

SAMAIPATA, BOLIVIA (PRESENT DAY). **ANNIE CONWAY**, 23, a whitewater rafting guide from Tennessee, leaves her hostel and heads to a canvas-covered flatbed truck for the “Starlight Ruins Tour.” She meets a group of fellow backpackers:

- **LUTHER DOBBS**, 28 – Tall, blonde, heavily tattooed, claims to be Canadian.
- **ELINE JANSSEN**, 24 – Tall, blonde, and Dutch. Luther’s girlfriend.
- **LABICHE**, 23, & **HANA**, 24 – A longtime French-Polish/Czech couple.

The group welcomes **KIT FAVERSHAM**, 38, an Englishman, fit and bearded, whom Annie vaguely recognizes. The others joke she’ll figure it out.

In the truck bed, they meet **ILLI ALVAREZ**, 26, a 5’3” Peruvian archaeologist in a lambskin jacket and battered Cubs hat. Luther makes a crack about his resemblance to a certain adventure hero, but Illi laughs it off-- his outfit is intentional. He’s a PhD student studying the Tiwanakan empire, a pre-Incan civilization near Lake Titicaca.

As the truck winds into the mountains, they swap travel stories. Labiche and Hana have been on the road for six months. Eline has traveled for two, while Luther, dubbed a “tourist,” is on a short vacation from his finance job. He split off from friends to explore business opportunities in Bolivia’s lithium mines.

Annie finally places Kit: he was the star of *The Whole World or Nothing*, a short-lived travel documentary series from a decade ago. On the show, often demonstrated the survival skills he picked up in the military. While his co-stars settled down, Kit never stopped. He’s considered a good-luck charm among backpackers.

That night, they explore mountaintop ruins. The couples wander off, while Annie, Kit, and Illi stick together. Illi shares more about the Tiwanakans and his own family—his wealthy father disapproves of his career, believing “some things should stay buried.”

Upon returning to the truck, the group is ambushed by Bolivians posing as cops. When they hand over their passports, it becomes clear that Luther is actually American.

The robbery turns violent. Hana is knocked down, Labiche is attacked defending her, and Kit refuses to surrender his camera. Luther does nothing, even as his girlfriend, Eline, is harassed—until Annie, another American, is threatened (this is a rough outline of the first major events of WWII). Illi eventually de-escalates the situation, and the shaken group quietly returns to town.

The next morning, Annie plans to leave, but Eline persuades her to stay for breakfast with Kit, Illi, and Luther. Hana and Labiche have already left, spooked by the mugging. The others insist that getting robbed is a rite of passage and invite Annie to a waterfall while she decides. No one seems to mind that Luther lied about being Canadian.

At the stunning falls, Illi teaches Kit how to use his *waraka*, an Andean slingshot. Kit, Annie, and Illi discuss Bolivia’s history as a haven for outlaws—Che Guevara, Nazi war criminal Klaus Barbie, and Butch Cassidy. Annie bristles at the last name.

“The Whole World or Nothing” – Synopsis – Kevin Yordy

Illi, the only one not swimming, reveals his plan to explore unexcavated ruins downstream and hopes to hire a raft and guide. Annie, a rafting guide herself, momentarily lights up before withdrawing. Kit pushes Illi to allow company, and he eagerly agrees. Eline and Luther are in. Annie hesitates but agrees to help Illi ask the right questions.

Hours later, Annie and Illi return with maps. Annie thinks the route is feasible with a good guide. The hostel proprietress hands Annie a package—their stolen passports and an apology note.

That evening, they eat at the market, served sausages by an elderly German woman. Kit explains Samaipata’s “Little Switzerland” nickname—not just for the mountains but for the post-WWII influx of Germans, many under murky circumstances. They joke about running into “jungle Nazis” but figure they could handle a few centenarian war criminals.

They hit a packed bar as a thunderstorm rages. While Kit and Luther grab drinks—Luther rambling about Bolivia’s lithium mines—Annie lays out the river maps. The trip to the ruins should take three hours, then five more downriver to the next town for a bus north. She notes past drownings during the rainy season but, despite the risks, officially agrees to guide them.

The next morning, a truck drops them off deep in the jungle when the road gets too muddy. They hike to the river—calm and wide at first. Annie gives safety instructions before they launch.

They take in the stunning Andean scenery, successfully navigating rapids as the river narrows. Afterward, they relax. Luther rattles off lithium’s various uses, even flashing a bottle of prescription pills. Illi shares a Tiwanakan origin myth of *Paqariq Tampu*, a cave from which the gods emerged to build their civilization.

Another set of rapids nearly makes them miss their stop. They pull ashore and follow Illi through the jungle to a clearing dotted with ancient structures. Excited, he explores and finds proof the ruins are Tiwanakan. Meanwhile, Annie and Kit talk. Kit confesses he’s basically addicted to travel. Annie hesitates but shares her own reason for coming to Bolivia: family legend claims her ancestors were Etta Place and Harry Longabaugh (The Sundance Kid), who supposedly survived and returned to the U.S. She wanted to start her journey where they were happiest. Kit isn’t sure if he believes her.

As they eat lunch, unseen eyes watch them from the jungle.

They continue downriver. The landscape shifts from cloud forest to jungle, the water narrowing and intensifying. Then... an enormous mahogany tree crashes into the river. Annie fights to steer clear, but the impact spins them backward. A powerful wave lifts them onto a rock. Illi and Kit are thrown into the surging current, struggling to reach shore.

The raft spins out of control, slamming into the tree’s upper branches. It punctures, begins to sink. Luther panics and leaps into the water. Eline gets tangled and dragged under. Annie yanks a knife from her dry bag, sheds her life jacket, and dives after her. After a tense struggle, she frees Eline, but surfaces too fast. She smashes her head into a branch. Dazed, she claws her way onto the tree trunk. Before blacking out, she sees the tree’s base—cleanly cut with a saw.

“The Whole World or Nothing” – Synopsis – Kevin Yordy

Annie wakes in an ornate villa bedroom, dressed only in her swimsuit, her clothes folded beside her. Her head is bandaged. Voices drift in from outside.

In the courtyard, eight people sit at a table. To her relief, her four friends are alive and mostly unhurt. Their "rescuer" is **COLONEL JORGE TORRELLO BUSCH**, a heavyset Bolivian man in his 60s. His villa is miles from anything; coincidentally right where they wrecked.

They meet **BRUNO**, a Swiss businessman tied to German-owned lithium mines (Luther perks up at this), and **DR. MATTEO ERIKKSON** with his Finnish assistant **HEINRICH**—archaeologists studying the same ruins Illi is obsessed with. They promise to show him around.

Eline thanks Annie for saving her life. Annie still blames herself. The villa's servants—strangely European-looking—move in and out. Torrello claims he's arranging a helicopter but warns of delays. If needed, they can fly out with Bruno in two days.

That night, the backpackers regroup in the living room. Everyone dismisses Annie's apology. Illi, however, has bigger concerns: Torrello is a former war criminal from Bolivia's violent coups of the '80s, thought to be in hiding. Torrello openly admitted this, claiming he cut a deal with the government. Suspicious but cautious, the group decides to play along.

Later, Annie steps outside. Kit follows, pointing out the armed guards patrolling the villa. She laments her failure. Kit tries to lighten the mood but notices she's crying. She confesses—last summer, she took her younger sister kayaking on a dangerous river. Her sister drowned. Kit awkwardly tries to comfort her. She insists he share a regret in return.

He married too young, had a kid, kept promising to stay home. Then the TV show happened. He never stopped traveling. His wife divorced him. He only sees his kid once or twice a year.

She says he's haunted by the living, and she by the dead. They agree there's no such thing as a truly happy ending. *"Everything ends in tragedy eventually. The best you can do is stop following the story at the right time."*

That night, she dreams of a forest of neatly cut stumps. A sudden noise wakes her. She and Illi peer downstairs—an open trap door in the kitchen, whispered voices in a foreign language. They spot Eriksson and Bruno before Bruno disappears below.

The next morning at breakfast, Torrello dodges Illi's questions. When asked why his servants are all white, he shrugs. After everything he's done, he doesn't trust Bolivians to serve him.

Illi joins Eriksson and Heinrich to explore ruins near the house. Luther stays behind, talking lithium with Torrello. Kit, bored, dries his cigarettes, then follows Illi into the jungle.

Annie and Eline walk to the river. Eline reveals her wealthy parents disapprove of her travels, her mother more concerned with synagogue gossip than her happiness. She funds herself through Instagram modeling. For Eline, travel is an obsession—finding hidden beauty in strange places.

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Back at the ruins, Heinrich watches Illi, raises his rifle, then quickly lowers it as Kit appears.

Down at the river, Annie and Eline stumble upon piles of firewood, then old stumps, then... across the water, a freshly cut tree. Realization hits. They run back toward the house.

They find the others in the living room, whispering about what they saw. The trapdoor in the kitchen now gapes open. Luther, intrigued by the lithium connection, tries to rationalize it. The others consider escape. Kit doubts there are *no* vehicles on the property and suggests searching. Luther wants to question Torrello. Illi tempts the others to the trapdoor.

They descend the stairs, calling for Torrello. The basement stretches endlessly—crumbling concrete, rotting wood, dim bulbs flickering overhead. Pallets, crates, and barrels line the walls. A forklift. The lights end. The passage continues. They switch to phone flashlights. Illi gasps.

Before them stands a cave entrance, flanked by carved monoliths. Awestruck, Illi mutters, *Paqariq Tampu is real*. They press forward.

The cave twists and turns, glowing faintly. The walls pulse with bioluminescent veins. At first, they assume it's a mineral, but it's spongy. Some kind of fungus. The deeper they go, the brighter it glows, illuminating their path. They don't need their lights.

The passage opens into a wide chamber. They step forward, stunned. Framed paintings cover the walls. Van Gogh. Renoir. Rembrandt. Raphael. Degas.

At the far end, a high metal door, like a bunker hatch, stands ajar. Illi opens it. They enter a high-ceilinged laboratory. Rock walls meet linoleum floors. Overhead lights dangle, switched off.

Inside: Glass tanks with blue fungus cultures. A large aquarium. Test tubes. Beakers. A stove. Stacks of lithium-rich rocks. *"Fucking of course it is,"* Kit mutters.

A second airlock door looms ahead, this one locked. Luther rifles through papers, his expression shifting to a grin. A thump. The wheel lock turns. The door creaks open.

Dr. Eriksson steps through, smiling in his lab coat. More figures emerge behind him. *"Welcome to Paqariq Tampu,"* he says. *"Let's take a good look at each other for the first time."*

Eriksson flicks a switch. Harsh overhead lights blaze. The backpackers blink, then freeze—above the door hangs a massive Nazi flag.

Bruno steps forward in a crisp suit. Heinrich, in an SS uniform, levels a pistol. Four more armed, young Nazis flank them.

"Oh, absolutely not," Kit mutters. Eriksson says it would be more accurate to call the facility the central HQ of the Fourth Reich's HQ. He gives **BRUNO SCHELLER**'s full name; refers to him as the rightful *Bundeskanzler*. And SS-Gruppenführer/Gestapo chief **HEINRICH MÜLLER** (a real, historical Nazi who disappeared after the war). Eriksson re-introduces himself as

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DIETRICH VON POHL, overseer of the Thulean Scientific Department. Bruno orders them to follow him for debriefing.

As they’ve marched down a passage, Von Pohl speaks to Illi. *“You should have known that there are no undiscovered wonders left in the world. If you stumble into a hidden place, you should assume it’s claimed, guarded, protected, and concealed for a reason. And that you are a trespasser.”* He doesn’t deny that they were lured here.

They emerge into a vast cavern, bathed in eerie blue light. The glowing fungal networks climb the ceiling, converging above. A subterranean creek cuts through, with motorized dinghies docked at a wooden pier. At least twenty dwellings—some stone, some wooden—dot the area. More uniformed Nazis emerge, watching.

This cave was discovered in a Himmler-backed 1920s expedition. During the war, Von Pohl was sent to study it. The glowing veins are a fungal mycelial network, absorbing and processing minerals—primarily lithium. The entire cave functions as an enormous lithium battery.

But the real secret isn’t just energy. The fungi interact with DNA itself. Normally, cells degrade over time, causing aging. But here, cells replicate perfectly. No one ages.

Upon Illi’s questioning, Von Pohl admits they weren’t the first here. The cave was already occupied—by proto-Tiwanakans. Müller says they were *efficiently disposed of*.

In the final days of WWII, Hitler sent Bruno, Müller, and Klaus Barbie in a U-boat packed with treasure and loyalists. Their mission was to wait in hiding until the world collapses into enough chaos to welcome the Fourth Reich.

The backpackers are locked in a holding cell. They take Eline first for questioning.

In a dimly lit office, Von Pohl and Bruno sit behind a desk. Müller shoves Eline inside. They taunt her Dutch heritage before interrogating her. Afterward, she’s locked in a separate room.

Back in the cell, Kit groans, *“Why does it always have to be fucking Nazis?”* They scramble for an escape plan. Illi thinks he can pick the lock, but Luther balks. He insists they *play nice*.

“The Nazis found the secret to immortality,” he argues. *“Compared to that, the other stuff doesn’t matter.”* The others recoil. He targets Annie, assuming she’d *get it* as a Southerner. She nearly lunges at him. Kit and Luther almost come to blows.

Müller and two guards return. Before they can take someone else, Luther steps forward. He speaks in German. Then lifts his shirt. Müller’s eyes widen—then he smiles.

Inside the office, Luther exposes his chest to Bruno and Von Pohl. Amid his tattoos is a large Nazi ‘Black Sun’ symbol, which the others never noticed. Bruno welcomes him as a brother.

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Luther reveals his lineage—his grandfather, a Dachau guard, evaded Nuremberg and fled to the U.S., raising his family *in the faith*. Young Luther was briefly a skinhead before realizing finance was a better way to “keep an eye on the enemy.”

Von Pohl explains the Reich’s structure—scientific, military, bureaucratic. Bruno is the only one who leaves, managing Torrello’s businesses. Every five years, they capture outsiders to interrogate them about civilization’s state. If the world is ready for the Reich’s return. Those who convert will stay. The rest will be sacrificed.

Luther interrupts—*the others will lie to you, but he won’t. Now is the time*. He parallels the world’s current chaos with the fall of Weimar Germany—division, conspiracy theories, militias waiting for “The Storm.” *“Our beliefs never disappeared. They just hid in attics and basements. Now, they’re resurfacing. We have allies in governments who no longer have to hide. When they learn the original leaders have been waiting underground—immortal—it will be time. And I’m not a coincidence. There’s at least one of me in every group of five.”*

The Nazi leaders toast—to their future and to Luther. Then he smirks: *“In case you didn’t get it out of her—the Dutch bitch is a Jew. And the savage... well, that’s an interesting one.”*

The guards grab Kit mid-escape planning. Hauled before Von Pohl, Müller, and Bruno, he refuses to submit. He mocks them, saying if he can kill even one Nazi before he dies, that’s a win. Frustrated, they send him to a solo cell.

Now only Illi and Annie remain in the group cell. The guards return—mocking Illi in German, forcing him to strip. When his hat is knocked off and shirt torn open, they see bandages wrapped around his chest, long hair piled on his head. Illi is trans male.

Beaten and humiliated, Illi is left sobbing as the guards drag Annie away, telling him, *“You’ll be the first to be sacrificed tomorrow. Even before the Jew.”*

Müller marches Annie to the **Pit**, a 20-foot-wide chasm in the main cavern, ringed by a low stone wall. Metal scaffolding holds a caged winch system for lowering sacrifices. Von Pohl awaits, dismissing Müller to his inspections. He tries to reason with Annie, knowing she was a chemistry major before dropping out. He says he once believed in absolute science, but this cave—and the Pit—challenged everything. Gesturing downward, he admits: *“We are not the master race.”*

For 70 years, he studied the cave’s energy, but the Pit defies science. It demands faith. And sacrifice. A god lives down there. Not displeased—hungry. Sacrifices fuel it. The fungal network is built from human cells.

But now, he has new observation equipment. He’s ready to study the next sacrifices. Annie, horrified, asks to be sent back to her cell.

A **young guard** enters the cell block, passing rows of metal doors where the backpackers are held. He nods to two other guards before relieving one on duty.

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Alone inside the group cell, Illi lies on the floor, wiping his tears. He sits up, back to the door.

Music starts—an unexpected, driving remix of *“That’s Not My Name”* by The Ting Tings.

Illi unwraps his chest bandages, revealing a hidden Incan sling (waraka) and a small knife. He works the lock with safety pins—it clicks open in seconds. He listens. No movement outside.

He re-wraps his bandages, methodically dresses, adjusts his hat and jacket, and straightens his posture. Illi is ready. Then... he erupts into silent, ruthless violence:

- Knives the guard outside his cell through the throat, grabs his keys.
- Slings a rock into the face of another guard, dropping him instantly.
- Unlocks cells as he moves. Loads another rock.
- Reaches the break room. Two guards play cards.
- Slings a rock. Baby-faced guard drops, dead.
- Muscular guard lunges. Illi throws his knife. Not deep enough.
- The guard yanks it out. Illi smashes him with a chair, breaking it over his back.
- They grapple. Illi chokes him to death with the sling.

Illi stumbles into the hall. Annie and Kit stand there, stunned by the carnage. Kit holds an MP38 submachine gun. The music fades. Illi grins. *“What are you standing around for? Let’s go!”* They smile. Kit whistles four familiar notes.

Though time is imperceptible in the cavern, dawn is near. Annie, Illi, and Kit crouch behind stalagmites, planning their escape. They haven’t found Eline but agree to get out and send help back. The campfire smoke drifting downstream suggests another exit. Kit hands Annie a Luger. She frowns but takes it.

At the dock, Kit sabotages one of the two boats while they climb into the other. He tries the engine. It sputters, dies. Voices shout. They’ve been spotted.

Illi yanks the cord while Kit grabs an MP38. Annie gestures for it. Kit hesitates. She says, *“I’m the Sundance Kid’s kin, and I’m from the South. What do you think?”* Kit hands it over. She checks the magazine, cocks it, and takes position at the stern. *“Yes, ma’am,”* Kit mutters.

Illi rips the cord again. The engine roars to life. The boat speeds down the creek. Five Nazis, including Bruno, appear in pursuit. Annie braces, fires. All five go down. Kit picks off two more. The boat rounds a bend and disappears from sight.

Müller rallies his men. Two Nazis leap onto motorcycles, racing along the creek bank.

The cave tightens around the boat—the ceiling lowers, the walls close in. Kit yells to cut the engine. An iron grate looms ahead. They crash into it. Stumbling into waist-deep water, they spot a path winding upward toward daylight.

They emerge, blinking into the jungle. They stumble forward, crashing through narrow paths.

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The motorcycles burst from the cave, airborne—before immediately slamming into the dense brush. Not the best jungle pursuit vehicles. Twelve more Nazis pour out of the cave. Among them, Luther, armed with a pistol.

A group of Nazis barrels down a path. Something whistles through the air. One clutches his neck, screams, and collapses. Another is yanked into the undergrowth. A bearded, blue-painted man with indigenous features emerges and stabs a third.

The backpackers hit a dead end and backtrack, exchanging gunfire with three Nazis before hearing a voice—Luther, gun raised. Kit eyes his brown uniform. *“Well, that was repulsively fast.”* Annie demands to know where Eline is.

Luther smirks, steps forward, but his foot snags a vine. A rigged palm tree snaps loose, slamming into his face. Bones crack. He crumples, half-screaming, half-gurgling. Writhing in pain. Kit raises his gun. Annie shrugs, *“He’s writhing in the bed he made.”*

More Nazis fall to booby traps. Another swinging tree, a pit lined with spikes.

The backpackers round a bend, the ground gives way beneath them. They tumble down a muddy hillside, dodging falling rocks, crashing into a creek. Dazed, they stagger upright.

An old, bearded indigenous man steps from the jungle, bow drawn. Kit raises his gun. Illi stops him, trying different languages. When he speaks a few words of long-dead Puquina, the man responds. He smiles and motions for them to follow.

The man leads them to a hidden village of five stone-and-thatch huts along a pale-blue-veined stream. Inside a hut, elders sit around glowing coals. Against the wall is a stack of captured Nazi weapons.

Illi translates. These are the last survivors of *Paqariq Tampu*’s original inhabitants. They were children when they escaped, yet remain unnaturally preserved by the cave’s effects. They explain that their people stayed in the cave to be near their “god,” though that word is imperfect. The Nazis misunderstood. The Tiwanakans never sacrificed the unwilling. It was an honor to become part of the power in the pit. The Nazis are perverting that power.

Since the massacre of their people, the Tiwanakans have spent sixty years harassing and killing Nazis whenever possible. Waiting for a chance to drive them out for good. Kit smirks. *“Oh, have they now?”*

From an overlook above the river, the trio weighs their options. The Tiwanakans offer to guide them out. Illi asks, *“But we can’t leave yet, can we?”* Kit says they have to kill them all before the Nazis can evacuate. Annie corrects him—they need to rescue Eline.

Later, the trio and two Tiwanakan fighters crouch outside the **villa**. Kit tries to lift their spirits. Annie carries a long sniper rifle from the Tiwanakans’ Nazi stash.

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The Tiwanakans silently eliminate two perimeter guards. When others investigate, Illi, Annie, and Kit open fire. They storm the villa. Illi stays at the trapdoor while Annie and Kit check the courtyard—walking straight into an ambush.

Nazis fire from behind the overturned dining table. Annie and Kit dive for cover, pinned down. Kit spots Torrello fleeing into the kitchen. Then, gunfire behind the Nazis. The Tiwanakans, now armed, mow them down.

Annie reloads, then spots one last Nazi in the kitchen doorway, raising his gun. In one smooth motion, she drops her machine gun, pulls the Luger, and fires four quick shots. The Nazi collapses.

Kit exhales. *“Okay, I believe you now.”* He grumbles about Torrello escaping, then lights a dried cigarette from the floor.

The Tiwanakans hold the villa while the trio descends underground. In the basement, they gun down a group of Nazis trying to open a crate. At the cave entrance, Illi reassures them that the Tiwanakans say there’s nothing they can do to harm the entity in the Pit.

They retrace their path. In the painting chamber, they pause, regretting they can’t save the art. In the lab, they grab a cart piled with lithium rocks. Kit places dynamite on top. Before leaving, a folder catches Annie’s eye. She stuffs it into her pack.

At the main chamber, the only Nazis they see are gathered around the pit. Not “fucked from the start,” but something’s off. They wheel the cart to the creek. Illi readies the rocks. Annie and Kit split off. Time to finish this.

Kit crawls up the hill overlooking the pit. Twenty Nazis stand in a semicircle, chanting. Eline is gagged and locked in the cage above the pit. Von Pohl adjusts equipment nearby. Kit flashes a signal with his phone. Two hundred yards away, Annie sees it, steadies her rifle, and fires just as Von Pohl begins speaking. Chaos erupts. Müller regains control, spots Annie’s muzzle flash, and orders the men toward her, sending four others to guard the rear cave exit. Von Pohl flees.

Meanwhile, Illi hauls lithium rocks to the river. Each one hisses and floats downstream. Two Nazis attack. He fends one off with his gun and sling, then drags the other to the ground and bludgeons him with a rock.

At the cave’s rear entrance, a Tiwanakan couple release a lever, sending boulders tumbling down, burying four Nazi guards and blocking the exit.

Kit takes out the remaining guards by the pit and climbs the platform to free Eline. Before he can remove her gag, her eyes widen—Müller steps from hiding and shoots Kit in the back. Kit falls twelve feet but manages to get up. They exchange bullets and taunts. Kit lands a lucky shot, knocking Müller’s gun into the pit, but runs out of ammo. Müller rushes up the platform, sneers at Eline, then releases the cage.

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Kit watches Eline plummet. Her body smashes onto glowing blue stone a hundred feet below.

Furious, Kit charges Müller, and they brawl brutally atop the platform. Kit finally gains the upper hand, wrapping the cage chain around Müller’s neck and shoving him off. His neck snaps mid-air. Kit mutters a quip about Nuremberg, then turns back to the pit.

Eline **stands up**. Her bones crack and shift back into place. A soft hum fills the air. She speaks to something unseen. Kit calls to her, asking how she’s alive. Eline murmurs, “*She’s so beautiful.*”

Kit pleads for her to climb out. She won’t. She’s found what she’s been searching for. She thanks him for coming but insists she’s staying. The cave is about to blow. She doesn’t care. She disappears into the light. Kit, reluctantly, leaves her behind.

The trio regroups at the creek bank. Illi and Annie have set the TNT, stretching the fuse as far as it will go—only forty feet. Kit, shaken, tries to explain what happened to Eline.

Nazis close in. Von Pohl appears, pleading for reason. He appeals to Illi, begging him not to destroy this discovery. Illi cuts him off, tells the others to run, and presses the detonator.

The dynamite explodes. Hydrogen gas from the lithium ignites. Flames roar downstream, then into the air. The fireball engulfs the Nazis, their bodies burning from the lithium coursing through their bodies. Von Pohl, arms still outstretched, is the last to catch fire. The trio sprints into the tunnel as flames chase them.

Outside the villa, all is quiet. The front door flies open. The Tiwanakans aim their guns, then lower them when they see the trio. More Nazi bodies litter the ground. The Tiwanakans nod and vanish into the forest.

The trio, exhausted, almost laughs in disbelief. The villa hasn’t burned down entirely, a small disappointment.

Annie pulls the folder from her pack. The translated title reads: “*Himmler Antarctic Outpost Update.*” She launches into a frantic theory about Himmler, Nazi anti-gravity experiments, *The Bell*, rumors of a base in Antarctica-

Kit cuts her off. “*Don’t you remember? Happy endings only exist if you stop following a story at the right time.*”

She hesitates. Closes the folder. Drops it back into her pack.

The trio walks toward the dirt road behind the villa.

Behind them, windows shatter. Flames billow. They disappear beneath the jungle canopy.