOR

Turn over.

KAT

Touch me, I scream so loud he hears.

SATOR

You think I'd let him interfere?

KAT

If he tried you'd have to kill him.
End of deal. So leave me the fuck alone.

A KNOCK at the door.

SATOR

NOT NOW!

But he hears a RUMBLING... Sator, without a word, exits -

EXT. SATOR'S YACHT, AMALFI COAST - NIGHT

Sator GRABS binoculars from one of his men, peering out -

A helicopter EMERGES from the darkness, THUNDERING IN...

INT. GUEST STATEROOM, SATOR'S YACHT - CONTINUOUS

The Protagonist listens to the incoming chopper - pulls on a black Windbreaker - quietly opens his door...

INT. PASSAGE, BELOW DECKS, SATOR'S YACHT - CONTINUOUS

The Protagonist makes his way, looking for an exit...

EXT. SATOR'S YACHT, AMALFI COAST - CONTINUOUS

The chopper descends to the landing pad - rotors turning as Sator signals his men to head in...

EXT. SATOR'S YACHT - CONTINUOUS

The Protagonist is on a roof overlooking the helipad...

He watches Sator's men remove a LARGE, GRUBBY CAPSULE and take it below as the chopper LIFTS OFF...

INT. STORAGE AREA, SATOR'S YACHT - CONTINUOUS

The Protagonist makes his way through the storage area. Peering through a window, he sees -

INT. ENGINE ROOM, SATOR'S YACHT - CONTINUOUS

Crew gathered around the capsule. Sator enters, wipes dirt from the latches and opens it. Sator puts his hand over the open capsule, letting small, flat GOLD BARS leap from the capsule into his hand... he looks up, expectantly...

The Crew SHOVES a CREW MEMBER forwards, onto his knees... eyes downcast, he reaches behind - pulls a gold bar from his rear pocket. He offers it to Sator with TREMBLING hands.

Sator takes it, eyes never leaving the Crew Member... who finally, tentatively looks up -

BAM! Sator JABS him in the mouth with the gold bar, then SMASHES him over the head -

INT. STORAGE AREA, SATOR'S YACHT - CONTINUOUS

The Protagonist is REPULSED by what he sees...

INT. ENGINE ROOM, SATOR'S YACHT - CONTINUOUS

Sator steps back, breathless, from the Small Crew Member, who lies motionless on the ground.

As Sator raises his wrist to check his fitness tracker, BLOOD drips from the gold bar in his hand.

SATOR
Ninety-eight. Not bad for such
exertion.

EXT. STORAGE AREA, SATOR'S YACHT - CONTINUOUS

The Protagonist SENSES, TURNS - CRACK! Volkov smashes his jaw - KICKS him in the ribs - pistol-whips him...

INT. ENGINE ROOM, SATOR'S YACHT - MOMENTS LATER

The Protagonist, bleeding, is SHOVED into the room -

VOLKOV
He was at the window.

Sator looks at the Protagonist, who nods at the capsule -

PROTAGONIST

I was curious.

SATOR

My property shouldn't concern you.
Who are you? How do you come by
your information about the opera?

PROTAGONIST

Do I work for intelligence
services? Several, just like you.
You wouldn't do business with
someone who wasn't savvy enough to
be recruited. Hell, the CIA
provides two-thirds of the market
for fissile material.

SATOR

They're usually buying, not
selling. But we do live in a
twilight world...

PROTAGONIST

Is that Whitman? It's pretty.

SATOR

Next warning's a bullet in your
brain.

PROTAGONIST

No balls in my throat?

SATOR

There'll be no time for such things
in Tallinn.

Sator gestures to his men - they lift the capsule. The
Protagonist spots DRIED MUD from the latches on the table...

SATOR (CONT'D)

Make your way there. I want Volkov
on the team.

The Protagonist struggles to his feet.

PROTAGONIST

No. I spring the materials, you pay
me off. Your wife does the
exchange.

SATOR

I never involve her in my business.

PROTAGONIST

That's why I trust her.

SATOR
 (to Volkov)
 Put him ashore.

PROTAGONIST
 How do I contact you?

SATOR
 You don't.

PROTAGONIST
 How do you advance me funds?

Sator TOSSES the Protagonist the BLOODY GOLD BAR - the Protagonist FUMBLES it onto the table. Volkov SNEERS -

SATOR
 Handle the plutonium better than that.

The Protagonist, looking Volkov in the eye, picks up the gold bar, scooping DRIED MUD into his hand, unseen.

EXT. DOWNTOWN STREETS, TALLINN - DAY

The Protagonist walks the crowded streets with Neil.

PROTAGONIST
 What did you find on the gold?

NEIL
 Three hundred thousand at today's price, no franks, mould marks. Nothing. Like it came from outer space.

PROTAGONIST
 Or the future.

NEIL
 How?

PROTAGONIST
 Dead drops. He buries his time capsule, transmits the location, then digs it up to collect whatever inverted material they've sent.

NEIL
 Instantaneous. Where's he bury it?

PROTAGONIST
 Someplace that won't be disturbed for centuries. What did the soil sample show?

NEIL
Northern Europe or Asia,
radioactive. Dried blood was
European.

PROTAGONIST
Pretty broad.

NEIL
This is the start of the run.

The Protagonist looks back where they came. Then up ahead.

PROTAGONIST
When does the material arrive?

NEIL
Thursday. When does Sator arrive?

PROTAGONIST
I don't know. But he'll be here.

NEIL
Cargo's in a reinforced truck.
Nuclear police front and back -
SUVs with serious armour - you
can't break in through the windows.

PROTAGONIST
And they can't break out.

NEIL
I don't follow.

PROTAGONIST
You will. So, light convoy through
downtown, what's the thinking?

NEIL
A crowded, unpredictable traffic
pattern makes planning an ambush
almost impossible.

The Protagonist looks around at the congestion.

PROTAGONIST
They have a point. Is the convoy
monitored from the air?

NEIL
No, tracked by GPS - a wrong turn
or an unscheduled stop, in comes
the cavalry.

Neil and the Protagonist hop a tram. The Protagonist studies
the journey along the multi-lane road out of town.

PROTAGONIST

We need big guns, guns that make the point without being fired. We need a fast car that doesn't look fast and four heavy vehicles, all different - bus, coach, eighteen-wheeler...

Neil nods.

PROTAGONIST (CONT'D)

One of them has to be a fire truck.

Neil looks up, interested.

PROTAGONIST (CONT'D)

Most of all, we need to set this up with nothing in the record - nothing electronic, nothing paper - I don't want Sator ambushing us the second we spring the material. His ignorance is our only protection.

INT./EXT. MERCEDES ON TALLINN STREETS - DAY

Kat sits beside Sator in the back, staring out the window.

SATOR

Everything salvaged from Oslo's been shipped here.

KAT

Why am I here?

SATOR

I don't trust anyone else to assess the pieces.

EXT. FREEPORT, DOCKSIDE AREA, EDGE OF TALLINN - DAY

The MERCEDES pulls into the Tallinn Freeport. Several BODYGUARDS emerge, Sator heads inside. Kat follows, looking through a metal fence - an AUDI sits there, idling. Its driver is wearing an OXYGEN MASK...

INT. STORAGE FACILITY, TALLINN FREEPORT - MOMENTS LATER

Kat enters. Sator is at a table covered in WEAPONS.

SATOR

See, Kat? Some of my favourites...

He picks up a MACHINE GUN.

SATOR (CONT'D)

Singed but salvageable, wouldn't
you say?

She stares at the weaponry as if she's never seen anything
like it before...

KAT

It's not my area of expertise.

SATOR

That's right. You'd never have
anything to do with such things.
But this is where our worlds
collide.

KAT

Andrei, what is this?

SATOR

You know perfectly well what it is,
Kat - the filthy business that put
those clothes on your back and our
boy in his school. That you thought
you could negotiate your way
around.

VOLKOV

(in Russian, subtitled)

The convoy's due downtown in ten.

Sator checks his watch. Nods at Volkov. Turns to Kat.

SATOR

It's time to go.

KAT

I'm not going anywhere with you.

Sator SLAMS the machine gun back down on the table. Kat
FLINCHES. Sator TURNS, enraged...

SATOR

Look at me and understand - you
don't negotiate with a tiger - you
admire a tiger, until it turns on
you and you feel its TRUE. FUCKING.
NATURE!

Sator moves towards her - Kat pulls out a gun.

KAT

Don't...

EXT. TALLINN STREET - DAY

A LARGE UNMARKED TRUCK, with an ESCORT FRONT AND BACK, makes its stop and-start way through the downtown traffic.

INT./EXT. BMW, TALLINN STREET - CONTINUOUS

The Protagonist and Neil watch the convoy cross an intersection, then pull forward, squeezing through traffic to get ahead. Neil raises a walkie-talkie -

YELLOW CO-PILOT
(into radio)
Green? Two minutes.

INT./EXT. GREEN TRUCK, TALLINN STREET - CONTINUOUS

The GREEN DRIVER nods at the GREEN CO-PILOT who holds the radio.

GREEN CO-PILOT
Check.

He puts the radio down and pulls out a LARGE AUTOMATIC RIFLE.

INT./EXT. BMW, TALLINN STREET - CONTINUOUS

The Protagonist checks his watch - Neil speaks into the radio -

NEIL
Yellow? Sixty seconds.

YELLOW CO-PILOT
(over radio)
Sixty. Check.

NEIL
Blue? Forty-five seconds.

BLUE CO-PILOT
(over radio)
Forty-five. Check.

NEIL
Red? On our way to you.

INT./EXT. FIRE ENGINE - CONTINUOUS

RED DRIVER and RED CO-PILOT are dressed as FIREFIGHTERS.

INT./EXT. BMW, TALLINN STREET - CONTINUOUS

The BMW pulls out, running behind the nuclear convoy. As the convoy passes the cross street where the green truck, a FLATBED TRUCK, is sitting, it pulls out beside them, settling in to the right of the convoy.

INT. STORAGE FACILITY - DAY

Sator steps towards Kat -

KAT
Stay right there!

She lifts the gun, intent -

SATOR
You wouldn't kill me.

KAT
I already tried.

SATOR
You pushed me off a boat. You're
not going to shoot me in cold blood
-

KAT
My blood's not cold, Andrei.

SATOR
No, but you're not angry enough.

Sator edges towards Kat...

SATOR (CONT'D)
Because anger scars over into
despair. I look in your eyes...

He casually GESTURES at her -

SATOR (CONT'D)
I see despair.

He SMACKS the gun out of her hands - PUNCHES her - she DROPS
-

SATOR (CONT'D)
Vengeful bitch. Living off me,
pretending to be better...

With a primal, animal viciousness, Sator SPITS at Kat.

SATOR (CONT'D)
ENOUGH!

Sator KICKS her once, in the side.

SATOR (CONT'D)

You wanted to know when it's better
to kill you? You'll have your
answer.

He motions to Volkov, who, with a guard, lifts Kat and carries her towards the door. Sator puts an earpiece in his ear...

SATOR (CONT'D)

Tell me everything as it happens.

Volkov nods, leaving - Sator walks through a large door.

SATOR (CONT'D)

Seal us this side!

As the door shuts behind him, he walks towards a RED DOOR WITH A SMALL PORTHOLE, finding a spot in the shadows nearby...

EXT. TALLINN STREET - CONTINUOUS

The BMW watches the yellow truck, a BROADCAST TRUCK, which pulls out just ahead of the nuclear convoy... the Protagonist looks back through the BMW's side mirror, which is CRACKED...

The BMW sees the blue truck, a WRECKER, which pulls out onto the larger street, just behind the convoy, which is now SURROUNDED ON THREE SIDES by the coloured trucks.

INT. MERCEDES - CONTINUOUS

Volkov follows the convoy...

VOLKOV

(into radio)

Three trucks in place...

SATOR

(over radio)

Watch everything, give me all the
details...

INT. STORAGE FACILITY, TALLINN FREEPORT - CONTINUOUS

Sator sits in the shadows, listening intently...

EXT. TALLINN STREETS - CONTINUOUS

The BMW ZIPS ahead, weaving through traffic, pulls alongside the fire truck.

The Protagonist, DRESSED AS A FIREFIGHTER, jumps out of the BMW and grabs onto the side of the fire truck, BANGING the side to signal the driver. The fire truck pulls out onto the three-lane highway...

INT./EXT. FIRE TRUCK - CONTINUOUS

The fire truck pulls alongside the nuclear convoy, slotting in on the left, so that the convoy is now SURROUNDED... the Protagonist CLIMBS onto the roof beside the ladder, puts on a pair of heavy-duty gloves, pulls a diagonal backpack around onto his front, checking his tools.

Blue Co-pilot and Yellow Co-pilot COUNT DOWN in unison -

BLUE CO-PILOT
(over radio)
Five, four, three, two, one, go...

Blue truck, behind the convoy, GUNS THE ACCELERATOR, as yellow truck, in front of the convoy, SLAMS ON THE BRAKES...

The two SUVs are ACCORDIONED against the nuclear truck, then CARRIED FORWARD WITH THE NUCLEAR TRUCK as the coloured trucks CLOSE FORMATION and PULL FORWARD, maintaining pace -

BLUE CO-PILOT (CONT'D)
Go yellow!

The YELLOW CO-PILOT in the broadcast truck sends out STATIC -

INT./EXT. SECURITY SUV - CONTINUOUS

The SECURITY DRIVER is trying the radio - STATIC...

INT. CONTROL CENTRE, TALLINN POLICE - CONTINUOUS

A POLICE OPERATOR is frowning, trying the radio. He calls to his SUPERVISOR -

POLICE OPERATOR
(in Estonian, subtitled)
- Radio's down. -

SUPERVISOR
(in Estonian, subtitled)
- Are they still moving? -

The Police Operator checks his screen - NODS...

EXT. TALLINN STREET - CONTINUOUS

TYRES HOWLING, the convoy GRINDS forward - Blue Co-pilot tosses a DYE PACK onto the windshield of the SUV - it BLASTS across the glass, obscuring the view - Yellow Co-pilot does the same in the front - the Guards are now BLIND, CANNOT OPEN THEIR DOORS OR SHOOT OUT THROUGH THE BULLET-PROOF VEHICLES...

The Protagonist CLIMBS ONTO THE LADDER, lying on top...

Inside, the Red Co-pilot operates the ladder controls...

The ladder SWINGS OUT AT NINETY DEGREES, hanging the Protagonist DIRECTLY OVER THE NUCLEAR TRUCK... he PULLS a frame from his pack, unfolds it - fixes it to the roof. The ladder SWINGS him away - the frame EXPLODES - he SWINGS back through the smoke to find an OPENING and climbs into -

INT. NUCLEAR TRANSPORTATION TRUCK - CONTINUOUS

The Protagonist lands, gets his bearings, finds the SAFE. He reaches into his pack...

EXT. TALLINN STREET - CONTINUOUS

An Estonian POLICE CAR pulls up behind the fire truck - the POLICEMEN spot SPARKS from the dragging bumper of the SUV - the Policeman Passenger tries his radio... STATIC...

INT. NUCLEAR TRANSPORTATION TRUCK - CONTINUOUS

The Protagonist affixes a CHARGE to the safe - he runs a wire, pushing back into the farthest corner - BLASTS the door open -

INT./EXT. FIRE ENGINE - CONTINUOUS

Watching the Police through his mirror, Red Passenger rolls down his window and props his ASSAULT RIFLE on the sill...

INT. NUCLEAR TRANSPORTATION TRUCK - CONTINUOUS

The Protagonist reaches into the safe... PULLS OUT an ORANGE PLASTIC CASE... reaches up to climb through the roof...

INT./EXT. FIRE TRUCK - CONTINUOUS

The Protagonist, orange case in hand, CLIMBS onto the ladder - Red Passenger SWINGS his rear-opening door out and SHOTS OUT the engine block of the police car which DROPS BACK as -

The fire-truck ladder SWINGS the Protagonist back onto the fire truck - he climbs down onto the side - the BMW pulls alongside - he JUMPS into the car, which SPEEDS away...

INT./EXT. BMW, TALLINN STREET - CONTINUOUS

Neil, driving, glances at the orange case -

NEIL

We got it!

The Protagonist opens the latches, flips open the lid... revealing the BLACK METAL SHAPE the size of a softball.

PROTAGONIST

I've seen samples of encapsulation
in every weapons class - this is
not one of them.

Neil looks back at the Protagonist. Serious.

NEIL

It's what he's after.

The Protagonist looks around at the surrounding traffic...

PROTAGONIST

Check the radio chatter.

Neil clicks on the radio - EMPHATIC GIBBERISH...

NEIL

I can't understand -

PROTAGONIST

You said you spoke Estonian -

NEIL

It's not Estonian, it's...
backwards -

Up ahead, an Audi is weaving through traffic, towards them, BACKWARDS... Neil STARES...

NEIL (CONT'D)

The hell?

The BACKWARDS-RUNNING AUDI flies at them, CLIPPING the wing mirror, 'HEALING' its crack. Behind them it SPINS AROUND, to CHASE them, still running BACKWARDS...

The BMW DODGES around traffic, trying to lose the backwards Audi, which pulls up to the back bumper - then ALONGSIDE - in the back is Sator, black eyes peering over a RESPIRATOR, a gun to Kat's head. She is BOUND and GAGGED, eyes TERRIFIED -

Sator rolls the rear window down, holds up his hand, FINGERS EXTENDED. He COCKS the gun at Kat's head then starts COUNTING DOWN on his fingers... the Protagonist looks down at the BLACK METAL SHAPE in the case...

NEIL (CONT'D)
You can't give it to him!

The Protagonist LIFTS the closed case, LOWERS the window...

PROTAGONIST
This isn't plutonium.

Sator is down to TWO FINGERS... Ahead of them in the road, the Protagonist sees a CRASHED, SMOKING, UPSIDE-DOWN SAAB...

NEIL
It's worse, goddammit!

Both cars race towards the crashed Saab, which starts SHAKING as they approach - as they pass, THE CRASHED SAAB ROLLS VIOLENTLY OVER AND OVER between them until it is on its wheels, RACING BACKWARDS ahead of them, UNDAMAGED -

Neil regains his line, looks over at Sator who holds up his LAST FINGER... the Protagonist looks ahead to the Saab, STRUCK BY AN IDEA... the Protagonist looks at Sator -

Then TOSSES the orange case at him -

The Saab brakes, CUTTING BETWEEN THE TWO CARS...

THE ORANGE CASE GLANCES OFF ITS WINDSHIELD, INTO SATOR'S HANDS...

A forwards-driving Mercedes pulls up alongside the backwards-driving Audi. Sator opens the rear door - he and the Audi driver climb BACKWARDS into the Mercedes - LEAVING KAT IN THE ACCELERATING BACKWARDS AUDI - the Mercedes DROPS FAR BEHIND the BMW, Neil WATCHES -

NEIL (CONT'D)
He's getting away!

PROTAGONIST
He left her in the car!

Neil looks forward to the backwards Audi, SPEEDING AWAY -

INT./EXT. BACKWARDS AUDI - CONTINUOUS

NO ONE IS AT THE WHEEL as the car continues to accelerate - Kat lies in the back, breathing, groaning, but unconscious...

INT./EXT. BMW, TALLINN STREET - CONTINUOUS

The Protagonist stares ahead at the backwards Audi -

PROTAGONIST
Pull up alongside...

Neil looks back at the receding Mercedes, followed by the BACKWARDS SAAB... he turns - RACING to pull alongside the runaway backwards Audi, the Protagonist OPENS his door...

- Ahead, a LOGJAM of traffic...

The Protagonist FUMBLES to open the Audi door.

PROTAGONIST (CONT'D)
Kat! Kat!

In the back, Kat swings her bound legs around -

- The LOGJAM of cars and buses LOOMS CLOSER... The Protagonist OPENS the Audi door, but his own door hits it and SLAMS IT CLOSED AGAIN...

- The LOGJAM is DANGEROUSLY CLOSE...

The Protagonist OPENS it again, Kat JAMS it open with her feet - the Protagonist CLIMBS ACROSS and PUSHES THE BRAKE WITH HIS HAND...

The Audi SKIDS to a halt, the BMW ZOOMING PAST...

The Protagonist starts to untie Kat, fumbling with his radio -

The BMW SKIDS to a halt, Neil JUMPS OUT - a CAR SKIDS to a halt between the BMW and the Audi - BLAM, BLAM! Neil DUCKS, avoiding GUNFIRE -

NEIL
(over radio)
Sit tight - I'm calling in the cavalry.

PROTAGONIST
What cavalry?!

SMASH!!! The Protagonist and Kat are THROWN LIKE RAG DOLLS across the car - the Mercedes has SWIPED the nose of the Audi -

Volkov lays down COVER FIRE, pinning Neil as Sator's men descend on the CRASHED Audi and pull the PROTAGONIST out of the car - shoving him around the back of the Mercedes. Kat is pulled from the wreck and put into the Mercedes -

As they put the Protagonist INTO THE TRUNK, he sees Sator MOVING BACKWARDS behind the line of cars, from the BMW...

EXT. DOCKSIDE AREA, EDGE OF TALLINN - MOMENTS LATER

The TRUNK OPENS - the Protagonist is PULLED OUT. Marched towards an entrance, he sees, through a steel fence dividing the yard in two, SATOR, IN RESPIRATOR, WALKING BACKWARDS, PULLING KAT, FORWARDS, TOWARDS A DIFFERENT ENTRANCE...

The Protagonist passes a stack of SHIPPING CONTAINERS, several of which are marked OSLO FREEPORT...

INT. STORAGE FACILITY, TALLINN FREEPORT - CONTINUOUS

The Protagonist is taken past the table of weapons, through a large door, and through RED DOORS with a PORTHOLE...

INT. TURNSTILE, TALLINN FREEPORT - CONTINUOUS

Into A LONG CHAMBER DIVIDED IN TWO BY A GLASS WINDOW - A MUCH BIGGER VERSION OF THE ROTAS VAULT. The Russians push the Protagonist into a chair. This side is lit by RED LIGHT.

On the other side of the glass, lit by BLUE LIGHT, Sator 'ENTERS' BACKWARDS, 'PULLING' Kat, who is now in a respirator. Sator 'SHOVES' her hard into a chair, removes his own respirator, 'FLIPPING' it up onto a hook on the wall.

The Protagonist looks into Kat's frightened eyes... between them, embedded in a whirl of cracked glass, is a BULLET... Sator TURNS to meet the Protagonist's gaze - his movements have the surreal edge of backwards motion as he places his GUN AGAINST KAT'S HEAD and pulls out his phone...

He holds his PHONE up and plays a recording IN REVERSE -

SATOR
(via recording)
If you're not telling the truth,
she dies.

Sator moves the phone to his lips, SPEAKING IN REVERSE... the Protagonist stares at him, bemused.

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

Sator listens to this played backwards...

SATOR
(via recording)
You left it in the car not the fire
truck, right?

PROTAGONIST
Who told you that?

SATOR
 (via recording)
 Tell me, now! Is it really in the
 BMW?

PROTAGONIST
 I don't know!

SATOR
 (via recording)
 Tell me or I'll shoot her again!

The Protagonist looks at Kat, who is TERRIFIED -

KAT
 (pleading)
 Tell him!

- then at Sator -

PROTAGONIST
 Leave her alone!

SATOR
 (via recording)
 I don't have time to negotiate.

The Protagonist looks at the bullet hole in the glass - WISPS
 OF SMOKE are gathering...

PROTAGONIST
 Listen to me! I can help you!

SATOR
 (via recording)
 Three...

PROTAGONIST
 Don't!

KAT
 Help me!

SATOR
 (via recording)
 Two...

KAT
 PLEASE!

A FAINT TRICKLE of glass dust rises to where the bullet is
 lodged in the window...

PROTAGONIST
 Wait!

SATOR
 (via recording)
 One...

Sator LIFTS Kat - PUSHES her up against the glass...

KAT
 PLEASE!

PROTAGONIST
 NO!

The SMOKE COALESCES as BANG! The bullet RIPS THROUGH KAT'S SIDE on its inevitable journey to Sator's gun. Kat SCREAMS -

SATOR
 (via recording)
 Next one's a bullet to the head...

He holds up a finger - Kat is SCREAMING -

SATOR (CONT'D)
 (via recording)
 One...

PROTAGONIST
 Please!

SATOR
 (via recording)
 Two...

PROTAGONIST
 No!

SATOR
 (via recording)
 Three...

PROTAGONIST
 Okay! Okay! The car! The BMW! I left it in the BMW!

Kat's screams subside to moans as she PASSES OUT...

SATOR
 (via recording)
 We're going to check this is real.

PROTAGONIST
 It's in the glove box!

The door OPENS behind the Protagonist -

SATOR (O.S.)
 Where did you leave it?

The Protagonist spins around - Sator, BEHIND HIM, SMASHES his gun into the Protagonist's cheek - THIS SATOR IS FORWARDS -

SATOR (CONT'D)
Car or truck - which one?!

Sator HITS him again - the Protagonist falls near the glass - looks up through the glass to see 'backwards' Sator, on the blue side, staring at him dispassionately...

SATOR (CONT'D)
Which vehicle did you leave it in?!
I need to know before I go out there!

PROTAGONIST
I already told you!

Forwards Sator looks through the window at his inverse self - then turns back to the Protagonist -

SATOR
I believe you...

Sator puts his GUN to the Protagonist's forehead -

SATOR (CONT'D)
(indicates Kat)
You wanted her here. I hope you'll be happy together -

Sator COCKS his weapon - BLAMBLAMBLAM! - the double doors behind the Protagonist SMASH open - PARAMILITARIES BURST IN, GUNS BLAZING - the two guards are SHOT - Sator JUMPS FOR THE VAULT - HITS A BUTTON -

On the other side of the glass, INVERTED SATOR runs backwards towards the other vault door -

BOTH SATORS JUMP INSIDE AND ARE GONE -

A Paramilitary SERGEANT enters, gun drawn -

PARAMILITARY SERGEANT
Clear!

The Protagonist looks at the empty vault -

PROTAGONIST
Where'd he go?

PARAMILITARY SERGEANT
The past.

INT. TURNSTILE, TALLINN FREEPORT - MOMENTS EARLIER

Sator runs out of the turnstile - into the blue side of the room - on the other side he sees the paramilitary AMBUSH IN REVERSE... for a few seconds he watches his older self interrogate the Protagonist, then fires up his phone, steps up to the glass - the Protagonist SHOUTS PASSIONATELY -

PROTAGONIST
(via recording)
It's in the glove box!

SATOR
We're going to check this is real.

PROTAGONIST
(via recording)
Okay! Okay! The car! The BMW! I left it in the BMW!

The sound of Kat's MOANING is BUILDING and BUILDING. Sator holds up one finger -

SATOR
Three...

PROTAGONIST
(via recording)
No!

Adds a second finger - Kat is SCREAMING now -

SATOR
Two...

PROTAGONIST
(via recording)
Please!

And a third -

SATOR
One. Next one's a bullet to the head.

Kat's SCREAM CRESCENDOS as Sator GRABS her and pushes her up against the glass, PULLS HIS TRIGGER, 'HEALING' her wound -

SATOR (CONT'D)
One...

PROTAGONIST
(via recording)
Wait!

Holds up two fingers -

SATOR

Two...

PROTAGONIST

(via recording)

Don't!

Sator holds up three fingers -

SATOR

Three -

PROTAGONIST

(via recording)

Listen to me! I can help you!

SATOR

I don't have time to negotiate.

The Protagonist looks confused -

PROTAGONIST

(via recording)

Leave her alone!

SATOR

Tell me or I'll shoot her again!

PROTAGONIST

(via recording)

I don't know!

SATOR

Tell me now! Is it really in the BMW!

PROTAGONIST

(via recording)

Who told you that?

SATOR

You left it in the car not the fire truck, right?

PROTAGONIST

(via recording)

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

SATOR

If you're not telling the truth, she dies.

Sator GRABS his respirator from the hook, PULLS Kat to her feet - DRAGS her backwards through the door, down a corridor into an AIRLOCK, pulls off her respirator, puts his on...

INT. TURNSTILE, TALLINN FREEPORT - THE PRESENT

The Protagonist looks through the glass at Kat -

FEMALE PARAMILITARY
She's been shot!

PARAMILITARY SERGEANT
Get her this side!

Respirator-clad Paramilitaries pull Kat out of the room. The Paramilitary Sergeant turns to the Protagonist.

PARAMILITARY SERGEANT (CONT'D)
Was she shot with an inverted
round?

The Protagonist NODS. Neil enters - gestures to the Sergeant -

NEIL
This is Ives. He's one of us -

The Protagonist GRABS Neil, THROWS him up against the wall -

PROTAGONIST
Us?! Who are these guys?

NEIL
Priya's. Ours.

The Paramilitaries bring Kat into the room - the MEDIC, moving SWIFTLY, examines Kat's wound.

The Protagonist puts his arm AGAINST NEIL'S THROAT -

PROTAGONIST
How did Sator know about the
ambush?

NEIL
Posterity. An ambush on the streets
can't stay out of the record -

PROTAGONIST
Bullshit - he knew every move we
made! Somebody talked - was it
you?!

NEIL
No.

PROTAGONIST
At every stage, you've known more
than you should. I'm asking you one
more time. Did you talk?

IVES (O.S.)
 Nobody talked. They're running a
 temporal pincer movement.

Ives is next to the Protagonist, ready to help Neil...

PROTAGONIST
 A what?

IVES
 A pincer movement. But not in space
 - in time. Half his team moves
 forwards through the event - he
 monitors them, then attacks from
 the end, moving backwards. Knowing
 everything.

PROTAGONIST
 Except where I stashed the
 plutonium.

The Protagonist lets Neil go...

PROTAGONIST (CONT'D)
 Which is not plutonium, is it?

NEIL
 I told you - it's what he's after.
 And you just told him where it is.

PROTAGONIST
 I lied.

Neil looks at Kat, bleeding out on the gurney.

NEIL
 Jesus.

PROTAGONIST
 He couldn't verify from inside the
 room, he'd have shot her anyway.
 Lying is standard operating
 procedure.

The Medic steps away from Kat, shakes his head.

MEDIC
 It's spread too far.

PROTAGONIST
 Meaning what?

IVES
 She's going to die.

NEIL
 (to Protagonist)
 Standard operating procedure?
 (MORE)

NEIL (CONT'D)

(to Ives)

Can't you stabilize inverse radiation by inverting the patient?

IVES

That takes days -

The Protagonist points at the turnstile -

PROTAGONIST

Let's go.

IVES

We took control of this machine minutes ago - before that it's Sator's.

PROTAGONIST

How long will she live on this side?

MEDIC

Three hours, tops.

The Protagonist thinks. He looks at Kat, who is dying.

PROTAGONIST

I'm taking her through. I'm not going to let her die, I'll take my chances out there.

IVES

Chances of what? We've got no way to bring you back.

PROTAGONIST

We find another machine.

IVES

A week ago? Where?

The Protagonist looks at Neil - they have the same idea -

NEIL

Oslo.

IVES

That facility's impregnable. It's inside an airport security perimeter.

PROTAGONIST

Not last week, it wasn't. We're going in. You might as well help.

Ives, shaking his head, joins in. As they carry Kat towards the vault door, Ives points at the glass partition -

IVES

This is the proving window... as you approach the turnstile if you don't see yourself through the proving window, do not enter the machine.

PROTAGONIST

Why not?

IVES

If you haven't seen yourself reverse-exit the machine, you won't be getting out. Okay, first in, last out. Get into the turnstile, pass through - I'll already be there with her.

PROTAGONIST

Is that gonna work?

Ives pauses, watching activity on the other side of the window -

IVES

(points)

Yeah...

The Protagonist turns to see HIMSELF on the other side of the glass, MOVING IN REVERSE, wheeling KAT 'TOWARDS' THE VAULT DOOR -

IVES (CONT'D)

Let's go!

Ives OPENS the door - the Protagonist takes one last look at his backwards self 'entering' the machine, then STEPS INSIDE -

We follow him in as the door SHUTS behind him - he puts his back to the wall - the machine starts CLANKING like an MRI - the door opens on the other side - he STEPS OUT...

To see Ives struggling with Kat - he moves to help - Neil is already there (first in, last out).

The Protagonist looks through the glass to where he and Ives now appear to be moving backwards...

The Medic tends to Kat.

MEDIC

She's stabilizing slowly. I'll clean and close, the rest is time.

PROTAGONIST

How long does she need?

MEDIC

4 or 5 days. A week to be sure.

PROTAGONIST

(to Neil)

Figure out how to get us to Oslo -
I've got to get back out there -

NEIL

To do what?

PROTAGONIST

To stop Sator getting away with the
whatever it is I just gave him.

NEIL

You didn't - you lied about where
it was. Wait, you're going out
there for her.

PROTAGONIST

He threatened to kill her in the
past... if he does, what happens to
her here?

NEIL

It's unknowable. If you're there to
make a change, you're not here to
observe its effect.

PROTAGONIST

What do you believe?

NEIL

What's happened's happened. We have
to save her here and now. And if
you go back out there you might
hand him exactly what he's after.

PROTAGONIST

Don't let them take her back
through -

NEIL

I won't.

IVES

You can't stay here.

NEIL

And we don't have much time - so
find us a nice cosy shipping
container that just came off a ship
from Oslo...

The Protagonist moves towards the door. Ives steps up -

IVES

This is cowboy shit. You have no idea what you're getting into if you go through that door.

PROTAGONIST

Well, I'm going, so any tips would be welcome.

Ives sees determination. Shakes his head.

IVES

Wheeler, brief him.

The female Paramilitary, WHEELER, hands the Protagonist a respirator -

WHEELER

You need your own air - regular air won't pass through the membranes of inverted lungs. The number-one rule - don't come into contact with your forwards self - that's the whole point of these barriers -

Wheeler BANGS on the proving window -

WHEELER (CONT'D)

And protective suits - if any of your particles came into contact -

The Protagonist is putting on the respirator -

PROTAGONIST

What?

WHEELER

Annihilation.

PROTAGONIST

That's bad, right?

The Protagonist follows Wheeler into a corridor lined with RESPIRATORS and HAZARD SUITS... at the end is an AIRLOCK...

WHEELER

When you exit the airlock, take a moment to orient yourself - things will feel strange. When you run, the wind will be at your back. If you encounter fire, ice will form on your suit, as the transfer of heat is reversed. Gravity will feel normal, but appear reversed for the world around you. Don't worry about things falling, so much as rising.

(MORE)

WHEELER (CONT'D)

If you see an object demonstrating unprompted instability, stay clear, it may be about to leap into the air. You may experience distortions to your vision and hearing - this is normal - light waves and sound waves are propagating away from you. This should clear as your brain adjusts.

PROTAGONIST

Can I drive a car?

IVES

Cowboy shit.

Ives and Neil are grabbing respirators...

WHEELER

I can't vouch for the handling, friction and wind resistance are reversed. You're inverted, the world is not. You can't fight the prevailing wind of entropy. Don't try flying a plane - it'd fall out of the sky. Once again, you're inverted, the world is not - and those forces will be pushing back on you continuously.

The Protagonist turns to Neil -

PROTAGONIST

Was there a transponder on the case?

NEIL

He'll have tossed the case -

PROTAGONIST

I'm going backwards - that's the ball I have to follow. Give me the reader.

Neil hands him a phone. The Protagonist sticks a Bluetooth earpiece in his ear, passes into the airlock - Wheeler shuts it behind him. Then opens the OUTER DOOR...

EXT. YARD, TALLINN FREEPORT - CONTINUOUS

The Protagonist emerges into a strange world - the air feels different, the friction of his feet on the asphalt feels different. He looks up at birds flying backwards... at steam contracting... at a pile of dust sucking itself bigger...

In the yard he spots the SAAB... he runs over, finds the keys sitting on the front tyre -

INT./EXT. SAAB - CONTINUOUS

The Protagonist LOOKS in the glove box - NOTHING - LOOKS in the wheel well - NOTHING - the back seat - NOTHING. He gives up - starts the engine... pulls out, gently, feeling out the strange handling of the vehicle...

INT./EXT. SAAB, TALLINN STREETS - MOMENTS LATER

The Protagonist steers the car around BACKWARDS-MOVING TRAFFIC and BACKWARDS-WALKING PEDESTRIANS, MARVELLING...

People STARE at the car as it approaches, as if they already know a backwards-driven car is heading their way (which, of course, they do).

He checks the phone - a blinking dot half a mile away - he GUNS it, FISHTAILING unexpectedly...

EXT. HIGHWAY - CONTINUOUS

We see the fire fight from before IN REVERSE - Neil laying down fire from between cars, Kat carried 'back' to the Audi...

Behind Neil, Sator, MOVING FORWARDS, checks the glove compartment of the BMW... NOTHING. FUMING, he heads back to the Mercedes, DUCKING behind cars, bullets FLYING...

INT./EXT. SAAB - CONTINUOUS

The Protagonist pulls onto a busy highway where the cars are FACING HIM, BUT MOVING IN HIS DIRECTION...

The Saab races along, the only normal-looking car on a road full of cars SPEEDING BACKWARDS...

On the phone, the flashing dot is CLOSER...

Slowing, the Protagonist spots the ORANGE CASE lying empty by the side of the road. He PULLS OVER some distance away - JUMPS out of the car - pulls out his BLUETOOTH EARPIECE and WEDGES it between the foam padding and the orange plastic...

The Protagonist heads back to his car, checks the signal from his phone... PEERS at the case...

The case SHUDDERS TO LIFE - LEAPS INTO THE WINDOW OF A PASSING CAR - THE MERCEDES -

The Protagonist PEELS OUT, DUST FLIES UP IN CLOUDS THAT DON'T FULLY BLOSSOM as expected, but CONTRACT...

The Protagonist STRUGGLES with the wheel, trying to keep the car on the road with its unaccustomed handling...

PROTAGONIST

Christ!

He can see the Mercedes up ahead, weaving through traffic...

EXT. HIGHWAY, TALLINN - CONTINUOUS

The Mercedes races back up the off-ramp - the Saab follows, weaving through traffic which faces him, but travels backwards -

As the Saab gets within a couple car lengths, his phone cuts in with audio from his Bluetooth bug in the Mercedes -

SATOR

(over radio)

- the material's not in the case -

Sound cuts in and out - FRAGMENTS of voices - he struggles to keep pace with the Mercedes - he listens hard -

SATOR (CONT'D)

(over radio)

-Get the other sections of the algorithm to the hypocentre- -He was lying- -it wasn't in the BMW-

INVERTED DRIVER

(over radio)

So where is it?

INT. /EXT. SAAB - CONTINUOUS

The Protagonist finds a clear lane and guns the engine, tracking the Mercedes as it pulls alongside the Audi, racing 'forwards', and Sator, orange case in hand, climbs from the Mercedes into the Audi...

The Audi pulls alongside the BMW - the Protagonist, sensing the moment, LOWERS HIS WINDOW... Sator lifts the orange case, BUT HIS EYES ARE ELSEWHERE -

Inside the Saab, the Protagonist hears BANGING - the BLACK METAL SHAPE 'unwedges' from where it's been stuck down the side of a seat - 'BOUNCING' around the interior -

The Saab CUTS between the Audi and the BMW -

The orange case FLIES OUT OF SATOR'S HANDS - BOUNCES OFF THE SAAB'S WINDSHIELD, 'LANDING' IN THE BMW -

JUST AS THE BLACK METAL SHAPE JUMPS OUT OF THE SAAB AND INTO THE (FORWARD) PROTAGONIST'S LOWER HAND...

Sator, SEEING THIS, YANKS the wheel - CLIPS the Saab - the Protagonist STRUGGLES for control - but the Saab SPINS AND ROLLS DOWN THE HIGHWAY, COMING TO REST ON ITS ROOF.

The Protagonist, upside down in the car, regains consciousness... fuel leaks, pooling outside the window... he sees expensive shoes approach, then Sator's face peering in at him. In his hand is a LIGHTER.

SATOR
I saw the hand-off. You made me
shoot her for nothing.

Sator tips his lighter to read his fitness tracker...

SATOR (CONT'D)
You did get my pulse above 130. No
one's done that before. Not even
my wife.

Backing away, Sator DROPS the lighter, the fuel EXPLODES, THROWING THE CAR SIDEWAYS - BUT INSTEAD OF FULLY BLOOMING, THE FLAMES CONTRACT, SPARING THE PROTAGONIST WHO LIES THERE, FREEZING. HE PASSES OUT.

FADE IN:

INT. SHIPPING CONTAINER - LATER

The Protagonist comes to on a stretcher. Kat is on a stretcher next to him. Neil sits between them. The Protagonist looks at his hands, feels his face, confused.

NEIL
The heat transfer was reversed -
you may be the first case of
hypothermia from a gasoline
explosion in history.

PROTAGONIST
At this point, nothing surprises.

The Protagonist looks around the shipping container.

NEIL
You left Ives and his team one hell
of a clean-up.

PROTAGONIST
We're on our way back to Oslo?

NEIL
In a Rotas shipping container.

PROTAGONIST
He's got the material, Neil. I
handed it to him on a plate.

NEIL

I warned you -

PROTAGONIST

'What's happened's happened.' I get it, now. But it's tough to take things on trust from people speaking half-truths.

NEIL

That's not fair -

PROTAGONIST

You were part of this before we met. Were you working for Priya?

NEIL

No.

PROTAGONIST

Who recruited you, Neil?

NEIL

It can't possibly do you any good to know that right now. When this is over, if we're still standing and you still care, you can hear my life story, okay?

Kat GROANS, her eyes flicker open to see the Protagonist.

PROTAGONIST

I'm sorry I involved you.

KAT

You need to tell me what's going on.

PROTAGONIST

Apparently, Neil here knows more about it than I do.

(to Neil)

Good luck, pal.

NEIL

By telling Kat anything we're compromising her in Priya's eyes.

PROTAGONIST

In Priya's eyes she's already compromised. And she has a right to know why she might die.

KAT

I'm going to die?

PROTAGONIST

Not if we have anything to say
about it.

NEIL

And we do.

KAT

Who are you?

NEIL

Let me start with the simple stuff.
Every law of physics operates the
same forwards and backwards, except
one. Entropy...

The Protagonist moves to the back of the container, pulls out
his phone, checks Neil's attention is on Kat...

SATOR

(via recording)

-bring- -final section- -directly
to the hypocentre- -with the other
parts- -the algorithm-

The recording breaks up. The Protagonist puts the phone away,
FLEXES his elbow, feeling out some pain... He rolls up his
sleeve - there is a DARK PATCH of skin forming -

NEIL

Are you injured?

PROTAGONIST

What's the 'algorithm', Neil?

NEIL

The 241 is one section of it. One
out of nine. It's a formula
rendered into physical form so it
can't be copied or communicated. A
black box with one function.

PROTAGONIST

Which is?

NEIL

Inversion. But not objects or
people. The world around us.

KAT

I don't understand.

NEIL

As they invert the entropy of more
and more objects...

Neil holds his hands, fingers spread, pointing at each other

-

NEIL (CONT'D)

The two directions of time are becoming more intertwined...

He slowly brings his fingers together, into the 'Tenet' gesture -

NEIL (CONT'D)

But because the environment's entropy flows in our direction...

He pushes one hand back with the other -

NEIL (CONT'D)

...we dominate. They're always swimming upstream. It's what saved your life - the inverted explosion was pushing against the environment.

PROTAGONIST

Pissing in the wind.

NEIL

But the algorithm can change the direction of that wind. It can invert the entropy of the world.

KAT

And if that happens?

NEIL

Oh, end of play.

PROTAGONIST

'End of play'? Can you be a little more precise?

NEIL

Our present wiped out, our past obliterated. Everyone and everything who ever lived destroyed instantly. Precise enough?

KAT

Including my son.

Neil nods, gravely. Kat winces, clearly in pain.

NEIL

Let me sedate you - the more you sleep the faster you'll heal.

Neil injects Kat in the arm. Her eyes close.

EXT. CARGO SHIP - LATER

Close on the hull, we see the water UNSPLASHING at the bow and SUCKING UNDERNEATH the stern as the ship steams majestically backwards through the cold North Sea...

INT. SHIPPING CONTAINER - LATER

BANGING wakes the Protagonist - Neil is at a peephole.

NEIL

We're on a truck. Shouldn't be too long now.

INT. SHIPPING CONTAINER - LATER

Neil is awake. He looks over at the Protagonist, who is examining a LESION on his right arm...

NEIL

You in pain?

PROTAGONIST

Must've got nicked in Tallinn.
(rolls down sleeve)
I've been thinking... we're their ancestors. If they destroy us, won't that destroy them?

NEIL

Bringing us to the grandfather paradox.

PROTAGONIST

The what?

NEIL

The classic thought experiment - if you went back in time and killed your own grandfather, how could you have been born to commit the act?

PROTAGONIST

What's the answer?

NEIL

There is no answer, it's a paradox. But in the future, those in power clearly believe that you can kick Grandpa down the stairs, gouge his eyes and slit his throat without consequence.

PROTAGONIST

Could they be right?

NEIL

It doesn't matter. They believe it,
so they're willing to destroy us.
Can I go back to sleep?

PROTAGONIST

No. I thought of something else.

NEIL

Great.

PROTAGONIST

This reversing the flow of time...
doesn't us being here now mean it
never happens? That we stop them?

NEIL

Optimistically, I'd say that's
right.

PROTAGONIST

Pessimistically?

NEIL

In a parallel-worlds theory, we
can't know the relationship between
consciousness and multiple
realities. Does your head hurt yet?

PROTAGONIST

Yes.

NEIL

Try sleep.

INT. SAME - LATER

A final THUD, then STILLNESS. The Protagonist moves to the
peephole, unplugs it and peers out:

The WRECKED PLANE, FLOODLIT, sitting outside the COLLAPSED
WALL which has been sealed with STEEL FENCING.

PROTAGONIST

Shit. They didn't take us inside.

NEIL

What do we do?

PROTAGONIST

We use the breach. The chaos right
after impact. Get ready.

They both turn to look at the unconscious Kat.

PROTAGONIST (CONT'D)

Is she healed enough?

NEIL

I don't know. I've never done this before.

INT. SAME - NIGHT

The Protagonist is at the peephole - the ground is WET. CLEAN-UP CREWS and INVESTIGATORS swarm backwards over the scene. SIRENS start... Water FLOWS UP ONTO THE PLANE'S WINGS. FIRE CREWS 'unpack' their equipment around the wreck...

PROTAGONIST

Fire crew's there...

The Protagonist WINCES as he pulls his arm into its sleeve...

PROTAGONIST (CONT'D)

We get Kat through the breach, I take care of Sator's man and secure the vault. Then you bring her in.

NEIL

How's the arm?

PROTAGONIST

Not good.

The Protagonist spots a HOLE in the fabric of his black suit - directly over the lesion on his arm...

Neil straps a respirator to the gurney - puts the mask over Kat's face, then puts another on himself. He gives Kat a sedative.

PROTAGONIST (CONT'D)

We move the second we hear the engines.

Neil looks at Kat, unconscious on the gurney. He TIGHTENS the straps - throws a reflective blanket over her...

The SIRENS are DEAFENING - the Protagonist flexes his arm, clearly in a lot of pain. Neil spots BLOOD dripping from the Protagonist's wrist -

NEIL

You're bleeding. Let me take a look

-

SUDDENLY THEY HEAR THE BUILDING WHINE OF JET ENGINES. The Protagonist YANKS up the handle, THROWS OPEN THE DOOR -

EXT. APRON, OSLO AIRPORT - CONTINUOUS

Onto PANDEMONIUM - FIRE CREWS BATTLE the blaze, chunks of metal on the ground IGNITE, SHUDDER and LEAP ONTO THE AIRFRAME... STREAMS of water RISE up onto the plane -

The Protagonist HURRIES BACKWARDS, PULLING THE GURNEY towards the plane, steering around debris that might suddenly -

A SHEET OF FLAMING METAL SPINS off the ground, shearing into them, KNOCKING the GURNEY - they duck, HOLDING ON TO THE GURNEY, the metal FLIES into the air, SLAMS into its hole on the side of the plane... the Protagonist spots a line under the fuselage, between flames, towards the breach...

PROTAGONIST

Come on!

Neil looks up as BLACK SMOKE GATHERS, FORMING A MASSIVE CLOUD OVER THE PLANE... a SHOCK WAVE starts to BUILD in the air around them - the Protagonist PULLS Kat and Neil under the fuselage as CURTAINS of FIRE start GATHERING around the wings, CENTRED on a HALF-DESTROYED JET ENGINE -

They pass through the hole in the wall LICKED AT BY FLAMES WHICH LEAVE FROST ON THEIR CLOTHES -

As they clear into the building, DEBRIS in front of them start SHAKING - they DUCK as the MASSIVE BUILD OF ENERGY CLIMAXES in a CACOPHONOUS REVERSE EXPLOSION as THE JET ENGINE REASSEMBLES - LOOSELY ATTACHED TO THE WING, THRUSTING -

INT./EXT. FREEPORT SHIPPING AREA - CONTINUOUS

The Protagonist draws his gun - turns to Neil -

PROTAGONIST

I'm going in. Wait here.

The Protagonist turns, rushing up onto the loading dock -

The LOOSE JET ENGINE, under FULL THRUST, ATTACHED to the wing, SWINGS BACK AND FORTH, wreaking REVERSE HAVOC...

The Protagonist pauses, LISTENING - he can hear BACKWARDS VOICES on the other side of a ROLLER DOOR - the loose jet engine TURNS, BLASTING AIR at the Protagonist with its INVERTED THRUST - the Protagonist is SMASHED through the bottom of the roller door -

INT. VAULT, FREEPORT - CONTINUOUS

INTO HIMSELF AND NEIL, DRESSED AS BUSINESSMEN AS IN THEIR EARLIER VISIT TO THE ROTAS VAULT - the Protagonist (wearing black clothes and gas mask) TACKLES the EARLIER PROTAGONIST (wearing business suit), the Earlier Protagonist THROWS the Protagonist onto the ground, getting his gun -

SHOUTING at him INCOMPREHENSIBLY - KICKING his INJURED ARM AGAIN AND AGAIN - the Protagonist SCREAMS... The Earlier Protagonist puts his GUN TO THE PROTAGONIST'S HEAD... EARLIER NEIL GRABS HIS ARM, RESTRAINING him...

The Protagonist and Earlier Protagonist STRUGGLE, ROLLING across the floor with the unique physics of forward action merged with backwards action...

They STRUGGLE through the BLUE DOOR of the Rotas vault. The Protagonist gets his gun - the Earlier Protagonist STABS him in the arm with his lockpick - 'HEALING' his wound - ENERGIZING him -

He FLIPS the Earlier Protagonist up against the glass, LIFTS his gun - SHOOTS past the Earlier Protagonist's head, putting a BULLET HOLE through the glass -

Glancing at the OPEN TURNSTILE DOOR, the Protagonist FIRES again, forcing the Earlier Protagonist TOWARDS the door... he looks through the proving window - no one there...

PROTAGONIST

Come on, come on...

The Protagonist FIRES AGAIN AND AGAIN, forcing the Earlier Protagonist closer and closer to the open turnstile...

The Earlier Protagonist takes hold of the gun - the barrel coming around onto the Protagonist who instinctively EJECTS the magazine, REMOVES the SLIDE, tossing it aside, leaving the Earlier Protagonist with a useless STRIPPED AUTOMATIC -

Earlier Neil RACES backwards into the other half of the room - Through the bullet-riddled glass the Protagonist sees HIMSELF (GAS MASK, BLACK CLOTHES) RUN BACKWARDS into the room -

The Protagonist LEAPS INTO THE TURNSTILE - we FOLLOW the Protagonist through the machine - BURSTING OUT on the other side - straight into Earlier Neil, who now MOVES FORWARDS as the Protagonist PUSHES past -

As the confrontation on the other side of the glass plays out again, FORWARDS... the Protagonist RACES for the RED DOOR, Neil in PURSUIT -

INT. VAULT CORRIDOR - CONTINUOUS

The Protagonist runs, pursued by Earlier Neil, skidding around the corners of the vault corridor -

Earlier Neil gets a hand on the Protagonist's GAS MASK and YANKS - it comes off in his hands... this time we see that Neil is looking at the UNMASKED PROTAGONIST. Neil, surprised, turns and BOLTS back the way he came - the Protagonist watches him go, then TURNS -

INT. VAULT CORRIDOR - CONTINUOUS

The Protagonist races down the angled corridor -

The Protagonist SKIDS through the doorway leading out of the corridor and into the SMOKE-FILLED cargo area where he left...

INT. VAULT 2, FREEPORT - CONTINUOUS

Neil races up to the Earlier Protagonist, grab his arm -

NEIL
NO! Don't kill him!

INT./EXT. FREEPORT SHIPPING AREA - CONTINUOUS

...Neil (respirator on) guarding Kat, STRAPPED to the gurney.

Behind them, the fire crew battle the blazing plane. Neil is already looking up at the Protagonist who POINTS right - The Protagonist DUCKS THROUGH the breach, into the chaos... Neil moves BACKWARDS towards the outside...

EXT. BREACH - CONTINUOUS

The Protagonist RUNS THROUGH THE SMOKE AND FLAME, DODGING DEBRIS FALLING FROM THE PLANE... heading towards the EMERGENCY SERVICES...

The Protagonist CREEPS along the side of an AMBULANCE... the AMBULANCE DRIVER spots him in the mirror - the Protagonist DARTS in, HITTING the driver in the face -

INT. VAULT CORRIDOR - CONTINUOUS

Neil (moving FORWARDS) ducks back behind the corner as Earlier Protagonist (business suit) and Earlier Neil (business suit) walk backwards away from the Rotas vault.

Neil pushes Kat towards the broken roller door and pushes her inside...

EXT. APRON, OSLO AIRPORT - MOMENTS LATER

The Protagonist SWERVES the ambulance, trying to get close to the breach - the Protagonist SPINS the ambulance around as close to the breach as possible. He JUMPS out - opens the back - PEERS into the smoke and water... waiting...

Neil EMERGES, pushing the gurney with Kat on -

INT./EXT. AMBULANCE - MOMENTS LATER

The Protagonist DRIVES, sirens blaring.

PROTAGONIST

You knew it was me coming out of that vault. Why didn't you say?

NEIL

That's a lot of explaining when someone's about to put a bullet in their own brain.

PROTAGONIST

But afterwards -

NEIL

With things the same, I knew you'd be okay. What's happened happened. If I'd told you and you acted differently... who knows? The policy is to suppress.

PROTAGONIST

Whose policy?

Neil GRINS, offering his hand -

NEIL

Ours, my friend. We're the people saving the world from what might have been...

INT./EXT. PARKED AMBULANCE - NIGHT

Neil and the Protagonist are in the back, checking on Kat... whose eyes OPEN.

PROTAGONIST

Kat?

KAT

I'm here.

Neil checks the dressing on her wound -

NEIL

Be quite a scar, but you're okay.
We did it.

KAT

Did what? Andrei's got the
algorithm. You don't know where he
is -

Neil looks at the Protagonist -

NEIL

Or when.

PROTAGONIST

Get Priya here to Oslo.

NEIL

Why?

PROTAGONIST

If I don't do something now, in two
days she'll tell me about the 241.

NEIL

Nothing can change that.

PROTAGONIST

We'll see. Just get her here.

EXT. OSLO WAR MEMORIAL - DAY

The Protagonist makes his way through the crowd, following an
elegantly dressed lady... Priya. He takes her by the arm,
away from the crowd...

PROTAGONIST

Hello, Priya.

PRIYA

What's going on? Where's Neil?

PROTAGONIST

Nursing Katherine Barton. Who
almost died because of you.

PRIYA

What did I do?

PROTAGONIST

It's what you're going to do. In
two days you're going to have me
dangle plutonium 241 in front of
the world's most dangerous arms
dealer... I want to know why.

PRIYA
You let him get hold of 241?

PROTAGONIST
No. I let him get hold of the
algorithm.

Priya looks at the Protagonist, surprised he knows the term.

PROTAGONIST (CONT'D)
Tell me about it, Priya.

PRIYA
It's unique. The scientist who
built it took her own life so she
couldn't be forced to make another.

PROTAGONIST
A scientist in the future?

PRIYA
Generations from now.

PROTAGONIST
Why did she have to kill herself?

PRIYA
You're familiar with the Manhattan
Project? As they approached the
first atomic test, Oppenheimer
became concerned the detonation
might produce a chain reaction,
engulfing the world.

PROTAGONIST
They went ahead anyway, and got
lucky.

PRIYA
Think of our scientist as her
generation's Oppenheimer - she
devises a method for inverting the
world, but becomes convinced that
by destroying us, they destroy
themselves.

PROTAGONIST
The grandfather paradox.

PRIYA
Unlike Oppenheimer, she rebels,
splitting the algorithm into nine
sections and hiding them the best
place she can think of...

PROTAGONIST
The past. Here. Now.

PRIYA

There are nine nuclear powers. Nine bombs. Nine sets of the most closely guarded materials in the history of the world. The best hiding places possible.

PROTAGONIST

Nuclear containment facilities.

PRIYA

Sator's lifelong mission, financed and guided by the future, has been to find and reassemble the algorithm.

PROTAGONIST

Why did they choose him?

PRIYA

The necessary combination of greed and ambition. But mostly, he was in the right place at the right time.

PROTAGONIST

The collapse of the Soviet Union.

PRIYA

The most insecure moment in the history of nuclear weapons.

PROTAGONIST

And there he was. How many of the sections does he have?

PRIYA

After the 241? All nine.

PROTAGONIST

Christ. And that's why you're going to do it differently this time.

PRIYA

To change things? So Katherine won't get hurt?

PROTAGONIST

So Sator won't get the algorithm.

PRIYA

If that universe can exist, we don't live in it.

PROTAGONIST

Let's try. You're going to warn me.

PRIYA

No. I'm not. Ignorance is our ammunition. If you'd known what the algorithm was, would you have let it fall into Sator's hands?

PROTAGONIST

You want him to get the last section?

PRIYA

It's the only way he'll bring together the other eight.

PROTAGONIST

I was supposed to steal it, then lose it?

PRIYA

(smiles)

Mission accomplished.

PROTAGONIST

You used me.

PRIYA

As you used Katherine. Standard operating procedure. You've done your part.

PROTAGONIST

My part? I'm the protagonist of this operation -

PRIYA

You're a protagonist.

(off look)

What? You thought you were the only person capable of saving the world?

PROTAGONIST

No. But I am. Because I haven't told you where he's assembling the algorithm, or when.

PRIYA

You're about to.

PROTAGONIST

No, I'm not. So deal us in.

PRIYA

Why would you involve her again?

PROTAGONIST

She can get close to him.

PRIYA

Does he still trust her?

PROTAGONIST

He thinks she's dead. But he used to.

PRIYA

You have started looking at the world in a new way.

PROTAGONIST

And now it's your turn. Assuming she makes it out alive, whether or not you feel she knows too much...

PRIYA

I can't.

PROTAGONIST

If you don't have the authority, talk to whoever's in charge of loose ends. I need your word that she and her son will be safe.

PRIYA

(frustrated)

What good is someone's word in our line of business?

The Protagonist just looks at her. She NODS.

PRIYA (CONT'D)

They'll be safe. There's a rally point offshore at Trondheim. Get yourselves up there...

EXT. WIND FARM, NORWAY - DAY

Chinooks cross BACKWARDS through WHITE TURBINES. Service boats pull people off ladders. A large ICEBREAKER sits nearby

-

EXT. ICEBREAKER, BARENTS SEA - CONTINUOUS

The Protagonist, IN RESPIRATOR, does PULL-UPS on deck, the movement 'shaking' snow back up onto the pipe...

PRIYA (V.O.)

Ives has a team ready to invert.

CUT BACK TO THE PROTAGONIST IN OSLO -

PROTAGONIST
 You have a turnstile? The exact
 technology we're trying to
 suppress?

EXT. ICEBREAKER - DAY

The Protagonist watches a CHINOOK long-line a container...

PRIYA (V.O.)
 Fighting fire with fire is a
 treacherous business, but there are
 people in the future who need us to
 continue the algorithm's journey
 into the past. You see...

Taking a look at the sea CHURNING BACKWARDS into the stern as
 the inverted ship 'progresses', he heads below deck...

CUT BACK TO PRIYA IN OSLO -

PRIYA
 ...Tenet wasn't founded in the past
 - it will be founded in the future.

INT. HOLD, ICEBREAKER - CONTINUOUS

Coming out of an AIRLOCK, he removes his respirator. Walks
 past Wheeler drilling TENET SOLDIERS - non-inverted soldiers
 in respirators SPAR with inverted soldiers. Neil is amongst
 troops practising 'LIFTING' weapons from the floor.

INT. CABIN, ICEBREAKER - CONTINUOUS

The Protagonist enters. Kat sits at a window.

KAT
 I can't get over the birds...

The Protagonist follows her look to a bird flying backwards.

PROTAGONIST
 How are you feeling?

She lifts her shirt to reveal a LARGE, JAGGED, ANGRY SCAR.

KAT
 Tell me you're going to kill him.

PROTAGONIST
 I can't.

Neil enters without interrupting. Kat rises. Steady.

KAT

Why not? I think you've probably killed a lot of people -

NEIL

Not with a dead man's switch.

KAT

A what?

PROTAGONIST

That fitness tracker he wears...

KAT

He's obsessive about his health.

NEIL

It'll be linked to a switch. Probably a simple email burst, revealing the location of the dead drop, set to fire if his heart stops.

PROTAGONIST

In effect, his death activates the algorithm. He dies, the world ends - no one dares kill him.

Kat realizes...

KAT

No, you've missed the point. He's intending to end his life.

PROTAGONIST

Why?

KAT

He's dying. Inoperable pancreatic cancer.

PROTAGONIST

And he's taking the world with him.

KAT

If he can't have her, no one can.

PROTAGONIST

What?

KAT

Something he said, once. He has a child, for God's sake.

NEIL

Kat, he gets to choose the time and place for the end of the world. What moment? What does he choose?

PROTAGONIST

You told me about a holiday, where you let him feel loved...

KAT

Viet Nam. On our yacht. His yacht.

PROTAGONIST

You said he vanished - what day?

KAT

I went ashore with Max, he flew off. I don't know what date it was...

NEIL

The 14th. Ten days ago. He was in Ukraine, stealing a section of the algorithm from an American team.

PROTAGONIST

At the Kiev Opera siege. How do you know about that?

NEIL

The point is - he wasn't on the yacht, so that's his window.

KAT

To come back to that golden moment and have it be his last.

PROTAGONIST

Everyone's last. We have to lift the algorithm from the dead drop without Sator knowing. If he believes it's in there, he kills himself.

NEIL

And not the rest of us. Where's the dead drop?

PROTAGONIST

Knowledge divided, friend.

NEIL

You're not going to tell me?

PROTAGONIST

Ignorance is our ammunition.

(turns to her)

But I need you back on that boat.

KAT

Why?

PROTAGONIST

You have to stop him killing himself until we know that algorithm is out of the dead drop.

KAT

But if I'm caught there... and my son sees... I don't want those moments full of anguish if they're going to be his last.

PROTAGONIST

They're not.

INT. ICEBREAKER, BARENTS SEA - DAY

The Protagonist watches the troops prepare.

IVES (O.S.)

Cough it up. It's time.

The Protagonist turns to face Ives.

IVES (CONT'D)

We're working our way back to the 14th. But without knowing where the dead drop is, there's only so much I can prepare.

(no response)

You need me to get you there.

PROTAGONIST

Know what a hypocentre is?

Ives shakes his head.

PROTAGONIST (CONT'D)

Ground zero for an underground nuclear test. Sir Michael Crosby told me about a detonation at Stalsk-12 on the 14th - the dead drop is at the bottom of the hypocentre. That explosion seals up the algorithm.

IVES

Then we'd better pull it out of that hole before the bomb goes off.

INT. TURNSTILE, ICEBREAKER - DAY

Soldiers in respirators file into the turnstile. Through the proving window we see them 'back' into the exit... The Protagonist checks his gear at the back of the line. He sees Kat watching from the airlock. He goes to her.

INT. AIRLOCK - CONTINUOUS

The Protagonist pulls off his respirator.

KAT
Where's Neil?

PROTAGONIST
He must've already gone through...

KAT
I didn't get to say goodbye - this is goodbye, isn't it?

PROTAGONIST
Today's the 14th. Offshore of Siberia - time for us to go. You keep going back another day, give you time to make it to Viet Nam.

KAT
Who gets me back on the yacht?

PROTAGONIST
I've got somebody good lined up. I'd like to say you don't have to do this, but...

KAT
I once told you I didn't need redemption. But the chance to save my child? You can't know what that means to a mother.

PROTAGONIST
No.

KAT
The worst thing Andrei ever did to me was that offer - to let me go if I never saw my son again. I shouted, swore -

INSERT CUT: Kat FLINGS a crystal BOWL OF RASPBERRIES, SMASHING it on a wooden deck...

KAT (CONT'D)
But he'd seen it on my face - just for an instant.

Kat looks at the Protagonist. Who says nothing.

KAT (CONT'D)
I don't know if I hate him more for the things he's done, or because he knows that about me. You've killed people you hated before?

PROTAGONIST

It's not usually personal.

KAT

He's dying, anyway. It might not even count -

PROTAGONIST

It always counts. You're not there to kill him - you're the backstop. If we haven't lifted that algorithm and he kills himself, he takes us all with him, instantly.

Kat moves to the Protagonist, in close -

KAT

Just keep up your end, okay?

The Protagonist nods. She kisses him.

PROTAGONIST

When it's over, and you're raising your boy. Carry this -

The Protagonist hands her a DUMB PHONE.

PROTAGONIST (CONT'D)

There may be a time and place you feel threatened. Hit talk, state your location, hang up.

KAT

Who gets the message?

PROTAGONIST

Posterity.

INT./EXT. CHINOOK - LATER

The Protagonist watches the icebreaker recede...

EXT. VAST BARREN PLAIN, DUSTED WITH SNOW - DAY

Three CHINOOKS zoom low across the barren landscape, followed by another three CHINOOKS long-lining SHIPPING CONTAINERS...

INT. CHINOOK - CONTINUOUS

The Protagonist sits amongst a DOZEN SOLDIERS. They watch the endless northern plain unroll beneath them...

EXT. TENET CAMP - CONTINUOUS

The Protagonist gets off the Chinook, watching another Chinook gently set down a container. He follows the others to a tent.

INT. BRIEFING TENT - CONTINUOUS

Soldiers in folding chairs facing a screen. The Protagonist looks around - still no Neil. Ives steps up, signals for the projector: a devastated CITY, grey CONCRETE and ABANDONED industry amongst terraced strip mines...

IVES

Stalsk-12. Hidden from the world. A city where anything can happen, and today, gentlemen, for ten minutes, it most assuredly does.

Ives switches to a GRAPHIC: a childishly simple diagram of a LANDING AREA, BUILDINGS, then an UNDERGROUND CAVERN...

IVES (CONT'D)

You were divided into two teams for a temporal pincer movement. We are Red team, moving forwards. Our friends out there -
(gestures at containers)
- Blue team, led by Commander Wheeler, are inverted. One hour from now, they had this briefing...

INSERT CUT: Neil, in RESPIRATOR, in the front row of Commander Wheeler's briefing of BLUE TEAM. All are in respirators...

BACK TO RED-TEAM BRIEFING -

IVES (CONT'D)

Then were dropped on the ridge above the hypocentre as close in time to the detonation as possible. Their objectives were clearance and clarification. This briefing has the benefit of their experience - and yes, some of you specialists are on both teams.

The Protagonist overhears -

RED SOLDIER 1

Why don't they let us see them?

RED SOLDIER 2

Maybe we won't like what happened.

EXT. COAST OF VIET NAM - DAY

A SPEEDBOAT bounces through the chop, Mahir (from the freeport heist) at the helm. Kat, beside him, shields her eyes from the glare as they head towards Sator's yacht. They pull up some way off. A chopper sits on the yacht.

Mahir hands Kat binoculars - Kat watches her EARLIER SELF and HER SON board the tender and head for shore...

INT. BRIEFING TENT - DAY

Ives gestures across the whole area on the schematic -

IVES

The entire area is radioactive, so both teams wear full protection. To distinguish teams, wear these -

A soldier starts passing out RED ARMBANDS...

INSERT CUT: Neil, in respirator, takes a BLUE ARMBAND, and, like the rest of the team, puts it on...

BACK TO RED-TEAM BRIEFING -

Ives points to each of the three elements in turn:

IVES (CONT'D)

Landing zone, LZ, well defended, including ground-to-air ordinance. We drop in, clear the LZ for Blue team's evacuation... We make our way into the city proper... these buildings are abandoned, but we learned they have a turnstile in this one... so expect a bi-temporal response.

RED SOLDIER 1

They'll have inverse ordinance?

IVES

Inverse, conventional, forwards antagonists, inverted antagonists - they have it all, and it can all end you. Got it?

Ives goes back to the diagram -

IVES (CONT'D)

On the other side of the city, the ground rises to the ridge above the hypocentre.

(MORE)

IVES (CONT'D)

Most of you will proceed up the hill - a splinter unit will take a tunnel from the city to the floor of the hypocentre. Blue team located an entrance here -

Ives points to the city's edge. Then to the CAVERN.

IVES (CONT'D)

The bomb is in the rock high above to trigger a collapse, sealing the cavern.

RED SOLDIER 2

How do we defuse the bomb up there?

IVES

We don't. The explosion takes place as planned, exactly ten minutes after our landing. Everything is synchronized to that explosion. Both teams have countdown watches - ours counts down from ten at landing, to zero at the explosion.

He holds up his wrist to display a BLOOD-RED '10' -

IVES (CONT'D)

Blue team is the reverse -

INSERT CUT: a PREVIOUS BRIEFING (BLUE TEAM). NEIL watches as Wheeler holds up her wrist to show a VIVID-BLUE '10' -

WHEELER

Ten at the explosion, to zero at our extraction. If you are not at the LZ by zero, you are not leaving.

BACK TO RED-TEAM BRIEFING -

IVES

Our job is to fail to defuse the bomb, while the splinter unit achieves its task undetected.

RED SOLDIER 1

Which is?

IVES

Need to know. And you don't. Any other stupid questions? Right, let's get ready.

Everybody RISES. The Protagonist approaches Ives.

PROTAGONIST

I wanted to be on the first wave.

IVES

There is no first wave - Red team and Blue team operate simultaneously. Do not get on the chopper if you can't stop thinking in linear terms. You want to be on the team who lifts the contents of that capsule?

PROTAGONIST

Absolutely.

IVES

That's us. We're the splinter unit.

PROTAGONIST

Just us?

IVES

No one who knows the contents of that capsule can leave the field. I thought we'd manage ourselves.

EXT. COAST OF VIET NAM - DAY

Mahir shows Kat how to use a small pistol. Kat wears a two-piece bathing suit with a shirt over. He puts the pistol in a diver's bag, loops the lanyard round Kat's bare ankle.

MAHIR

It's forty feet from the private deck to the water. Can you jump it?

KAT

I can dive it.

They hear the chopper SPIN UP. Mahir shows her a FLARE GUN -

MAHIR

Until you see my signal, you don't let him die.

Kat nods. The chopper lifts off and ZOOMS overhead. Mahir guns the powerboat, STREAKING towards the yacht...

EXT. TENET CAMP - DAY

The Soldiers head for the Chinooks. As they pass the containers, some stare at them... the Chinooks lift off, some Chinooks rise, LIFTING the containers...

EXT. COAST OF VIET NAM - DAY

Mahir pulls up fifty yards from the stern of Sator's yacht... Kat grabs the pistol bag and slips into the water...

INT./EXT. NORTHERN PLAIN - DAY

The Chinooks BEAT LOW over the windswept plain. Stalsk-12 appears on the horizon - terraced strip-mined land leading to a set of CONCRETESTRUCTURES FUSED TO THE EARTH...

EXT. SATOR'S YACHT, COAST OF VIET NAM - DAY

Kat quietly pulls herself out of the water and onto a rear platform. She STEALTHILY makes her way up through the boat...

EXT. LZ, STALSK-12 - CONTINUOUS

The Chinooks long-lining containers RISE, slowing, as the other Chinooks BARREL in towards a large flat area - ANTI-AIRCRAFT GUNS start FIRING...

The Protagonist grabs his gun and LEAPS from the Chinook as it hovers close to the ground...

EXT. HYPOCENTRE RIDGE, STALSK-12 - DAY

The Chinooks long-lining containers fly BACKWARDS towards a giant DEPRESSION...

INT. CONTAINER - CONTINUOUS

Neil looks out a peephole -

WHEELER

We're coming in on the shock wave... hang on, people! -

Neil GRABS his belts as WHUMMMMM!!!! The container SHUDDERS -

EXT. HYPOCENTRE RIDGE, STALSK-12 - CONTINUOUS

The SHOCK WAVE CONTRACTS - the Chinook 'SURFING' backwards in on the shock as it approaches the hypocentre... ENERGY BUILDING... GROUND LIFTING AND FLATTENING...

EXT. LZ, STALSK-12 - DAY

The Protagonist joins a unit of Red team soldiers who CHARGE an anti-aircraft emplacement TAKING IT OUT BEFORE IT CAN FIRE ON THE SLOW-MOVING CHINOOKS...

The Protagonist uses his assault rifle to take out a gunemplacement. Ives uses an inverse grenade to violently 'reassemble' an enemy gun emplacement out of existence, shredding the enemy with reverse shrapnel...

IVES

Draw them back into the city, away
from Blue team...

The Chinooks drop down, land the containers - the Protagonist looks back to see, a hundred metres away, the containers OPEN - Blue team 'SCRAMBLING' BACKWARDS from the containers... SOME CARRY INJURED COMRADES, ALL SEEM EXHAUSTED...

The Protagonist and Red team press forward, blasting at the remaining enemy troops who run for the cover of the city... the Protagonist checks his watch - a BRIGHT-RED '9:59', '9:58'...

EXT. HYPOCENTRE RIDGE, STALSK-12 - DAY

The reverse explosion PEAKS. SUDDEN CALM as the Chinooks place the containers down - they open and Blue team runs out, 'FORWARDS', Neil at

the head, guns raised, BLASTING at the ENEMY SOLDIERS on the ridge... Neil checks his watch - a BRIGHT-BLUE '9:57', '9:56'... he turns to see a GREY TRUCK 'REVERSING' towards the hole, tyres sucking up dust... a rope from its rear hitch TAUT into the hole...

BANG! BANG! SHOTS are sucked out of the ground around him - Blue team FORCES the enemy away from the hole, towards Red team (whose members fight 'backwards') - Neil shouts to Wheeler -

NEIL

Draw their fire! Pull them away...

He RACES down the ridge, following Wheeler...

EXT. PRIVATE DECK, SATOR'S YACHT - CONTINUOUS

Kat comes out to find a JUNIOR CREW MEMBER cleaning up a SMASHED BOWL OF RASPBERRIES. He looks up at her, surprised.

JUNIOR CREW MEMBER

Ma'am? We thought you'd gone
ashore.

KAT

I snuck back to surprise Andrei.

JUNIOR CREW MEMBER

The Boss left...

He trails off - they hear an INCOMING CHOPPER.

KAT

I'll get the mess. Have Mr Sator
find me here. Don't tell the
others.

The Junior Crew Member nods, leaves - Kat moves to the RAIL,
checks Mahir in the distance, the DAYBED, the water HOSE...

EXT. LZ, STALSK-12 - DAY

The Protagonist, Ives and Red team head towards the large
concrete turnstile building on the outskirts of the city -

The Protagonist sees Wheeler running backwards towards a
BUNKER on their right which UNEXPLODES -

- GUNFIRE CRACKLES around them, pinning them down...

They hit the bunker with an RPG, then race around the left of
the turnstile building...

EXT. HYPOCENTRE RIDGE, STALSK-12 - DAY

Wheeler leads Blue team down the hill - 'chasing' the enemy
who run BACKWARDS - a BLUE TEAM member TRIGGERS A LANDMINE -
another triggers an INVERSE LANDMINE -

WHEELER

Hit the deck! Mines!

As Blue team goes to the ground, Neil sees mines start to
EXPLODE/IMPLODE in a wave towards him as the GREY TRUCK RACES
BACKWARDS down the hill through the minefield, REVERSE-
TRIGGERING THE MINES - Neil DIVES out of the way, almost run
over...

Then gets up to follow the 'path' of the grey truck...

EXT. PRIVATE DECK, SATOR'S YACHT - LATE AFTERNOON

Kat unzips the diver's bag, feels the handle of the gun, then
slides the bag under the daybed, checking she can reach. She
moves to the rail, crouches to UNCLIP the bottom safety
cable. She looks at Mahir's boat across the water...

EXT. CITY STREETS, STALSK-12 - DAY

Ives leads Red team into the deserted concrete structures via
an efficient cover-and-move formation... the Protagonist
shelters behind LARGE CONCRETE CHUNKS. Which VIBRATE...
GATHERING ENERGY...

The Protagonist JUMPS AWAY as the chunks RIP FROM THE GROUND, BOUNCING VIOLENTLY, DUSTILY OFF EACH OTHER AND FLYING UP INTO A GAP IN THE SIDE OF A BUILDING as an INVERSE RPG ZIPS back up into a WINDOW -

Ives has spotted the window and calls for an RPG to 'follow' the inverse one, BLASTING the building... the Protagonist checks his watch - '8:10', '8:09'...

EXT. HYPOCENTRE RIDGE, STALSK-12 - DAY

Neil checks his watch - '8:08', '8:07'... he heads downhill, towards the city, where the rest of Blue team BEAT BACK the enemy...

EXT. PRIVATE DECK, SATOR'S YACHT - LATE AFTERNOON

Kat hoses the raspberries and glass from the deck... Sator appears, watching as she turns the water on herself.

SATOR

They told me you'd gone ashore.

KAT

They told me you'd flown off.

SATOR

I came back. To see you and Max.

KAT

Max is on shore with Anna. We need time, just you and me. After what -

SATOR

I was joking. A stupid joke -

KAT

You think I'm a terrible mother.

SATOR

We both know my opinion of you is higher than yours of me.

KAT

I want things to be better, Andrei.

She moves towards him. Sator nods. Picks up the phone -

SATOR

Have the captain turn the boat so we'll see the sunset from here.

EXT. CITY STREETS, STALSK-12 - DAY

The Protagonist RUNS across the street, FIRING at the enemy... he SPOTS the TUNNEL ENTRANCE between two buildings.

PROTAGONIST
Ives! Splinter unit here!

Ives nods. RACES over, drawing fire the whole way...

EXT. HYPOCENTRE RIDGE, STALSK-12

Neil races into the city streets... he sees Commander Wheeler and a BLUE SOLDIER take shelter in a large jagged BREACH in the ground-floor wall of a massive structure.

Neil is FORCED to hit the deck, ducking INVERTED fire all around... he looks over at Wheeler, and sees DUST GATHERING AROUND THE BREACH...

NEIL
Wheeler! Get out of there! Wheeler!

Wheeler hears him - tries to grab the Blue Soldier - MASSIVE CHUNKS OF CONCRETE SCRAPE OVER NEIL'S HEAD, FLYING TOWARDS WHEELER, who DIVES CLEAR - the wall REASSEMBLES ON TOP OF the Blue Soldier, CRUSHING HIM...

Neil winces. Starts crawling for better cover... checks his watch - '6:24', '6:23'...

EXT. PRIVATE DECK, SATOR'S YACHT - LATE AFTERNOON

Sator looks past Kat to the lowering sun.

SATOR
It's going to be a beautiful sunset. I'll get Max brought back - we should share the moment with him.

Sator picks up the phone. Kat looks at the shore, uneasy...

EXT. CITY STREETS, STALSK-12 - DAY

Ives and the Protagonist shelter as Red team exchanges fire with the Enemy further up the street. The Protagonist checks his watch - '5:15', '5:14'...

PROTAGONIST
Let's go. We're running out of time.

IVES
If they see us, it's all for
nothing.

PROTAGONIST
We need a distraction.

Ives looks ahead to the LEANING RUIN OF A BUILDING TOP...

IVES
Don't worry about that...

EXT. CITY STREETS - DAY

Neil checks his watch - '5:10', '5:09'... frustrated, pinned
down, he looks around for a way to break cover...

Commander Wheeler, with the rest of Blue team, SHELTERS in
the shadow of the RUINED BASE of a building, pinned by ENEMY
FIRE from the base of the building...

WHEELER
RPG! Take out the base - on my mark

She checks her watch - '5:04', '5:03'...

The BLUE RPG SOLDIER takes aim...

EXT. CITY STREETS, STALSK-12 - DAY

The Protagonist spots SMALL DEBRIS ROLLING across the
street... GATHERING MOMENTUM...

PROTAGONIST
Ives!

Ives sees LARGER and LARGER debris is ROLLING down the street
towards the LEANING RUIN OF A BUILDING TOP...

IVES
It's about to get distracting...

He signals a RED RPG SOLDIER...

IVES (CONT'D)
On my mark!

He looks at his watch - '5:01', '5:00' -

IVES (CONT'D)
Fire!

The leaning ruin THRUSTS UPWARDS -

EXT. CITY STREETS, STALSK-12 - DAY

Wheeler watches as the Leaning Ruin's UPPER STOREYS REASSEMBLE, as its BASE EXPLODES...

EXT. CITY STREETS, STALSK-12 - DAY

The Protagonist takes cover as the Leaning Ruin's BASE REASSEMBLES as its UPPER STOREYS EXPLODE... the Protagonist and Ives race at the tunnel entrance - the GREY TRUCK RACES at them as they dive for the tunnel...

EXT. CITY STREETS, STALSK-12 - DAY

Wheeler ducks as the weight of the upper storeys COLLAPSES the building...

Neil lifts his head after the EXPLO/IMPLOSION. Clear. He gets up and starts RUNNING...

EXT. TUNNEL ENTRANCE, STALSK-12 - DAY

The Protagonist and Ives RACE into the tunnel, HITTING A TRIPWIRE WHICH BLOWS THE TUNNEL ENTRANCE DOWN BEHIND THEM AS THEY JUMP INSIDE...

EXT. PRIVATE DECK, SATOR'S YACHT - LATE AFTERNOON

Sator hangs up. He holds a SILVER PILL in the sunlight, studying it...

KAT

What's that?

SATOR

I borrowed it from the CIA.

KAT

But what is it?

SATOR

The way the world ends, not with a bang but a whimper.

KAT

I don't understand.

SATOR

When I take this, it's all over.

KAT

Then don't take it, yet.

Sator looks at her, needing her to care.

SATOR

Why not?

KAT

We've got the sunset coming and a little vodka left...

SATOR

And Max will be here soon... they thought it was you, not Anna, on shore with Max.

Kat steps up in front of Sator, seductive...

KAT

As long as you can tell the difference...

Sator smiles appreciatively, but pulls out his phone -

SATOR

A moment's business, my love...

EXT. MAHIR'S BOAT - CONTINUOUS

Mahir checks his radio -

IVES

(over radio)

Not clear. Repeat, not clear...

INT. TUNNEL, STALSK-12 - DAY

The Protagonist and Ives look back at the COLLAPSED ENTRANCE

-

PROTAGONIST

We're committed now.

They turn and RACE through the mining tunnel...

IVES

(into radio)

Just hold tight - we're almost there...

EXT. CITY STREETS, STALSK-12 - DAY

Neil spots SATOR'S GREY MI8 OVERHEAD, a rope hanging down. Across the street he sees VOLKOV REVERSE-EXIT the tunnel mouth, CROUCHING to 'DERIG' a tripwired booby trap, carrying it towards the chopper, then LEAPING up onto the line - RISING from the streets...

Neil STARES. CONCERNED. Checks his watch - '4:10', '4:09'...
Then TAKES OFF, SPRINTING -

WHEELER

Neil!

She watches him go ahead, then signals Blue team to keep pushing forward...

INT. TUNNEL, STALSK-12 - DAY

The Protagonist and Ives run down the tunnel... they slow as they see a BODY, blue armband, lying on the ground on the opposite side of a SET OF BARS at the end of the tunnel.

They can see into the hypocentre, the GIANT ATOMIC-HEWN CAVERN, daylight above, CAPSULE on the rock floor next to the mouth of a BORE HOLE. The Protagonist checks his watch - '4:06', '4:05' ... Ives checks the ELECTRONIC LOCK -

IVES

We don't have anything big enough
to blow this. Try him -

The Protagonist reaches through the bars and checks the body - FREEZES: attached to a zip, a TALISMAN - A COIN WITH A HOLE HANGING FROM A SMALL LENGTH OF ORANGE AND YELLOW STRING...

The Protagonist looks at it, quizzical, rises -

PROTAGONIST

Nothing. Can you pick it?

SATOR (O.S.)

I hope not. I paid a lot for that
lock...

WHAM! Ives goes down - SHOT BY VOLKOV, bullet SPARKING off his helmet - on the other side of the bars - gun pointed at the Protagonist, FIELD RADIO held out... Sator's voice ECHOES through the tunnel -

SATOR (CONT'D)

(over phone)

How do you like where my journey
began, and yours ends?

Volkov takes the Protagonist's gun. Forces him to push Ives's gun through the bars.

PROTAGONIST

A little radioactive for my taste.

Volkov drops the guns into the water, places the radio by the bars...

EXT. PRIVATE DECK, SATOR'S YACHT - LATE AFTERNOON

Sator steps away from Kat as he speaks quietly into the phone.

SATOR

My fate was always bound up with radiation. We'd work where no one else would. We made a devil's bargain - money for time. We sold our futures.

Kat looks at Mahir's boat. Nothing. She looks to the shore. Far in the distance, she can see the TENDER APPROACHING...

INT. TUNNEL, STALSK-12 - DAY

The Protagonist looks at Volkov. At the bars between him and the capsule...

PROTAGONIST

Now you're making the same mistake for the entire world.

SATOR

(over phone)

It wasn't a mistake. I made the bargain I could. What was yours? You fight for a cause you barely understand. With people you trust so little you've told them nothing about what you're doing. When I die the world dies with me. And your knowledge dies with you. Buried in the tomb like an anonymous Egyptian builder sealed in the pyramid to keep his secret...

INT. TURNSTILE BUILDING, STALSK-12 - DAY

Neil comes into the turnstile room... he watches ENEMY TROOPS enter/exit the machine, inverting to join the battle. He waits for his chance... the room is empty... he sees himself through the proving window, and RUNS at the machine...

EXT. PRIVATE DECK, SATOR'S YACHT - EVENING

Sator speaks into his phone -

SATOR

Your faith is blind. You're a fanatic.

PROTAGONIST

(over phone)

What's more fanatical than trying
to destroy the world?

Kat moves towards Sator, but he raises a finger...

SATOR

I'm not. I'm creating a new one.
Somewhere, sometime, a man in a
crystalline tower throws a switch
and Armageddon is both triggered
and avoided. Entropy inverts the
same way the magnetic poles have
switched 183 times over the
millennia. Now time itself switches
direction.

Sator looks out at the lowering sun...

SATOR (CONT'D)

The same sunshine we've basked in
will warm the faces of our
descendants generations from now.

Kat looks at Mahir's boat. Nothing. She looks to shore,
watching the TENDER APPROACHING...

INT. TUNNEL, STALSK-12 - DAY

The Protagonist looks at his watch - '2:12', '2:11'...

PROTAGONIST

How can they want to destroy us?

SATOR

(over phone)

Because their oceans rose and their
rivers ran dry. Don't you see -?
Their world shrivelled because of
us. They have no choice but to turn
back, there's no life ahead of
them. And we're responsible.
Knowing this, do you still want me
to stop?

PROTAGONIST

Yes. Each generation looks out for
its own survival.

EXT. PRIVATE DECK, SATOR'S YACHT - CONTINUOUS

Sator looks out at the glittering water -

SATOR

That's exactly what they're doing.

PROTAGONIST

(over phone)

Sure, but not you. You're a traitor. Bringing death to all because you have no life of your own left.

SATOR

When I'm done, life continues.

PROTAGONIST

(over phone)

Not your son's.

SATOR

My greatest sin was to bring a son into a world I knew was ending... do you think God will forgive me?

PROTAGONIST

(over phone)

For killing your son? No.

SATOR

He should understand - he killed his own.

EXT. CITY STREETS, STALSK-12 - DAY

Neil, FORWARDS NOW, spots a GREY TRUCK outside the turnstile building - he jumps in, FIRING IT UP -

RACING THROUGH THE STREETS, PAST THE IMPLODING/ EXPLODING BUILDING, racing for the tunnel mouth, trying to head off the Protagonist and Ives -

NEIL

Wait! Wait!

They dive into the tunnel, which COLLAPSES. Neil sets his sights on the hypocentre ridge above, GUNS the engine...

EXT. LZ, STALSK-12 - DAY

Wheeler leads Blue team towards the CHINOOKS LOWERING CONTAINERS... as they carry their wounded and lurch towards the containers, they see Red team 'REASSEMBLING' the anti-aircraft guns...

INT. TUNNEL, STALSK-12 - CONTINUOUS

The Protagonist watches Volkov pick up a BLACK, METAL, GEOMETRICALLY COMPLEX BAR... the algorithm.

PROTAGONIST

You don't believe in God. Or a new future. Or anything outside your own experience.

SATOR

(over phone)

That's all any of us knows. The rest is belief, and I don't have it.

PROTAGONIST

Without it you're not human. You're a madman.

SATOR

(over phone)

Or a god of sorts.

PROTAGONIST

Like I said.

Volkov slowly backs towards the capsule with the algorithm...
The Protagonist looks down at Ives - whose hand is MOVING...

EXT. PRIVATE DECK, SATOR'S YACHT - CONTINUOUS

A BEEP. Sator checks his watch.

SATOR

Our time is up.

He looks across at Kat standing by the rail.

SATOR (CONT'D)

I'll give my wife your love.

PROTAGONIST

(over phone)

You're forgetting, I haven't met her, yet.

SATOR

That's right, after you meet her, she dies. I'll just give her my love, instead.

INT. HYPOCENTRE, STALSK-12 - DAY

Volkov seals the capsule - hooks it to a winch... the Protagonist watches Ives's hand emerge with a SIDEARM... Volkov raises the capsule up over the mouth of the DEEP BORE HOLE, then steps back, preparing to release the winch and drop the capsule into the well...

EXT. PRIVATE DECK, SATOR'S YACHT - SUNSET

Sator goes to hang up, pauses... an afterthought -

SATOR
Volkov?

INT. TUNNEL, STALSK-12 - CONTINUOUS

Volkov RUSHES FORWARD with his gun...

SATOR
(over phone; in Russian,
subtitled)
- Shoot him in the head. -

Volkov PULLS HIS TRIGGER - but the Dead Tenet Soldier has 'RISEN' to be in front of the gun 'ABSORBING' the bullet - then LEAPING to one side, ALIVE -

EXT. PRIVATE DECK, SATOR'S YACHT - CONTINUOUS

Sator hears the shot, SATISFIED - Kat pulls the phone away -

KAT
Enough business, Andrei...

INT. TUNNEL, STALSK-12 - CONTINUOUS

The Protagonist DIVES to where Ives is lying, GRABS his gun - Volkov TURNS, RUNNING FOR the winch-release -

PROTAGONIST
WAIT! WAIT!

He FIRES at Volkov, who goes down just short of the winch...

Ives struggles to his feet, checking his watch - '1:07', '1:06'...

Hearing BEEPS, Ives looks up. THE LOCK is open -

EXT. HYPOCENTRE RIDGE, STALSK-12 - CONTINUOUS

Neil RACES up the slope to the ridge - through the MINEFIELD, setting off personnel mines in his wake, NARROWLY AVOIDING RUNNING HIMSELF OVER...

EXT. PRIVATE DECK, SATOR'S YACHT - EVENING

As Kat pours him a drink, Sator looks out at the glowing horizon, fiddling with the silver pill... he POINTS -

SATOR

Tomorrow the sun will rise in that same spot. For the first time in history. Because I've told it to.

(looks at her like she's a loyal dog)

You have no idea what I'm talking about, do you?

She looks at him, smiles sweetly.

KAT

It sounds terribly important, Andrei.

He reaches for her - she gets up, moves to the rail -

SATOR

Where're you going?

She grabs the hose, starts spraying herself -

KAT

Aren't you hot?

Kat sprays the deck in front of the rail -

SATOR

What're you doing, now?

KAT

I spilled sunscreen.

SATOR

So what?

KAT

It's slippery.

SATOR

Just come here...

She looks at Sator lying on the daybed like an appalling emperor. Moves towards him. Grabs the sunscreen.

KAT

Turn over.

SATOR

The sun's almost gone.

KAT

You'll like it.

He rolls over, obedient. She squirts a large dollop across his back. Looks up at Mahir's boat, hopeful. Nothing.

She checks her watch as she lazily smears the sunscreen across Sator's back. He groans. Kat watches the TENDER APPROACHING, she can just make out HERSELF AND HER SON...

INT. TUNNEL, STALSK-12 - DAY

The Protagonist watches the Dead Tenet Soldier RACING BACKWARDS from the gate, out of the tunnel -

IVES
COME ON!

The Protagonist TURNS - Ives swings the gate open - they RACE through, just before it closes, SLAMMING SHUT behind them -

IVES (CONT'D)
Tunnel's sealed!

The Protagonist steps over Volkov, STRUGGLES with the capsule, it swings, HANGING precariously over the well...

IVES (CONT'D)
(into radio)
Mahir, do you copy?

EXT. MAHIR'S BOAT - EVENING

Mahir looks through binoculars, FRUSTRATED, flare gun ready -

IVES
(over radio)
Hold! Repeat, hold!

EXT. HYPOCENTRE RIDGE, STALSK-12 - DAY

Neil REVERSES towards the hole - jumps out, pulling a line from the rear winch...

EXT. PRIVATE DECK, SATOR'S YACHT - SUNSET

Kat looks at Mahir's boat. Nothing. She checks her watch... looks down at the tender approaching - it's close enough she can clearly see HERSELF CHATTING AND LAUGHING WITH MAX... she jumps up from the daybed, holding the diver's bag. Sator looks up at her, surprised.

KAT
I can't do this.

SATOR
Don't spoil this moment, Kat.

KAT
I can't let you think you've won...

Sator looks at her, suddenly wary...

SATOR
What are you talking about,
Katherine?

KAT
I'm not letting you go to your
grave thinking we're all coming
with you. I can't give you that -

She pulls out the SILENCED PISTOL. He is UTTERLY UNAFRAID.

KAT (CONT'D)
You're dying alone, Andrei.

SATOR
(contemptuous)
No, I'm not.

KAT
Andrei, look in my eyes. Which do
you see, despair... or anger?

SATOR
What?

KAT
I'm not the woman who could find
love for you even though you'd
scarred her on the inside...

Kat pulls up her shirt to reveal the MASSIVE, ANGRY SCAR -

KAT (CONT'D)
I'm the vengeful bitch you scarred
on the outside.

Sator realizes he's been conned - LUNGES FOR HER -

SATOR
You -!

KAT SHOOTS HIM IN THE UPPER CHEST - his hands go to his chest
- he GASPS, air leaking from his lungs... Kat ROLLS Sator off
the daybed onto his back - he GURGLES - she GRABS his legs -
SLIDES HIM AT THE GAP BELOW THE RAIL -

Sator SHOOTS off the deck, TUMBLING DOWN to the sea - his
head CRACKS on the rear platform as he HITS the water -

EXT. MAHIR'S BOAT - CONTINUOUS

Mahir lowers his binoculars, STARTLED, as he sees Sator's
body pitch into the sea -

MAHIR
 (into radio)
 She's killed him! She's killed him!

Mahir GUNS the engine, racing towards the yacht...

INT. HYPOCENTRE, STALSK-12 - DAY

The Protagonist opens the capsule, revealing the algorithm -

IVES
 She jumped the gun - she killed
 him!

The Protagonist looks at Ives, ashen - A LINE DROPS BETWEEN THEM -

EXT. HYPOCENTRE RIDGE, STALSK-12 - CONTINUOUS

Neil is at the wheel of the truck. Through the rear-view mirror he looks at his line running into the hole. Through the windshield he watches Red and Blue soldiers finish loading and LIFT OFF. He checks his watch - '00:09', '00:08'...

NEIL
 Fuck it -

He GUNS it, PULLING AWAY FROM THE HOLE -

INT. HYPOCENTRE, STALSK-12 - CONTINUOUS

The Protagonist and Ives are YANKED into the air, the Protagonist CLUTCHING the algorithm - as they approach the rocky edge of the hole, Ives raises his boots to cushion the - IMPACT! They BOUNCE PAINFULLY over the lip -

EXT. HYPOCENTRE RIDGE, STALSK-12 - CONTINUOUS

The truck DRAGS them along the rocky ground, away from the hole as... BOOOOM!!!! THE ROCKY GROUND BUCKLES WITH FORCE -

SMOKE and FLAMES BLAST up out of the hole in an ANGRY PLUME -

The ground around the hole COLLAPSES IN AN EVER-GROWING RADIUS -

The line SNAPS, leaving the Protagonist and Ives TUMBLING to a stop... The SUBSIDENCE approaches, SLOWING, SLOWING... the ground OPENS UP under the Protagonist - Ives GRABS HIM - the Protagonist has the algorithm in his hands, Ives PULLS him back onto solid ground...

EXT. LZ, STALSK-12 - DAY

Wheeler PULLS a last Blue team soldier into the container as her watch hits ZERO - the container door SLAMS shut -

BLUE TEAM SOLDIER
Do you think they made it?

EXT. PRIVATE DECK, SATOR'S YACHT - SUNSET

Kat picks up the shell casing, drops it in the diver's bag, zips it up, attaches the lanyard to her ankle, sprays down the deck, WASHING away BLOOD and SUNSCREEN...

Kat steps up to the railing. Watches Mahir, down below, getting a line on Sator's body. Kat glances over at the TENDER ARRIVING WITH HER EARLIER SELF AND HER SON... Kat DIVES, ARCING GRACEFULLY THROUGH THE SUNSET...

Kat's earlier self, stepping onto the yacht, catches a glimpse of a graceful form SLICING into the water. She looks, CURIOUS, but Max TUGS her sleeve and she turns.

EXT. COAST OF VIET NAM - CONTINUOUS

On Mahir's SPEEDING boat, Kat hands Mahir the diver's bag and looks up ahead to the last light of day...

PROTAGONIST
(over radio)
Kat, you jumped the gun!

Mahir hands her the radio -

KAT
I couldn't do it, I couldn't let him die thinking he'd won. And I knew you'd find a way.

Silence. She glances Mahir, suddenly concerned -

KAT (CONT'D)
Wait, you found a way? We're okay, right?

PROTAGONIST
(over radio)
Yeah. We found a way. Be safe.

Mahir's boat SPEEDS AWAY through the twilight...

...DRAGGING Sator's body behind.

EXT. WINDSWEPT PLAIN OUTSIDE STALSK-12 - EVENING

A Chinook swirls snow around the blasted ruins... Ives and the Protagonist slump, bruised, exhausted, gas masks off, breathing hard. On the ground between them - the matte-black algorithm... Neil approaches, removing his gas mask...

PROTAGONIST

I thought you were inverted.

NEIL

Changed gears halfway - you needed help here.

IVES

We needed help down there.
(to Protagonist)
How'd you get that lock open?

PROTAGONIST

It wasn't me.
(to Neil)
Didn't your team need you?

NEIL

I'll get them on the next pass.
Right, Ives?

IVES

Once I've caught my breath.

The Protagonist reaches for the algorithm - Ives PULLS it out of his reach - his gun laying casually across his leg. As Neil and the Protagonist watch, Ives takes his weapon in hand, gets to his feet... He lifts the algorithm... looks around at the deserted plain above Stalsk-12...

IVES (CONT'D)

Nice and private.

Ives SEPARATES the algorithm into THREE COMPONENTS -

PROTAGONIST

No one who's seen this leaves the field...

IVES

We hide it, we end our lives. It's the only way to be sure.

Ives TOSSES them each one component...

IVES (CONT'D)

But as to when...

Ives HOLSTERS his sidearm.

IVES (CONT'D)

Maybe that's every man's decision
to make for himself.

NEIL

You're not going to kill us?

IVES

If I ever find you I will.

NEIL

But you won't look too hard.

IVES

Yes, I will.

Neil shakes his head, smiling at this. Ives heads towards the Chinook. Neil and the Protagonist watch him go...

NEIL

You're not heading back to London
to check on Kat, are you?

PROTAGONIST

Of course not. That would be too
dangerous.

NEIL

Even from afar.

PROTAGONIST

Even from afar.

Neil thinks of something. Looks at Ives -

NEIL

Ives, wait!

Neil takes his section of the algorithm, REATTACHES it to the Protagonist's.

PROTAGONIST

You're really going back in?

NEIL

I'm the only one who could've got
that door open in time, right Ives?

Ives looks at Neil, sizing him up.

IVES

I don't have any locksmiths as good
as you.

Neil turns to the Protagonist, grabs his BACKPACK...

NEIL

See? That's me in there, again.
Weaving another pass in the fabric
of this mission.

Neil SWINGS his pack onto his back, revealing a TALISMAN - A
COIN WITH A HOLE TIED to the zip WITH ORANGE AND YELLOW
THREAD -

PROTAGONIST

Neil, wait.

NEIL

We just saved the world - we can't
leave anything to chance.

The Protagonist thinks. Struggles.

PROTAGONIST

But can we change things? If we do
it differently...?

Neil looks back at the Protagonist. Sees his struggle...

NEIL

What's happened's happened.

(smiles)

Which is an expression of faith in
the mechanics of the world, not an
excuse to do nothing.

PROTAGONIST

Fate?

NEIL

Call it what you want.

PROTAGONIST

What do you call it?

NEIL

Reality. Now let me go.

The Protagonist lets him walk, tears welling up... CALLS OUT

PROTAGONIST

Hey!

(Neil turns)

You never did tell me who recruited
you.

NEIL

(smiles)

Haven't you guessed by now? You
did. Just not when you thought. You
have a future in the past. Years
ago for me. Years from now for you.

PROTAGONIST
You've known me for years?

NEIL
(nods)
For me, I think this is the end of
a beautiful friendship.

PROTAGONIST
But for me it's just the beginning?

NEIL
And we get up to some stuff. You're
gonna love it. You'll see. This
whole operation is a temporal
pincer.

PROTAGONIST
Whose?

NEIL
Yours. You're only halfway there.
I'll see you at the beginning,
friend.

Neil turns. Follows Ives to board the Chinook. The
Protagonist watches him go...

NEIL (V.O.)
We're the people saving the world
from what might have been...

The Protagonist looks down at the algorithm in his hands.

NEIL (V.O.)
The world will never know what
could've happened...

He pulls up his collar and walks into the snow...

EXT. SCHOOL GATES - AFTERNOON

Kat is walking up the road to the school gates.

NEIL (V.O.)
...and even if they did they
wouldn't care...

She feels something wrong. Looking across the road, she sees
a car with tinted windows shadowing her.

NEIL (V.O.)
...because no one cares about the
bomb that didn't go off...

She gets out the dumb phone the Protagonist had given her...

NEIL (V.O.)
 ...just the one that did...

INT./EXT. CAR - CONTINUOUS

Priya is in the front passenger seat. The DRIVER next to her has a GUN and SILENCER sitting on his knee...

PRIYA
 Do it before the boy comes out.

The rear door opens - a dull thud - the Driver is SHOT by a silenced pistol -

PROTAGONIST (O.S.)
 That's your idea of mercy?

Priya turns - the Protagonist has a gun to the back of her seat.

PROTAGONIST (CONT'D)
 You gave me your word.

PRIYA
 And I told you what it would be worth. Here. Today. How did you know?

He holds up a dumb phone, plays a voicemail -

KAT
 (via recording)
 Cannon Place, 3 o'clock, it's -

PROTAGONIST
 Posterity.

EXT. SCHOOL GATES - CONTINUOUS

Kat hits send, speaks into the phone -

KAT
 Cannon Place, 3 o'clock, it's probably nothing...

INT./EXT. CAR - CONTINUOUS

The Protagonist watches Kat.

PROTAGONIST
 I told you you'd have to start looking differently at the world.

PRIYA
 I have to tie up the loose ends.

PROTAGONIST
That was never your job.

PRIYA
Then whose was it?

The Protagonist brings his focus back to Priya.

PROTAGONIST
Mine. I realized I wasn't working
for you. We've both been working
for me... I'm the protagonist.

PRIYA
Then you'd better tie up those
loose ends.

He shoots her through the seat back. She slumps forward.

PROTAGONIST
Mission accomplished.

The Protagonist looks across the road. The kids stream out...
Kat sees Max coming, takes one last look at the dark car...

NEIL (V.O.)
...but it's the bomb that didn't go
off...

Kat shakes her head, smiling at her own folly, looks at the
phone like it's silly -

NEIL (V.O.)
...the danger no one knew was
real...

She tosses the phone carelessly into her bag.

NEIL (V.O.)
That's the bomb with the real power
to change the world.

The Protagonist watches Kat and Max walk away. Max offers Kat
his hand and we -

FADE OUT.

CREDITS.

END.