

INTERSTELLAR

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BLACK. THE GENTLE SOUND OF WIND IN CORN

A row of books. From spaces between them, dust falls.

I N T E R S T E L L A R

ELDERLY FEMALE VOICE

(V.O.)

Sure. Dad was a farmer.

BRIGHT CORN STALKS FILL THE FRAME, SWAYING IN THE BREEZE

ELDERLY FEMALE VOICE

(V.O.)

Like everybody else back then.

The wind is RISING, shaking the plants more FORCEFULLY ...

Insert cut: a WOMAN in her eighties against a dark background.

ELDERLY WOMAN

Course, he didn't start that way...

The WIND IS HOWLING, SHRIEKING and we RIP INTO -

EXT. THE STRATOSPHERE - DAY

BURNING through the fringes of space -

INT. COCKPIT - CONTINUOUS

A young PILOT fights his BUFFETING craft -

RADIO

(O.S.)

Computer says you're too tight -

PILOT

I got this -

The Pilot grabs a panicked glance at his instruments -

RADIO

(O.S.)

Crossing the Straights ... shutting it down, Cooper. Shutting it all down ...

PILOT  
NO! I need the power up -

EXT. THE STRATOSPHERE - CONTINUOUS

The BLACK and RED SKY starts SPINNING HORRIFYINGLY -

INT. COCKPIT - DAY

As the controls RIP themselves free, the pilot SHOUTS and we  
-

CUT TO:

INT. BEDROOM, FARMHOUSE - NIGHT

A man WAKES, nightmare SWEATY. This is COOPER.

YOUNG GIRL'S VOICE  
(O.S.)  
Dad? Dad?

Cooper turns: in the doorway - his sleepy ten-year-old daughter. This is MURPH.

COOPER  
Sorry. Go back to sleep.

MURPH  
I thought you were the ghost.

COOPER  
There's no ghost, Murph.

MURPH  
Grandpa says you can get ghosts.

COOPER  
Maybe Grandpa's a little too close  
to being one himself. Back to  
sleep.

MURPH  
Were you dreaming about the crash?

COOPER  
Back to sleep, Murph.

Murph shuffles back out the door. Cooper moves to the window. DAWN breaks over an ENDLESS SEA OF CORN ...

ELDERLY FEMALE VOICE

(V.O.)

Corn, sure. But dust. In your ears,  
your mouth...

INSERT CUT: AN OLD-TIMER IN CLOSE UP, WATERY-EYED, DESCRIBES  
DUST BOWL CONDITIONS.

OLD-TIMER

(V.O.)

Dust just everywhere. Everywhere.

EXT. COOPER'S FARM - MORNING

An old man, handkerchief across his face, sweeps dust out of  
the door onto the porch. This is Grandpa (DONALD).

INT. KITCHEN, FARMHOUSE - MORNING

Cooper pours himself coffee as Donald puts grits on the  
table. TOM, Cooper's fifteen-year-old son, stuffs his face.

Murph, wet hair, towel around neck, plays with pieces of a  
MODEL (a lunar lander).

DONALD

Not at the table, Murph.

MURPH

Dad, can you fix this?

COOPER

(takes pieces, frowning)  
What'd you do to my lander?

MURPH

Wasn't me.

TOM

Lemme guess - your ghost?

MURPH

It knocked it off my shelf. It  
keeps knocking books off.

TOM

There's no such things as ghosts,  
dumb-ass -

COOPER  
 (to Tom)  
 Hey -

MURPH  
 I looked it up, it's called a  
 poltergeist.

TOM  
 Dad, tell her.

COOPER  
 Murph, you know that's not  
 scientific.

MURPH  
 You say science is about admitting  
 what we don't know.

DONALD  
 She's got you there.

COOPER  
 (hands her pieces)  
 Start looking after our stuff.

Donald looks at Cooper, admonishing. Cooper shrugs.

COOPER  
 Fine. Murph, you wanna talk  
 science, don't just tell me you're  
 scared of some ghost - record the  
 facts, analyze, present your  
 conclusions.

MURPH  
 Sure.

Cooper gets up, grabs his keys.

DONALD  
 Hold up.  
 (Off look.)  
 Parent-teacher conferences.  
 'Parent' - not 'grandparent'.

EXT. FARMHOUSE - MOMENTS LATER

The kids pile into an old pickup truck, scraping DUST off  
 the seats. Cooper, coffee in hand, peers at a black cloud.

COOPER  
Dust storm?

DONALD  
(shakes his head)  
Nelson's torching his whole crop.

COOPER  
Blight?

DONALD  
They're saying it's the last  
harvest for okra. Ever.

Cooper stares at the smoke. Uneasy. Gets into the truck.

COOPER  
Shoulda planted corn like the rest  
of us.

DONALD  
Be nice to Miss Hanley. She's  
single.

COOPER  
What's that supposed to mean?

DONALD  
Repopulating the Earth - start  
pulling your weight.

COOPER  
Start minding your business.

INT./EXT. PICKUP TRUCK ON DIRT ROAD - MOMENTS LATER

Cooper sips his coffee, steering while Murph shifts -

COOPER  
Okay, gimme second -

Murph wrestles the long gear stick into second. Cooper sips.

COOPER  
Now third -

Murph struggles to find third - GRIND.

TOM  
Find a gear, dumb-ass.

MURPH  
Shut up, Tom!

BANG - A TIRE BLOWS OUT. Cooper stops the truck.

TOM  
What'd you do, Murph?

COOPER  
She didn't do anything. We lost a  
tire is all.

TOM  
Murphy's Law.

MURPH  
Shut up, Tom.

Cooper gets out of the truck, checks the flat, turns to Tom.

COOPER  
Grab the spare.

TOM  
That is the spare.

COOPER  
Okay, patch kit.

TOM  
How'm I supposed to patch it out  
here?

COOPER  
Figure it out. I'm not always going  
to be here to help you.

Tom moves to the back of the truck. Murph is there.

MURPH  
Why'd you and Mom name me after  
something bad?

COOPER  
We didn't.

MURPH  
Murphy's Law?

COOPER  
Murphy's Law doesn't mean bad stuff  
will happen. It means 'whatever can  
happen, will happen'. And that  
sounded just fine to us.

Murph frowns, hearing something ...

COOPER

What?

Then Cooper hears it, too. A LOW RUMBLE. Cooper GRABS Murph as a DRONE SOARS low overhead -

COOPER

Come on!

Cooper jumps into the truck - he pulls out a laptop and antenna hands them to Murph - shouts at Tom -

COOPER

Get in!

TOM

(jack in hand)

What about the tire?

INT./EXT. PICKUP TRUCK THROUGH FIELDS - MOMENTS LATER

Close on the SHREDDING TIRE as the truck BARRELS through cornfields. Murph fires up the laptop. Cooper strains to see through the cornstalks, scanning the horizon -

TOM

There!

To the right, the dark shape of the drone, cruising low over the fields. Cooper JERKS the wheel - the drone has long, thin wings like a U-2, but no cockpit.

COOPER

Indian air force surveillance drone. Solar cells could power an entire farm.

(To Tom.)

Take the wheel -

Tom takes the wheel - Cooper hands Murph the antenna.

COOPER

Keep it pointed right at it -

Cooper works the laptop - the screen fills with Hindi.  
Faster, Tom. I'm losing it.

Tom WEAVES through the corn - they round a corner, almost HIT a HARVESTER - BANG - the truck loses a wing mirror -

Ahead the drone SOARS, banking, pulling away -



The truck BURSTS out of the corn, Cooper's nose is in the laptop.

TOM

Dad?

COOPER

Almost got it. Don't stop.

In front of them, the drone plummets from view into the next valley - the path ahead leads to a three-hundred-foot drop.

TOM

DAD ...

Cooper looks up.

COOPER

Tom!

Tom locks up the brakes. Cooper looks at him - he shrugs.

TOM

You told me to keep going.

Cooper grabs the laptop and opens the door.

COOPER

Guess that answers the 'if I told you to drive off a cliff' scenario.

Murph is still pointing the antenna.

MURPH

We lost it.

COOPER

(smiles)

No, we didn't.

The DRONE SOARS BACK OVER THEM - Cooper is moving his fingers across the track pad, PILOTING THE DRONE.

As the kids watch, Cooper sends the drone soaring over them, banking above the valley. Cooper crouches next to Murph.

COOPER

Want to give it a whirl?

Murph, guided by Cooper, moves her fingers across the track pad - the massive drone BANKS in response. Murph is in heaven.

COOPER  
Let's set her down next to the  
river.

EXT. RIVERBANK - MOMENTS LATER

The truck limps up to the drone. Cooper and the kids climb down. Cooper runs a hand along the smooth carbon flank of the aircraft.

TOM  
How long you think it's been up  
there?

COOPER  
Delhi mission control went down  
same as ours, ten years ago.

TOM  
It's been up there ten years? Why'd  
it come down so low?

COOPER  
Sun finally cooked its brain. Or it  
came down looking for something.

MURPH  
What?

COOPER  
Some kind of signal. Who knows?

Cooper finds an access hatch. Pries it open. Examines the black-box brain of the machine.

MURPH  
What are you going to do with it?

COOPER  
Give it something socially  
responsible to do, like drive a  
combine.

MURPH  
Couldn't we just let it go? It's  
not hurting anyone.

Cooper looks down at his daughter. Good kid.

COOPER  
This thing has to adapt, just like  
the rest of us.

EXT. COUNTY SCHOOL - DAY

The truck pulls up to school, drone fuselage hanging out.

COOPER  
How's this work? You guys come  
with?

TOM  
I've got class. But she ...

Pats Murph on shoulder.  
Needs to wait.

Murph glares at Tom as he hops out.

COOPER  
Why? What?

MURPH  
Dad, I had a thing ... well,  
they'll tell you about it. Just try  
and ...

COOPER  
Am I gonna be mad?

MURPH  
Not with me. Just try not to -

COOPER  
Relax, I got this.

Murph pulls out a notebook. Starts drawing a BARCODE.

INT. PRINCIPAL'S OFFICE - LATER (MORNING)

Cooper enters, awkward. The PRINCIPAL (male, fifties) turns  
from the window.

PRINCIPAL  
Little late, Coop.  
(Indicates chair.)  
Guess you had to stop off at the  
Asian fighter plane store.

COOPER  
(sits, smiles)  
Actually, sir, it's a surveillance  
drone. With outstanding solar  
cells.

Cooper nods at Murph's teacher, Ms Hanley, thirties, attractive.

PRINCIPAL

We got Tom's scores back. He's going to make an excellent farmer. Congratulations.

The Principal slides a paper across the desk.

COOPER

(taken aback)

What about college?

PRINCIPAL

The university only takes a handful. They don't have resources

-

COOPER

I'm still paying taxes - where's that go? There's no more armies.

PRINCIPAL

Not to the university. Coop, you have to be realistic.

COOPER

You're ruling him out for college now? He's fifteen.

PRINCIPAL

Tom's score simply isn't high enough.

COOPER

What're you? About a thirty-six-inch waist?

(Beat.)

Thirty-inch inseam?

PRINCIPAL

I'm not sure I see what -

COOPER

You're telling me you need two numbers to measure your own ass, but just one to measure my son's future?

Ms Hanley stifles a laugh. The Principal shoots her a look.

PRINCIPAL

You're a well educated man, Coop. A trained pilot -

COOPER

And an engineer.

PRINCIPAL

Okay. Well, right now the world doesn't need more engineers. We didn't run out of planes, or television sets. We ran out of *food*.

Cooper leans back. He's not going to win this one.

PRINCIPAL

The world needs farmers. Good farmers, like you. And Tom.

(Smiles benignly.)

We're a caretaker generation. And things are getting better. Maybe your grandchildren -

COOPER

Are we done, sir?

PRINCIPAL

No. Ms Hanley is here to talk about Murph.

Cooper shifts his gaze to Ms Hanley.

MS HANLEY

Murph's a bright kid. A wonderful kid, Mr Cooper. But she's been having a little trouble ...

Ms Hanley places a textbook on the desk. She brought this to school, to show the other kids the section on the lunar landings ...

COOPER

Yeah, it's one of my old textbooks, she likes the pictures.

MS HANLEY

This is an old federal textbook. We've replaced them with corrected versions.

COOPER  
Corrected?

MS HANLEY  
Explaining how the Apollo missions  
were faked to bankrupt the Soviet  
Union.

COOPER  
You don't believe we went to the  
moon?

MS HANLEY  
(tolerant smile)  
I believe it was a brilliant piece  
of propaganda. The Soviets  
bankrupted themselves pouring  
resources into rockets and other  
useless machines.

COOPER  
'Useless machines'?

MS HANLEY  
Yes, Mr Cooper. And if we don't  
want a repeat of the wastefulness  
and excess of the twentieth  
century, our children need to learn  
about *this* planet, not tales of  
leaving it.

Cooper considers this in silence. Looks at Ms Hanley.

COOPER  
One of those useless machines they  
used to make was called an MRI. And  
if we had any of them left, the  
doctors might have been able to  
find the cyst in my wife's brain  
before she died, rather than  
afterwards. Then she could be  
sitting here listening to this,  
which'd be good, cos she was always  
the *calmer* one ...

Ms Hanley looks at Cooper, embarrassed. Then -

MS HANLEY  
I'm sorry about your wife, Mr  
Cooper. But Murph got into a fist  
fight with several of her  
classmates over this Apollo  
nonsense and we thought it best to  
(MORE)

MS HANLEY (cont'd)  
bring you in and see what ideas you  
might have for dealing with her  
behavior on the home front.

COOPER  
Sure. Well, there's a ball game  
tomorrow night, and Murph's going  
through a bit of a baseball phase.  
There'll be candy and soda ...

Ms Hanley looks at him, expectant.

COOPER  
I think I'll take her to that.

Ms Hanley turns to the Principal, not happy.

EXT. PICKUP TRUCK OUTSIDE SCHOOL - MOMENTS LATER

Murph looks up from her notebook at her dad, expectantly.

MURPH  
How'd it go?

COOPER  
I, uh ... got you suspended.

MURPH  
What?!

COOPER  
Sorry.

MURPH  
Dad! I told you not to -

The CB radio CRACKLES to life.

CB OPERATOR  
Cooper? Boots for Cooper.

COOPER  
Cooper.

BOOTS  
(over radio)  
Coop, those combines you rebuilt  
went haywire.

COOPER  
Power the controllers down for a  
couple minutes.

BOOTS  
(over radio)  
Did that. You should come take a  
look, it's kinda weird.

EXT. FARMHOUSE - DAY

Cooper and Murph pass a slow-moving harvester pulling up to the house, which is surrounded by AUTOMATED FARM MACHINES. They've nosed up to the house like animals at a Nativity. Boots, the farm hand, approaches -

BOOTS  
One by one they been peeling off  
from the fields and heading over.

Cooper pops open the cabin to a harvester. Checks the auto pilot hooked up to the controls.

BOOTS  
Something's interfering with their  
compass ...

Cooper jumps down and heads to the front door. Enters.

BOOTS (O.S.)  
Magnetism or some such ...

INT. FARMHOUSE - CONTINUOUS

Cooper looks at the kitchen. Nothing. Murph comes in.

MURPH  
What is it, Dad?

A small BANG from upstairs. Cooper heads up.

INT. MURPH'S BEDROOM - CONTINUOUS

Murph's bedroom clearly used to be her mother's. Cooper, in the doorway, looks at the wall of BOOKS opposite - several GAPS. He looks down at some books on the floor.

MURPH  
Nothing special about which books.  
(Off look.)  
(MORE)



MURPH (cont'd)  
 Been working on it, like you said.

Murph holds up her notebook with its barcode.

MURPH  
 I counted the spaces.

COOPER  
 Why?

MURPH  
 In case the ghost's trying to say something. I'm trying Morse.

COOPER  
 Morse?

MURPH  
 Yeah. Dots and dashes, used for -

COOPER  
 Murph, I know what Morse code is. I just don't think your bookshelf's trying to talk to you.

He leaves. Murph, embarrassed, turns back to the shelf.

INT. FRONT PORCH, FARMHOUSE - NIGHT

Donald hands Cooper a beer.

COOPER  
 Had to reset every compass clock and GPS to offset for the anomaly.

DONALD  
 Which is?

COOPER  
 No idea. If the house was built on magnetic ore, we'd've seen this the first time we switched on a tractor.

Donald nods. Sips.

DONALD  
 Sounds like your meeting at school didn't go so well.

COOPER

(sighs)

We've forgotten who we are, Donald.  
Explorers, pioneers. Not  
caretakers.

Donald nods, thoughtful. Weighs up his words.

DONALD

When I was a kid it felt like they  
made something new every day. Some  
gadget or idea. Like every day was  
Christmas. But six billion people  
... just try to imagine that. And  
every last one of them trying to  
have it all.

He turns to Cooper.

This world isn't so bad. And Tom'll  
do just fine - you're the one who  
doesn't belong. Born forty years  
too late, or forty years too early.  
My daughter knew it, God bless her.  
And your kids know it. 'Specially  
Murph.

COOPER

We used to look up and wonder at  
our place in the stars. Now we just  
look down and worry about our place  
in the dirt.

DONALD

Cooper, you were good at something  
and you never got a chance to do  
anything with it. I'm sorry. But  
that's not your kids' fault.

Cooper looks up at the stars above.

OLD-TIMER (V.O.)

May 14th. Never forget. Clear as a  
bell. You'd never think ...

INSERT CUT: THE OLD-TIMER REMEMBERS. CUT TO A SECOND  
OLD-TIMER ...

SECOND OLD-TIMER

When the first of the real big ones  
rolled in ... I thought it was the  
end of the world.

EXT. BASEBALL FIELD - LATE AFTERNOON

The CRACK of ball off bat - a pop-fly caught to a trickle of applause. Half-filled stands at what looks like a minor league game.

DONALD

In my day we had real ball players.  
Who're these bums?

As the team runs in from the field we see: NEW YORK YANKEES.

COOPER

Well, in my day people were too  
busy fighting over food for  
baseball, so consider this  
progress.

Murph offers Donald some popcorn.

DONALD

Fine. But popcorn at a ball game is  
unnatural. I want a hot dog.

MURPH

(confused)  
What's a hot dog?

Cooper sits with Tom a row in front.

COOPER

The school says you're gonna follow  
in my footsteps. I think that's  
great.

TOM

You think that's great?

MURPH

You hate farming, Dad. Grandpa  
said.

Cooper looks at Donald, who shrugs 'sorry'.

COOPER

What's important is how you feel  
about it, Tom.

TOM

I like what you do. I like our  
farm.

On the field: the batter hits one along the ground - it rolls to an infielder's foot - but the infielder IGNORES it, STARING up at the sky. The crowd starts to look up ...

OLD-TIMER (V.O.)  
 You've never seen the like. Black.  
 Just black ...

INSERT CUT: THE OLD-TIMER CHOKES BACK FEAR AS HE REMEMBERS.

Cooper stares at the horizon, where an ENORMOUS BLACK DUST STORM IS MASSING. People start leaving, tying handkerchiefs across their faces.

COOPER  
 Come on, guys.

INT./EXT. PICKUP TRUCK - MOMENTS LATER

Cooper speeds along as Donald and the kids stuff RAGS into cracks and vents ... behind them the WALL OF BLACK DUST ADVANCES, SWALLOWING UP ROADS, BUILDINGS. A nasty SOUND is developing - the truck ROCKING with GUSTS of wind ...

Suddenly, BLACK DUST ENVELOPS the car, LIGHTNING CRACKLING.

DONALD  
 It's a bad one ...

COOPER  
 Mask up, guys.

Murph and Tom take SURGICAL MASKS out of the glove box.

EXT. FARMHOUSE - CONTINUOUS

VISIBILITY MERE FEET as the dust storm BRUTALIZES the farm. The truck CRAWLS up to the house. Cooper leans in to try and see better ... CRACK - a panel of sheet metal SMASHES into the windshield - Cooper turns - wrestles Murph out of the truck as Donald blindly stumbles towards the front door with Tom ...

INT. FARMHOUSE - CONTINUOUS

The SHUTTERS BANG as the wind WHIPS around the house, FORCING JETS OF DUST up through cracks in the window frames, floorboards ... Donald SLAMS the door. Murph is COUGHING ... Cooper looks around. Sees dust coming from upstairs.

COOPER  
Did you both shut your windows?

Tom nods. Murph looks at Cooper. Runs for the stairs.

COOPER  
Wait -

INT. MURPH'S BEDROOM - CONTINUOUS

Cooper gets to the doorway. Murph stands in the middle of the room, STARING. Cooper SHUTS the window. The dust hangs in the relative quiet. Murph is staring, TRANSFIXED, at LINES where dust is FALLING UNNATURALLY FAST, STREAMING DOWN through the air, collecting on the floor in a PATTERN -

MURPH  
The Ghost.

Cooper STARES at dust collecting like snow on power lines...

COOPER  
Grab your pillow, sleep in with Tom.

EXT. FARMHOUSE - DAWN - MORNING

Calm. Dust settled.

INT. TOM'S ROOM - CONTINUOUS

Murph slips out of bed, wrapped in her blanket. Pads down the hall, peeks in her bedroom door at -

INT. MURPH'S BEDROOM - CONTINUOUS

Cooper sits, staring at the PATTERN of dust: thick radial lines, like a CIRCULAR BARCODE. Murph sits down next to her dad. They STARE at it together. He holds up a coin ...

COOPER  
It's not a ghost ...

Cooper tosses the coin across a line. It SHOOTs at the floor -

It's gravity.

INT. SAME - LATER

Donald pokes his head in.

DONALD

I'm dropping Tom, then heading to town ...

(Looks at dust pattern.)

You wanna clean that up when you've finished praying to it?

Cooper reaches for Murph's notebook. Starts writing ...

INT. KITCHEN, FARMHOUSE - LATER

Murph fills a glass of water. Picks up a plate of sandwiches.

INT. MURPH'S BEDROOM - CONTINUOUS

Follow Murph into the room, to find Cooper standing there.

COOPER

I got something.

Cooper is pointing to the thick and thin radial lines - Binary. Thick is one, thin is zero - it's numbers ... number pairs...

He holds up the notebook to show Murph the number pairs. *Coordinates.*

INT. KITCHEN, FARMHOUSE - MOMENTS LATER

Cooper and Murph pore over MAPS. Cooper TOSSES one aside, lays it out on the table. Finds a spot. Looks up at Murph ...

EXT. FARMHOUSE - MOMENTS LATER

Cooper packing his truck - sleeping bag, flashlight ...

MURPH

You can't leave me behind!

COOPER

Grandpa's back in two hours.

MURPH  
You don't know what you're going to  
find -

COOPER  
That's why I can't take you.

INT. KITCHEN, FARMHOUSE - MOMENTS LATER

Cooper grabs the maps and a bottle of water. He calls up -

COOPER  
Murph?

Nothing.

Murph, just wait here for Grandpa.  
Tell him I'll call him on the  
radio.

INT./EXT. PICKUP TRUCK ON ROAD - MOMENTS LATER

Cooper drives, map spread on the wheel, looks for a pen -  
reaches over to the passenger wheel well - lifts a BLANKET -  
Murph is there -

COOPER  
JESUS!

The truck WOBLES as Cooper regains control.  
Murph, what are you doing?!

Murph is LAUGHING as she climbs into the passenger seat -

COOPER  
It's not funny -

But Murph's laugh is infectious.

MURPH  
You wouldn't be here if it wasn't  
for me.

Cooper hands Murph the map.

COOPER  
Fair enough. Make yourself  
useful...

The pickup cruises down the road, heading for the MOUNTAINS.

EXT. PLAINS APPROACHING MOUNTAINS - DUSK

The tiny pickup is dwarfed by the darkening foothills.

EXT. DIRT ROAD OFF MOUNTAIN PASS - NIGHT

Cooper pulls up to a gate in chain-link fence. Murph is asleep next to him.

COOPER

Murph. Murph.

Murph wakes.

I think this is as far as we get.

Murph glances out at the fence. Closes her eyes again.

MURPH

Why? You didn't bring the bolt-cutters?

COOPER

I like your spirit, young lady.

Cooper gets out of the truck, retrieves his bolt-cutters and comes up to the fence. He looks up and down the road. Nothing. He reaches out and puts the jaws of the cutters -

WHAM! SPOTLIGHTS IN COOPER'S EYES - A HARSH ELECTRIC VOICE -

VOICE

STEP AWAY FROM THE FENCE.

Cooper drops the cutters, puts his hands in the air -

COOPER

Don't shoot! My child is in the car! I'm unarmed! My daughter is -

Murph watches, terrified as, with a ZAP, Cooper DROPS. Murph SCRAMBLES back along the seat as MASSIVE FOOTSTEPS APPROACH. The door is WRENCHED open - a BLINDING LIGHT

VOICE

DON'T BE AFRAID.

Murph SCREAMS.



INT. BRIGHT, INDUSTRIAL ROOM - LATER

Cooper comes to, sitting in a chair. Opposite him is an ARTICULATED MACHINE. A VOICE emanates from its side.

MACHINE

How did you find this place?

COOPER

Where's my daughter?

MACHINE

You had the coordinates for this facility marked on your map. Where did you get them?

Cooper leans in to the machine.

COOPER

WHERE'S MY DAUGHTER?!

Cooper's scream REVERBERATES. Cooper sizes up the machine. You might think you're still in the Marines, but the Marines don't exist anymore, pal. I've got grunts like you mowing my grass ...

The Machine RISES to its full height.

MACHINE

How did you find us?

COOPER

But you don't look like a lawnmower to me ... you, I'm gonna turn into an overqualified vacuum cleaner -

FEMALE VOICE (O.S.)

No, you're not.

Cooper turns to see a businesslike woman in her thirties.

WOMAN

Tars, back down, please.

The machine, TARS, sinks back down.

COOPER

You're taking a risk using ex-military for security. They're old, their control units are unpredictable ...

WOMAN

Well, that's what the government  
could spare.

COOPER

Who are you?

WOMAN

Dr Brand.

COOPER

I knew a Dr Brand once. But he was  
a professor -

WOMAN (BRAND)

What makes you think I'm not?

COOPER

And nowhere near as cute.

BRAND

You think you can flirt your way  
out of this mess?

COOPER

(honest, scared)

Dr Brand, I have no idea what this  
mess is. I'm scared for my little  
girl and I want her by my side.  
Then I'll tell you anything you  
want to know. Okay?

Brand considers this. Turns to Tars.

BRAND

Get the principals and the girl  
into the conference room.

(To Cooper.)

Your daughter's fine. Bright kid.

(Rises.)

Must have a very smart mother.

INT. UNDERGROUND FACILITY - MOMENTS LATER

Cooper follows Brand into a corridor. Tars LURCHES behind.

COOPER

It's pretty clear you don't want  
visitors - why not let us back up  
from your fence and be on our way?

BRAND  
It's not that simple.

COOPER  
Sure it is. I don't know anything  
about you or this place.

BRAND  
Yes, you do.

Brand ushers Cooper through a door into a conference room -

INT. CONFERENCE ROOM - CONTINUOUS

Where an OLD MAN is crouched down, talking to Murph.

MURPH  
Dad!

Murph runs into Cooper's arms. The Old Man SMILES at Cooper.

OLD MAN  
Hello, Cooper.

COOPER  
(stunned)  
Professor Brand?

MAN AT TABLE (DOYLE)  
Just take a seat, Mr Cooper.

Cooper and Murph sit at a table where five people are waiting - a bespectacled man, WILLIAMS, leans forward to address Cooper.

WILLIAMS  
Explain how you found this  
facility.

COOPER  
Stumbled across it. Looking for  
salvage and I saw the fence -

WILLIAMS  
You're sitting in the world's best  
kept secret - you don't stumble in.  
And you certainly don't stumble  
out.

PROFESSOR BRAND  
Cooper, please. Cooperate with  
these people.

Cooper looks nervously around the room.

COOPER  
It's hard to explain, but we  
learned these coordinates from an  
anomaly ...

DOYLE  
What sort of anomaly?

COOPER  
I don't want to term it  
'supernatural' ... but ...

Cooper is losing them. Williams leans forward. Serious.

WILLIAMS  
You're going to have to, Mr Cooper.  
Real quick.

COOPER  
After that last storm, it was a  
pattern ... in dust ...

MURPH  
It was gravity.

All eyes turn to Murph. She's said the magic word. Doyle  
looks at Professor Brand, excited. Turns to Cooper -

DOYLE  
Where was this gravitational  
anomaly?

COOPER  
Look, I'm happy you're excited  
about gravity, but if you want more  
answers from us I'm gonna need  
assurances -

WILLIAMS  
Assurances?

Cooper looks at Murph. Then covers Murph's ears.

COOPER  
That we're getting out of here ...  
and not in the trunk of some car.

Brand laughs. Williams smiles. Cooper looks confused.

PROFESSOR BRAND  
Don't you know who we are, Coop?

COOPER  
No. No, I don't.

BRAND  
(points around table)  
Williams, Doyle, Jenkins, Smith,  
you already know my father,  
Professor Brand. We're NASA.

COOPER  
NASA?

PROFESSOR BRAND  
NASA. Same NASA you flew for.

Now Cooper is laughing, too. Murph looks around, confused.

INT. UNDERGROUND FACILITY - MOMENTS LATER

Professor Brand shows Cooper the facility.

COOPER  
I heard you got shut down for  
refusing to drop bombs from the  
stratosphere onto starving people.

PROFESSOR BRAND  
When they realized killing other  
people wasn't a long term solution  
they needed us back. Set us up in  
the old NORAD facility. In secret.

COOPER  
Why secret?

PROFESSOR BRAND  
Public opinion won't allow spending  
on space exploration. Not when  
we're struggling to put food on the  
table.

Professor Brand ushers Cooper through a large door -

INT. GREENHOUSE - CONTINUOUS

Professor Brand gestures to large PLANTATIONS under glass.

PROFESSOR BRAND

Blight. Wheat seven years ago, okra  
this year. Now there's just corn.

COOPER

But we're growing more than ever -

PROFESSOR BRAND

Like the potatoes in Ireland, like  
the wheat in the dust bowl, the  
corn will die. Soon.

Brand enters with Murph. She shows her the greenhouses.

COOPER

We'll find a way, we always have.

PROFESSOR BRAND

Driven by the unshakable faith that  
the Earth is ours.

COOPER

Not just ours, but it is our home.

PROFESSOR BRAND

Earth's atmosphere is 80 percent  
nitrogen. We don't even breathe  
nitrogen.

Professor Brand shows him a blighted stalk.  
Blight does. And as it thrives our  
air contains less and less oxygen  
...

Professor Brand gestures over at Murph ...  
The last people to starve will be  
the first to suffocate. Your  
daughter's generation will be the  
last to survive on Earth.

Cooper looks over at Murph. Then back to Professor Brand.

COOPER

Tell me this is where you explain  
how you're going to save the world.

INT. VAST CIRCULAR CHAMBER (LAUNCH FACILITY) - MOMENTS LATER

Cooper and Professor Brand enter like ants in a grain silo. A ROCKET is on a pad, DWARFED by the circular chamber. Far above, a ring of mirrors reflects the dawn down into the facility.

PROFESSOR BRAND

We're not meant to save the world  
... we're meant to leave it.

Cooper stares up at the rocket. He recognizes the arrangement of two CRAFT at the top.

COOPER

Rangers.

PROFESSOR BRAND

The last components of our one  
versatile ship in orbit, the  
Endurance. Our final expedition.

COOPER

What happened to the other  
vehicles?

PROFESSOR BRAND

The Lazarus missions.

COOPER

Sounds cheerful.

PROFESSOR BRAND

Lazarus came back from the dead -

COOPER

He had to die in the first place.  
You sent people out there looking  
for a new home ...

Professor Brand nods.

There's no planet in our solar  
system that can support life ...  
and it'd take them a thousand years  
to reach the nearest star - that  
doesn't even qualify as *futile* ...  
Where did you send them, Professor?

PROFESSOR BRAND

Cooper, I can't tell you any more  
unless you agree to pilot this  
craft. You're the best we ever had.

COOPER  
I barely left the stratosphere.

PROFESSOR BRAND  
This crew's never left the  
*simulator*. We can't program this  
mission from Earth, we don't know  
what's out there. We need a pilot.  
And this is the mission you were  
trained for.

COOPER  
Without ever knowing. An hour ago,  
you didn't even know I was still  
alive. And you were going anyway.

PROFESSOR BRAND  
We had no choice. But something  
brought you here. They *chose* you.

COOPER  
Who's 'they'?

Professor Brand is silent. Cooper wrestles.  
How long would I be gone?

PROFESSOR BRAND  
Hard to know. Years.

COOPER  
I've got my kids, Professor.

PROFESSOR BRAND  
Get out there and save them.

Cooper considers this. Decides.

COOPER  
Who's 'they'?

INT. CONFERENCE ROOM - LATER

A man in his forties has the solar system up on the screen.  
This is ROMILLY.

ROMILLY  
We started detecting gravitational  
anomalies almost fifty years ago.  
Mostly small distortions to our  
instruments in the upper atmosphere  
- I believe you encountered one  
yourself ...



COOPER  
(realizing)  
Over the Straights - my crash -  
something tripped my fly-by wire -

ROMILLY  
Exactly. But the most significant  
anomaly was this ...

Cooper stares at an image of Saturn and its moons. Romilly  
zooms in on some stars DISTORTED like ripples in a pond.

ROMILLY  
A disturbance of spacetime out near  
Saturn.

COOPER  
A wormhole?

ROMILLY  
It appeared forty-eight years ago.

COOPER  
Where does it lead?

PROFESSOR BRAND  
Another galaxy.

COOPER  
A wormhole isn't a naturally  
occurring phenomenon.

BRAND  
Someone placed it there.

COOPER  
'They'.

BRAND  
And whoever 'They' are, they appear  
to be looking out for us - that  
wormhole lets us travel to other  
stars. It came along right as we  
needed it.

DOYLE  
They've put potentially habitable  
worlds within our reach. Twelve, in  
fact from our initial probes.

COOPER  
You sent probes into it?

PROFESSOR BRAND

We sent *people* into it. Ten years ago.

COOPER

The Lazarus missions.

Professor Brand rises and moves to a MEMORIAL, pointing -

PROFESSOR BRAND

Twelve possible worlds. Twelve Ranger launches carrying the bravest humans ever to live, led by the remarkable Dr Mann.

DOYLE

Each person's landing pod had life support for two years - but they could use hibernation to stretch that, making observations on organics over a decade or more. Their mission was to assess their world, and if it showed promise, send a signal, bed down for the long nap, and wait to be rescued.

COOPER

And if their world didn't show promise?

DOYLE

Hence the bravery.

COOPER

Because you don't have resources to visit all twelve.

DOYLE

No. Data transmission back through the wormhole is rudimentary, simple binary 'pings' on an annual basis to give some clue as to which worlds have potential. One system shows promise.

COOPER

One? Kind of a long shot.

BRAND

One system with *three* potential worlds ... no long shot.

COOPER

So if we find a new home, what then?

PROFESSOR BRAND

That's the long shot. There's Plan A and there's Plan B. Did you notice anything strange about the launch chamber ...

INT. LAUNCH FACILITY - MOMENTS LATER

Cooper cocks his head, puzzling at the VAST chamber ... there are structures built SIDEWAYS around the CURVED walls...

COOPER

This whole facility ... it's a vehicle? A space station?

PROFESSOR BRAND

Both. We've been working on it, and others like it for twenty-five years. Plan A.

COOPER

How does it get off the Earth?

PROFESSOR BRAND

Those first gravitational anomalies changed everything - suddenly we knew that harnessing gravity was real. So I started working on the theory - and we start building this station.

COOPER

But you haven't solved it, yet.

PROFESSOR BRAND

That's why there's a Plan B.

INT. LABORATORY - MOMENTS LATER

TECHNICIANS work the complex, high-tech lab. Professor Brand and Cooper follow Brand to a large glass and steel apparatus.

BRAND

The problem is gravity. How to get a viable amount of human life off

(MORE)

BRAND (cont'd)  
 this planet. This is one way - Plan  
 B. A population bomb. Almost five  
 thousand fertilized eggs, weighing  
 in at under 900 kilos.

COOPER  
 How could you raise them?

BRAND  
 With equipment on board we incubate  
 the first ten. After that, with  
 surrogacy, the growth becomes  
 exponential - within thirty years  
 we might have a colony of hundreds.  
 The real difficulty of colonization  
 is genetic diversity,  
 (Indicates vials.)  
 This takes care of that.

Cooper looks at the equipment. Unenthusiastic.

COOPER  
 We just give up on the people here?

PROFESSOR BRAND  
 That's why Plan A's a lot more fun.

INT. PROFESSOR BRAND'S OFFICE

Professor Brand watches Cooper as he gazes over the vast  
 tracts of ALGEBRA covering every available surface.

COOPER  
 Where have you got to?

PROFESSOR BRAND  
 Almost there.

COOPER  
 Almost? You're asking me to hang  
 everything on an 'almost'?

Professor Brand moves close to Cooper.

PROFESSOR BRAND  
 I'm asking you to trust me.

Cooper looks at the passion in Professor Brand's eyes.

COOPER

All those years of training - you never told me.

PROFESSOR BRAND

We can't always be open about everything, Coop, even if we want to be. What can you tell your children about this mission?

Cooper considers this. Uneasy.

PROFESSOR BRAND

Find us a new home. When you return, I'll have solved the problem of gravity. You have my word.

EXT. FARMHOUSE - LATE DAY

Donald, on the porch, gets to his feet as he sees Cooper's pickup approaching. The truck pulls up. Murph TEARS past Grandpa into the house - Donald looks at Cooper, questioning.

INT. HALL OUTSIDE MURPH'S ROOM - CONTINUOUS

Cooper tries to open the door, but Murph has stacked a desk and chair against it -

COOPER

Murph?

MURPH

Go! If you're leaving, just go!

EXT. PORCH - NIGHT

Donald looks out at the night, taking it all in.

DONALD

This world never was enough for you, was it, Coop?

COOPER

I'm not gonna lie to you, Donald - heading out there is what I feel born to do and it excites me. That doesn't make it wrong.

Donald considers this. Turns to Cooper.

DONALD

It might. Don't trust the right thing done for the wrong reason. The 'why' of a thing? That's the foundation.

COOPER

(sadly)

Well, the foundation's solid.

(Gestures at landscape.)

We farmers sit here every year when the rains fail and say 'next year'. Next year ain't gonna save us. Nor the one after. This world's a treasure, Donald. But she's been telling us to leave for a while now.

(Stares at the horizon.)

Mankind was born on Earth. It was never meant to die here.

Donald considers this. Scoops the dust off the rail.

DONALD

Tom'll be okay. But you have to make it right with Murph.

COOPER

I will.

DONALD

Without making any promises you don't know you can keep.

Cooper meets Donald's gaze. Looks away, nodding.

INT. MURPH'S BEDROOM - MORNING

Cooper's hand, reaching in, removes the chair from the desk, barricading the door. Murph is lying on the bed, turned away. Cooper pushes the desk back gently. Enters, quietly.

COOPER

You have to talk to me.

Nothing.

I have to fix this before I go.

Murph turns, tear-stained, angry cheeks blazing -

MURPH

Then I'll keep it broken so you  
have to stay.

Cooper sits down on the bed next to Murph.

COOPER

After you kids came along, your  
mother said something I didn't  
really understand - she said, 'I  
look at the babies and I see myself  
as they'll remember me.' She said,  
'It's as if we don't exist anymore,  
like we're ghosts, like now we're  
just there to be memories for our  
kids.' Now I realize - once we're  
parents, we're just the ghosts of  
our childrens' futures.

MURPH

You said ghosts don't exist.

COOPER

That's right. I can't be your ghost  
right now - I need to exist.  
Because they chose me. They chose  
me, Murph. You saw it. Murph sits  
up.

Points at the shelves. The gaps.

MURPH

I figured out the message ...  
(Opens her notebook.)  
It was Morse code ...

COOPER

Murph -

MURPH

One word. You know what it is?

Cooper shakes his head sadly. Murph holds out her notebook -  
'STAY'. It says 'STAY', Dad.

COOPER

Oh, Murph.

MURPH

You don't believe me?! Look the  
books! Look at -

Cooper takes his daughter in his arms ...

COOPER

It's okay, it's okay ...

Murph buries her head on Cooper's shoulder, sobbing.

Murph, a father looks in his child's eyes and thinks - maybe it's them ... maybe my child will save the world. And everyone, once a child, wants to look into their own dad's eyes and know he saw how they saved some little corner of their world. But, usually, by then, the father is gone.

MURPH

Like you will be.

Cooper looks at his daughter. Lies with head, not heart:

COOPER

No. I'm coming back.

MURPH

When?

Cooper reaches into his pocket. Pulls out two WATCHES.

COOPER

One for you. One for me.

Murph takes the watch, curious. Cooper holds up his watch.

When I'm in hyper-sleep, or travel near the speed of light, or near a black hole, time will change for me. It'll run more slowly. When I get back we'll compare.

MURPH

Time will run differently for us?

COOPER

Yup. By the time I get back we might even be the same age. You and me. Imagine that ...

Murph takes this in. Cooper sees he's made a mistake.

Wait, Murph -

MURPH

You have no idea when you're coming back.

Cooper looks at his daughter.



MURPH  
No idea at all!

Murph THROWS the watch - TURNS HER BACK.

COOPER  
Don't make me leave like this.

Nothing.

Please. I have to go now.

Murph will not turn around. Cooper tries to rest his hand on the back of her head, but she shakes it off.

COOPER  
I love you, Murph. Forever. And I'm  
coming back.

Cooper walks slowly out. A BOOK DROPS FROM THE SHELF. Cooper turns to look at it. Then leaves.

EXT. FARMHOUSE - MOMENTS LATER

Cooper, mechanical, puts his small bag in the truck.

DONALD  
How'd it go?

COOPER  
Fine. It was fine.

Cooper turns to Tom. Hugs him. Tight enough for both kids.  
I love you, Tom.

TOM  
Travel safe, Dad.

COOPER  
(indicates farm)  
Look after our place, you hear?

TOM  
Can I use your truck while you're  
gone?

COOPER  
(smiles)  
I'll make sure they bring it back  
for you.

Cooper gets in. Starts the engine.  
Mind my kids for me, Donald.

Donald nods. Cooper pulls out.

INT. MURPH'S BEDROOM - CONTINUOUS

Murph jumps off the bed, GRABS the watch, RUNS downstairs.

INT. PICKUP TRUCK - CONTINUOUS

As Cooper drives he lifts the blanket in the wheel-well where Murph hid last time. Nothing. And we hear a COUNTDOWN...

VOICE  
(O.S.)  
TEN ... NINE ...

EXT. FARMHOUSE - CONTINUOUS

Murph RACES out of the house, watch in hand -

MURPH  
Dad?! DAD?!

VOICE  
(V.O.)  
EIGHT ... SEVEN ...

But Cooper is a dust trail far down the road.

VOICE  
(O.S.)  
SIX ... FIVE ...

Murph SOBS as her grandpa puts his arms around her ...

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN - CONTINUOUS

As Cooper drives away tears roll down his cheeks

VOICE  
(O.S.)  
FOUR ... THREE ... TWO ... ONE ...

INT. LAUNCH FACILITY - DAY

VOICE  
(O.S.)  
IGNITION.

FIRE SHOOTS FROM THE BASE OF THE ROCKET ... The rocket RISES slowly from the pad, up into the sky ...

INT. RANGER COCKPIT - CONTINUOUS

Cooper, in his space helmet, lets the FORCE of the rocket vibrate through him ...

VOICE  
(O.S.)  
Stage one ... SEPARATION.

Cooper starts to see the Earth's curve through the window...

VOICE  
(O.S.)  
Stage two ... SEPARATION.

And Cooper shakes loose the bonds of Earth.

EXT. UPPER ATMOSPHERE - CONTINUOUS

The rocket RIPS upwards into the sky.

INT. RANGER COCKPIT - CONTINUOUS

Cooper glances around the vibrating, cramped cockpit - Brand, Doyle, Romilly, Tars. Tars spots Cooper's glance -

TARS  
All here, Mr Cooper. Plenty of slaves for my robot colony.

Cooper looks at him, confused.

DOYLE  
They gave him a humor setting so he'd fit in with his unit better. He thinks it relaxes us.

COOPER  
A massive, sarcastic robot. What a great idea.

TARS  
I have a cue light I can turn on  
when I'm joking, if you like.

COOPER  
Probably help.

TARS  
You can use it to find your way  
back to the ship after I blow you  
out the airlock.

Tars looks at Cooper. A beat. An LED turns on. Cooper shakes  
his head.

COOPER  
What's your humor setting, Tars?

TARS  
One hundred percent.

Cooper turns to the instruments -

COOPER  
Take it to seventy-five, please.

EARTH ORBIT - CONTINUOUS

The Rangers streak across the Earth, settle into a low  
orbit.

INT. RANGER COCKPIT - CONTINUOUS

Quiet. Cooper stares down at the continents sliding by. He  
looks over at Brand who is doing the same, abstracted.

COOPER  
We'll get back.

She stares at the land. The oceans.  
It's hard. Leaving everything. My  
kids ... your father ...

BRAND  
We're going to spend a lot of time  
together ...

COOPER  
(nods)  
We should learn to talk.

BRAND  
 And when not to.  
 (Off look.)  
 Just trying to be honest.

COOPER  
 Maybe you don't need to be that  
 honest.  
 (Turns to Tars.)  
 Tars, what's your honesty  
 parameter?

Tars DISENGAGES from the floor and MOVES to the rear airlock

TARS  
 Ninety percent.

COOPER  
 Ninety? What kind of robot are you?

TARS  
 Absolute honesty isn't always the  
 most diplomatic, or safe form of  
 communication with emotional  
 beings.

Cooper turns to Brand. Shrugs.

COOPER  
 Ninety percent honesty it is, then.

Brand looks at Cooper. Can't help smiling.

VOICE  
 (over radio)  
 Sixty seconds out...

EXT. EARTH ORBIT - CONTINUOUS

The Rangers approach a RING MODULE, fire retro-thrusters and slide gracefully into the center of the ring - the last piece of a large modular craft: the U.S.S. ENDURANCE. Four LANDERS (including the Rangers) are nestled inside the ring module.

INT. RING MODULE, ENDURANCE - MOMENTS LATER

Brand, Doyle and Romilly, following Tars, FLOAT through the cramped cabins, powering up. Tars powers up a second articulated machine, CASE.

DOYLE

Cooper, you should have control.

INT. COCKPIT, ENDURANCE (RANGER) - CONTINUOUS

Cooper checks instruments -

COOPER

Talking fine. Ready to spin?

INT. RING MODULE, ENDURANCE - CONTINUOUS

Doyle and Romilly are strapped in - Brand grabs a handhold -

INT. COCKPIT, ENDURANCE - CONTINUOUS

BRAND

(over radio)

All set.

Cooper hits a switch ...

EXT. EARTH ORBIT - CONTINUOUS

Thrusters silently fire on the Endurance. It starts ROTATING.

INT. RING MODULE, ENDURANCE - CONTINUOUS

The crew members settle in as gravity is established. Romilly is clearly struggling to find his sea legs in the rotating ship.

BRAND

You okay there?

ROMILLY

Yup. Just need a little time -

BRAND

There should be Dramamine in the hab pod.

INT. RING MODULE, ENDURANCE - LATER

The crew listen to Professor Brand over the video link -

PROFESSOR BRAND

(on screen)

I miss you already. Amelia, be safe. Give my regards to Dr Mann.

BRAND

I will, Dad.

PROFESSOR BRAND

(on screen)

Things look good for your trajectory. We're calculating two years to Saturn.

ROMILLY

That's a lot of Dramamine ...

Cooper thinks about two years. What it means to his kids.

COOPER

(on screen)

Keep an eye on my family, sir. Specially Murph. She's a smart one.

PROFESSOR BRAND

(on screen)

We'll be waiting when you get back ...

INT. COCKPIT, ENDURANCE - LATER

Cooper and Doyle flick switches and check instruments -

PROFESSOR BRAND

(V.O.)

... A little older. A little wiser. But happy to see you ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand, Romilly, Tars and Case strap in.

PROFESSOR BRAND

(V.O.)

'Do not go gentle into that good night ...'

INT. COCKPIT, ENDURANCE - CONTINUOUS

Cooper turns to Doyle. HITS the thrusters.

EXT. EARTH ORBIT - CONTINUOUS

Endurance's main engines FIRE. The craft PUSHES out of orbit  
-

PROFESSOR BRAND

(V.O.)

'Rage, rage against the dying of  
the light.' God speed, Endurance.

The craft accelerates away from Earth.

INT. RING MODULE, ENDURANCE - DAY

The crew sets up their CRYO-BEDS. Cooper looks out at the  
diminishing Earth floating in the void. Brand joins him.

COOPER

So alone.

BRAND

We've got each other - Dr Mann had  
it worse.

COOPER

(points at Earth)

I meant them. Look at that perfect  
planet. We're not gonna find  
another one like her.

BRAND

No. This isn't like looking for a  
new condo - the human race is going  
to be adrift ... desperate for a  
rock to cling to while they catch  
their breaths. We have to find that  
rock. Our three prospects are at  
the edge of what might sustain  
human life.

Brand shows him a blurry image of a dark blue planet.  
Laura Miller's first. She started  
our biology program.

She shows him a red world, just a tiny dot.  
And Wolf Edmunds is here.

Cooper hears something in her voice.



COOPER  
Who's Edmunds?

BRAND  
(fondly)  
Wolf's a particle physicist.

COOPER  
None of them had family?

BRAND  
No attachments. My father insisted.  
They knew the odds against ever  
seeing another human being. I'm  
hoping we surprise at least three  
of them.

COOPER  
Tell me about Dr Mann.

Brand replaces the screen image for a grainy, white orb.

BRAND  
Remarkable. The best of us. My  
father's protégé. He inspired  
eleven people to follow him on the  
loneliest journey in human history.  
Scientists, explorers ... That's  
what I love - out there we face  
great odds. Death. But not evil.

COOPER  
Nature can't be evil?

BRAND  
Formidable, frightening - not evil.  
Is a tiger evil because it rips a  
gazelle to pieces?

COOPER  
Just what we bring with us, then.

BRAND  
This crew represents the best  
aspects of humanity.

COOPER  
Even me?

Brand looks at him. Smiles.

BRAND

Hey, we agreed, ninety percent.

Brand moves to her cryo-bed. Cooper looks out at space.

BRAND

Don't stay up too late. We can't spare the resources.

COOPER

Hey, I've been waiting a long time to be up here -

BRAND

You are literally wasting your breath.

Cooper nods at her. Joins Tars.

COOPER

Show me the trajectory again.

TARS

Eight months to Mars, then counter-orbital slingshot around -

Brand's cryo-bed darkens.

COOPER

(whisper)

Tars? Was Dr Brand -

TARS

Why are you whispering? You can't wake them.

COOPER

Were Dr Brand and Edmunds ... close?

TARS

I wouldn't know.

COOPER

Is that ninety percent, or ten percent 'wouldn't know'?

TARS

I also have a discretion setting.

COOPER

So I gather ...

(Rises.)

(MORE)

COOPER (cont'd)  
But not a poker face.

Tars watches Cooper head for the comm. station. He sits down to record a message. Awkward. Stuck. He dives in -  
Hey, guys. I'm about settle down for the long nap, so I figured I'd send you an update ...

EXT. OUTER SPACE - CONTINUOUS

The Endurance slips away from the small blue planet ...

COOPER  
(V.O.)  
The Earth looks amazing from here  
... you can't see any of the dust -

EXT. CORNFIELDS - DAY

A line of dust slides across the shimmering horizon.

COOPER  
(V.O.)  
Hope you guys are doing great. This should get to you okay ...

EXT. FRONT PORCH, FARMHOUSE - DAY

Donald watches two approaching vehicles kick up dust.

COOPER  
(V.O.)  
Professor Brand said he'd make sure of it. Guess I'll say good night.

Donald recognizes Cooper's truck ... Murph BURSTS out of the house -

MURPH  
(quiet)  
Is it him?

DONALD  
I don't think so, Murph.

Donald rises to meet the truck. Professor Brand gets out.

PROFESSOR BRAND  
You must be Donald. Hello, Murph.

MURPH  
Why're you in my dad's truck?

PROFESSOR BRAND  
He wanted me to bring it for your brother.

Silence. Professor Brand reaches into his briefcase.  
He sent you a message -

Murph TURNS and goes back into the house. Donald takes a disc from Professor Brand.

DONALD  
Pretty upset with him for leaving.

PROFESSOR BRAND  
If you record messages, I'll transmit them to Cooper.

Donald nods. Professor Brand looks up at the house.  
Murph's a bright spark. Maybe I could fan the flame.

DONALD  
She's already making fools of her teachers. She should come make a fool out of you.

Professor Brand smiles. Donald looks up into the blue.  
Where are they?

PROFESSOR BRAND  
Heading towards Mars ...

EXT. MARS - DAY

The Endurance streaks away from Mars ...

PROFESSOR BRAND  
(V.O.)  
Next time we hear from Cooper,  
they'll be coming up on Saturn.

EXT. SATURN - DAY

The Endurance settles into an orbit around the ringed giant.

TOM  
(O.S.)  
But they said I can start advanced  
agriculture a year early ...

INT. COMMUNICATIONS BOOTH, ENDURANCE - CONTINUOUS

Cooper, blanket around his shoulders, watches a highly  
compressed video of Tom -

TOM  
Got to go, Dad. Hope you're safe up  
there.

Tom makes way for Donald:

DONALD  
I'm sorry, Coop, I asked Murph to  
say hi, but she's stubborn as her  
old man. I'll try again next time,  
stay safe.

The video cuts out. Cooper gets up, puts a pair of EAR BUDS  
in his ears and heads into -

OMITTED

INT. HAB POD, RING MODULE - LATER

Cooper enters. Romilly is staring out the window.

COOPER  
You good, Rom?

Romilly looks at Cooper.

ROMILLY  
It gets to me, Coop. This tin can.  
Radiation, vacuum outside -  
everything wants us dead. We're  
just not supposed to be here.

Cooper looks at him, sympathetic.

COOPER  
 We're explorers, Rom, on the  
 greatest ocean of all.

Romilly bangs on the side of the ship.

ROMILLY  
 Millimeters of aluminium. That's  
 it. And nothing within millions of  
 miles that won't kill us in  
 seconds.

COOPER  
 A lot of the finest solo yachtsmen  
 couldn't swim. They knew if they  
 went overboard that was it, anyway.  
 This is no different.

Romilly considers this. Cooper passes him his ear buds -

COOPER  
 Here -

And the sounds of a THUNDERSTORM wash over Romilly, sounds  
 that take us to ...

EXT. SPACE - CONTINUOUS

The Endurance is a tiny speck before the ringed gassy giant.

INT. NAVIGATION, RING MODULE, ENDURANCE - CONTINUOUS

Cooper looks over Doyle's shoulder - he's flicking through  
 images of star fields, distorted as if through a fish-eye  
 lens.

COOPER  
 From the relay probe?

DOYLE  
 It was in orbit around the wormhole  
 - each time it swung around we got  
 images of the other side of the  
 foreign galaxy.

COOPER  
 Like swinging a periscope around?

DOYLE  
 Exactly.

COOPER

So we've got a pretty good idea  
what we're gonna find on the other  
side?

DOYLE

Navigationally.

Brand approaches.

BRAND

We'll be coming up on the wormhole  
in less than forty-five. Suit up.

INT. COCKPIT, RANGER - LATER

Cooper straps in, peering out at the inky blackness past  
Saturn. Romilly joins him there, excited.

COOPER

(over radio)

Strap in - I'm killing the spin ...

EXT. SATURN - CONTINUOUS

As the Endurance streaks past Saturn, it stops rotating,  
headed for a DISTORTED BLUR of stars.

INT. COCKPIT, RANGER - CONTINUOUS

ROMILLY

There!

He points at the SPHERICAL blur of stars.

ROMILLY

That's it! That's the wormhole!

COOPER

Say it, don't spray it, Rom.

ROMILLY

Cooper, this is a portal, cutting  
through spacetime -

(Points.)

We're seeing into the heart of a  
galaxy so far away we don't even  
know where it is in the universe.

Cooper stares at the wormhole as they approach: a massive  
spherical lens into another galaxy.

COOPER  
It's a sphere.

ROMILLY  
Of course it is. You thought it  
would be just a hole?

COOPER  
No ... well, in all the  
illustrations -

Romilly grabs a piece of paper, draws two points, far apart  
-

ROMILLY  
In the illustrations they're trying  
to show you how it works -

He pokes a hole in one point with his pen ...  
So they say 'You wanna go from here  
to there but it's too far? A  
wormhole bends space like this ...'

He folds the paper over and jams the pen through the second  
point, connecting them.

ROMILLY  
'So you can take a shortcut across  
a higher dimension.' But to show  
that, they've turned  
three-dimensional space ...  
(Gestures around.)  
Into two dimensions.  
(Hold up paper.)  
Which turns the wormhole into two  
dimensions ... a circle.  
(Indicates hole in paper.)  
But what's a circle in three  
dimensions?

COOPER  
A sphere.

ROMILLY  
Exactly.  
(Points out window.)  
It's a spherical hole ...

Cooper marvels at the concept. And at the looming sphere ...  
And who put it here? Who do we  
thank?



COOPER  
I'm not thanking anyone till we get  
through it in one piece.

OMITTED

EXT. WORMHOLE - CONTINUOUS

As the Endurance SWINGS around the wormhole, the view of the foreign galaxy SWINGS in opposition, like an ENORMOUS SHAVING MIRROR ... it's extremely disorienting.

The Endurance fires retro-thrusters to slow, descending towards the wormhole ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper is at the controls. Doyle is next to him.

COOPER  
Any trick to this?

DOYLE  
No one knows.

COOPER  
(glances at Doyle)  
But the others made it, right?

DOYLE  
At least some of them.

COOPER  
Thanks for the confidence boost.

Cooper stares down into the vast lens of the wormhole.  
Everybody ready to say goodbye to  
our solar system?

ROMILLY  
(over radio)  
To our galaxy ...

Cooper pushes the sticks forward, nosing down and letting gravity PULL them towards the center of the wormhole ...

EXT. WORMHOLE - CONTINUOUS

The Endurance reaches the surface of the wormhole. As it crosses the threshold it becomes apparent that THERE IS NO SURFACE ... the craft simply passes into the space of the distortion, its own warped reflection flickering towards it as if the ship were leaning into a giant shaving mirror ...

INT. COCKPIT - CONTINUOUS

Cooper and Doyle stare at the distortion of space ahead ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand and Romilly look out at reflections bordering the bulk - a space beyond our three dimensions ...

EXT. WORMHOLE - CONTINUOUS

The Endurance moves through a TUNNEL OF DISTORTED REFLECTIONS, seeming to gather more and more dizzying speed, but getting no closer to the far mouth, as if on an accelerating treadmill -

INT. COCKPIT, RANGER - CONTINUOUS

Cooper, awestruck, checks his instruments -

DOYLE

They won't help you in here. We're cutting through the bulk - space beyond our three dimensions ...

(Checks his equipment.)

All we can do is record and observe.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand JUMPS - a shape in the air in front of her is BENDING, warping to form ripples in spacetime inside the cabin - Romilly STARES at the distortion -

ROMILLY

What is that?!

Brand watches the distortion move towards her -

BRAND

I think - I think it's them.

ROMILLY

Distorting spacetime? Don't -!

Brand is reaching out towards the warped space - it MOVES towards her, DISTORTING her hand - but Brand is not in pain ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper and Doyle watch the tunnel mouth STREAK towards them, a mass of stars and nebulae GROWING ...

EXT. FAR SIDE OF THE WORMHOLE - CONTINUOUS

The Endurance slides out of the wormhole.

INT. COCKPIT, LANDER - CONTINUOUS

Suddenly, the instruments are chirping -

DOYLE

We're ... *here*.

Cooper and Doyle look out at the new galaxy ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand's hand is back to normal. She stares at her fingers.

ROMILLY

What was that?

Brand flexes her fingers, delighted.

BRAND

The first handshake.

EXT. FAR SIDE OF THE WORMHOLE - CONTINUOUS

The cosmos is more CROWDED here - STAR upon STAR, NEBULAE ...

INT. RING MODULE, ENDURANCE - LATER

Doyle calls up data on a workstation -

DOYLE

The lost communications came  
through -

BRAND

How?

DOYLE

The relay on this side cached them.

Doyle flicks through data -

Years of basic data - no real  
surprises. Miller's site has kept  
pinging thumbs up, as has Mann ...  
but Edmunds went down, three years  
ago.

BRAND

Transmitter failure?

DOYLE

Maybe. He was sending the thumbs up  
right till it went dark.

ROMILLY

Miller still looks good?

Doyle nods. Romilly is drawing on a whiteboard -

She's coming up fast ... with one  
complication - the planet is much  
closer to Gargantua than we  
thought.

COOPER

Gargantua?

DOYLE

A very large black hole. Miller's  
and Dr Mann's planets orbit it.

BRAND

And Miller's is on the horizon?

ROMILLY

A basketball around the hoop.  
Landing there takes us dangerously  
close. A black hole that big has a  
huge gravitational pull.

Cooper glances around the concerned faces -

COOPER

Look, I can swing around that  
neutron star to decelerate -

BRAND

It's not that, it's time. That  
gravity will slow our clock  
compared to Earth's. Drastically.

COOPER

How bad?

ROMILLY

Every hour we spend on that planet  
will be maybe ... seven years back  
on Earth.

COOPER

Jesus -

ROMILLY

That's relativity, folks.

COOPER

We can't drop down there without  
considering the consequences.

DOYLE

Cooper, we have a mission - COOPER  
That's easy for you to say - you  
don't have anyone back on Earth  
waiting for you, do you?

DOYLE

You have no idea what's easy for  
me.

BRAND

Cooper's right. We have to think of  
time as a resource, just like  
oxygen and food. Going down there  
is going to cost us.

Doyle steps up to the screen, points out three planets.

DOYLE

Look, Dr Mann's data is promising,  
but we won't get there for months.  
Edmunds is even further. Miller  
hasn't sent much, but what she has  
sent is promising - water, organics  
...

BRAND

You don't find that every day.  
DOYLE No, you do not. So think  
about the resources it would take  
to come back here ...

They look at each other, considering. Cooper turns to  
Romilly -

COOPER

How far off the planet do we have  
to stay to be out of the time  
shift?

Romilly indicates a spot on his white board.

ROMILLY

Just back from the cusp.

COOPER

So we track a wider orbit of  
Gargantua, parallel with Miller's  
planet but a little further out ...  
take a Ranger down, grab Miller and  
her samples, debrief and analyze  
back here

BRAND

That'll work.

COOPER

No time for monkey business down  
there - Tars, you'd better wait up  
here. Who else?

ROMILLY

If we're talking about a couple  
years - I'd use that time to work  
on gravity - observations from the  
wormhole. That's gold to Professor  
Brand.

COOPER

Okay. Tars, factor an orbit of  
Gargantua - minimal thrusting -  
conserve fuel - but stay in range.

TARS

Don't worry, I wouldn't leave you  
behind ...

(Swivels around.)

Dr Brand.

She smiles at him.

EXT. BLACK HOLE, GARGANTUA - DAY

A black sphere sucking light from the cosmos, visible by its distorting effect on the light of stars behind it - squeezed into a GLOWING, CURVED HORIZON. The Endurance approaches.

INT. RANGER COCKPIT - DAY

Cooper looks out at Gargantua. Doyle peers over his shoulder

DOYLE  
A literal heart of darkness ...

Brand points to a small glowing planet nearer the blackness.

BRAND  
There's Miller's planet.

Cooper turns to Case, the machine riding shotgun.

COOPER  
Ready?

CASE  
Yup.

COOPER  
Don't say much, do you?

CASE  
Tars talks plenty for both of us.

Cooper chuckles as he throws a final switch -

COOPER  
Detach -

EXT. ENDURANCE - CONTINUOUS

The Ranger DETACHES from the ring module, like an X-1 from a B-29, FIRES retro-thrusters to slow and ... DROPS -

EXT. THE BLACK HOLE, GARGANTUA - DAY

The Ranger SHOOTs down towards Gargantua -

INT. COCKPIT, RANGER - CONTINUOUS

Cooper is in awe at their acceleration -

COOPER  
(into radio)  
Romilly, you reading these forces?

INT. RING MODULE, ENDURANCE - CONTINUOUS

Romilly studies data, marveling.

ROMILLY  
Unbelievable.  
(Looks out at Gargantua.)  
If we could see the collapsed star  
inside, the singularity, we'd solve  
gravity.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper looks down at the eerie blackness sliding beneath -

COOPER  
No way to get anything from it?

ROMILLY  
(over radio)  
Nothing escapes that horizon. Not  
even light. The answer's there,  
just no way to see it.

EXT. GARGANTUA - CONTINUOUS

The Ranger looks tiny as it STREAKS over the blackness, high above the GLOWING HORIZON. It is approaching Miller's planet, a gleaming dark-blue world ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper studies his trajectory.

CASE  
This is fast for atmospheric entry.  
Should we use the thrusters to  
slow?



COOPER  
We're gonna use the Ranger's  
aerodynamics to save the fuel.

CASE  
*Air brake?*

COOPER  
Wanna get in fast, don't we?

CASE  
Brand, Doyle, get ready.

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger STREAKS down towards the planet. It starts to  
encounter the STRATOSPHERE -

INT. COCKPIT, RANGER - CONTINUOUS

The craft starts to HOWL and SHAKE. Cooper studies the  
curving horizon, concentrating -

CASE  
We should ease -

COOPER  
Hands where I can see them, Case!  
Only time I ever went down was a  
machine easing at the wrong moment  
-

CASE  
A little caution -

COOPER  
Can get you killed, same as  
reckless.

DOYLE  
Cooper! Too damn fast!

COOPER  
I got this.

Cooper squeezes the shaking controls with white knuckles -

CASE  
Should I disable the feedback?

COOPER  
No! No, I need to feel the air ...

EXT. STRATOSPHERE, MILLER'S PLANET - CONTINUOUS

The Ranger glows WHITE HOT, slicing through FLAT CLOUDS -

INT. COCKPIT, RANGER - CONTINUOUS

Cooper peers out at the razor-like layers of cloud -

COOPER  
Do we have a fix on the beacon?

CASE  
Got it. Can you maneuver?

COOPER  
Gotta shave more speed. I'll try  
and spiral down on it -

Doyle looks at Brand, nervous. She takes a breath.

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger CUTS through cloud formations, BURSTING out into  
CLEARER AIR, HIGH ABOVE AN ENDLESS OCEAN -

INT. COCKPIT, RANGER - CONTINUOUS

The crew peer at SPARKLING WATER, streaking below them -

DOYLE  
Just water.

BRAND  
The stuff of life ...

CASE  
Twelve hundred meters out.

Cooper BANKS sharply, eases down.

BRAND  
It's shallow. Feet deep ...

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger is low now, kicking up backwash -

INT. COCKPIT, RANGER - CONTINUOUS

CASE  
Seven hundred meters ...

Cooper peers ahead -

COOPER  
Wait for it ...

CASE  
Five hundred meters ...

Cooper YANKS the stick -

COOPER  
Fire!

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger's retro-rockets FIRE - killing the craft's speed just feet from the surface. Water SPRAYS UP as the Ranger SLEWS diagonally, gear is lowered, the Ranger drops, its landing gear holding it just above the shallow water.

INT. COCKPIT, RANGER - CONTINUOUS

Everyone BOUNCES with the impact. Then BREATHES.

BRAND  
Very graceful.

COOPER  
No. But it was very efficient.  
(Looks at them.)  
What're you waiting for? Go!

Brand and Doyle hurry out of their harnesses, helmets on. Case moves to the hatch. With a CRACK, the hatch opens and LIGHT and SPRAY whip inside ...

EXT. MILLER'S PLANET - MOMENTS LATER (DAY)

Case climbs quickly from the craft, knee deep in the water. Brand and Doyle follow. Case TRACKS the beacon.

CASE

This way, about two hundred meters.

Brand and Doyle peer into the distance. Smooth, ankle-deep water to the horizon, where a distant MOUNTAIN RANGE LOOMS. They start splashing towards it in their heavy spacesuits  
...

DOYLE

(panting)

The gravity's punishing ...

BRAND

Floating through space too long?

CASE

One hundred and thirty percent  
Earth gravity.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper listens to their chatter, IMPATIENT.

COOPER

(under his breath)

Come on ...

EXT. MILLER'S PLANET - CONTINUOUS

Doyle falls behind. Brand pushes on. Ahead, Case stops.

CASE

Should be here.

Brand joins him, searching the shallows for some sign of Miller's mission. She looks up, confused.

BRAND

If the signal's coming from here -

Case DROPS to his knees THRASHING under the water, like a bear fishing. Doyle arrives -

DOYLE

What's he doing?

INT. COCKPIT, LANDER - CONTINUOUS

Cooper notices something. In the distance. The mountains -

EXT. MILLER'S PLANET - CONTINUOUS

Case WRENCHES a piece of DAMAGED EQUIPMENT from the sea bed.

BRAND

Her beacon ...

Case starts lugging the beacon to the Ranger.

DOYLE

Wreckage. Where's the rest ...?

BRAND

Towards the mountains!

She starts moving fast towards some FLOATING OBJECTS.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper is staring out at the horizon -

COOPER

Those aren't mountains ...

EXT. MILLER'S PLANET - CONTINUOUS

Brand pauses -

COOPER

(over radio)

They're waves -

Brand looks closer - the 'mountains' are moving, tiny lines of white sea spray are blowing from the tops ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper looks the other direction ... there is a MOUNTAIN WAVE BEARING DOWN ON THE SHIP ...

EXT. MILLER'S PLANET - CONTINUOUS

Brand is searching the wreckage -.

COOPER  
(over radio)  
Brand, get back here!

BRAND  
We need the recorder -

Doyle looks from Brand to Case, who is loading the beacon.  
Beyond him Doyle sees the mountain wave approaching -

DOYLE  
Case, go get her!

INT. COCKPIT, RANGER - CONTINUOUS

Cooper hits the dash, frustrated.

COOPER  
Dammit! Brand, get back here!

EXT. MILLER'S PLANET - CONTINUOUS

Brand sloshes along, checking DEBRIS -

BRAND  
We can't leave without her data -

COOPER  
(over radio)  
You don't have time!

Case is back at Doyle.

DOYLE  
Go, go!

Case takes off towards Brand, who is trying to lift a piece  
of equipment from the water. She drops it and moves on -

EXT. RANGER - CONTINUOUS

Cooper swings open the hatch, stands in the doorway, peering  
out at the approaching mountain waves - turns back to Brand  
-

COOPER  
Get back here! Now!

Brand has pulled something heavy from the wreckage - she SLIPS, the wreckage PINNING her down ... She looks back at the Ranger - sees the mountain wave THOUSANDS OF FEET HIGH ALMOST UPON THEM -

BRAND  
Cooper, go! Go! I can't make it!

Cooper looks at Case RACING towards her -

COOPER  
Get up, Brand!

BRAND  
GO! GET OUT OF HERE!

Case THROWS her onto his back and starts running. Doyle stands, mesmerized by the sheer liquid mountain face ...

COOPER  
Doyle! Come on! Case has her!

Doyle turns, starts sloshing back, the water RUNNING against his ankles now ... Two hundred yards behind, Case POUNDS through the shallows, Brand on his back -

Cooper looks up at the EVER CLOSER MOUNTAIN WAVE - jumps inside.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper powers up, as the wall of liquid fills his view.

COOPER  
Come on, come on ...

He sees the water right upon them - RUNS back to the hatch. Doyle is at the foot of the ladder, Case RUNNING FAST.

DOYLE  
Go!

Case JUMPS up the ladder, THROWS Brand inside - TURNS for Doyle. The Ranger TILTS, RISES - DOYLE IS RIPPED FROM CASE'S HAND - WATER RAGES ACROSS THE OPEN HATCH -

COOPER  
Shut the hatch!

Case shuts the hatch. Cooper is throwing switches -

COOPER

Power down! Power down! We have to  
ride it out!

(To Brand, furious.)

We are not prepared for this!

EXT. MILLER'S PLANET - CONTINUOUS

Doyle is DRAGGED under and away. The Ranger is SUCKED  
SIDEWAYS up the face of the mountain -

INT. COCKPIT, RANGER - CONTINUOUS

Brand and Cooper are thrown across the cockpit. Case GRABS  
Brand, pulls her into her seat - Cooper holds on as the  
craft ROLLS and ROLLS -

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger reaches the top of the wave, rocks upright -

INT. COCKPIT, RANGER - CONTINUOUS

Cooper drops into his seat as the water pours off the canopy  
-

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger tilts over the backside of the wave, SURFING for  
a second then PITCHING FORWARD - TUMBLING DOWN 8,000 FEET  
...

INT. COCKPIT, RANGER - CONTINUOUS

They hang on for dear life, THRASHED MERCILESSLY -

EXT. MILLER'S PLANET - CONTINUOUS

The Ranger comes AGROUND as the wave leaves it behind ...



INT. COCKPIT, RANGER - CONTINUOUS

The craft comes to rest. Cooper jumps to the controls, powers up the electrics. The engines won't respond -

EXT. RANGER - CONTINUOUS

The gear LIFTS the Ranger. Water FLOODS out -

INT. COCKPIT, RANGER - CONTINUOUS

Cooper tries the engines again. Nothing.

CASE

Too waterlogged. Let it drain.

COOPER

(hits console)

GODDAMN!

BRAND

I told you to leave me.

COOPER

And I told you to get your ass back here! Difference is, only one of us was thinking about the mission -

BRAND

Cooper, you were thinking about getting home - I was trying to do the right thing!

COOPER

Tell that to Doyle.

Quiet. Cooper looks down at the clock. Bitter.  
How long to drain, Case?

CASE

Forty-five to an hour.

Cooper shakes his head. Pulls his helmet off.

COOPER

The stuff of life, huh? What's this gonna cost us, Brand?

BRAND

A lot. Decades.

Cooper rubs his face. Mind reeling. Trying to breathe.

COOPER  
What happened to Miller?

BRAND  
Judging by the wreckage, she was broken up by a wave soon after impact.

COOPER  
How could the wreckage still be together after all these years?

BRAND  
Because of the time slippage. On this planet's time, she landed here just hours ago. She might've only died minutes ago.

Case indicates the beacon.

CASE  
The data Doyle received was just the initial status, echoing endlessly.

Cooper takes this in. Breathes hard. Takes off his gloves.

COOPER  
We're not prepared for this, Brand. You're a bunch of eggheads without the survival skills of a boy-scout troop.

BRAND  
We got this far on our brains - farther than any humans in history -

COOPER  
Not far enough. And we're stuck here till there won't be anyone left on Earth to save -

BRAND  
I'm counting every second, same as you, Cooper.

Cooper takes this in. They're in the same boat.

COOPER  
Don't you have some clever way we jump into a black hole and get back the years?

She shakes her head, dismissive.

COOPER

Don't just shake your head at me -!

BRAND

Time is relative - it can stretch and squeeze - but it can't run backwards. The only thing that can move across dimensions like time is gravity.

COOPER

(thinks)

The beings who led us here ... they communicate through gravity ...

Brand nods.

Could they be talking to us from the future?

BRAND

(considers)

Maybe ...

COOPER

Well, if they can -

BRAND

Look, Cooper, they're creatures of at least five dimensions - to them time may be just another physical dimension. To *them* the past might be a canyon they can climb into and the future a mountain they can climb up ... but to us it's not, okay?

Brand pulls her helmet off. Looks Cooper in the eyes.

BRAND

I'm sorry, Cooper. I screwed up. But you knew about relativity.

COOPER

My daughter was ten. I couldn't explain Einstein's theories before I left.

BRAND

Could you tell her you were going to save the world?

COOPER

No. I wasn't much of a parent, but I understood the most important thing - let your kids feel safe. Which rules out telling a ten-year-old that the world's ending.

CASE

Cooper?

Case is pointing out at another MOUNTAIN RANGE.

COOPER

How long for the engines?

CASE

A minute or two -

COOPER

We don't have it!

The mountain wave is approaching. Cooper tries the engines -

EXT. RANGER - CONTINUOUS

The rockets COUGH and steam ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper tries the engines again. Close. But no ignition.

COOPER

Helmets on!

The wave is upon them ...

COOPER

Blow our cabin oxygen through the main thrusters. We'll spark it -

Case hits a button - a HISS and SHRIEK of gas escaping ... Brand seals her helmet just as the cockpit DEPRESSURIZES -

COOPER

Come on, now ...

Cooper hits the engines - they BLAST TO LIFE -

EXT. RANGER - CONTINUOUS

A fiery BLAST sends the Ranger clear of the mountain wave.

Down below, Doyle's body lies in the shallows, about to be swept up into the next rush of water ...

INT. RING MODULE, ENDURANCE - DAY

Romilly watches as Cooper and Brand enter the Endurance.

BRAND

Hello, Rom.

ROMILLY

I've waited years.

COOPER

How many years?

ROMILLY

By now ... it must be -

TARS

Twenty-three years ...

Cooper's head lowers.

TARS

... four months, eight days.

Cooper turns away.

ROMILLY

Doyle?

Brand's eyes flicker down. She shakes her head. She grasps Romilly's hands, looks up into his eyes, vulnerable -

BRAND

I thought I was prepared. I knew all the theory. Reality's different.

ROMILLY

And Miller?

BRAND

There's nothing here for us.

Brand looks at Romilly's wrinkles. His greying beard.

BRAND  
Why didn't you sleep?

ROMILLY  
I did a couple of stretches. But I stopped believing you were coming back, and something seems wrong about dreaming your life away. I learned what I could from studying the black hole, but I couldn't send anything to your father. We've been receiving, but nothing gets out.

She looks up at Romilly, not wanting to ask ...

BRAND  
Is he still alive?

Romilly nods. Brand closes her eyes with relief.

ROMILLY  
We've got years of messages stored  
...

Brand opens her eyes, looks for Cooper. He is in the comm. booth. He SHUTS the privacy curtain. She looks down.

INT. COMMUNICATIONS BOOTH, ENDURANCE - CONTINUOUS

Cooper studies the machine like it might bite him.

COOPER  
Cooper.

COMPUTER VOICE  
Messages span twenty-three years -

COOPER  
I know.  
(Whispers.)  
Just start at the beginning.

Cooper leans forward as the screen flickers to life: Tom, still seventeen, turns on the camera.

TOM  
Hi, Dad -

Cooper pauses it. Prepares himself. Lets it run -

TOM

I met another girl, Dad. I really think this is the one -

Tom holds up a picture of himself and a teenage GIRL.  
Murph stole Grandpa's car. She crashed it - she's okay, though.  
Your truck's still running -  
Grandpa said she should steal that next time. I said if she did it'd be the last thing she did ...

Cooper leans back ...

INT. COMMUNICATIONS BOOTH, ENDURANCE - DAY

Cooper is holed up, still watching, unshaved. He's been watching for days. On the screen, Tom is in his twenties -

TOM

I've got a surprise for you, Dad.  
You're a grandpa ...

Tom holds up an infant wrapped tight in swaddling.  
Congratulations. Meet Jesse.

Cooper smiles a tearful smile.  
Grandpa said he already earned the 'great' part so we just leave it at that.

The screen cuts out. Then comes back on. Tom in his thirties

-

Hi, Dad. I'm sorry it's been awhile. What with Jesse and all ...

He stops, emotional.  
Grandpa died last week. We buried him out in the back forty, next to Mom and Jesse.

(Looks down.)

Where we'd have buried you, if you'd ever come back.

(Looks up.)

Murph was there for the funeral. I don't see her so much anymore.

(Sighs.)

You're not listening to this. I know that. All these messages are just out there, drifting in the darkness ... I figured as long as they were willing to send them there was some hope, but ...

(Pauses.)

You're gone. You're never coming back. And I've known that for a long time. Lois says - that's my wife, Dad - she says I have to let you go. So I am.

(Reaches up to turn off camera.)

Wherever you are, I hope you're at peace. Goodbye, Dad.

The screen goes black. Tears are streaming down Cooper's face. He stares at the black screen, wiping his face. He starts to get up - the screen flickers to life once more -

A beautiful WOMAN of about forty has turned on the camera - she looks at us, unsure about this. Makes a start -

WOMAN

Hello, Dad. You sonofabitch.

Cooper peers into the face, *recognizing* -

COOPER

(whispers)

Murph?

WOMAN (MURPH)

I never made one of these when you were still responding cos I was so mad at you for leaving. When you went quiet, it seemed like I should just live with my decision. And I have ...

(Looks around.)

But today's my birthday. And it's a special one because you once told me -

She stops, unable to speak for a second.

MURPH

You once told me that when you came back we might be the same age ... and today I'm the age you were when you left ...

(Starts crying.)

So it'd be a real good time for you to come back.

Murph reaches up, switches off the camera and we stay with her in -



INT. COMMUNICATION ROOM, NASA - DAY

Murph brings her hand down from the camera. Wipes her tears.

PROFESSOR BRAND  
(O.S., softly)  
I didn't mean to intrude.

Murph turns to see Professor Brand, now ELDERLY, in a WHEELCHAIR in the doorway.

PROFESSOR BRAND  
I've never seen you in here before.

Murph rises -

MURPH  
I've never been in here before.

Murph wheels Professor Brand out into the corridor.

INT. CURVING CORRIDOR, NASA - MOMENTS LATER

Murph pushes Professor Brand.

PROFESSOR BRAND  
I talk to Amelia all the time. It helps. I'm glad you've started -

MURPH  
I haven't. I just had something I wanted to get out.

INT. PROFESSOR BRAND'S OFFICE - MOMENTS LATER

Professor Brand wheels behind his desk.

PROFESSOR BRAND  
I know they're still out there.

MURPH  
I know.

PROFESSOR BRAND  
There are so many reasons their communications might not be getting through.

MURPH  
(smiles gently)  
I know, Professor.

PROFESSOR BRAND

I'm not sure which I'm more afraid  
of ... they never come back, or  
they come back to find we've  
failed.

She watches his introspection. Brings him back with -

MURPH

Then let's succeed.

PROFESSOR BRAND

(gestures at formula)  
So, back from the fourth iteration,  
let's run it with a finite set.

Murph has picked up a notebook. Pauses.

MURPH

With respect, Professor. We've  
tried that hundreds of times.

PROFESSOR BRAND

And it only has to work once,  
Murph.

She shrugs. Starts to work.

INT. LAUNCH FACILITY - LATER

Murph and Professor Brand sit, eating sandwiches on a  
walkway. WORKERS move about the CIRCULAR CHAMBER, building  
more SIDEWAYS INFRASTRUCTURE. Professor Brand looks down,  
proud.

PROFESSOR BRAND

Every rivet they drive in could  
have been a bullet. We've done well  
for the world, here. Whether or not  
we crack the equation before I kick  
-

MURPH

Don't be morbid, Professor.

PROFESSOR BRAND

I'm not afraid of death, Murph. I'm  
an old physicist - I'm afraid of  
time.

INT. PROFESSOR BRAND'S OFFICE - MOMENTS LATER

Murph stands before the algebra. She REALIZES something.

MURPH

Time ... you're afraid of time ...

CONVINCED, she TURNS -

Professor, the equation ...?

He looks up.

For years we've tried to solve it  
without changing the underlying  
assumptions about time -

PROFESSOR BRAND

And?

MURPH

And that means each iteration  
becomes an attempt to prove its own  
proof - it's recursive. Nonsensical  
-

PROFESSOR BRAND

(sharp)

Are you calling my life's work  
'nonsense', Murph?

MURPH

No, I'm saying you've been trying  
to finish it with one arm - no,  
with both arms tied behind your  
back ...

Murph focuses on Professor Brand, suddenly WARY ...

... and I don't understand why.

Professor Brand looks down. Starts wheeling his chair.

PROFESSOR BRAND

I'm an old man, Murph. Could we  
pick this up some other time? I'd  
like to go talk to my daughter.

Murph nods. Looking at the Professor. Confused.

PROFESSOR BRAND

(V.O.)

Stepping out into the universe, we  
must first confront the reality  
that nothing in our solar system  
can help us ...

INT. COMMUNICATIONS BOOTH, ENDURANCE - NIGHT

Brand watches her father on screen.

PROFESSOR BRAND

(V.O.)

... then we must confront the realities of interstellar travel. We must venture far beyond the reach of our own life spans. We must think not as individuals, but as a species ...

INT. RING MODULE, ENDURANCE - DAY

Romilly, Brand, Cooper, Tars and Case sit in discussion.

COOPER

Tars kept the Endurance right where we needed her, but it took years longer than we anticipated ...

Cooper puts both planets on screen - Dr Mann's ice world, and Edmunds' desert planet.

COOPER

We don't have the fuel to visit both prospects. We have to choose.

ROMILLY

How? They're both promising. Edmunds' data was better, but Dr Mann is the one still transmitting.

BRAND

We've got no reason to suppose Edmunds' results would have soured. His world has key elements to sustain human life -

COOPER

As does Dr Mann's.

BRAND

Cooper, this is my field. And I really believe Edmunds' is the better prospect.

COOPER

(challenging)

Why?

BRAND

Gargantua, that's why.

(Steps to board.)

Look at Miller's world -  
hydrocarbons, organics, yes. But no  
life. Sterile. We'll find the same  
thing on Dr Mann's.

ROMILLY

Because of the black hole?

BRAND

(nods)

Murphy's Law - whatever can happen  
will happen. Accident is the first  
building block of evolution - but  
when you're orbiting a black hole  
not enough can happen - it sucks in  
asteroids and comets, random events  
that would otherwise reach you. We  
need to go to further afield.

COOPER

You once referred to Dr Mann as the  
'best of us'.

BRAND

He's remarkable. We're only here  
because of him.

COOPER

And he's there on the ground  
sending an unambiguous message that  
we should go to that planet.

Brand is silent. Romilly looks from Brand to Cooper.

ROMILLY

Should we vote?

COOPER

If we're going to vote, there's  
something you need to know. Brand?

She says nothing.

He has a right to know.

BRAND

That has nothing to do with it.

ROMILLY

What does?

COOPER  
She's in love with Wolf Edmunds.

ROMILLY  
(to Brand)  
Is that true?

BRAND  
Yes. And that makes me want to follow my heart. But maybe we've spent too long trying to figure all this with theory -

COOPER  
You're a scientist, Brand -

BRAND  
I am. So listen to me when I tell you that love isn't something we invented - it's observable, powerful. Why shouldn't it mean something?

COOPER  
It means social utility - child rearing, social bonding -

BRAND  
We love people who've died ... where's the social utility in that? Maybe it means more - something we can't understand, yet. Maybe it's some evidence, some artifact of higher dimensions that we can't consciously perceive. I'm drawn across the universe to someone I haven't seen for a decade, who I know is probably dead. Love is the one thing we're capable of perceiving that transcends dimensions of time and space. Maybe we should trust that, even if we can't yet understand it.

Brand looks at Romilly, who can't meet her eye.

BRAND  
Cooper, yes - the tiniest possibility of seeing Wolf again excites me. But that doesn't mean I'm wrong.

Cooper thinks back to his conversation with Donald.

COOPER  
Honestly, Amelia ... it might.

Romilly looks at Brand. It's clear she's lost.

COOPER  
Tars, set the course for Dr Mann.

Brand is starting to tear up. She turns away.

EXT. OUTER SPACE - MOMENTS LATER

The thrusters FIRE, pushing the Endurance out of its orbit of Gargantua.

INT. RING MODULE, ENDURANCE - LATER

Brand is checking her POPULATION BOMB. Cooper enters.

COOPER  
Brand, I'm sorry.

BRAND  
Why? You're just being objective.  
(Beat.)  
Unless you're punishing me for  
screwing up on Miller's planet.

COOPER  
This wasn't a personal decision for  
me.

Brand turns from her equipment. Looks him in the eye.

BRAND  
Well, if you're wrong, you'll have  
a very personal decision to make.  
(Off look.)  
Your fuel calculations are based on  
a return journey. Strike out on Dr  
Mann's planet, and we'll have to  
decide whether to return home, or  
push on to Edmunds' planet with  
Plan B. Starting a colony could  
save us from extinction.

She closes the population bomb.  
You might have to decide between  
seeing your children again ... and  
the future of the human race.  
(Smiles bitterly.)

(MORE)

BRAND (cont'd)  
I trust you'll be as objective,  
then.

EXT. OUTER SPACE - CONTINUOUS

The Endurance sinks past a GLORIOUS NEBULA whose GOLDEN  
MISTS DISSOLVE TO ROILING BLACK CLOUDS and we are -

EXT. FARMHOUSE - DAY

Murph stands with Tom, now late forties. Watching a field  
BURN.

TOM  
We'll lose about a third this  
season. But *next year* ... I'm gonna  
start working Nelson's fields.  
Should make it up.

MURPH  
What happened to Nelson?

Tom glances at her. Don't ask. Heads for the house.

INT./EXT. FARMHOUSE - DUSK

Murph at family dinner with Tom, LOIS, and their  
six-year-old son COOP.

LOIS  
Will you stay the night? We left  
your room like it was ...

Murph looks down, awkward ...

MURPH  
No, I need to ...

Murph looks upstairs. At Lois.  
Too many memories, Lois.

She nods. Coop helps Tom clear. As Coop takes Murph's plate  
he starts COUGHING. Looks up at her, sees her concern,  
GRINS.

COOP  
The dust.

He and Tom head into the kitchen.



MURPH  
I have a friend who should look at  
his lungs, Lois.

She nods, is about to speak. Tom sits back down.

Pull back to reveal the glowing windows against the  
darkening plain, dust clouds rolling across the horizon ...

INT. CORRIDOR, NASA - NIGHT

Murph hurries down a corridor with a doctor, GETTY.

GETTY  
He started asking for you after he  
came to, but we couldn't raise you  
-

INT. HOSPITAL ROOM, NASA - MOMENTS LATER

Murph is at Professor Brand's bedside. He is hooked up to  
machines. Barely breathing.

PROFESSOR BRAND  
Murph ... Murph ...

Murph takes his hand with gentle concern.

MURPH  
I'm here, Professor.

PROFESSOR BRAND  
I don't have much life ...  
(Breathes.)  
I have to tell you ...

MURPH  
Try to take it easy.

PROFESSOR BRAND  
All these ... years. All these  
people ... counted on me ...

MURPH  
It's okay, Professor.

PROFESSOR BRAND  
I let you ... all you ... down.

MURPH  
No. I'll finish what you started.

Professor Brand looks up into Murph's eyes, tears welling.

PROFESSOR BRAND  
Murph. Good, good Murph. Such faith  
... all these years, I told you to  
have faith ... to believe ...

MURPH  
I do believe -

PROFESSOR BRAND  
I needed you to believe your father  
was coming back ...

MURPH  
I do, Professor -

PROFESSOR BRAND  
Forgive me, Murph ...

MURPH  
There's nothing to forgive.

PROFESSOR BRAND  
I *lied*, Murph. I lied to you ...

Murph looks at Professor Brand, confused.

PROFESSOR BRAND  
There's no reason to come back ...  
no way to help us ...

MURPH  
But Plan A - all this - all these  
people ... the equation!

But Professor Brand slowly shakes his head, tears rolling  
down. As Murph tries to comprehend, he settles, DRIFTING.

MURPH  
(whispers)  
Did he know?

Nothing.  
Did my dad know?!

Nothing.  
Did he abandon me?!

PROFESSOR BRAND

Do ... not ... go...

She leans in to hear.

PROFESSOR BRAND

Gentle ... into ... into ...

MURPH

NO! NO! Professor, stay! You can't!  
You can't leave ...

Getty is at her shoulder.

MURPH

You can't, you can't, you ...

Getty puts his hand on her shoulder. She sits there. Stuck.  
As Professor Brand goes still ...

MURPH

(V.O.)

Dr Brand, I'm sorry to tell you  
that your father died today ...

INT. COMMUNICATION ROOM, NASA - DAY

Murph, controlled anger, sits in front of the camera.

MURPH

He had no pain and was ... at  
peace. I'm sorry for your loss.

She reaches to switch off the camera. STOPS. Acid.  
Did you know, Brand? Did he tell  
you ...?

INT. RING MODULE, ENDURANCE - DAY

Murph's voice rings through the empty ship. Only Case there  
to register it.

MURPH

(V.O.)

Did you know that Plan A was a sham  
...?! You left us here. To die.  
Never coming back ...

Through the window we see the Ranger moving away, towards -

EXT. DR MANN'S PLANET - DAY

The Endurance orbits the silvery white globe as the Ranger heads towards the planet.

EXT. STRATOSPHERE - MOMENTS LATER

The Ranger drops through layers of large, MOUNTAINOUS CLOUD.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper and Tars, Brand and Romilly. Cooper peers out, concerned, studying a heads-up display of CLOUD DENSITY ...

EXT. DR MANN'S PLANET - CONTINUOUS

The Ranger cuts through one cloud, banks left and SCRAPES AGAINST THE NEXT 'CLOUD', PANELS TEARING FROM THE WING - THE CLOUDS ARE ACTUALLY SOLID ICE FORMATIONS ...

INT. COCKPIT, RANGER - CONTINUOUS

Cooper banks away from the ICE, glancing out at the damage -

EXT. DR MANN'S PLANET - CONTINUOUS

The Ranger moves cautiously through the 'cloudscape' like a ship through an ice field ...

INT. COCKPIT, RANGER - CONTINUOUS

Romilly and Brand put their helmets on. Tars indicates the beacon's position. Cooper looks, BANKS the Ranger.

EXT. DR MANN'S PLANET - CONTINUOUS

The Ranger's gear lowers as it comes to rest, tentatively, at the base of what looks like a large CUMULUS CLOUD.

EXT. DR MANN'S PLANET - LATER

Cooper leads them up the ICE CLOUD. From a distance, they are walking on a cloud. Tars brings up the rear.

Cooper crests a ridge. SPOTS something. He starts down towards a dirty orange dot in the cloudscape.

EXT. DR MANN'S POD - MOMENTS LATER

Cooper is there. The others arrive at the large metal pod - WEATHERED and DAMAGED over the years, half buried in ice. Nearby, various WIRE MARKERS stick out of the ice. Tars starts digging out the hatch.

INT. DR MANN'S POD - LATER

A CRACK of COLD LIGHT, as the outer hatch is wrenched open. Cooper steps through the airlock, into a CRYPT-LIKE SPACE -

Cooper's hand sweeps ice from the nameplate of a cryo-chamber, 'DR MANN'.

Tars fires up the cryo-chamber. The ice starts to melt.

Cooper, helmet off, CRACKS the lid, pushes it back, revealing a figure in a plastic shroud. Cooper rips the seal ...

Dr Mann's eyes flicker open. He watches Cooper, breathing, focusing - reaches up with TREMBLING hands - GRABS Cooper - PULLS himself up, CHEEK AGAINST CHEEK - SOBBING - hands desperately CARESSING Cooper's face. Cooper holds him tight.

COOPER  
(whispering)  
It's okay. It's okay.

INT. SAME - LATER

Dr Mann sits, blanket over his shoulders, sipping from a steaming cup. He looks at their faces, marveling.

DR MANN  
(cracked, parched)  
Pray you never learn just how good  
it can be to see another face.  
(Shaky sip.)  
I hadn't much hope to begin with.  
After so much time, I had none. My  
supplies were exhausted. The last  
time I went to sleep, I set no  
waking date.  
(Looks at them all.)  
You have literally raised me from  
the dead.

COOPER  
 (smiles)  
 Lazarus.

DR MANN  
 (nods)  
 And the others?

ROMILLY  
 I'm afraid you're it, sir.

DR MANN  
 So far, surely?

COOPER  
 With our situation, there's not  
 much hope of any other rescue.

This hits Dr Mann hard. He looks down at his tea.

BRAND  
 Dr Mann, tell us about your world.

DR MANN  
 (smiles gently)  
 My world. Yes. Our world, we hope.  
 Our world is cold, stark ...

EXT. DR MANN'S PLANET - DAY

Dr Mann leads the others up to the summit of a cloud.

DR MANN  
 (V.O.)  
 But undeniably beautiful ...

From the top, they watch the planet's pale sun setting.

DR MANN  
 The days are sixty-seven cold  
 hours, the nights are sixty-seven  
 far colder hours ...

They make their way back into the shelter.

DR MANN  
 (V.O.)  
 The gravity is a very pleasant 80  
 percent of Earth's. Up here, where  
 I landed, the 'water' is alkali and  
 the 'air' has too much ammonia in  
 it to breathe for more than a few  
 minutes ...

Brand checks readings on Dr Mann's instruments.

INT. DR MANN'S POD - NIGHT

The crew are captivated by Dr Mann ...

DR MANN

But down at the surface, and there is a surface ... the chlorine dissipates and the ammonia gives way to crystalline hydrocarbons and breathable air. To organics. Possibly even to life.

(Off looks.)

Yes. We may be sharing this world.

BRAND

(giddy)

These readings are from the surface?

Brand is reviewing Dr Mann's piles of data.

DR MANN

Over the years I've dropped various probes.

COOPER

How far have you explored?

DR MANN

I've mounted several major expeditions, but with oxygen in limited supply, Kipp there had to do most of the legwork.

Dr Mann indicates a DEFUNCT ARTICULATED MACHINE.

TARS

What's wrong with him?

DR MANN

Degeneration. He misidentified the first organics we found as ammonia crystals. We struggled on for a time, but ultimately, I decommissioned him and used his power source to keep the mission going.

(Remembers, sadly.)

I thought I was alone before I shut him down.

TARS  
Would you like me to look at him?

DR MANN  
No, I think he needs a *human touch*.

Tars turns to Brand.

TARS  
Dr Brand, Case is relaying a message for you from the comm. station.

She nods.

MURPH  
(V.O.)  
... He had no pain and was ... at peace.

INT. DR MANN'S POD - LATER

Brand watches Murph's message on Tars' data screen.

MURPH  
I'm sorry for your loss.

Brand STARES. Cooper is there. Murph reaches up -

BRAND  
(abstract)  
Is that Murph?

Cooper nods.  
She's become a -

MURPH  
(acid)  
Did you know, Brand? Did he tell you? That Plan A was a sham ...?!

Cooper looks at Brand, who is shocked.  
You left us here to set up your colony. Never coming back ...

Murph does not want to ask, tears are running down her cheeks -

(Small.)  
Did my father know? Dad ...?

Cooper stares. Murph's eyes bore into his ...  
Did you leave me here to die?



The screen goes dark. Cooper stands there, SHOCKED.

BRAND

Cooper, my father devoted his whole  
life to Plan A - I have no idea  
what she means -

DR MANN

(O.S.)

I do.

They turn. Dr Mann looks at them with gentle calm.

COOPER

He never even hoped to get people  
off the Earth.

DR MANN

No.

BRAND

But he's been trying to solve the  
gravity equation for forty years!

Dr Mann comes over, looks into Brand's eyes.

DR MANN

Amelia, your father solved his  
equation before I even left.

BRAND

Then why wouldn't he use it?!

DR MANN

The equation couldn't reconcile  
relativity with quantum mechanics.  
You need more -

COOPER

More what?!

DR MANN

More data. You need to see inside a  
black hole. And the laws of nature  
prohibit a naked singularity.

COOPER

(to Romilly)

Is that true?

ROMILLY

If a black hole is an oyster, the  
singularity is the pearl inside.

(MORE)

ROMILLY (cont'd)  
 Its gravity is so strong, it's  
 always hidden in darkness, behind  
 the horizon. That's why we call it  
 a black hole.

COOPER  
 If we could look *beyond* the horizon  
 -

DR MANN  
 Some things aren't meant to be  
 known.  
 (To Brand.)  
 Your father had to find another way  
 to save the human race from  
 extinction. Plan B. A colony.

BRAND  
 Why not tell people? Why keep  
 building that damn station?

DR MANN  
 He knew how much harder it would be  
 for people to come together and  
 save the species, instead of  
 themselves ...  
 (To Cooper, sympathetic.)  
 Or their children.

COOPER  
 Bullshit.

DR MANN  
 Would you have left if you hadn't  
 believed you were trying to save  
 them? Evolution has yet to  
 transcend that simple barrier - we  
 can care deeply, selflessly for  
 people we know, but our empathy  
 rarely extends beyond our line of  
 sight.

BRAND  
 But the *lie*. A *monstrous* lie ...

DR MANN  
 Unforgivable. And he knew it. Your  
 father was prepared to destroy his  
 own humanity to save our species.  
 He made the ultimate sacrifice.

COOPER

No. That's being made by the people of Earth who'll die because, in his arrogance, he declared their case hopeless.

DR MANN

I'm sorry, Cooper. Their case is hopeless. We are the future.

Cooper REELS. Brand puts her hand on his shoulder -

BRAND

Cooper, what can I do?

He turns to her. Looks her in the eyes.

COOPER

Let me go home.

And the sound of WIND in DRY CORNSTALKS takes us -

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN - DAWN

Murph drives. Getty next to her. In the distance, several fields BURN.

GETTY

Are you sure?

MURPH

His solution was correct. He'd had it for years.

GETTY

It's worthless?

MURPH

It's half the answer.

GETTY

How do you find the other half?

Murph points at the sky.

MURPH

Out there? A black hole. Stuck here on Earth? I'm not sure you can.

They pass vehicles PILED HIGH with belongings and people.

GETTY

They just pack up and leave. What are they hoping to find?

MURPH

Survival.  
(Looks ahead.)  
Dammit!

A DUST STORM SWAMPS the truck, killing visibility. Murph pulls over. Kills the engine. The wind rocks the car.

GETTY

Don't people have a right to know?

MURPH

Panic won't help. We have to keep working, same as ever.

GETTY

Isn't that just what Professor Brand ...?

MURPH

(sharp)  
Brand gave up on us - I'm still trying to solve this.

GETTY

So you have an idea?

MURPH

No. I have a ... feeling.

Getty looks at her as she STARES out at the dust.

INSERT CUT: MURPH (TEN), wet hair, towel around neck, turns and STARES at a book on the floor -

MURPH

(V.O.)  
I told you about my ghost ...

She stoops to pick up the toy next to it - a broken LUNAR LANDER.

MURPH (FORTY) puts her hands on the glass, watching the sand scrape the car's window ...

MURPH

My dad thought I called it a ghost because I was scared of it ...

INSERT CUT: MURPH (TEN) counts the books and gaps.  
MARVELING.

MURPH  
(V.O.)  
But I was never scared of it ...

MURPH (TEN) takes out her notebook and starts drawing lines  
to represent the books.

MURPH  
(V.O.)  
I called it a ghost because it felt  
like ...

MURPH (FORTY) turns to Getty.

MURPH  
Like a person. Trying to tell me  
something ...

The storm is clearing. Murph starts the engine.  
If there's an answer here on Earth,  
it's back there, somehow. No one's  
coming to save us.  
(Pulls out.)  
I have to find it ...

Murph pulls past a pickup piled with worldly goods and  
people. She makes eye contact with two filthy kids in the  
back ...

And we're running out of time.

EXT. RANGER, DR MANN'S PLANET - DAWN

Tars is up on the wing of the Ranger. Case pilots the LANDER  
in to land near the Ranger.

INT. COCKPIT, RANGER - CONTINUOUS

Cooper is sitting with his feet on the console.

CASE  
(over radio)  
What about auxiliary oxygen  
scrubbers?

COOPER  
They can stay. I'll sleep most of  
the journey.  
(Wry.)  
(MORE)

COOPER (cont'd)  
I saw it all on the way out here.

Romilly comes through the airlock. Removes his helmet.

ROMILLY  
I have a suggestion for your return  
journey.

COOPER  
What?

ROMILLY  
Have one last crack at the black  
hole ...

Tars enters.

ROMILLY  
Gargantua's an older, spinning  
black hole - what we call a gentle  
singularity.

COOPER  
Gentle?

ROMILLY  
They're hardly gentle, but their  
tidal gravity is quick enough that  
something crossing the horizon fast  
might survive ... a probe, say.

COOPER  
What happens to it after it  
crosses?

ROMILLY  
Beyond the horizon is a complete  
mystery - who's to say there isn't  
some way the probe can glimpse the  
singularity and relay the quantum  
data? If he's equipped to transmit  
every form of energy that can pulse  
- X-ray, visible light, radio -

TARS  
Just when did this probe become a  
'he'?

Romilly looks from Tars to Cooper, sheepish.

ROMILLY  
Tars is the obvious candidate. I've  
already told him what to look for.

TARS  
I'd need to take the old optical  
transmitter from Kipp.

COOPER  
(to Tars)  
You'd do this for us?

TARS  
Before you get teary, try to  
remember that as a robot I have to  
do anything you say, anyway.

COOPER  
Your cue light's broken.

TARS  
I'm not joking.

Bing. The light flashes on.

EXT. RANGER, DR MANN'S PLANET - DAY

Brand and Dr Mann approach Cooper and Romilly at the foot of  
the ladder. Cooper addresses Brand -

COOPER  
Ranger's almost ready. Case is on  
his way back down with another  
load.

BRAND  
I'll start a final inventory.

ROMILLY  
Dr Mann, I need Tars to remove and  
adapt some components from Kipp.

Dr Mann considers this. Looks at Tars. At Romilly.

DR MANN  
He musn't disturb Kipp's archival  
functions.

ROMILLY  
I'll supervise.

Dr Mann considers this. Nods.

COOPER

We need to pick out a site. You don't wanna move the module once we land it.

DR MANN

I'll show you the probe sites.

Cooper glances around at the winds picking up -

COOPER

Will conditions hold?

DR MANN

These squalls usually blow over. You've got a long-range transmitter?

Cooper reaches up to check a box plugged in at his neck.

COOPER

Good to go.

Dr Mann points at a nozzle on his elbow -

DR MANN

Charged?

Cooper checks, thumbs up. Dr Mann sets off, Cooper follows.

EXT. DR MANN'S PLANET - LATER

As Cooper follows Dr Mann down a ridge, they see the lander fly over. Cooper waves, reaches up to his long-range transmitter -

COOPER

A little caution, Case?

CASE

(over radio)

Safety first, Cooper.

Cooper follows Dr Mann down to the edge of the ice. They peer down a fifty-foot drop.

DR MANN

Just take it gently -

He steps off, DROPPING - his ELBOW JETS FIRE, slowing his descent in time for him to land with a THUD. Cooper follows.

They set out through a massive CANYON of ice ...



DR MANN

Brand told me why you feel you have  
to go back -

Cooper STOPS.

COOPER

If this excursion is about trying  
to change my mind, let's turn  
around right now.

DR MANN

No. I understand your position.

He turns and starts walking. Cooper follows.

DR MANN

You have attachments. I'm not  
supposed to, but even without  
family, I can promise you that the  
yearning to be with other people is  
massively powerful. Our instincts,  
our emotions, are at the  
foundations of what makes us human.  
They're not to be taken lightly.

The wind WHIPS ice crystals between them ...

INT. KITCHEN, FARMHOUSE - DAY

Murph introduces Getty to Lois and Coop. Getty pulls out a  
STETHOSCOPE and starts examining Coop, Murph slips upstairs  
...

INT. MURPH'S BEDROOM - DAY

Murph opens the door. Stands in her old bedroom. Feeling ...

COOP

(O.S.)

Mama lets me play in here ...

Murph turns to see Coop. He points at a box on the shelf -  
I don't touch your stuff.

EXT. LANDER - CONTINUOUS

Brand turns away as the lander touches down in a spray of ice.

INT. DR MANN'S POD - CONTINUOUS

Romilly watches Tars crouch down beside Kipp and connect Kipp to his own power. Kipp shows signs of life ...

EXT. ICE CANYON, DR MANN'S PLANET - CONTINUOUS

Dr Mann waits for Cooper catch up. The WIND is picking up -

DR MANN

You know why we couldn't just send machines on these missions, Cooper?

COOPER

(breathless)

Frankly, no.

DR MANN

(pressing on)

A trip into the unknown requires improvisation. Machines can't improvise well because you can't program a fear of death. The survival instinct is our single greatest source of inspiration.

Dr Mann pauses to take a breath. Turns to Cooper.

Take you - a father. With a survival instinct that extends to your kids ...

COOPER

That's why I'm going home, hopeless or not.

DR MANN

And what does research tell us is the last thing you'll see before you die?

(Off look.)

Your children. At the very moment of death, your mind pushes you a little harder to survive. For them.

Dr Mann turns and starts walking out onto a massive ice field.

INT. KITCHEN, FARMHOUSE - DAY

Murph brings Coop downstairs. Getty is listening to Lois' back. He looks up at Murph. GRAVE. Shakes his head ...

GETTY  
They can't stay here.

TOM  
(O.S.)  
Murph?

Murph turns to see Tom in the doorway.  
What is this ...?

EXT. LANDER, DR MANN'S PLANET - CONTINUOUS

Brand is counting flight cases when a WIND whips ice at her ...

INT. DR MANN'S POD - CONTINUOUS

Romilly takes his helmet off, PEERING over Tars' shoulder at Kipp's data screen. Confused.

ROMILLY  
I don't understand.

EXT. ICE FIELD, DR MANN'S PLANET - CONTINUOUS

Cooper and Dr Mann are like two ants on a sheet.

DR MANN  
The first window's up ahead -

Cooper peers ahead to an OPENING in the ice. Dr Mann stops at the edge. Looks around the wind-blasted ice plane.

When I left Earth I felt fully prepared to die. But I just never faced the possibility that my planet wouldn't be the one. None of this turned out the way it was supposed to.

COOPER  
Professor Brand would disagree.

Cooper peers over the edge at an enormous CREVASSE ...

Dr Mann RIPS COOPER'S LONG-RANGE TRANSMITTER FROM HIS NECK -

Cooper TURNS to Dr Mann - who BLASTS him with his ELBOW JET.  
He SLIPS backwards, but avoids going over the edge -

COOPER

What are you doing?!

Until Dr Mann KICKS him. Cooper hits his jets, pushing  
himself onto a lower ledge of ice -

INT. KITCHEN, FARMHOUSE - DAY

Tom confronts Murph while Getty looks on -

MURPH

They can't stay here, Tom!

GETTY

Not one more day -

Tom TURNS, PUNCHES Getty - who collapses.

LOIS

Tom?!

TOM

Coop, get your aunt's things -  
she's done here.

MURPH

Tom, Dad didn't raise you this dumb  
-

TOM

Dad didn't raise us, Grandpa did,  
and he's buried outside with Mom in  
our ground. I'm not leaving them -

MURPH

You have to, Tom -

TOM

I'm a *farmer*, Murph! You don't give  
up on the Earth.

MURPH

No! But she gave up on you! And  
she's poisoning your family.

EXT. DR MANN'S PLANET - DAY

Cooper SCRAMBLES to his knees. Dr Mann approaches -

DR MANN  
I'm sorry - I can't let you leave.

COOPER  
Why?!

DR MANN  
We're going to need your ship to  
continue the mission ... once the  
others realize what this place  
isn't.

Cooper's mind races. He looks around.

COOPER  
You faked all the data?

DR MANN  
I had a lot of time.

COOPER  
Is there even a surface?

DR MANN  
I'm afraid not -

Dr Mann KICKS Cooper over the edge, Cooper CLINGS on -

DR MANN  
I tried to do my duty, Cooper, but  
the day I arrived I could see this  
place had nothing. I resisted the  
temptation for years ... but I knew  
there was a way to get rescued.

COOPER  
You fucking coward.

Cooper BLASTS Dr Mann off his feet with his jet - SCRAMBLES  
up onto the ice. Dr Mann TACKLES him, they go down,  
WRESTLING. WIDER shows us two TINY FIGURES in a VAST  
LANDSCAPE, deciding the future of humanity with a BRAWL ...

INT. KITCHEN, FARMHOUSE - DAY

Murph begs Tom -

MURPH  
Please, come with us.

TOM  
To live underground, praying Dad  
comes back to save us all?

MURPH  
He's not coming back. He was never  
coming back. It's up to us. To me.

TOM  
You're gonna save the human race,  
Murph? Really? How? Our dad  
couldn't -

MURPH  
HE DIDN'T EVEN TRY!  
(Off look.)  
He just abandoned us, Tom.

Murph looks around, frustrated. Coop hands Murph the box.

MURPH  
Tom, if you won't come, let them -

TOM  
Murph.  
(Points at box.)  
Take your stuff, and go. Murph  
hands the box back to Coop.

MURPH  
Keep it.

She leaves. Getty follows.

EXT. ICE FIELD, DR MANN'S PLANET - DAY

Dr Mann LUNGES at Cooper, who SIDESTEPS him and PINS him ...

COOPER  
Stop this!

Dr Mann HEADBUTTS COOPER, FACEPLATE IMPACTS FACEPLATE.

COOPER

Mann! Don't - you'll kill us both -

CRACK. Dr Mann SMASHES his helmet into Cooper's AGAIN AND AGAIN as he -

DR MANN

SOMEONE'S - GLASS - WILL - GIVE -  
WAY - FIRST -!

COOPER

FIFTY-FIFTY YOU KILL YOUR *SELF*!  
STOP!

Dr Mann STOPS. Looks up at Cooper, BREATHING. Both faceplates have TINY FRACTURES ...

DR MANN

Best odds I've had in years -

WHACK - He BUTTS Cooper's faceplate, which CRACKS SICKENINGLY. AMMONIA HISSES INSIDE - COOPER ROLLS OFF, HANDS UP, DESPERATELY TRYING TO PLUG THE LARGE CRACK -

Dr Mann RISES. Checks the fractures in his own helmet. Bends down to look at Cooper, STRUGGLING, CHOKING -

DR MANN

Please don't judge me, Cooper - you were never tested like I was. Few men have been ...

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN - DAY

Murph drives. Getty looks over, sympathetic.

GETTY

You did your best, Murph.

She just stares ahead at the road ...

EXT. ICE FIELD, DR MANN'S PLANET - DAY

With curiosity and FEAR, Dr Mann watches Cooper CRAWL ...

DR MANN

You're feeling it, aren't you? That survival instinct - that's what drove me. It's always driven the human race, and it's going to save it now. I'm going to save it. For all mankind. For you, Cooper.

Unable to watch any more, he RISES, walking away, continuing to talk to Cooper via the radio ...

DR MANN  
I'm sorry, I can't watch you go  
through this - I thought I could.  
But I'm still here. I'm here for  
you ...

Dr Mann, hurrying away, listens to Cooper RASPING -

DR MANN  
Cooper. When you left, did  
Professor Brand read you that poem?  
How does it end ...?

Dr Mann hauls himself up a ledge. The wind WHIPS up ice.

DR MANN  
(over radio)  
'Do not go gentle ...'

Cooper FREEZES. REMEMBERS. TRANSMITTER ...

DR MANN  
(over radio)  
'... into that good night ...'

Cooper LOOKS around - on the ice ten feet away - the  
TRANSMITTER -

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN - DAY

Murph and Getty drive past a long line of DESPERATE REFUGEES  
- glimpsing FACES hardened against insurmountable odds ...

DR MANN  
(over radio)  
'... Rage, rage against the dying  
of the light.'

EXT. DR MANN'S PLANET - DAY

Cooper CRAWLS - CRAWLS - CHOKING - CRAWLING ...

Dr Mann leap/jets up onto the higher ice - glances back at  
the floundering figure on the ice with pity and awe.

DR MANN  
(whispers)  
Cooper ...? Do you see your  
children, yet?



Dr Mann hears only CHOKING, GASPING, HACKING. He kills his radio. Scared. Watches Cooper's silent thrashing. TURNS.

Cooper GRABS the transmitter - tries to calm his FRANTIC HANDS - can't reconnect it with clumsy gloves - pulls glove off - FREEZING - BITING - WAKING - he gets the connector IN -

COOPER  
BRAND! BRAND!

EXT. LANDER - CONTINUOUS

Brand is STARTLED by Cooper's RASPING over her radio -

COOPER  
(over radio)  
HELP ... ME ... HELP ...

INT. /EXT. PICKUP TRUCK ON DUSTY PLAIN - CONTINUOUS

Murph DECIDES - she SPINS the truck around - floors it back in the direction they came ...

INT. COCKPIT, LANDER - CONTINUOUS

Brand JUMPS into the lander -

BRAND  
Case?!

Case is already FIRING engines -

CASE  
I have a fix.

BRAND  
Cooper?! Cooper, we're coming!

EXT. ICE PLAIN, DR MANN'S PLANET - CONTINUOUS

Cooper GASPS -

COOPER  
NO AIR - AMMONIA.

BRAND  
(over radio)  
Don't talk - breathe as little as possible. We're coming -!

EXT. CORNFIELDS - DAY

Murph PULLS off the road, CUTTING through the corn -

EXT. DR MANN'S PLANET - CONTINUOUS

The lander HURTLES through the cloudscape, RECKLESSLY, DANGEROUSLY FAST, PUNCHING through some clouds, DODGING others -.

INT. COCKPIT, LANDER - CONTINUOUS

Brand watches Case fly, praying he's not just guessing -

INT. DR MANN'S POD - CONTINUOUS

Romilly is crouched next to Tars, perturbed.

ROMILLY

This data makes no sense. Access  
the archive -

EXT. CORNFIELDS - DAY

Murph PULLS UP in a SCREECH of dust - jumps out - GRABS her spare gas can, THROWING FUEL over the nearby stalks ...

EXT. ICE PLAIN, DR MANN'S PLANET - CONTINUOUS

Cooper FLOPS back onto the ice, STARING SKYWARD ...

INSERT CUT: MURPH (TEN) examines the WATCH Cooper has given her ... She THROWS it - turns her tear-stained face to Cooper - Cooper's eyes water, from poison or memory -

EXT. CORNFIELDS - DAY

Murph SETS FIRE to the corn ... JUMPS in the truck -

EXT. DR MANN'S PLANET - CONTINUOUS

The lander SWEEPS around a towering cumulus, SPIRALING in on the ICE PLAIN -

INT. COCKPIT, LANDER - CONTINUOUS

Brand POINTS -

BRAND

I see him -

EXT. FARMHOUSE - DAY

Tom RACES out of the house, JUMPS in Cooper's old truck, heading out to the fire ... calling on the radio -

EXT. ICE PLAIN, DR MANN'S PLANET - CONTINUOUS

Through WATERING EYES and WIND-WHIPPED ICE, Cooper glimpses Brand LEAPING from the lander, elbow jets firing. Brand RIPS Cooper's helmet off - THRUSTS an OXYGEN MASK over his nose and mouth. Cooper GASPS, SUCKING AIR HARD -

COOPER

MANN - WAS - MANN -

BRAND

Dr Mann did this?!

Cooper nods. Brand takes this in - REALIZES -  
Romilly!

She keys her long-range transmitter -  
Romilly?! Romilly?!

INT. DR MANN'S POD - CONTINUOUS

Tars turns back from Kipp.

TARS

It needs a person to unlock its  
archival function.

Tars makes way for Romilly, who leans in to the screen. He glances at his helmet - the radio is SQUAWKING. As he reaches for his helmet, he places his hand on the screen - Kipp FLICKERS TO LIFE ... Romilly lifts his helmet -

ROMILLY

Brand -?

Kipp LOOKS UP -

KIPP  
Please, don't make -

And EXPLODES -

EXT. DR MANN'S PLANET - CONTINUOUS

Dr Mann hears the explosion - sees a BLACK CLOUD rising from up the hill. PANIC-STRICKEN -

DR MANN  
Dammit, Romilly ...

He switches his radio back on -

BRAND  
(over radio)  
Come on, Cooper! Couple more steps  
-

Dr Mann THINKS - makes for the Ranger.

INT. COCKPIT, LANDER - CONTINUOUS

Brand pulls the mask off Cooper, who looks at Case -

COOPER  
What happened to caution?

CASE  
Safety first.

COOPER  
Brand, I'm sorry. We should've followed your instincts. Mann lied about this place -

BRAND  
(scared)  
Oh, no -

EXT. FARMHOUSE - DAY

Murph SCREECHES up - turns to Getty -

MURPH  
Keep watch -

She runs towards the farmhouse.  
Lois!

INT. COCKPIT, LANDER - DAY

Case spots something on the console.

CASE

There's been an explosion -

BRAND

Where?

CASE

Dr Mann's compound.

Case puts the lander into the air.

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann straps in. Powers up.

EXT. DR MANN'S PLANET - CONTINUOUS

The Ranger RISES -

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann pushes the craft into the air -

EXT. DR MANN'S PLANET - CONTINUOUS

The lander comes through the black smoke from Dr Mann's pod.

Below - a figure BURSTS out of the smoke: Tars, blackened, burned, but RUNNING ... towards the lander -

INT. COCKPIT, LANDER - CONTINUOUS

Case SWINGS the lander around and HITS the airlock open -

EXT. DR MANN'S POD - CONTINUOUS

Tars LEAPS UP into the airlock - the lander THRUSTS away -

INT. COCKPIT, THE LANDER - CONTINUOUS

Cooper looks over at Case -

COOPER

Do you have a fix on the Ranger?

CASE

He's pushing into orbit -

COOPER

If he takes control of the ship  
we're dead -

BRAND

He'd maroon us?

COOPER

He *is* marooning us -

INT. KITCHEN, FARMHOUSE - DAY

Lois and Coop head outside with a few essentials. Murph  
heads upstairs ...

EXT. FARMHOUSE - CONTINUOUS

Getty helps them into the truck, glances nervously at the  
distant fire -

GETTY

Come on, Murph!

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The Ranger ROCKETS upwards ...

INT. COCKPIT, LANDER - CONTINUOUS

Cooper moves up next to Case. Hits the transmitter -

COOPER

Dr Mann? Dr Mann, please respond -

CASE

He doesn't know the Endurance  
docking procedure.

COOPER  
The autopilot does.

CASE  
Not since Tars disabled it.

Cooper looks into the airlock -

COOPER  
Nice. What's your trust setting?

TARS  
Lower than yours, apparently.

Cooper hits the transmitter -

COOPER  
Dr Mann?

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann hears Cooper. Ignores him - looking instead at the navigation computer.

COOPER  
(over radio)  
Dr Mann, if you attempt docking -

Dr Mann switches off the transmitter -

INT. MURPH'S BEDROOM - DAY

Murph looks at the bookshelves. Spots the box. Moves over to it and LOOKS INSIDE ...

EXT. FARMHOUSE - CONTINUOUS

Outside, Getty paces, Lois and Coop sit tight ...

EXT. ORBIT, DR MANN'S PLANET - CONTINUOUS

The Ranger approaches the Endurance ...

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann pilots the lander alongside the ship. Hits the autopilot -

COMPUTER VOICE  
Auto-docking sequence withheld.

Dr Mann looks at the screen, surprised.

DR MANN  
Override.

COMPUTER VOICE  
Unauthorized.

Dr Mann thinks. Looks over at the MANUAL DOCKING CONTROLS  
...

INT. COCKPIT, LANDER - CONTINUOUS

Cooper peers ahead as they SHOOT up into orbit. Brand looks - the Ranger is in close to the Endurance -

COOPER  
Dr Mann, do not attempt docking. Dr Mann?

Static.

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann SCRAMBLES from the controls to the airlock, FOCUSED  
...

EXT. ENDURANCE - CONTINUOUS

The Ranger inches closer to an OUTER HATCH of Endurance - A ROW OF MECHANICAL GRAPPLES tries to connect with Endurance -

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann works the docking system, concentrating -



EXT. ENDURANCE - CONTINUOUS

The grapples PULL the Ranger into the Endurance hatch.

INT. COCKPIT, RANGER - CONTINUOUS

A CLANG as the ships come together -

COMPUTER VOICE  
Imperfect contact - hatch lockout.

DR MANN  
Override.

COMPUTER VOICE  
Hatch lockout disengaged.

Dr Mann moves to the airlock control ...

INT. COCKPIT, LANDER - CONTINUOUS

Cooper stares out at the Ranger -

COOPER  
Is he locked on?

CASE  
Imperfectly.

Cooper grabs the transmitter -

COOPER  
Dr Mann! Dr Mann! Do not, repeat do  
not attempt to open the hatch! If  
you -

INT. COCKPIT, RANGER - CONTINUOUS

In SILENCE Dr Mann looks through the hatch window. Hits the  
button opening the outer door -

EXT. ENDURANCE - CONTINUOUS

The outer door of the Ranger SLIDES OPEN. Several grapples  
are OPENING AND CLOSING BLINDLY, trying to seal the join -

INT. COCKPIT, LANDER - CONTINUOUS

Cooper looks at Case -

COOPER

What happens if he blows the hatch?

CASE

Nothing good.

COOPER

Pull us back!

Case hits the retro-thrusters.

BRAND

Case, relay my transmission to his onboard computer, and have it rebroadcast as emergency p.a. -

BRAND

(hits transmitter)

DR MANN, DO NOT OPEN THE IN--

INT. COCKPIT, RANGER - CONTINUOUS

Silence. Dr Mann takes a breath, reaches for the inner lever -

BRAND

(over radio)

--PEAT - DO NOT OPEN INNER HATCH!

Dr Mann is STARTLED by the voice. He hits the transmitter -

DR MANN

Brand, I don't know what Cooper's told you, but I'm taking control of the Endurance, then we'll talk about continuing the mission. This is not my survival, or Cooper's - this is *mankind's* -

Turns back to the lever ... PULLS IT -

A DEVASTATING RUSH OF AIR YANKS HIM INTO THE AIRLOCK -

EXT. ENDURANCE - CONTINUOUS

The ESCAPING AIR AND DEBRIS push Endurance into a slow SPIN  
...

INT. COCKPIT, RANGER - CONTINUOUS

Dr Mann is HAMMERED by debris as the airlock starts to RIP  
APART -

EXT. ENDURANCE - CONTINUOUS

The ship SPINS FASTER AND FASTER - the Ranger is RIPPED  
AWAY, FRAGMENTING, SHREDDING THE CLOSEST MODULE OF THE RING.

INT. COCKPIT, LANDER - CONTINUOUS

They STARE in HORROR as their ship is sent SPINNING OFF ITS  
ORBIT TOWARDS THE PLANET -

BRAND

Oh, my God.

Cooper GRABS the sticks - HITS the thrusters -

EXT. ORBIT, DR MANN'S PLANET - CONTINUOUS

The CRIPPLED Endurance is in a FAST FLAT SPIN, heading down  
towards the stratosphere -

The lander FLIES after it, DODGING the Ranger debris -

INT. COCKPIT, LANDER - CONTINUOUS

Cooper's eyes are glued to the Endurance as he flies -

CASE

Cooper, there's no point using our  
fuel to -

COOPER

Just analyze the Endurance's spin -

BRAND

What're you doing?!

COOPER  
Docking.

EXT. ORBIT, DR MANN'S PLANET - CONTINUOUS

The DIZZYING SPIN of the Endurance as it PLUMMETS towards  
the ATMOSPHERE - The lander ROCKETS after it, CLOSING SLOWLY  
-

INT. COCKPIT, LANDER - CONTINUOUS

Cooper pours on the power -

CASE  
Endurance rotation is 67, 68 RPM -

COOPER  
Get ready to match it on the  
retro-thrusters -

CASE  
It's not possible -

COOPER  
No. It's necessary.

EXT. ORBIT, DR MANN'S PLANET - CONTINUOUS

The SPINNING ENDURANCE starts to encounter the STRATOSPHERE  
- heating up -

INT. COCKPIT, LANDER - CONTINUOUS

Brand looks ahead at the spinning ship -

CASE  
Endurance is hitting stratosphere -

BRAND  
She's got no heat shield -!

Cooper checks the lander's speed against Endurance - pulls  
back on thrust as they come in below it -

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The lander is PERILOUSLY CLOSE to the RED HOT UNDERSIDE of the SPINNING ENDURANCE. The lander BANKS sideways, bringing its airlock within FEET of the spinning Endurance -

INT. COCKPIT, LANDER - CONTINUOUS

Cooper looks sideways at the spinning hull -

COOPER  
Case, you ready?

CASE  
Ready.

Cooper watches the spinning hull, suddenly UNCERTAIN -

CASE  
Cooper?  
(Off look.)  
This is no time for caution.

COOPER  
(grins)  
If I black out, take the stick -  
Tars, get ready to engage the  
docking mechanism - Brand, hold  
tight -

CASE  
Endurance is starting to heat -

COOPER  
HIT IT!

Case hits the RETRO-THRUSTERS. The view SPINS -

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The lander goes into a FASTER AND FASTER SPIN as it, with Endurance, PLUMMETS towards the planet -

INT. COCKPIT, LANDER - CONTINUOUS

LIGHT FLASHES across their faces as the G-force of the spin PULLS THEM AGAINST THEIR RESTRAINTS. Cooper STRUGGLES to stay conscious - they BUFFET AGAINST THE ATMOSPHERE -

Tars opens the airlock - the Endurance hatch above him is now SLOWLY ROTATING relative to him ...

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The GLOWING HOT Endurance and the lander PLUMMET, SPINNING towards the ice planet, whose curvature is FAST DISAPPEARING -

INT. AIRLOCK, LANDER - CONTINUOUS

Tars peers up as THE SPIN SPEEDS MATCH. He waits as the BUFFETING moves the hatches ... THEY LINE UP - he FIRES the GRAPPLES - they don't connect - the hatches moved -

INT. COCKPIT, LANDER - CONTINUOUS

Brand loses consciousness - Cooper watches the instruments, not the dizzying view, on the point of RED OUT -

COOPER

Come on, Tars ... come on ...

INT. AIRLOCK, LANDER - CONTINUOUS

Tars sees the hatches roll back into ALIGNMENT. He FIRES AGAIN - this time THE GRAPPLES HOLD -

TARS

GOT IT!

INT. COCKPIT, LANDER - CONTINUOUS

Cooper registers this. Case fires the retro-rockets to slow the spin.

COOPER

Gen-- gentle, Case ...

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The two craft, NOW JOINED, start to spin more SLOWLY ...

INT. COCKPIT, LANDER - CONTINUOUS

Cooper eases back into his seat as the G-force lessens -

COOPER

Get ready to pull us up -

The spin is slowing to almost nothing -

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS  
 Parts are RIPPING off the Endurance in the HEAT -

INT. COCKPIT, LANDER - CONTINUOUS

Cooper EASES into POWER on the main thrusters -

COOPER  
 Come on. You can do it ...

EXT. STRATOSPHERE, DR MANN'S PLANET - CONTINUOUS

The THRUSTERS on the lander start to DRAG both ships back up away from the planet, the heat DIMINISHING -

INT. COCKPIT, LANDER - CONTINUOUS

Cooper pulls back on the sticks, RELIEF washing over him. Brand comes to ... Cooper turns to Case, grinning -

COOPER  
 Right? And for our next trick ...

CASE  
 It'll have to be good. We're heading into Gargantua's pull -

Cooper's smile fades. He UNBUCKLES -

COOPER  
 Take her -

INT. RING MODULE, ENDURANCE - MOMENTS LATER

HISSING STEAM - RUSHING AIR - WHIRLING DEBRIS as Tars and Cooper (in suit and helmet) lock down different BULKHEADS -

Brand (in suit and helmet) FLOATS alongside the POPULATION BOMB, checking the equipment -

CASE  
 (over radio)  
 Cooper, we're slipping towards Gargantua - shall I use main engines?

COOPER  
No! Let her slide as long as we can  
-

Cooper FLIES over to Tars, who is welding a bulkhead -

COOPER  
Give it to me.

TARS  
There's good news and bad news -

COOPER  
I've heard that one, Tars - just  
give it to me straight.

INT. SAME - MOMENTS LATER

Cooper SCRAMBLES to where Brand is checking her equipment.

COOPER  
The navigation mainframe's  
destroyed and we don't have enough  
life support to make it back to  
Earth. But we might scrape to  
Edmunds' planet.

BRAND  
What about fuel?

COOPER  
Not enough. But I've got a plan -  
let Gargantua suck us right to her  
horizon - then a powered slingshot  
around to launch us at Edmunds.

BRAND  
Manually?

COOPER  
That's what I'm here for. I'll take  
us just inside the critical orbit.

BRAND  
And the time slippage?

COOPER  
Neither of us can afford to worry  
about relativity right now.



BRAND  
I'm sorry, Cooper.

They embrace, delicately touching faceplate to faceplate.

EXT. ENDURANCE - CONTINUOUS

The CRIPPLED Endurance FALLS towards the HEART OF DARKNESS among the stars ...

INT. COCKPIT, LANDER - DAY

Cooper looks ahead at Gargantua. Preparing for battle.

EXT. ENDURANCE - MOMENTS LATER

The lander DETACHES, shifting its orientation ...

COOPER  
(over radio)  
Once we've gathered enough speed around Gargantua - we use the lander 1 Ranger 2 as rocket-boosters to push us out of the black hole's gravity ...

The lander REATTACHES to the rear of the ring module.

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper slides into Ranger 2 - checking the systems.

COOPER  
The linkages between landers are destroyed ...

INT. COCKPIT, LANDER - CONTINUOUS

Tars sits at the controls, running similar checks ...

COOPER  
(over radio)  
So we'll control manually. When Lander 1's spent, Tars will detach ...

TARS  
And get sucked into that black  
hole.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand and Case listen to Cooper and Tars over the radio.

BRAND  
Why does he have to detach?

COOPER  
(over radio)  
We have to shed mass if we're gonna  
escape that gravity.

TARS  
(over radio)  
Newton's third law - the only way  
humans have ever figured out of  
getting somewhere is to leave  
something behind.

BRAND  
Cooper, you can't ask Tars to do  
this for us -

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper puts his hands on the controls -

COOPER  
He's a robot, Amelia - I don't have  
to ask him to do anything.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand is furious -

BRAND  
Cooper, you asshole -

COOPER  
(over radio)  
Sorry, you broke up a little there.

TARS  
(over radio)  
It's what we intended, Dr Brand ...

INT. COCKPIT, LANDER - CONTINUOUS

Tars sits at the controls, ready.

TARS

It's our last chance to save people  
on Earth - if I can find some way  
to transmit the quantum data I'll  
find in there, they might still  
make it.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand considers this.

BRAND

If there's someone still there to  
receive it ...

EXT. ENDURANCE - CONTINUOUS

The Endurance ACCELERATES towards the darkness ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

The black hole's gravity makes the ship SHUDDER ... Brand,  
helmet on, tightens her harness ...

EXT. ENDURANCE - CONTINUOUS

The Endurance STREAKS above the glowing horizon, SKIRTING  
the BLACKNESS beneath ...

INT. COCKPIT, LANDER - CONTINUOUS

Tars looks out at the DARK OCEAN ...

EXT. ENDURANCE - CONTINUOUS

The ship orbits the black hole with BLINDING ACCELERATION -

INT. RING MODULE, ENDURANCE - CONTINUOUS

The ship is SHAKING with GRAVITATIONAL ENERGY ...

CASE  
 MAXIMUM VELOCITY ACHIEVED ...  
 PREPARE TO FIRE ESCAPE THRUSTERS -

INT. COCKPIT, LANDER - CONTINUOUS

Tars checks his instruments -

TARS  
 Ready.

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper checks his instruments -

COOPER  
 Ready.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand looks out at the glowing horizon. Glances fearfully at the darkness below ... Case puts his hand on the button -

CASE  
 Main engine ignition in three, two,  
 one, mark -

Case hits the button -

EXT. ENDURANCE - CONTINUOUS

The MAIN ENGINES FIRE - STRAINING AGAINST GARGANTUA ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand feels the thrusters STRAIN to lift the craft -

CASE  
 Lander 1 engines, on my mark,  
 three, two, one, mark -

INT. COCKPIT, LANDER - CONTINUOUS

Tars hits the button -

TARS  
Fire.

EXT. ENDURANCE - CONTINUOUS

Lander 1's engines FIRE, adding to the thrust. The Endurance starts RISING away from the darkness ...

CASE  
(over radio)  
Ranger 2's engines, on my mark -  
three, two, one, mark -

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper hits the button -

COOPER  
Fire.

EXT. ENDURANCE - CONTINUOUS

Ranger 2's engines add a fresh BLAST of fire, pushing the Endurance higher and higher ... back into the starlight ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper, shaking with the thrust, looks at his instruments -

COOPER  
That little maneuver cost us  
fifty-one years ...!

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand holds on tight -

BRAND  
You don't sound so bad for a  
hundred and twenty!

EXT. ENDURANCE - CONTINUOUS

Lander 1's engines DIE OUT ...

CASE  
 (over radio)  
 Lander 1, prepare to detach, on my  
 mark ... three ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand looks over at the lander -

CASE  
 Two ...

INT. COCKPIT, LANDER 1 - CONTINUOUS

CASE  
 (over radio)  
 One ... mark -

Tars hits a switch -

TARS  
 Detach.

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand sees Lander 1 DROP, revealing Cooper in Ranger 2 ...

BRAND  
 Goodbye, Tars ...

TARS  
 (over radio)  
*See you on the other side, Coop ...*

Something in this makes Brand frown, PUZZLED ...

EXT. ENDURANCE - CONTINUOUS

Lander 1 FALLS behind as the Endurance continues to RISE ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper checks his dwindling fuel supply ...

COOPER  
Hey, Case? Nice reckless flying.

CASE  
(over radio)  
Learned from the master.

EXT. ENDURANCE - CONTINUOUS

As Lander 1 FALLS back towards Gargantua, Ranger 2's engines  
DIE OUT ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Case registers the burnout.

CASE  
Ranger 2, prepare to detach -

Brand looks up, SHOCKED -

BRAND  
NO!

She UNBUCKLES -

CASE  
On my mark -

FLIES to the window looking onto Cooper -

BRAND  
What are you doing!

CASE  
Three ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper looks across at Brand.

COOPER  
Newton's third law - you have to  
leave something behind.

CASE  
 (over radio)  
 Two ...

INT. RING MODULE, ENDURANCE - CONTINUOUS

Brand pushes her helmet up against the window,

BRAND  
 You told me we had enough power -

CASE  
 One ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper looks at her, fondly -

COOPER  
 Hey, we agreed - ninety percent.

CASE  
 (over radio)  
 Mark ...

Cooper reaches for the button. Takes one last look at Brand - inside her helmet, Brand is crying, zero-G tears catching in her eyelashes like melted snowflakes.

Cooper hits the button. But the word catches in his throat -.

COOPER  
 Detach -

EXT. ENDURANCE - CONTINUOUS

Ranger 2 DROPS AWAY from the Endurance ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper sees the Endurance ACCELERATE AWAY to a bright point as he FALLS AND FALLS ... Cooper starts to breathe FASTER -



EXT. GARGANTUA - CONTINUOUS

Ranger 2 PLUMMETS towards blackness as the horizon GLOWS BRIGHTER and BRIGHTER - distorted starlight, plasma jets ...

INT. COCKPIT, RANGER 2 - CONTINUOUS

Cooper, trying to control his breathing, uses retro-rockets to TURN the lander down. He GASPS at the FLAMING HORIZON -

COOPER  
(over radio)  
Tars? Are you there?

STATIC - Ranger 2 TILTS down - INKY BLACKNESS ahead -

INT. ENDURANCE - CONTINUOUS

Brand, crying, monitors Cooper's lonely transmissions ...

EXT. GARGANTUA - CONTINUOUS

Ranger 2 PLUNGES towards the black hole. We hear Cooper's panic breathing get LOUDER and LOUDER until -

Ranger 2 SHUDDERS with EXPONENTIALLY RISING GRAVITATIONAL ENERGY as it CROSSES THE HORIZON - PLUNGING TOWARDS THE SINGULARITY - ALL WAVELENGTHS OF LIGHT CASCADING WITH HIM -

AS WE -

PLUNGE INTO ABSOLUTE ...

WHITE -

Not a whiteout - a SHIMMERING CAVALCADE OF ALL WAVELENGTHS: LIGHT, SOUND, EVERYTHING ... the SPHERICAL INSIDE OF THE BLACK HOLE, like a STAR turned INSIDE OUT. COOPER IS SCREAMING and we CUT to -

BURNING CORN - men fighting a fire, Tom leading, GESTURING -

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) sits on the bed, looking into the BOX. She pulls out the LUNAR LANDER MODEL, looks up at the books ...

GETTY

(O.S.)

Come on, Murph! We don't have much  
time!

EXT. GARGANTUA - DAY

A BLACK DOT appears, RUSHING TOWARDS US to become - A DARK SPHERE - we PLUNGE through it into SILENT DARKNESS - a WHITE SPHERE races towards us -

Just as the wormhole was a spherical hole, THESE SPHERES ARE HOLES WITHIN HOLES ... we are dropping through A FOUR-DIMENSIONAL RABBIT HOLE - LIGHT/DARK/LIGHT/DARK/LIGHT/DARK with BLINDING RAPIDITY - the frequency almost SPEAKING. Cooper hangs on for dear life  
-

COMPUTER VOICE

(O.S.)

FUEL CELL OVERLOAD. DESTRUCTION  
IMMINENT. INITIATE EJECTION.

Cooper is LAUNCHED out of Ranger 2, which EXPLODES, and, PULLED to one side, MISSES A WHITE HOLE - PLUNGING INSTEAD TOWARDS A SMALLER GLASS-LIKE SPHERE -

Cooper slows as he falls towards this sphere, reminiscent of the wormhole, but the light within is not stars but an infinity of WORLD LINES - (paths of objects through spacetime) -

Cooper PLUNGES INTO THE WORLD SPHERE ... As he falls his SINGLE WORLD LINE stretches behind him - the INFINITE FUTURES OF HIS WORLD LINE splitting ahead to all the different possibilities in spacetime -

Cooper himself is now like a ring being pulled down a cone of fabric. He STARES at the ORDERED CHAOS of world lines ...

As he SLOWS his past and future world lines BREAK UP so they become like INFINITE REFLECTIONS IN PARALLEL MIRRORS ...

Cooper's world line DROPS into a SMALL, SQUARE TUNNEL -

INT. THE TESSERACT - CONTINUOUS

Tight enough to feel BLINDINGLY FAST at first, but Cooper (and his INFINITE OTHERS) is actually SLOWING ... Cooper DESPERATELY reaches out, KNOCKING the sides of the tunnel, TRYING to slow himself - GRAPPLING - KICKING 'BRICKS' out of

the 'walls'. He finally STOPS. Looks around in the SUDDEN CALM, FLOATING, catching his breath. He reaches out to the tunnel wall - CONFUSED -

Each 'brick' is TIGHTLY PACKED PAPER ... PAGES ... BOOKS - AS SEEN FROM BEHIND A SHELF ...

Cooper PUSHES against a book - it MOVES SLIGHTLY. Cooper PUSHES, HARDER AND HARDER AND HARDER -

The book drops out of sight, revealing -

Murph, aged ten, wet hair, towel around her neck, TURNS, STARTLED by THE BOOK FALLING FROM HER SHELF.

COOPER

Murph? Murph?

She can't hear him ...

INT. MURPH'S BEDROOM - MORNING

Murph (ten) stands there, startled, STARING at the bookshelves. At the book on the floor, a broken toy beside it ...

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) looks at the bookshelves, REMEMBERING ...

INT. THE TESSERACT - CONTINUOUS

Cooper watches Murph (ten) cautiously approach - she CROUCHES. Picks something up -

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) turns the lunar lander in her hands. Thinking.

INT. MURPH'S BEDROOM - DAY

Murph (ten) stands up holding the broken LUNAR LANDER ...

INT. THE TESSERACT - CONTINUOUS

Cooper watches Murph (ten) examine the two pieces of the LUNAR LANDER MODEL -

COOPER  
MURPH! MURPH!

She turns ... leaves the room ... Cooper floats there, staring. He LOOKS around - each 'wall' of the tesseract is a different view of Murph's bedroom, so that by rotating he can effectively orbit her room ...

He claws his way down to the next book wall. PUNCHES out two books -

Murph's bedroom, empty. The door opens, Cooper's EARLIER SELF is standing there, staring at the room, perturbed. Murph (ten) joins Cooper, staring at the empty room ...

Cooper LASHES out at the books - kicks a book out - SPOTS -

Murph (ten) closes her door, crying, sliding the desk in front -

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) feels the desk. She puts her hand on the back of the chair, tilts it slightly, remembering -

INT. THE TESSERACT - CONTINUOUS

Cooper watches Murph (ten) put A CHAIR ON TOP OF THE DESK. The earlier Cooper nudges the door open -

INT. MURPH'S BEDROOM - EVENING

Murph (ten) sees the door NUDGING against the desk and chair -

MURPH  
Just go. If you're leaving - just  
leave now.

INT. THE TESSERACT - CONTINUOUS

Cooper, the frustrated observer, spins around to see his EARLIER SELF nudging the door -

COOPER  
 (to his earlier self)  
 Don't go, you idiot!

His Earlier Self shuts the door ...

COOPER  
 Don't leave your kids. You goddamn fool.

Cooper PUNCHES OUT books with all his strength -

COOPER  
 S ... T ...

Murph (ten) is watching, no longer scared, fascinated -

COOPER  
 A ... Y ...

Cooper STOPS. Catches his breath. Waits ...

Earlier Cooper lifts the chair off the table to enter.

Cooper watches his earlier self, FRUSTRATED -

COOPER  
 Stay, you idiot! Tell him, Murph!  
 Stay ...

As before, Cooper gives Murph the WATCH ... Murph THROWS THE WATCH and TURNS AWAY ...

COOPER  
 Murph, tell him again! Don't let  
 him leave ...!

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) picks up the notebook. Opens it. Finds the word 'STAY' ... looks up at the books, REALIZING ...

INT. THE TESSERACT - DAY

Cooper is crying with frustration ...

COOPER  
Murph, don't let me leave ...

Cooper watches as his earlier self heads to the door -

COOPER  
STAY!!

Cooper SMASHES a book from the shelf with all his might -  
His earlier self turns back. Looks at the book. Then leaves.  
Cooper rests his head against the books, SOBBING.

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) lowers her notebook, moves to the bookshelves,  
IN AWE ...

MURPH  
Dad ... it was you. You were my  
ghost ...

She is crying. Joyful.

INT. THE TESSERACT - DAY

Cooper sobs at the back of the books. Lost ...

TARS  
(over radio)  
*Cooper?*

Cooper, STARTLED, turns. Tars is not there.

COOPER  
You survived.

TARS  
(over radio)  
*Somewhere. In their fifth  
dimension. They saved us ...*

COOPER  
(frustrated)  
Who's 'They'? And why would they  
help us?

TARS

(over radio)

*I don't know, but they constructed  
this three-dimensional space inside  
their five-dimensional reality to  
allow you to understand it ...*

COOPER

It isn't working -!

TARS

(over radio)

*Yes, it is. You've seen that time  
is represented here as a physical  
dimension - you even worked out  
that you can exert a force across  
spacetime -*

COOPER

(realizing)

Gravity. To send a message ...

Cooper looks around the infinite tunnel, infinite Coopers.

COOPER

Gravity crosses the dimensions -  
including time -

Cooper THINKS ... He pulls himself up to a different wall,  
starts counting books ...

And you have the quantum data, now  
-

TARS

(over radio)

*I'm transmitting it on all  
wavelengths - but nothing's getting  
out ...*

COOPER

I can do it -

Cooper HITS a book's world line, sending a WAVE ...

TARS

(over radio)

*Such complicated data ... to a  
child ...*

COOPER

Not just any child.

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) stands there, looking at her old notebook - the page that says 'STAY' ...

GETTY  
(O.S.)  
MURPH?! COME ON!

She looks around the room, SEARCHING for an answer ...

EXT. THE TESSERACT - DAY

Cooper watches Murph (ten) looking out the window ...

TARS  
(over radio)  
*Even if you communicate it here,  
she wouldn't understand its  
significance for years ...*

Cooper is seized by a sudden anger -

COOPER  
Then figure something out!  
Everybody on Earth is going to die!

TARS  
*Cooper, they didn't bring us here  
to change the past.*

Cooper hears something in this -

COOPER  
We brought ourselves here ...

Cooper PUSHES off, looking through the gaps in the books. Murph's bedroom, full of DUST in the DUST STORM -

COOPER  
Tars, feed me the coordinates of  
NASA in binary ...

Cooper is in the room now, drawing a pattern in the dust ...

Cooper watches Murph (ten) burst into the room. Murph stops and stares at the dust as Cooper's Earlier Self comes in past her, SLAMS the window shut - sees the PATTERN of dust ...



INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) runs her finger along the DUST of the windowsill ... She turns to look around the room. Frustrated.

MURPH

Come on, Dad. Is there something else here ...?

INT. TESSERACT - CONTINUOUS

Cooper looks up from the floor -

COOPER

Don't you see, Tars? I brought myself here. We're here to communicate with the three-dimensional world. We're the bridge ...

Cooper moves to another iteration of Murph's room. Murph (ten) JUMPS up - GRABS the WATCH, RUNS out the door ...

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) looks at the watch, remembering. The second hand TWITCHES. She drops the watch back into the box ...

INT. TESSERACT - CONTINUOUS

Cooper pushes himself along the world line of the books ...

COOPER

I thought they chose me - they never chose me - they chose Murph.

TARS

(over radio)  
*For what?*

COOPER

To save the world!

Murph (ten) comes back into her bedroom, SOBBING. She is holding the watch. She puts it on the shelf.

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) puts the box back on the shelf. SIGHS ...

INT. TESSERACT - CONTINUOUS

Cooper races FASTER and FASTER down the world lines.

COOPER

'They' have access to infinite  
time, infinite space ...

Cooper gestures at the INFINITIES in all directions ...

COOPER

But no way to find what they need -  
but I can find Murph and find a way  
to tell her - like I found this  
moment -

TARS

(over radio)

*How?*

COOPER

Love, Tars. Love - just like Brand  
said - that's how we find things  
here.

TARS

(over radio)

*So what are we here to do?*

Cooper looks around the tesseract. The watch sits there on  
the shelf for as long as he can see ...

COOPER

The watch. That's it. She'll come  
back for it -

TARS

*How do you know?*

COOPER

Because I gave it to her. We use  
the second hand. Translate the data  
into Morse and feed it to me -

Tars starts to transmit. Cooper GRABS the second-hand world  
line - starts to MANIPULATE it, sending waves down the world  
line ...

TARS

*What if she never came back for it?*

COOPER

She will. She will ... I *feel* it  
...

The second hand is FLICKING back and forth ...

INT. MURPH'S BEDROOM - TWILIGHT

Murph (forty) turns to leave ...

GETTY

(O.S.)

MURPH, HE'S COMING!

She pauses. Goes back to the box - reaches in. PULLS OUT THE WATCH ... staring at it ... wondering ...

GETTY

(O.S.)

MURPH?! MURPH ...?!

EXT. FARMHOUSE - TWILIGHT

Getty is holding a tire iron, watching TOM'S TRUCK APPROACH. Lois and Coop STARE, FEARFUL, from the truck ...

Tom APPROACHES, BLACK from soot ...

Murph BURSTS out of the house ... right up to Tom ...

MURPH

Tom, he came back ... he came back  
...

TOM

Who?

She holds up the watch ...

MURPH

Dad. It was him. All this time ...  
it was him. He's going to save us  
...

CLOSE ON the second hand of the watch, FLICKING back and forth -

INT. PROFESSOR BRAND'S OFFICE - DAY

Murph furiously TRANSCRIBES the movements of the second hand  
-

INT. CORRIDOR, NASA - LATER

Murph, papers in hand, RUNS down the corridor, BUMPS into  
Getty - doesn't stop ...

INT. LAUNCH FACILITY - CONTINUOUS

Murph runs to the railing of the catwalk above the enormous  
construction, looks down at the thousands of workers below.  
Getty comes out after her, curious. She looks at him, then  
SHOUTS OUT to the enormous space ...

MURPH

EU-RE-KA!

She turns to Getty - GRINNING.  
Well, it's traditional.

She THROWS her paper out over the railing -  
EUREKA!!

Workers look up to see her papers flitting down ...

EXT. THE TESSERACT - DAY

Cooper looks out at the world line of the watch, of Murph,  
as it leads out into infinite complexity ...

COOPER

Did it work?

TARS

(over radio)

*I think it might have.*

COOPER

(hopeful)

Why?

TARS

(over radio)

*Because the bulk beings are closing  
the tesseract ...*

Cooper looks out to the distance - it is RAPIDLY APPROACHING, WORLD LINES BECOMING WORLD SHEETS, BECOMING BULKS ...

COOPER

Don't you get it, yet, Tars? 'They' aren't '*beings*' ... they're *us* ... trying to help ... just like I tried to help Murph ...

TARS

(over radio)

*People didn't build this tesseract*

-

COOPER

Not yet ... but one day. Not you and me but *people*, people who've evolved beyond the four dimensions we know ...

The tesseract EXPANSION BACK INTO FIVE DIMENSIONS IS ALMOST UPON THEM - Cooper BRACES HIMSELF -

COOPER

What happens now -?

BAM - he is swept up in the expansion like a tiny leaf on a CHURNING WAVE -

Cooper FLIES through the EXPANDING COSMOS, past PLANETS ORBITING STARS, WHICH BECOME ATOMIC PARTICLES, WHICH BECOME MATTER, BECOMING STARS ...

Cooper APPROACHES A GLASSY TUBE. Inside is the OLD, UNDAMAGED ENDURANCE. As Cooper looks in from the bulk he sees: Brand, strapped in, Doyle opposite, traversing the wormhole for the first time ...

Cooper REACHES for Brand ... She sees something, reaches up - their hands would touch if they weren't in different dimensions, her fingers distorting the space of his fingers

-

WHAM! She, and the Endurance, are SWEPT PAST - Cooper is SMASHED into the spacetime of the wormhole - he SCREAMS AND WE -

INT. OUTER SPACE - LATER

Cooper FLOATS, dead or unconscious, near Saturn. In the distance we see two Rangers approaching ...

INT. HOSPITAL ROOM - DAY

Cooper's eyes flicker open. A bright room with an open window, net curtains obscuring the view. We hear the CRACK of a baseball off a bat. Children LAUGHING.

VOICE

(O.S.)

Mr Cooper? Mr Cooper?

Cooper looks over to see a Nurse and a Doctor watching him. He tries to sit up.

DOCTOR

Take it slow, sir. Remember you're no spring chicken any more.

(Amused.)

I gather you're one hundred and twenty-four years old.

(Checks Cooper's chart.)

You were extremely lucky. The Rangers found you with only minutes left in your oxygen supply -

COOPER

Where am I?

The Doctor, almost surprised, TURNS, moves to the window, opens the curtains. Where Cooper should see sky, he sees a CURVING UPSIDE-DOWN TOWN ...

DOCTOR

Cooper Station. Currently orbiting Saturn.

The Nurse helps Cooper to the window. He looks out at the VAST CYLINDRICAL STATION - cornfields and buildings. Outside his window, kids are playing baseball. The batter hits a POP FLY ... the kids watch it up and up, until it carries on, falling up towards the buildings above. The kids SHOUT a warning - the ball smashes a skylight. Cooper watches the kids laugh.

COOPER

Nice of you to name the place after me.

The Nurse giggles. The Doctor shoots her a look -

What?

DOCTOR

The station wasn't named after you, sir ... It was named after your daughter.

Cooper smiles at this ...

DOCTOR

Although, she's always maintained just how important you were -

COOPER

Is she ...  
(Braces.)  
still alive?

DOCTOR

She'll be here in a couple weeks. She's really far too old for a transfer from another station, but when she heard you'd been found ... well, this is Murphy Cooper we're talking about.

COOPER

(marveling)  
Yes, it is ...

The Doctor is wrapping up -

DOCTOR

We'll have you checked out in a couple days.

Cooper turns back to the window, thinking ...

ADMINISTRATOR

(V.O.)  
I'm sure you'll be excited to see what's in store ...

INT. HANGAR, COOPER STATION - DAY

The ADMINISTRATOR, thirties, leads Cooper along a walkway -

ADMINISTRATOR

We've got a nice situation for you  
...

Cooper looks down at a line of SLEEK NEXT-GENERATION RANGERS. Sees a PILOT climb into one. Mechanics work another ...

ADMINISTRATOR

I actually did a paper on you in high school, sir. I know all about your life on Earth ...

EXT. TOWN SQUARE, COOPER STATION - CONTINUOUS

Cooper looks at the strangely ordinary town the Administrator is walking him through ...

ADMINISTRATOR

So when I made my suggestion to Ms Cooper, I was delighted to hear that she thought it was perfect ...

EXT. FARMHOUSE - CONTINUOUS

The Administrator leads Cooper through a cornfield ... The old farmhouse is there, preserved. As Cooper approaches, a small monitor starts playing the footage of OLD-TIMERS from the start of the movie.

ADMINISTRATOR

Of course, I didn't speak to her personally ...

As Cooper passes the monitor it changes to a FAMILIAR OLD LADY, but Cooper misses it ...

INT. KITCHEN, FARMHOUSE - CONTINUOUS

OLD-TIMERS play on video screens: a museum exhibit. The Administrator holds the door open for Cooper.

ADMINISTRATOR

But she confirmed just how much you loved farming.

COOPER

She did, huh?

Cooper looks over the kitchen. Cooper sees a familiar-looking articulated machine -



COOPER  
Is that ...?

ADMINISTRATOR  
The machine we found out near  
Saturn when we found you, yes. Its  
power source was shot, but we could  
get you another if you want to try  
and get it up and running again.

Cooper turns to the Administrator.

COOPER  
Please.

INT. HANGAR, COOPER STATION - EVENING

Cooper, from the catwalk, watches the last of the Rangers  
come back from patrol. The PILOT jumps down as the ground  
crew wheels it into its place in the line of sleek ships.

INT. KITCHEN, FARMHOUSE - NIGHT

Cooper has Tars' head laid out on the kitchen table.

TARS  
*Settings: general settings,  
security setting -*

COOPER  
Honesty. New level setting.  
Ninety-five percent.

TARS  
*Confirmed. Additional  
customization?*

COOPER  
Yes. Humor, seventy-five percent.  
Wait.  
(Thinks.)  
Sixty percent.

INT. HOSPITAL WAITING ROOM - DAY

Cooper enters, nervous. A nurse is there.

COOPER  
Is she -?

NURSE

The family's all in there.

COOPER

The family?

NURSE

They all came along to see her -  
she's been in cryo-sleep for almost  
two years.

INT. HOSPITAL ROOM - CONTINUOUS

Cooper cautiously pushes open the door. The bed is surrounded by people, grown-up children, grandchildren, babies ... They turn to look at him: some SMILES, some CURIOUS looks, a small child HIDES behind a parent's leg ...

Cooper approaches, and the family parts to let him see an ELDERLY WOMAN, lying in the bed, FRAIL.

She looks up at Cooper. Delighted. Tears of joy. She reaches up to him ... he takes her hands.

COOPER

Murph.

MURPH

Dad.

(To the others.)

Please.

Her voice is a frail whisper. With authority. The family shuffles out. Cooper watches them go, turns back to Murph.

COOPER

You told them I like farming.

Murph smiles, still mischievous. Cooper marvels at her.

COOPER

Murph, it was me. *I* was your ghost.

MURPH

I know ...

She lifts her wrist - the WATCH is there ...

MURPH

People didn't believe me, they  
thought I'd done it all myself ...

(Taps watch.)

(MORE)

MURPH (cont'd)  
But I knew who it was ...

COOPER  
A father looks in his child's eyes  
and thinks - maybe it's them -  
maybe my child will save the world.

MURPH  
And everyone, once a child, wants  
to look into their own dad's eyes  
and know he saw. But, usually, by  
then, the father is gone. Nobody  
believed me, but I knew you'd come  
back.

COOPER  
How?

MURPH  
Because my dad promised me.

Cooper is crying now.

COOPER  
I'm here now. I'm here for you,  
Murph.

Murph is shaking her head.

MURPH  
No parent should have to watch  
their child die. My kids are here  
for me now. Go.

COOPER  
Where?

MURPH  
(it's so obvious)  
Brand.

And the family comes back in as Cooper releases Murph's  
hand, stepping back to let Murph's kids and grandkids swarm  
over her ... He watches them, their love, as if from another  
dimension. A man out of time. A ghost.

MURPH  
(V.O.)  
She's out there ...

EXT. EDMUNDS' DESERT PLANET - DAY

Brand, in suit and helmet, stands watching Case excavate a pod, buried under a massive rock fall. She is crying.

MURPH  
(V.O.)  
Setting up camp ...

EXT. HANGAR, COOPER STATION - NIGHT

MECHANIC finishes looking over one of the sleek new Rangers. He packs his tools and heads out.

A figure unfolds itself in the shadows - Tars. He picks his way through the shadows, unlocks the door. Cooper DARTS in ...

EXT. EDMUNDS' DESERT PLANET - DAY

Brand kneels in front of a small CROSS. Edmunds' nameplate hangs from it.

MURPH  
... Alone in a strange galaxy ...

She unseals her helmet - PULLS IT OFF ...

INT. HANGAR, COOPER STATION - NIGHT

Cooper and Tars scurry down the line of sleek ships. Cooper points - Tars starts working the hatch mechanism, while Cooper KEEPS WATCH ...

EXT. EDMUNDS' DESERT PLANET - DAY

Brand, helmet off, BREATHES. And breathes again.

MURPH  
(V.O.)  
Maybe, right now, she's settling in  
for the long nap ...

INT. RANGER IN HANGAR, COOPER STATION - NIGHT

Cooper STRAPS into the pilot's chair, Tars beside him. The outer doors slide open. They look out at the inky blackness of space ...

EXT. EDMUNDS' DESERT PLANET - DUSK

Brand looks at the setting sun ...

MURPH

(V.O.)

By the light of our new sun ...

INT. HANGAR, COOPER STATION - MORNING

The Mechanic opening up, walks along the row of ships until -

One is MISSING.

EXT. EDMUNDS' DESERT PLANET - DUSK

Brand turns from the dwindling light ...

MURPH

(V.O.)

In our new home.

She heads down through the twilight towards camp. And we -

Fade out.

Credits.

End.