

LARA CROFT
And The Cradle Of Life:

TOMB RAIDER 2

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FEATURING

LARA CROFT
TOMB RAIDER 2

1

EXT. AN OPEN-AIR TAVERNA, THE TOWN OF OIA - AFTERNOON 1

Music fills the air. A Greek wedding reception is in full swing.

SUPER: SANTORINI, GREECE

Guests enjoy a spectacular view of the Caldera. They DANCE so furiously that wine glasses on the tables SHAKE to the beat.

Then, strangely, those glasses begin to shake more. They FALL off the table. The CANOPY over the dance area begins to sway. The Band stops playing. All the Guests feel it...

Earthquake.

That canopy buckles and falls onto the guests. Everyone braces, expecting the taverna will plunge into the sea.

But the Earthquake stops.

It leaves broken glass, jumbled nerves, and a Bride who cries because her cake collapsed. All along the island, debris rains down into the sea.

And then off-shore, an odd sight -- SMALL WOODEN ARTIFACTS surface from the depths of the sea. We linger on one...

2

EXT. THE SALVAGE BOAT 'ATHENA' - NEXT DAY 2

NICHOLAS PETRAKI (27) reaches into the water and grabs that Artifact. He, his Father GUS (50), and his brother JIMMY (25) are all elite SALVAGE DIVERS.

NICHOLAS
Here's another one.

GUS
(agitated)
Mark the location.

Gus hits redial on his cell phone. Jimmy trains his binoculars on the PAIR OF BOATS ahead of them.

JIMMY
That's the Frenchman. And over there... Kristos.

GUS
They're all coming.

Gus hears a click on the phone line -- Answering machine.

LARA CROFT'S VOICE
You've reached Croft Manor--

Gus slaps the phone shut.

GUS
All except one!
(beat)
All right, we'll follow Kristos.
Get the sleds ready. When he dives,
we'll dive. Maybe we'll get lucky
and find whatever it is...

His voice trails off. Something's coming up behind them.
Fast.

THREE FIGURES ON JET-SKIS.

Gus pulls a Spear Gun off a rack. Nicholas comes out of the
wheelhouse with a gun. Jimmy brandishes a knife.

The Skiers bear down on the Athena. At the last instant, the
Lead Skier breaks sharply, showering the Petrakis with water.
We see this Skier is actually being CHASED by the other two.

As the Athena pitches in the wake, the Lead Skier spins back.
Using a wave for a ramp, this Skier becomes AIRBORNE and,
after a front flip, lands at a dead-stop alongside the
Athena's LADDER.

We see a familiar-looking boot step onto the bottom rung.
Next, shorts with dual pistols in garter-holsters. A
fashionable utility belt. Sleek backpack. Ponytail...

LARA CROFT steps onto the deck of the Athena. The Petraki
Brothers laugh, thrilled to see her. Gus remains STOIC.

GUS
Half of the world's raiders are
already here.

LARA
(smiles)
I'm worth the wait.

Gus LAUGHS, pats her cheek, welcomes her. As Lara heads into
the wheelhouse, she waves to her bewildered Pursuers in the
water, on whose Jet-Skis is "RENT-A-SKI."

LARA (CONT'D)
Thanks for the loaner.

3

INT. WHEELHOUSE OF THE 'ATHENA' - CONTINUED

3

Lara and the Petrakis enter.

GUS

So tell us, what does everybody think is out there--

Lara drops a stack of ancient drawings on the table.

LARA

The Luna Temple.

Gus is THUNDERSTRUCK. He knows what the Luna Temple is. His sons just stare -- THEY DON'T.

GUS

My sons, if it's not on TV forget it!

LARA

It's a temple built by Alexander the Great.

GUS

Who was Greek in case you don't know!

LARA

Alexander collected treasures from all over the world. He stored them in two places.

She indicates a map of Alexander's empire.

LARA (CONT'D)

The majority went to his library in Egypt, which the Romans torched in an act of historical stupidity. But his most prized possessions went here...

She spreads out the drawings: A temple filled with artifacts, a statue of a Seated-Alexander at the center.

LARA (CONT'D)

By law, no one was allowed to record its location. In 450 AD it was--

GUS

"Swallowed by the sea."

LARRAIDER

LARA

Destroyed by an earthquake. Lost forever. Until yesterday. If even half the temple is intact it'll be the greatest find since the pyramids.

Jimmy unrolls a NAUTICAL CHART of the area...

JIMMY

The others are all heading to the same area. Here.

LARA

That's based on the currents?

They nod, Lara smiles. She unrolls a satellite PHOTO.

LARA (CONT'D)

This is why I was late. It's a geological taken two hours after the quake. Look at the currents now.

NICHOLAS

They've reversed...

JIMMY

(smiles)

So while they're all diving there, the ruins will actually be--

Lara TAPS the spot. The Brothers, excited, hurry off to prepare. Lara crosses to her GEAR, begins to prepare her wet-suit, spear-pistol, and exotic UNDERWATER-FIRING GUN.

Gus lingers by the drawings.

LARA

Something wrong, Gus?

GUS

First, Alexander doesn't record its location. Then God wipes it from the earth with a quake. Now the currents change -- Maybe the temple's not meant to be found.

LARA

Everything's meant to be found.

July 22, 2002

5.

4 EXT. SEA - DAY

4

The Athena turns left, heading away from where the other boats are going -- Heading instead out to sea.

5 EXT. UNDERWATER - DAY

5

The silhouette of the Athena above on the surface. Next to it, THREE DIVING SLEDS. Lara and the Brothers jump in.

6 EXT. UNDERWATER - DAY

6

The three descend using the sleds. The landscape is dramatic, forged by centuries of seismic activity.

They approach the edge of a CLIFF. The Brothers slow. Lara rolls sideways, slips in between them, and dives over the edge without hesitation.

7 EXT. UNDERWATER CLIFF - DAY

7

Approaching the bottom, they notice the hazy outlines of LARGE SOLITARY FISH gliding about the area.

They come upon a narrow TUNNEL in the rock. It's dark and foreboding. The Brothers look at Lara, 'after you'.

8 EXT. UNDERWATER TUNNEL

8

Lara leads. It's tight -- Single file only. They lay flat on their sleds, portions of which SCRAPE the tunnel walls.

They go deeper, see FRAGMENTS OF TILE dotting the bottom of the tunnel, then a CHUNK OF A COLUMN imbedded in the rock.

Lara sees a BLOCKAGE ahead; a mass of coral has fallen from the roof, sealing the tunnel.

Lara GUNS THE THROTTLE. She steers her sled straight into the blockage... She SMASHES through!

9 INT. THE LUNA TEMPLE (DRY)

9

Lara finds herself floating on the surface of the water in a large, pitch-black space. A deep underground air-pocket. Spill-light from her sled reveals a sinuous, broken-tiled structure in front of her. It's all she can see so far.

Jimmy and Nicholas surface. They remove their regulators.

NICHOLAS

Where are we?

Lara recognizes the structure in front of her. It's a floor!

LARA

We're in the temple.

Lara tilts the light on her sled up. The interior of the LUNA TEMPLE is revealed. They've come up through a hole in floor.

The temple is CANTED 20 DEGREES. Even the SEATED ALEXANDER STATUE is leaning to its right. There are countless small leaks in the ceiling, but otherwise the place is sound.

The Brothers look around a beat, then they laugh. The spy a series of gold and silver objects along a wall opposite them. They dismount to walk over, but Lara GRABS them before they set foot on the floor.

LARA (CONT'D)

Look before you leap.

She indicates the tiles. Many are fractured, including a section where the Brothers were to step. Lara LIGHTLY puts a foot on a broken tile. It SINKS -- And begins to take a COLUMN with it. The ceiling CREAKS ominously.

NICHOLAS

What do we do?

Lara looks at the floor. She LEAPS onto it, landing hard, to the Brothers' horror, but nothing happens.

LARA

Stay off the broken tiles.

She tosses some compact nylon bags at them.

10

INT. LUNA TEMPLE - LATER

10

Those nylon bags are now filled with objects: a silver sextant, an abacus made of black pearls, etc. Jimmy and Nicholas happily sort through more treasures.

NICHOLAS

I could get used to this tomb raiding. Lara, what do you say to two handsome Greek partners?

Lara is near the naive, close to the Alexander Statue.

LARA
I'll be gentle.

She's got her DIGI-CAM on; its flexible lens mounted over her ear. She's using it to document STRANGE DRAWINGS ON THE WALL. A series of petroglyphs written around scenes from Alexander's journey.

Her camera settles on one: It's of an army, all dead, but not from fighting.

LARA (CONT'D)
Bad day...

She addresses that to the Statue of Alexander, which she begins to explore. She notices that one of his large eyes is not just an eye. The pupil is covered by a MEDALLION. Lara removes and examines it. It features a figure playing a musical instrument.

As she studies, A FLASHLIGHT slung on her belt slips. Its beam points up into the blackness, and suddenly the temple is SHOWERED IN REFLECTED LIGHT; a gorgeous kaleidoscopic show.

Lara and the Brothers look up at its source:

A SHINING BLACK ORB.

Encased by a cage of iron and SUSPENDED IN THE AIR, hanging by a chain so thin it looks like the cage is floating.

NICHOLAS
How'd you see that!?

LARA
(beat)
I'm a professional.

Lara puts down her guns, most of her gear, and the Medallion.

LARA
Alex, how's about a boost?

Lara climbs onto the Statue, uses its hand as a platform and LEAPS UP onto the wall. She climbs the inverted-sloping wall.

11 INT. LUNA TEMPLE - CONTINUED

11

Lara has reached the point closest to the ORB. Deftly, she stretches behind herself and grabs the ORB'S CAGE.

Bracing herself, she turns -- Now her heels are on the wall and she's leaning out in mid-air, holding the ORB'S CAGE for support.

She glances down and GASPS. There is A GIANT FIGURE drawn on the floor. A horrifying image we'll know as a Shadow Warrior

Gathering herself, Lara prepares to cut the cage. She reaches for the small acetylene torch in her belt, and ignites it. Its plume makes the EYES of the Shadow Warrior sparkle. Just as she's about to start cutting, the temple SHAKES.

JIMMY

Aftershock!

The Brothers duck as chunks of ceiling fall. Lara hangs on to the CAGE to avoid dropping to her death. She watches in horror as A COLUMN off to her side begins to separate from its base. If it does, the temple will come down.

The AFTERSHOCK STOPS. The place is still standing, barely. The small leaks are now streams. The lower side of the temple is becoming a wading pool.

JIMMY (CONT'D)

I think that's a sign to leave.

Lara nods, going to come down. But then she gets another look at the ORB. This close she can see its black surface is covered with intricate MARKINGS which gleam like platinum.

LARA

This is the last chance anyone's going to have to get things out of here... Two minutes.

Nicholas and Jimmy look at her like she's crazy, but nod okay. They go back to work -- Albeit FASTER. Lara fires up the torch, begins to cut the bars. Sparks fly.

Between the noise of Lara's torch, and of the water JETTING IN around the temple, neither Lara, Jimmy, nor Nicholas notice:

A TEAM OF SIX MEN

arriving through the break in the floor. They carry spear-pistols and knives. Their leaders, CHEN LO and his brother XIEN, use hand signals to guide the team. They avoid stepping in front of the sleds' lights. They move on solid tiles.

They GRAB the Brothers from behind. Jimmy and Nicholas resist valiantly against five of the men while Chen Lo aims his spear pistol at an unsuspecting Lara. Jimmy manages to call out:

JIMMY
Lara, watch out!

Lara looks down and is stunned. She sees Xien slit Nicholas' throat. Jimmy slumps to the ground, gutted by Chen Lo's knife.

MOMENTARILY FROZEN, Lara then shoves off from the Orb Cage (sending it swinging) and grabs on the wall as THE FIRST WAVE OF SPEARS fly by her.

Now on the wall, Lara watches a SPEAR hit behind her. A second hits above her head. The third right between her thighs, so close it tears her suit. Chen Lo fired that one.

He and Lara exchange a look. She watches him collect her things, including the Medallion. HE DOESN'T SEE THE UNDERWATER FIRING GUN -- It's covered by the rising water.

Trapped high on the wall, Lara's only chance is to dive into a deep enough pool of water. There's one halfway to where the sleds are, but to get close enough she has to climb horizontally and THERE ARE NO HAND HOLDS.

A spear grazes her cheek and IMBEDS in the wall. She stares at it; there may be a way to get hand holds after all.

She fakes like she's moving forward. A spear hits in front of her -- STICKS -- perfect. She needs two more to get close enough for a dive. Slam -- there's one. Thwack -- there's the other. Lara's got three spears sticking out of the wall.

She LEAPS, grabs spear #1, which RIPS out of the wall as she leaps to #2, then #3! She DIVES and SPLASHES into the water.

NOW UNDERWATER

Lara's chin stops an inch before the floor. She surveys the situation. This entire (lower) side of the temple is flooded, even the shallowest points have a foot of water.

As Chen Lo's men fire spears into the water hoping to hit Lara, she swims for that underwater-firing gun. She reaches the gun, releases the safety, and turns around.

Without leaving the water, she targets one Attacker... BANG. The bullet comes exploding out of the water. GOT HIM.

BANG -- she drops another. She MISSES with a third shot because of something she sees above her that distracts her:

CHEN LO has climbed the wall and is about to get the ORB from its cage. Lara rolls flat on her back and FIRES... BLAM. She hits the Cage. The ORB FALLS before Chen Lo can get it.

The ORB lands on the sinuous floor. Lara comes diving out of the water, sliding to where she believes the ORB will roll. The ORB starts to do just that, only it doesn't quite make it over a kink in the floor. Instead it rolls to CHEN LO.

He picks it up and, along with Xien and the two Attackers, takes AIM at Lara. She aims at them, but has a problem. There are four of them and she ONLY HAS ONE SHOT LEFT.

Lara SPINS AND FIRES at that WEAKENED COLUMN behind her. BLAM! She takes out its base --The entire temple begins to COLLAPSE.

Chen Lo, Xien, and their men flee. They grab the three sleds and disappear into the tunnel as the ceiling FALLS on Lara.

12 INT. LUNA TEMPLE (COLLAPSED RUINS) 12

Lara crawls under collapsed columns, makes it to the hole in the floor. The sleds are gone. She has no mask and no air.

13 EXT. UNDERWATER TUNNEL 13

Lara SWIMS through the murky tunnel, holding her breath. She sees the opening ahead.

She swims out and NEARLY COLLIDES WITH A TIGER SHARK.

The shark moves on, uninterested in Lara, but as Lara looks up in the direction of the surface she realizes she's almost out of breath. She'll never make it like this.

14 INT. LUNA TEMPLE (COLLAPSED RUINS) 14

Lara returns to the air-pocket and gets a rude surprise: the temple has collapsed more. What's left is the size of a coffin, and she can hear the creaking of a final collapse.

Working furiously, Lara removes her left diving glove, puts it on backwards over her right. She pulls out her KNIFE, brings it to her forearm, SLICES her skin open...

She dives as the last of the Temple COLLAPSES.

15 EXT. UNDERWATER - TUNNEL ENTRANCE

15

Lara makes it out of the tunnel just as it closes up behind her. She has a TRAIL OF BLOOD billowing from her arm; a trail which the Shark locks on to.

It makes a first pass - but not close enough. Lara feels her breath running out.

The second time it comes right at her. Lara PUNCHES IT in the nose with her left hand (diver's trick) and as it flees, GRABS ITS FIN with her double-gloved right hand.

16 EXT. UNDERWATER - CLIFF

16

The Shark BOLTS towards the surface at an amazing speed with Lara hanging on for dear life. Lara's breath is running out.

17 EXT. SURFACE - DAY

17

Lara EXPLODES to the surface. She looks around. No sign of the Athena or land. She's losing consciousness. She looks for something to cling to; finds a LARGE PIECE OF WOOD.

She drapes across it to keep her head out of the water, pulls a cord on her collar activating an EMERGENCY TRANSMITTER. It begins to pulse; she passes out.

She didn't see it, but that debris she's on says "Athena" on it.

18 EXT. SURFACE - SERIES OF DISSOLVES

18

Drifting. The blood on Lara's face dries to a hard MASK. The sun BURNS her skin. She's a spec in a blue void.

19 EXT. SURFACE - DAY

19

She wakes with a start, sensing danger. She looks around, nothing for miles. Then she looks down...

There's a GIANT SHADOW beneath her. A monstrous figure coming up right under her. She has no escape. It surfaces beneath her!

20 EXT. SUBMARINE - CONTINUED

20

Lara is on the hull, rolling backward. She's about to fall off, but manages to GRAB ON at the tail. A HATCH opens on the coning tower. HILLARY and BRYCE are first out, then a Medic.

BRYCE

Lara! Lara it's us!

They find Lara bloodied, dazed, semi-conscious. She GRABS Hillary, and after retching out sea water, manages:

LARA

Gus...

The looks on their faces tell her Gus is dead too.

CUT TO:

21 INT. A FORWARD ROOM, A GULFSTREAM G-V JET

21

Dr. JONATHAN REISS is feeling the arm of a YOUNG WOMAN, college age. Like a sculptor examining his work, he traces her skin with his fingertips. He adjusts the sleeve of her SERVER'S UNIFORM.

SUPER: SOMEWHERE OVER THE ATLANTIC, 39000 ft.

He injects something into her arm.

22 INT. THE MAIN CABIN, GULFSTREAM G-V JET

22

A group of INTERNATIONALS sit a table. They don't like being in a group and they don't like waiting. Most frustrated is MR. MONZA -- An intimidating, horrible, gluttonous man.

REISS

Gentlemen, I want to thank you all for joining me--

MONZA

You change the location of the meeting, then make us sit half an hour without explanation. I suggest you do more than thank us, I suggest you apologize!

LARRAIDER

REISS

(pleasant)

Half an hour was how long it took us to leave NATO airspace. Better to be safe--

MONZA

That's not an apology!

The room is quiet, tense.

REISS

I apologize, Mr. Monza.

Appetizers are brought out by a group of attractive YOUNG WOMEN, including the one we saw before.

REISS (CONT'D)

Gentlemen, your regimes are all familiar with my work; its advantages, limitations. Time to forget those. Time forget everything you think you know about what I can and cannot do.

The Young Woman server crosses to Monza. Monza looks at her; like a cat at a small bird. Reiss is pleased to see that.

REISS (CONT'D)

For the weapon I've designed now isn't meant to kill a hotel full of Legionnaires, nor to scare the public into wearing gloves when they open their mail. This is a strategic weapon -- not meant to frighten nations -- meant to level them.

Glances exchanged.

MONZA

Crap.

(to that girl server)

I came all this way to hear crap.

He enjoys scaring the Girl -- And showing the room he is boss.

MONZA (CONT'D)

(to the Girl)

Say, angel. Make this more bearable. One - little - taste.

To refuse is to provoke him, so the Young Woman gives him a reluctant little **KISS**. Monza **PULLS HER DOWN** for a more brutal one... Reiss glances at a clock. Monza stares at him.

MONZA (CONT'D)

For years everyone in this room has been promised such weapons. For years we've paid for them, and every time the weapons have failed!

REISS

You've never heard the promise from me.

Monza laughs - feels a tickle in his throat. Reiss circles.

REISS (CONT'D)

There is a reason pestilence is the fourth horseman of the Apocalypse, gentlemen. Life has balance. Disease checks human progress. Disease killed more soldiers in World War II than every bomb, bullet, and kamikaze combined. While man takes pride in his ability to defeat one another, Mother Nature watches laughing.

Monza clears his throat into his napkin.

REISS (CONT'D)

You have all attacked your enemies - they've fought back. You've terrorized their citizens - those citizens then rallied around each other waving flags.

(beat)

I will introduce an illness, incurable - its transmission mysterious - and you will not believe what happens. Those same citizens will fear the sight of each other. As many begin to die, the survivors will abandon the social contract. They'll blame their governments for failing them. Then the looting will begin. The rapes, murders. Their nations will collapse from within and you will not have fired a single shot, nor lost a single man.

It hangs there. Perspiration rolls down Monza's forehead.

MONZA

You paint an vivid picture, but you don't say how. And you don't explain why decades of men smarter than you have tried and failed.

REISS

(pleasant)

Mr. Monza, I'm beginning to think you underestimate me.

Monza drinks from his glass of water. The water turns RED with blood from inside him. Everyone sees the blood and gasps -- Their seat scrape on the floor as they back away.

BUYER #1

What the hell is going on!?

REISS

He told the British about this meeting. That's why the change of location.

Monza opens the Napkin - It's got some blood and lung tissue. He stares at the small stain. Then a vomitous wave of matter pours out of his throat - DROWNING the Napkin.

REISS (CONT'D)

He wanted to rid himself of all of you -- win favor with the West. Apparently I was... an *afterthought*.

Reiss grabs Monza around his sweat-drenched neck and shoves him and his seat back against the wall.

REISS (CONT'D)

Did you really think you could fool me?

Reiss keeps Monza pinned. Monza's cough is so bad that with each hack comes the CRACKS of ribs breaking.

REISS (CONT'D)

Those -- gentlemen -- are the *'sounds a traitor makes*.

The other men at the table can hardly watch. But Reiss stares into Monza's eyes. Watches him die.

Then he releases Monza's body from his grip. It slumps to the floor - dead.

REISS (CONT'D)

An improved form of the Ebola virus. Don't worry, I rendered it harmless to all but its host. It's the deadliest disease known - the kind of thing men before me have tried to use as their weapon. But, as with all known disease, limited by its own frailty and stockpiles of antidote stored by the West. It would kill a few thousand at best.

(beat)

I've uncovered something that will make that look like the sniffles. Incurable, unstoppable.

BUYER #1

Uncovered?

REISS

I branched out. Archaeology.

23

EXT. HONG KONG - PRIVATE AIRFIELD - DAY

23

Reiss exits the jet. A worker shuts the door. The jet taxis away...

SEAN, ex-IRA, is waiting for Reiss. Two Bodyguards led by a man named STEVEN walk a pace behind them.

SEAN

Congratulations.

Sean hands Reiss a fax -- THE ORB.

REISS

This is only a picture. Save the celebration for after Chen Lo delivers it.

CUT TO:

24

EXT. THE WOODS BEHIND - CROFT MANOR - MORNING

24

We hear GALLOPING. A horse and rider race by like a blur.

SUPER: ENGLAND

The horse flies through a jump, Lara is riding it. She heads into an area dense with trees, races through them like slalom gates... She pushes harder, as if she could ride away from the frustration, anger, and guilt on her face...

25 EXT. CROFT MANOR - CONTINUED 25

But it's to no avail. Lara stops back behind Croft Manor, exhausted but still haunted. She leaps down and marches off.

26 INT. BRYCE'S TRAILER - CONTINUED 26

The door comes flying open.

LARA

What have you got for me?

Bryce, startled, is assembling a partial 3-D model of the ORB from the images of Lara's Digi-cam.

BRYCE

Lara, I haven't even finished loading the images from your camera yet...

Lara tears off a printed copy of AN IMAGE OF THOSE PETROGLYPHS. She walks to where Hillary pours through research archives via the internet.

HILLARY

There's no reference to an Orb in the inventories of the Luna Temple.

LARA

Then make me a list of all Orbs and spheres mentioned in Greek history.

HILLARY

(gently)
That's liable to be thousands.

LARA

Then I'll read thousands!

..

27 EXT. CROFT MANOR - DAY 27

Lara is outside on the phone - The strain on her evident.

LARRAIDER

LARA (PHONE)

I appreciate the help, Kosa. It looks like work we saw in Kenya.

28

INTERCUT - BRITISH EMBASSY, NAIROBI

28

KOSA MAASAI stands on the balcony, taking in a view of Nairobi as he waits for her fax. He wears MAASAI ROBES. Embassy Personnel stare at him, afraid. Kosa, with a devilish sense of humor, gives them a glare -- They shuffle along.

KOSA

Any excuse to give your diplomats a scare.

Lara's first laugh since Greece. A Woman hands Kosa THE FAX. It's of the Petroglyphs.

WE'LL STAY WITH LARA.

LARA

What do you think?

Just as she's about to get concerned:

KOSA (PHONE)

The symbols are a primitive version of Ol Maa. They read: "With life, death." And the figure on the floor is a Shadow Warrior. Mythical creatures brought to the earth by the gods as guardians.

LARA

Of what?

KOSA (PHONE)

I don't know. That's all I recognize.

LARA

It's a start. Thanks, Kosa. Try not to scare anyone on the way out.

RETURN TO KOSA

KOSA

I'll do my best, Lara.

He hangs up. His face struck with CONCERN. He stares at the fax. His eyes fix on the image of a soldier, laying flat on his back, staring up -- dead.

29

INT. CROFT MANOR - SWIMMING POOL - DAY

29

Lara, motionless, flat on her back, floating in her indoor pool, deep in thought. Hillary and Bryce approach reluctantly.

BRYCE

I'm afraid I've come up with nothing as far as the Orb goes.

Lara doesn't move.

LARA

No pattern to the markings?

BRYCE

That's just it. If you'd managed a full set of images, I might've been able to figure out a pattern, but as you didn't, it leaves us short--

He meant it matter-of-factly but Lara takes it another way.

LARA

The next time my friends are killed I'll snap better pictures!

She disappears from the surface.

HILLARY

(beat)

That went over well.

Lara drifts to the bottom of the pool. It's silent here. She stares up at the glass ceiling of the conservatory. Blue sky... Then, we begin to see ROTOR BLADES OBSCURING THE VIEW.

A Government helicopter is arriving.

30

INT. CROFT MANOR - LATER

30

MI6 Agents CALLOWAY and STEVENS sit across from Bryce, Hillary, and a testy Lara.

AGENT STEVENS

We apologize for this intrusion, Lady Croft--

LARA

Good. Now you can get out.

Stevens drops a photo of CHEN LO on the table. Lara is stunned.

AGENT CALLOWAY

His name is Chen Lo. Along with his brother Xien, he runs a ring of bandits who cannibalize Chinese ruins for antiquities to sell to the West. He followed you from the moment you arrived in Santorini.

LARA

How do you know--

AGENT STEVENS

Shortly after you were picked up at sea, a listening post in Malta intercepted this fax...

Stevens hands her a re-created fax of THE ORB.

AGENT STEVENS (CONT'D)

It was sent from Chen Lo to a man named Jonathan Reiss.

LARA

The scientist? Won a Nobel Prize?

AGENT CALLOWAY

He's now the foremost designer of biological weapons in the world. He's been behind everything from the Sarin attacks in Tokyo, to outbreaks of enhanced Cholera used by the warlords in Somalia.

Lara's eyes fall on that PHOTO from the Temple. The DRAWING on the army all mysteriously dead. She stares at her notes from Kosa's call: "With life, death"

AGENT STEVENS

Chen Lo's followed you so he could obtain the Orb for Reiss. That fax was confirmation he got it. In the next 36 hours he's to deliver it.

AGENT CALLOWAY

We have no idea why Reiss wants this Orb, Lady Croft, and that scares us. Given his record of designing and delivering disease in ingenious ways--

July 22, 2002

21.

LARA

Pandora's Box! He's looking for
Pandora's Box!

(to Bryce and Hillary)

Get the inventories of the Temple!

As they hurry off, Lara explains to MI6:

LARA (CONT'D)

All throughout history there are
stories of pestilence, but the most
horrible was kept in Pandora's Box.

AGENT STEVENS

Do you mean the Greek Myth? Pandora
is given a box by God, told not to
open it. She does and unleashes
pain into the world?

LARA

That's the Sunday school version.

Lara grabs an antique GLOBE which depicts the ANCIENT WORLD.

LARA (CONT'D)

How do you think life began --
Shooting star, primordial ooze?

(off their looks)

In 2300 BC, an Egyptian Pharaoh
found a place he called the cradle
of life; where we, human life,
began. There he found a box. The
box which brought life to Earth.

Bryce and Hillary come back with the INVENTORIES of the
Temple. They begin to scour them for something.

LARA (CONT'D)

The Pharaoh opened the box. But all
that was left inside was the
Ramante. The plague which came as a
companion to life.

AGENT STEVENS

Companion?

LARA

All the world comes in pairs. Right
and wrong. Yin and Yang. What's
pain without pleasure--

AGENT CALLOWAY

What did this plague do?

LARA
It leveled Pharaoh's army.

The two Agents exchange a look. Not so silly sounding now.

LARA (CONT'D)
The Pharaoh's son, upon learning what happened, dispatched their finest soldier to take the box and transport it to the end of the world.

Lara spins the globe -- Stops it on INDIA.

LARA (CONT'D)
This brings us to Alexander, whose army 2000 years later reached India and was ravaged by a plague after one of his men discovered a box among some remains.

AGENT STEVENS
India. That's where the Pharaoh's man brought it?

BRYCE
Not bad from Egypt by foot.

LARA
Alexander knew the box was too powerful to be trusted to any man, so he returned it to its home at the cradle of life, and it has never been seen since.

Hillary hands her the Inventory of the temple. He's marked one item -- It's listed as "MATI"

AGENT CALLOWAY
And this cradle of life is where?

LARA
No one knows. Alexander found it using a map that was with the box, a map he then kept. The word he used for that map was "MATI". The literal translation for Mati... is eye.

Agent Stevens looks at the fax of THE ORB.

AGENT STEVENS
The Orb. The Orb is the map.

LARA

It will lead Reiss to Pandora's box, and there he'll find a weapon better than any he could imagine.

31 INT. CROFT MANOR - LATER

31

Bryce and Hillary watch Lara pack. In the background MI6 finish talking to London via secure phone. They approach...

AGENT CALLOWAY

On behalf of her Majesty we formally request you find and recover this box before Dr. Reiss.

LARA

(laughs)

Now that I have permission just tell me where to find the Orb.

AGENT STEVENS

It's with Chen Lo, though not for much longer. His syndicate goes by the name 'Shay-Ling.' We're not sure where to find them...

RECOGNITION FLASHES across Lara's face. Her past has reached out and squeezed the breath out of her.

AGENT CALLOWAY

But we're assigning you two field agents to help track them down.

LARA

I don't want them.

It hangs there a beat. Something's gotten into her...

AGENT STEVENS

With all due respect, expertise in Archaeology doesn't qualify you to deal in underworld gangs--

LARA

..I know, but field agents will never get me to the Shay-Ling in time. It has to be someone who knows them; their methods, hideouts. Someone who can lead me directly to Chen Lo...

She looks out the window - Sees her REFLECTION in the glass.

LARA (CONT'D)
I need Terry Sheridan.

That lands like a bomb. Calloway's unshakable demeanor slips.

AGENT CALLOWAY
Not if he were the last man on
earth.

Stevens looks at Calloway - not sure who Lara means.

AGENT CALLOWAY (CONT'D)
Terry Sheridan. Special Forces
Commander turned traitor.

(to Lara)
You don't expect me to put that
mercenary on the trail of a weapon
he can then sell to the highest
bidder?

LARA
I won't let it come to that.
Besides, Terry trained most of your
agents--

AGENT CALLOWAY
Then went on to train terrorists--

LARA
Including the Shay-Ling.

32 INT. CROFT MANOR - LATER

32

The Helicopter outside spools up. Lara passes Bryce and
Hillary on her way out.

BRYCE
A leopard doesn't change his spots.

LARA
(ignores that)
We know the Orb is a map. Figure
out how to read it.

HILLARY
So. The first chance you get you
run and save him--

LARA
I'll handle it.

HILLARY
Even if that means killing him?

Lara walks for the helicopter without looking back.

CUT TO:

33 EXT. MOUNTAIN WASTELANDS - TWILIGHT 33

A half-track truck navigates a desolate snowy landscape.

SUPER: BARLA KALA PRISON, KAZAKHSTAN

34 EXT. BARLA KALA PRISON - TWILIGHT 34

Lara leaps from the truck. She is at the entrance to a Soviet Missile Silo which has been converted into a PRISON. She's greeted by a man named ARMIN KAL.

ARMIN KAL
I am your host, Armin Kal. Welcome
to fantasy island.

He laughs. It's ironic in light of the Guards everywhere with AK-47's. Two Men carry a STRETCHER out of the prison. A sheet over a dead body. Its feet face up, head face down. Ouch.

35 INT. CELL BLOCK CORRIDOR 35

They walk down a long shaft moist with ground water. Armin Kal pulls on some HEADPHONES he keeps around his neck.

LARA
What are those for?

ARMIN KAL
You.

They pass between a row of cells. The PRISONERS see Lara and A DEAFENING NOISE erupts. It ECHOES off the concrete walls, louder and louder. It's horrible. Armin Kal seems to enjoy seeing Lara intimidated.

36 INT. SOLITARY CONFINEMENT BLOCK 36

Armin Kal points to FOUR GUARDS on watch outside Terry's cell.

LARARAIDER

37

INT. TERRY'S CELL

37

Terry sits in the SHADOWS in his tiny space. He looks up -- His Guards are leaving. He hears FOOTSTEPS coming. He doesn't have to see her to know who it is.

TERRY'S VOICE

I always knew one day you'd play
Princess Charming and rescue me.

TERRY SHERIDAN is not huge, he is lithe Every move of his body precise - Every blink of his eyes measured. Uncompromising, unforgiving, and unimaginably captivating.

Lara notes his hair - Wild and long.

LARA

And you waiting like Rapunzel.
(beat)
Hello Terry.

TERRY

Croft.

She goes to sit across from him.

TERRY

You're favoring a leg. What happened?

LARA

Argument. What happened to your hand?

He's got a tiny cut. He smiles - she saw that.

TERRY

Argument.

LARA

I'd hate to see the other bloke--

TERRY

They're off-loading him now.

Lara stares -- The body on the stretcher.

TERRY (CONT'D)

What do you think of my place? Not quite Croft Manor. Have you taken anyone there since we--

Lara dangles something from her hands. Keys.

TERRY (CONT'D)

Key to your heart?

LARA

To a flat in Zurich. You can pick another city if you want. Your record will be expunged, citizenship restored--

TERRY

By?

LARA

MI6.

TERRY

Would that make me Faust or the Devil?

LARA

Pick one because MI6 will also arrange a new identity.

TERRY

(laughs)

As if I'd need their help.

LARA

Having two faces doesn't count.

He studies her.

TERRY

What do I have to do?

LARA

Is there any thing you wouldn't?

TERRY

You like that about me, don't you Croft?

LARA

..You have to take me to the Shay-Ling. A man named Chen Lo...

TERRY

...The Shay who?..

LARA

...took something from me. I want it back.

TERRY

The Shay-Ling are hard to find, but you know that or you wouldn't be here.

LARA

And knowing the way to your heart, Terry, I've arranged for the Government to wire you five million dollars when we succeed. Call it second chance money.

TERRY

Or life insurance. For you.

LARA

I don't need any.

He smiles.

TERRY

You and I working alone?

She smiles.

LARA

Easier to see through you that way.

TERRY

What if afterwards, MI6 decides me in the world's not such a hot idea?

LARA

Then I feel sorry for whomever they send to get you.

Good answer. He looks at her, there's history in that look.

TERRY

You have authorization to kill me.

LARA

... Any time and for any reason.

He puts his shackled arms behind his back. Acts like a TARGET.

TERRY
Hell hath no fury like a woman
scorned--

Lara laughs, time to leave.

LARA
It wasn't that good.

He watches her walk away.

TERRY
I can get you to them in a day.

38 INT. CELL BLOCK CORRIDOR

38

Lara and Terry walk out.

LARA
No money, no guns, no weapons of
any kind--

TERRY
Talk about taking the fun out of
life--

LARA
Your only concern is Chen Lo. Run,
you'll be hunted. Give me trouble,
you'll be back here. Are we clear?

They reach the area with the Prisoners. The Prisoners see
Lara and start that NOISE. Lara braces -- But it DIES DOWN.

The Prisoners are totally silent. She's with Terry.

TERRY
You're in charge.

39 EXT. BARLA KALA PRISON - NIGHT

39

Armin Kal watches Lara and Terry exit. He turns to a Guard.

ARMIN KAL
Get word to Reiss -- Someone else
is looking for Chen Lo.

Lara and Terry climb on board the Half-track. Terry grabs a
cigarette; strikes a match on that dead body's shoe.

He GLANCES around. Driver, Four Guards, Lara behind him. He could kill them all right now--

LARA (O.S)

Temptation resisted is the true measure of character.

Terry turns. Lara's hands are close to her guns. He smirks.

TERRY

The Shay-Ling stay in a region of China where civilian flights aren't allowed. We'll have to go to Beijing first, then by truck--

LARA

How about a more direct route...

40 INT. THE POD - DAY

40

An automated voice counts down from THIRTY... Lara and Terry are in a CRAMPED, NARROW COCKPIT. They're side-by-side in their seats, wearing light-weight spacesuits. Lara flips switches as per her CHECKLIST. Terry watches, just a passenger.

TERRY

Sure I can't help?

LARA

It's fine.

Lara reads the next item on the Checklist. She gets an IDEA.

LARA (CONT'D)

How long was it you were in prison?

Lara reaches right across him, TEASING HIM, leaning her body close to his, then withdrawing it at will.

TERRY

(knows what she's doing)
Four years.

She leans across again.

LARA

That's a long time to go without...

She flips three of four switches. Leaves one on purpose.

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31.

LARA (CONT'D)

A good meal.

TERRY

(deadpan)

You won't believe this. But you missed one.

LARA

Did I?

She leans over him. He looks away. Not giving her the satisfaction.

LARA (CONT'D)

Something bother you? Suit too tight?

TERRY

Just right actually.

Ten...

TERRY (CONT'D)

(serious)

Croft, Stealth or not, the Chinese will see this once we're low--

LARA

But won't know where we land.

Seven...

TERRY

They'll find the craft.

LARA

We're ditching it.

TERRY

How?

Three... Lara reaches up for the RELEASE HANDLES.

LARA

..Don't you trust me?

TERRY

As far I have thrown you.

ZERO. Lara PULLS the handles.

LARA
Clamp failure--

TERRY
--Got it.

He hits a back-up and the Pod DROPS into free fall.

41 EXT. THE EDGE OF SPACE - SAME 41
An SR-71 Blackbird speeds by. A STEALTH RE-ENTRY POD drops away from in it. A slightly uneven release has them SPINNING.

42 INT. THE POD 42
The cabin shakes. The noise is deafening. The spin is violent. Terry instinctively reaches for a control stick in front of him -- But he doesn't have one. Only Lara does.

The pod settles into a controlled flight.

43 EXT. THE SKY - FLYING OVER CHINA - SERIES OF SHOTS 43
The pod looks like a meteor as it zips over central China, high above the GREAT WALL, coming down in a LAKE filled with large ROCK FORMATIONS...

44 EXT. LAKE 44
The pod LANDS FLAT and SKIPS across the surface like a stone. It heads for a pier where an Old Man is fishing... He ducks as the Pod bounces right over him.

45 INT. THE POD 45
TERRY
We should have no trouble bouncing over that either...

46 EXT. LAKE.. 46
Terry is referring to a GIANT ROCK FORMATION dead ahead.

47 INT. THE POD

47

Terry waits for her to do something. They're seemingly going to hit the rock at full speed!

LARA

I told you they won't find the pod.
There won't be any to find.

She tightens her harness. He smiles, tightens his.

TERRY

Croft? Thanks for getting me out of
prison.

Lara yanks the EJECT LEVERS...

48 EXT. LAKE

48

Lara and Terry's seats rocket out of the pod as it SLAMS into the rock, shattering and sinking into the lake.

Lara and Terry drift down near a farm.

49 EXT. THE FARM - RURAL CHINA - DAY

49

Terry and Lara walk for the FARM. They wear the less conspicuous clothing they had underneath their suits. Lara has a backpack.

TERRY

The ditching was a good idea. But
expecting to get a working vehicle
at a farm like this is not, Croft.
You planned badly.

LARA

(holds in a smile)
Maybe if you'd told me where we
need to go.

TERRY

..Luoyang.

Lara points to a pair of old HORSES.

LARA

How far is it?

TERRY
Further than that.

Terry sees a TRUCK - Looks good.... No wheels. Lara seems amused. Terry WHIPS a canvas cover off of what looks like a Motorcycle, but turns out to be BICYCLE. Lara looks at him.

TERRY (CONT'D)
Thought you had a thing for wearing
tight little shorts.

She turns away. She walks INSIDE the barn. Terry looks around. He follows her inside...

TERRY (CONT'D)
I expected better Croft. I expected
much, much better...

50 INT. THE "FARM" - CONTINUED

50

It's a CACHE of MOTORCYCLES, GUNS, GADGETS, CLOTHING...
Courtesy of Lara's trusted Chinese-Ally. Her name is SHUMEI.

LARA (MANDARIN)
Any trouble finding this place?

SHUMEI (MANDARIN)
*No. Easy. I got here early and took
the liberty of tuning your bike.*

LARA
(turns to Terry)
This is Shumei. She'll get you
clothes, gear, and a bike. You do
remember how to ride?

Lara goes to a PHONE. She dials Bryce and Hillary.

SHUMEI
Terry, you need some new clothes.

Lara watches as Shumei gets Terry some rugged clothing and gear. She gets Terry a nice bike, but not as nice as Lara's CLASSIC CHINESE scout-bike, highlighted in a deep-bronze.

LARA (PHONE)
It's me.

HILLARY (PHONE)
How is the happy couple?

LARA (PHONE)

Hillary, I'm risking life and limb,
the least you can do is come up
with less pedestrian barbs. Where
are we on reading the Orb?

51 INTERCUT - INT. BRYCE'S TRAILER - NIGHT (HERE)

51

Bryce has a partial 3-D MODEL projected in front of him. It has gaps in the sections Lara didn't get to film.

BRYCE

Maps have a key, Lara. A legend, a
scale - yes? The Orb's key is not
on the Orb. It must have been lost.

LARA

Or was somewhere else in the
temple. Will you be able to read
the Orb without it?

BRYCE

(sarcastic)

Sure. With a few million dollars
worth of supercomputers AND one of
the three or four cryptologists in
the world good enough to run them.

LARA

Short of that?

BRYCE

Lara. We need that key.

LARA

Go through every image I took in
that temple. Start with things
near the Orb. The key should have
been linked to it in some way.

As she hangs up, she catches the tail-end of a conversation
between Terry and Shumei.

SHUMEI

..Terry. Where are you two going?

TERRY (MANDARIN)

(smiles)

I'm taking Lara to the Shay-Ling.

At the mention of the Shay-Ling, Shumei looks very AFRAID.
She turns to Lara. Lara sees her fear.

Terry LAUGHS.

52 EXT. THE FARM - MOMENTS LATER

52

Lara, on her bike, stops alongside of Terry who is on his.

TERRY

The Shay-Ling have men watching the roads. We'll have to go around the long way, then backtrack.

LARA

We'll go straight.

TERRY

Maybe you didn't hear me. They have men on every road from here to Luoyang--

LARA

Not every road.

53 EXT. THE GREAT WALL - FROM HIGH - DAY

53

Lara Croft rides on top the Great Wall of China. From the side -- We see Terry riding ALONG the wall beneath her.

54 EXT. DIRT ROAD - CONTINUED

54

Terry looks up and notices Lara is no longer on the wall. ZOOM. She comes slashing out of the brush and blasts by him. They can speak to each other via mic.

LARA (MIC)

Shumei had one with training wheels.

He catches up and CUTS her off.

TERRY (MIC)

You know, I could put my bike down in front of you if I wanted to .knock you on your ass...

He slams on the brakes nearly clipping her.

TERRY (MIC) (CONT'D)

Or come up along side you and break your neck.

He catches up to her, gets real close. Real Close. Lara locks her handlebar around his, nearly makes him fall.

LARA (MIC)

And throw away a chance at something you want?

He cuts her off.

TERRY (MIC)

So that money is life insurance.

Both she and he LOCK their brakes and come to a stop. She looks at him:

LARA

I wasn't talking about the money.

She races off... He follows. They disappear over the horizon.

A ROAD - CHINA - DAY

Lara and Terry have dismounted the bikes in the middle of nowhere. Terry indicates some sprawling hills.

TERRY

From here on it's by foot.

Lara grabs a pack.

TERRY (CONT'D)

Best to reconsider that no gun rule-

LARA

No.

The two of them head towards the hills.

CUT TO:

56

EXT. HONG KONG - DAY

56

A Truck comes to a stop just long enough for a SHAY-LING MESSENGER to jump out with a small crate.

SUPER: HONG KONG

The Messenger looks around -- Not sure who to look for. We recognize STEVEN from Reiss' Guards coming up to him.

STEVEN

Tilt your head back. Do it!

The Messenger does. Steven puts eye drops in his eyes.

STEVEN (CONT'D)

Your vision will clear up in an hour.

57 EXT. A STORE FACADE

57

In the middle of what SEEMS to be a crowded outdoor mall, Steven and the Messenger approach what looks like a medical equipment retailer. A sign in ENGLISH and CHINESE says 'Coming soon'.

There is no buzzer for the front door. But as they approach the door BUZZES - The lock is being released. There is a SECURITY CAMERA hidden in the signage.

58 INT. THE REISS LAB - MAIN CORRIDOR

58

Steven guides the Messenger down the main artery of a moderate-sized medical lab dominated by GLASS WALLS.

They pass a SECURITY ROOM with monitors and two armed Guards.

They pass a glass-sealed 'HOT ZONE' lab, where Workers in HazMat suits work with infectious diseases. Interestingly, there are also a pair of wholesome FEMALE COLLEGE STUDENTS, sitting calmly in regular clothes, being prodded by needles.

59 INT. THE REISS LAB - ORB ROOM

59

A small room at the back of the Lab. In the BACKGROUND there is a large laser visible in a Plexiglas Chamber...

Reiss is talking with Sean.

SEAN

I have contacts watching every flight military and commercial. She hasn't tried to enter the country--

REISS

She gets into tombs, how hard do you think it is for her to get into a country?

SEAN
(sees Steven)
We don't have to worry about that
anymore... Right on schedule.

They gather as the Messenger puts down the crate. Sean OPENS
it. He lifts the lid and finds -- A Cell Phone. No ORB.

SEAN (CONT'D)
Son-of-a-bitch!

Reiss turns to the Messenger.

REISS
Is there anything you can tell me
about this?

The Messenger shakes his head. Reiss SHOTS him in the head.

REISS (CONT'D)
Bring me the file on Chen Lo.

Steven exits. Reiss hits send on the phone...

60 INTERCUT: INT. ROOM OF THE TERRACOTTA WARRIORS - SAME 60

A phone rings. Chen Lo looks at his brother Xien. We stay
close on them, get a vague sense they are in some kind of
work space. Chen Lo ANSWERS the phone.

CHEN LO (PHONE)
We lost good men in the temple --
They have families. And we were
nearly killed too.

REISS (PHONE)
Is this a renegotiation based on
nobility or incompetence?

CHEN LO (PHONE)
You misled us.

Steven hands Reiss a dossier. It has Chen Lo's and Xien's
particulars. Including photos of Chen Lo's wife and kids.
Reiss reads it while he speaks, looking for the play to make.

REISS (PHONE)
I told you what I want, who to
follow, it went exactly as I said,
and yet you've been misled?

Chen Lo looks at THE ORB.

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40.

CHEN LO (PHONE)

We think this Orb is worth a lot more than you said.

REISS (PHONE)

Ah, I see. Tell me, assuming you are right, why would that make crossing me a good idea?

Chen Lo goes cold.

REISS (PHONE) (CONT'D)

If it were important to me, just think to the extremes I would go.

Reiss stares at those photos of Chen Lo's kids.

REISS (PHONE) (CONT'D)

You might find yourself holding little Shiho and Tai's hands as a mysterious ailment causes their skin to harden -- like rock. Leading to a slow, horrible death as their bones grow out through the skin 1/4 inch each day--

No choice for Chen Lo but to fold.

CHEN LO (PHONE)

The Orb will come by truck to the flower pagoda. 9 PM.

CUT TO:

61 EXT. 'THE STONE FOREST' - DAY

61

Lara and Terry are about to reach the top of long arduous climb. They are in the middle of nowhere. Lara is suspicious.

TERRY

We're close..

Terry crests the hill. Lara comes up behind him. All she can see are HIGH CLIFFS which fold in on themselves forming hundreds of hidden crags and caves.

Terry takes a sip of water. He looks at the cliffs.

LARA

You don't have any idea where they are, do you?

TERRY

This isn't a tomb and the Shay-Ling aren't mummies. They're killers. If you don't trust me--

Lara pulls her gun and points it AT him.

TERRY (CONT'D)

Normally you hand it to someone handle first.

LARA

You haven't answered my question.

Lara notices that Terry's expression CHANGES....

LARA (CONT'D)

Don't think I'll do it?

TERRY

I'm not sure. But they on the other hand...

REVEAL -- They are surrounded by EIGHT SHAY-LING led by a 6' 6" GIANT of a man. Lara and Terry are shoved to the ground, nothing gentle about it. Lara is patted down and stripped of guns. They're kicked, jabbed, their arms bound.

LARA

(to Terry, dry)

Guess I owe you an apology.

62

EXT. MAI-CHI-SHAN CLIFFS - DAY

62

Lara and Terry are prodded at gun point towards one of three LIFT CAGES which service the (unseen as yet) upper part of the CLIFFS. Several COFFINS are off-loaded from one of the other lifts and brought to a waiting VAN.

A coffin tips and something falls out. A life-sized TERRACOTTA WARRIOR STATUE. It shatters on the ground, and that leads to some arguing. This is a tomb-raiding operation.

TERRY

--You wanted to see Chen Lo. The only way to get into this place is as their prisoners.

LARA

You might have told me that little gem before.

TERRY

You wouldn't have believed me,
would you?

(beat)

Make him a better offer than his
buyer. He'll cross them.

They're INSIDE the Lift-Cage now. The Giant shuts the door.

LARA

Even if his buyer is Jonathan
Reiss?

Terry stares at her. A hard look. The Lift begins to CLIMB.
We widen to see where they are going...

63 EXT. MAI-CHI-SHAN - WIDE

63

They're being brought up a 75-foot rugged cliff of rock. At
the top, there is a small temple facade which leads into
caves. Inside those caves, an excavation is taking place.

64 INT. LIFT CAGE - SAME

64

The CHAIN from which the Lift Cage is suspended CLANGS as it
goes over the pulley; like a roller-coaster on its way up.

Terry watches the WINCH below which pulls the chain. Lara
discreetly tests the various cage bars with her foot. She
finds A LOOSE BAR...

WHAM -- The Giant who is guarding them shoves Lara to the
floor for doing that. Terry partially catches Lara, helps
check her fall. He has a glimpse of her bare lower-back --

She's got a BUTTERFLY KNIFE tucked deep in the channels of
muscle at the small of her back, right above her rear-end.

TERRY

(ambiguously)

That's nice.

65 EXT. MAI-CHI-SHAN - UPPER LANDING

65

Lara and Terry step off the Lift Cage into a landing where
more coffins wait for a trip down. The Giant PRODS Lara and
Terry towards a passageway...

66 INT. MAI-CHI-SHAN - LARGE CAVE

66

Lara and Terry pass through a gate which has been broken open and enter one end of the Large Cave. This is where most of the packing of the antiquities take place.

ANOTHER ANGLE

Watching them are Chen Lo and Xien.

XIEN
Sheridan and...

They both recognize Lara.

CHEN LO
(realizes)
She's here for the Orb. Take it out
of here now...

67 LARA AND TERRY

67

Count half-a-dozen openings leading deeper into the cave complex. Lara can see down one of them, it appears to lead to a burial chamber, and is where the Terracotta figures are.

A DOZEN SHAY-LING now surround the pair.

CHEN LO (O.S.)
I don't think they're happy to see
you again, Terry.

Chen Lo is behind them. He and Lara lock eyes. She does her best to check herself, stay calm as she looks at the man who killed her friends.

CHEN LO (CONT'D)
(looks at both)
As for me, I'm not sure which one
of your escapes is more impressive.

Lara notices THE MEDALLION from the Luna Temple around Chen Lo's neck. She stares at.

CHEN LO (CONT'D)
(pats Terry)
It's good to see you.
(beat)
You shouldn't have come here.

TERRY

It got me out of prison. Besides,
the lady's got a good offer. Better
than Reiss.

CHEN LO

Should I take it?

TERRY

Either take it or better yet you
and I ransom her and the thing back
to the British.

It hangs there. Chen Lo laughs. Lara can't tell if Terry is
playing her or playing along.

CHEN LO

Let's discuss it.

Terry goes to move.

CHEN LO (CONT'D)

Not you, Terry. I know better than
that.

A Guard prods Lara at gun-point to go with Chen Lo, leaving
Terry out here with the Shay-Ling.

Lara sees Chen Lo nod to the Giant -- Kill Terry. Terry
catches a glimpse of XIEN heading for the Lift Cages with
Guards and a CRATE. Lara doesn't see that.

Terry and Lara only have a second to exchange words before
they're separated --

LARA

(quiet)

I need three minutes.

Terry nods. Then turns to see the Giant waiting for him.

68

INT. THE CAVE OF THE TERRACOTTA WARRIORS

68

Chen Lo and Lara walk. Lara again glances at the MEDALLION
around his neck.

CHEN LO

You remember it.

LARA

It doesn't look like much, but it's
more useful than you'd think.

They step into the cave itself. It's large, has a low ceiling strung with lights. Lara she sees ROWS AND ROWS OF 8' TERRACOTTA WARRIOR STATUES. Some have nasty weapons.

CHEN LO

This is the largest group of Terracotta warriors ever found. Most will end up in your country.

LARA

I hope you are as entrepreneurial with the Orb. You lost men, I lost men. Why should we both lose again?

Chen Lo laughs, charmed. A strange game of BLUFF begins.

LARA (CONT'D)

Sooner or later I'll have it. You make out the best if I get it from you now.

CHEN LO

And if I want double what Reiss offered me...?

LARA

Is it still here...?

She notices that in each of the three other entrances to this chamber (from other caves) a SHAY-LING GUARD has appeared.

CHEN LO

(fishing)

It is very valuable...

LARA

Reiss will kill you the moment you hand it to him.

CHEN LO

And your Government will guarantee my safety?

LARA

(nods)

Where is it...?

Chen Lo smiles.

CHEN LO

Yours would be a compelling offer, if the British were capable of finding Reiss, which they're not.

(MORE)

July 22, 2002

46.

CHEN LO (cont'd)

And if I believed your guarantee,
which I don't.

LARA

Then make me a counter offer--

CHEN LO

The Orb is on its way.

LARA

Where?

(no answer)

If Reiss gets it you'll be
responsible for countless deaths--

CHEN LO

Actually you will. You found it. I
was just following orders.

(calls out to Guards)

Leave one of the warriors out of
its coffin. Something else will be
going to England--

In a blur he draws A KNIFE and brings it down on Lara -- She
rolls in a BACKWARDS SOMERSAULT -- Taking Chen Lo with her
through THREE ENTIRE LOOPS during which she uses his knife to
cut her hands free...

When she flips up, CHEN LO has disappeared. She's in THE
MIDDLE of the room of Statues. It's like a maze. And there
are Armed Guards closing in unseen from every side...

69

INT. LARGE CAVE - SAME

69

A Dozen Shay-Ling are watching as the Giant circles Terry.
TWO OTHER SHAY-LING join to fight Terry as well.

TERRY

While you're out here doing Chen
Lo's fighting - He's in there
making a deal worth twice as much
as he's told you.

Terry hardly moves, content to track the Giant with his eyes.

TERRY (CONT'D)

..: You and I both know I could kill
you in a heartbeat.

The Giant launches an acrobatic kick. Terry makes no attempt
to dodge it. It SLAMS into his ribs. It really ANGERS Terry,
but Terry waits to fight back.

70

INT. THE CAVE OF THE TERRACOTTA WARRIORS - SAME

70

Lara moves slowly through the maze of Warrior Statues... She sees SHADOWS moving across the floor in the distance...

She's standing next to a Terracotta Warrior statue when SUDDENLY its head comes flying at her! Then another head, and a third... They've been chopped by a CHEN LO... Lara, distracted, barely gets out the way of his blade.

Instinctively, she GRABS one of the Terracotta Warrior's weapons, a nasty looking sword/spear. She swings it into CHEN LO... But it BREAKS on him!

Chen Lo swings at her head... She ducks and he cuts the top 12" clean off the statue behind her. He tries for her knees, but she jumps, and he slices off the bottom 12" of the warrior behind her. It's still standing, just not as tall. Lara lands a kick to Chen Lo's head, but before she can do more damage TWO GUARDS are upon her. She leaps ONTO THE SHORTENED Warrior and proceeds to escape by leaping across the heads of various Statues.

She has to duck as she runs across the statue tops or else she'll get tangled up in the lights... SMASH the statue beneath her is shattered by a Guard, Lara leaps to the next. She run/leaps a few more but then... THE ONE SHE'S JUMPING TO is smashed while she's in mid-air... and Chen Lo is waiting there with his blade ready to impale her... Lara GRABS one of the overhead lights... And redirects her landing.

She lands across from a Guard... With a Statue in between them... The Guard is KNOCKED COLD when Lara's foot comes blasting through the statue right at his groin.

She gets Guard #2 by strangling him to unconsciousness from above with some of the dangling light cord.

Guard #3 (the last besides Chen-Lo) sees Lara briefly and FIRES a shot at her... The BULLET speeds over Lara's ear, goes through ten Terracotta statues before stopping.

71

INT. LARGE CAVE - SAME

71

Wham -- Terry gets hit in the kidneys. Crack - He's caught across the face with an elbow. Thunk - He's kicked in the ribs... He still waits to fight back. He STUMBLES BACKWARDS and finds himself now fighting over by the...

LANDING AREA AND THE LIFT CAGES

Is that an accident or does he know what he's doing?

TERRY

A full share to anyone who tells me
where Xien was taking that crate!
That's worth more than you'll make
in ten lifetimes!

SLAM -- One of the other Two Shay-Ling hits him from behind.

GIANT

You want to know where he was
going? To our old warehouse in
Shanghai. And he'll get there
without you, partner--

SMASH -- He hits Terry with a fist.

72

INT. THE CAVE OF THE TERRACOTTA WARRIORS - SAME

72

Chen Lo looks around -- No sign of Lara. He reaches the back
of the room, glances at the waiting coffins... All THREE OF
HIS GUARDS are lying in coffins.

LARA'S VOICE

Where's the Orb?

Chen Lo turns. He tries to follow the voice.

LARA'S VOICE (CONT'D)

Tell me now, I'll leave.

Chen Lo is now in the middle of the room. Suddenly, he hears
something hit the lights above... Now they are SWAYING...
Which causes the shadows from the Warriors to sway all around
him... It's impossible to tell what is what...

Then hear hears rumbling... A LINE OF WARRIORS is falling
like dominoes into him... He leaps backwards... And lands
right in LARA'S ARM. Her knife raised to his throat.

She has him in a choke-hold, dead to rights. He sinks to his
knees, losing his breath.

... LARA

It costs you nothing to tell me.
And it spares your life.

She presses on him so he can only WHISPER.

CHEN LO

The flower pagoda in Shanghai 9 PM

Lara YANKS the MEDALLION off of his neck. Then she pulls him even tighter and raises her knife... She brings it smashing down between Chen Lo's legs... Just missing him.

LARA

We're even.

She turns to tie him with light cord -- when he COUNTER ATTACKS -- catching Lara's neck in light cord -- squeezing her tight. She stumbles back through a statue.

She digs in her back for her Butterfly knife, sees MORE GUARDS are now arriving from inside the caves, she gets her knife and lets it fly...

It hits Chen Lo right in the side of the neck -- pins him to a Warrior -- dead.

73

EXT. MAI-CHI-SHAN - UPPER LANDING

73

Terry is knocked to the ground. A Lift Cage arrives behind him. The Giant and the Two Others prepare to finish Terry off...

GIANT

Come on, fight! You're afraid to tarnish your reputation?!

The Giant SPITS on Terry. That's when Terry sees Lara coming out behind them all -- A smile creeps across Terry's face.

TERRY

Yes, that's what it is...

Terry stands. The Giant is in front of him, the two Guards are behind him on either side.

TERRY (CONT'D)

My turn--

Terry WHIRLS around, breaking one Guard's wrist with a punch. Then continues - striking the Guard's thigh with his other fist. It shocks the femoral artery. The Guard crumbles to the floor. The Second Guard is floored by a fist to his Adam's apple which shatters his throat.

And as for the Giant. He has his kneecap snapped by a kick. Then his Achilles tendon severed by another. An upward angled punch gets under his ribs -- puncturing his lungs, and then Terry knocks him off-balance with a kick and throws him head first OVER the Cliff...

The entire thing is over in three seconds.

By the time the Shay-Ling process what they've seen. Terry joins the passing Lara and races into the waiting Lift-Cage.

Lara flips him a GUN as they run for the cage. The Shay-Ling are coming. Fast.

LARA
I reconsidered.

74

INT. LIFT CAGE - CONTINUED

74

Lara dives in prone, aims down at the WINCH for this Lift Cage. Terry turns to face the cave; he can see the Shay-Ling coming towards them fast... He counts bullets as he fires:

TERRY
(so Lara knows)
Eight... Seven... Six...

All Terry's shots are hits. Meanwhile, Lara shoots apart the WINCH. It's a long shot. She does damage but not enough...

TERRY (CONT'D)
Five... Four... Three-Two.

Lara's also nearly out of bullets. The WINCH is still holding.

TERRY (CONT'D)
One.

The first of the Shay-Ling dives for the cage... Unfortunately for him, Lara's last bullet SHATTERS the winch... The cage PLUMMETS to the earth...

The diving Shay-Ling ends up in thin air... But is caught by his friends and saved. He hangs there... He TWISTS 180 degrees so he can see the falling Lift Cage. He aims to fire.

TERRY (CONT'D)
(in the falling cage)
Zero.

Terry shoots that Shay-Ling in the head. He FALLS to the Earth, bounces off the roof of the slow falling (due to the chain) Lift Cage.

75

IN THE FALLING CAGE

75

With the ground fast approaching, Lara KICKS OUT that cage bar and pulls it in. She looks at Terry - Ready? He nods.

Lara jabs the bar out into the unspooling chain which zooms up next to them as they drop... The bar goes through one of the links and gets CAUGHT, which arrests the chain instantly!... The cage STOPS abruptly six feet from slamming into the ground. It's a horrendous jolt that floors both Terry and Lara.

Lara nearly rolls out of the cage. She looks down at THE GIANT looking right at her!... Wait, he's dead.

TERRY

You okay?

LARA

Perfect. You?

TERRY

Fine.

They each look away and grimace. GUNFIRE from above gets them moving again. They jump down from the cage.

Lara and Terry jump into that waiting Shay-Ling old VAN, and race off, a cargo of coffins falling out the back.

CUT TO:

76

INT. THE VAN - DRIVING - LATER

76

Terry is looking back to make sure the getaway is clean. Lara has one hand on the wheel and one hand on her cell phone. She TEXTS a message to Bryce and Hillary while the Medallion can be seen in her pack. The message reads...

F-O-U-N-D M-A-P K-E-Y.

She hits send.

TERRY

We're clear. Pull over anywhere up here.

She stares at him.

TERRY (CONT'D)

You said get you to Chen Lo and I did. For me this is over.

LARA

(beat)

You're right.

She pulls over to a stop.

LARA (CONT'D)

Thank you, Terry. Good luck.

TERRY

Tell me what this is about. Tell me what you're looking for or where it is. Right now I don't know anything. Trust me and I'll go with you--

LARA

I'll be fine.

She waits to see if he was bluffing -- if he is really willing to walk away. He starts to walk away. It's enough to convince her to ask for a little more help.

LARA (CONT'D)

I need to get to Shanghai by 9 PM.

A long beat.

TERRY

If you want to be there by 9, you let me drive.

Terry climbs in. Assumes command.

LARA

You're in charge.

(puts a gun in his side)

Now drive.

WIPE TO:

77

INT. THE SHAY-LING TRUCK - DRIVING - SAME

77

Xien is driving. His phone rings. He answers it. We watch as his face FALLS. He's heard that his brother his dead.

He glances into the back of the truck. Besides the ORB CRATE, there are EIGHT ARMED MEN. Good.

78 INT. A HIGH-SPEED ELEVATOR, HONG-KONG

78

Reiss is flanked by Steven and his other two bodyguards. He checks his watch -- 8:03 PM. Steven presses the roof button -- It's one of about 100 floors. As the door closes--

Sean gets in. He hits STOP on the Elevator.

SEAN

There's a problem.

REISS

(beat)

Did she get the Orb?

SEAN

No. But she and Sheridan killed Chen Lo. It's possible she knows where the exchange is. We have to change locations.

Reiss hits RUN for the Elevator. Sean is confused.

SEAN (CONT'D)

If she knows where it's going then she'll try to ambush it--

REISS

Exactly.

(turns to Steven)

Get your best men...

CUT TO

79 INT. REISS' JET-HELICOPTER - SUNSET

79

Reiss and Sean are in the back. It lifts off from the roof of a SKY-SCRAPER in Hong Kong. The Pilot punches up the routing for Shanghai. The Helicopter races across the sky...

80 INT. THE SHAY-LING TRUCK - DRIVING - SAME

80

Xien smiles as they pass a road sign for Shanghai.

81 INT. LARA AND TERRY'S VAN - DRIVING - SAME

81

Approaching on a slightly different road, Lara and Terry can see the lights of Shanghai ahead.

82 EXT. LARA AND TERRY'S VAN - DRIVING 82
 Their van descends into the city...

SUPER: SHANGHAI

83 EXT. THE FLOWER PAGODA SQUARE, SHANGHAI - NIGHT 83
 Lara and Terry drive in. The place features a three-story Pagoda with a roundabout around it. Buildings are tightly packed on all sides.

In the area, there are numerous banners and telephone lines criss-crossing between buildings. Many buildings are lit-up with bright neon signs.

Lara and Terry park the van down an alley.

84 INT. ABANDONED WAREHOUSE BUILDING - LATER 84
 The time on Lara's watch says 8:54. She and Terry are on the second floor of an abandoned warehouse in the square. Out the window, they have an excellent view of the square, including a building across the way which has a HELIPAD on it.

Terry and Lara notice one of the buildings adjacent to theirs -- IT'S A SLAUGHTERHOUSE and MEAT-PACKING plant.

LARA
 How appropriate.

TERRY
 How do you think they feel about it?

He gestures to the furthest most visible point down one of the streets where inexplicably there is a pen of Bulls.

LARA
 Grateful that they're not cows.

Lara reclines against the wall and waits. We GET A LOOK at the floor they are in -- IT'S ESSENTIALLY A LABYRINTH of rotted wooden walls which used to define cubicles and offices.

Terry looks at her, she's lit by spill from the neon-lights.

TERRY

It wasn't that long ago I was the first person you'd talk to about tactics or goals...

LARA

...You were my instructor...

TERRY

Or your feelings.

(beat)

Since you obviously don't want my help with any of that, I can only conclude the reason you got me out is because you're not over me.

LARA

Yes, thank heavens I finally got the opportunity to spring you.

Her watch shows 8:56.

TERRY

Don't try to save me Lara.

She looks at him.

LARA

Chen Lo stole an Orb I found. In doing so, he killed three of my friends.

TERRY

I'm sorry.

LARA

I didn't know it at the time, but that Orb is a map. Reiss is going to use it to find Pandora's Box. Inside of it is a disease he'll use against... The world.

TERRY

So you're going to make sure the box stays closed. Bit different than tomb-raiding.

(beat)

And that Medallion you took off Chen Lo?

LARA

It's the key for reading the map.

TERRY

Where'd you hide it?

She shows him - It hangs nicely on her chest.

TERRY (CONT'D)

Oh, no one will ever notice it there.

He smiles. She smiles.

TERRY (CONT'D)

You could let me get a better look at it.

A long beat. He moves closer to her.

LARA

Terry, there's one thing I've wanted to know--

TERRY

Why I didn't say goodbye? I never do.

He moves closer to her.

LARA

You were going to be a senior officer--

TERRY

Yes and suddenly have a fine little normal life. An office, a desk...

(beat)

Normal is a cycle on a washing machine, it's not living. You know that, you turn your back on it too.

She lets him get closer.

LARA

No, I don't--

TERRY

You want to save the world? You could do that being a doctor or a social worker, but your not those. Think about it -- Running around the world, bag over your shoulder, guns at your side. Never letting anyone get too close.

He is getting pretty close.

LARA

We're not as alike as you think.

TERRY

I don't think we're alike. I think we're a pair. Equal. Opposite.

Just when it seems she's going to allow herself to kiss him -- a GUN comes in between them. Lara's holding it.

TERRY (CONT'D)

Good thing you have that gun.

LARA

No. Listen...

They hear the HELICOPTER coming.

85 EXT. SHANGHAI - NIGHT 85

Reiss' helicopter approaches the square.

86 INT. REISS' HELICOPTER - NIGHT 86

Sean has Infra-red scope that he uses on the buildings to see inside each of them. He sees Lara and Terry.

SEAN

They are in the warehouse.

87 EXT. WAREHOUSE - NIGHT 87

Steven, who has come into the area without alerting Lara or Terry, gets that call. He directs his group of TEN MEN.

88 INT. WAREHOUSE - NIGHT 88

Lara and Terry can see the helicopter hovering above. Now they HEAR the truck coming into the square.

89 EXT. FLOWER PAGODA SQUARE - NIGHT 89

Xien's truck slows to a stop. Xien and one man get out and act like everything's normal. Only they don't get the ORB CRATE out. They are stalling.

90

INT. WAREHOUSE - NIGHT

90

Lara watches Xien do nothing. Terry watches the Helicopter hover and not land.

TERRY
He's not landing...

LARA
(realizes)
He's stalling...

Lara picks up a piece of glass and angles it out the window so she can see below. She see's one of Steven's men positioned outside the building, waiting.

Lara looks at Terry, she nods. From then on, they are silent and communicate in HAND SIGNALS.

Instantly, Lara and Terry slip out of this more exposed part of this floor and duck INTO THE MAZE, moving one at a time, signaling each other when it's clear.

They HEAR and we SEE -- Steven and his men coming towards them. Everyone staying SILENT.

Lara looks out the window. Reiss' helicopter has landed, and XIEN is bringing the ORB CRATE out of his truck to take into that building and up to the helipad.

Lara is powerless at the moment. And Terry SIGNALS to her, 'We're in trouble.' Ninjas are right on the other side of these flimsy walls, closing in from all sides. Lara and Terry signal each other - prepare to start shooting...

SMASH. Before Lara and Terry can open fire, one of Reiss' men LEAPS THROUGH the wall and is right behind Lara. SMASH. Another appears behind Terry.

Lara and Terry quickly dispatch both of these men, but have given away their position, and are quickly being besieged by bullets. Steven and his men are pinning them down, and moving in for the kill.

TERRY
...
Was there a fire-escape out there?

Lara nods. Only, there's no way they can make it to the window. As Steven's men move in for the kill, bashing walls down as they go, Lara GETS Terry's message.

She and Terry turn and LEAP THROUGH THE OUTSIDE WALL...

91 EXT. WAREHOUSE - CONTINUED 91

And find themselves landing on a fire-escape. Quickly, they race across it and up so they can get a clean shot at the helicopter...

92 INT. THE HELICOPTER - NIGHT 92

Reiss sees this.

REISS
Get us off the ground!

93 EXT. FLOWER PAGODA SQUARE - NIGHT 93

The helicopter lifts back up.

Lara and Terry start to be fired upon by Steven's men from below. They return fire, and then run and LEAP over to the adjacent building, landing on the exterior of its second floor.

Lara sees XIEN now taking the ORB back towards the far side of the Pagoda, out of her view.

LARA
Come on!

Lara and Terry race along the outside of this building but can't jump to the next one's balcony because it's too far offset from the end of that building. Even though the buildings are only ten feet apart, this jump is more like twenty.

BULLETS rain down on them from the Helicopter, and also from Steven's team, which is coming up behind them.

We watch as Lara and Terry turn and leap through a window to go INSIDE the building they are in. WE STAY OUT HERE...

CAMERA moves so that we can see the alley between this building and the next... SMASH... Lara and Terry come flying out of a window in this building's side and we watch them sail across the ten foot gap and SMASH through a window into the next building...

They then come back outside of that building and from its BALCONY, Terry SHOOTs OUT the Shay-Ling's truck's tires.

Lara and Terry get a hold of the balcony railing and FLIP themselves over and down onto the ground floor. Windows and signs shattering all around them as they do.

The TRUCK is just across the square now. Lara's about to make a run for it when...

Surprise. Xien's EIGHT SHAY-LING come out of the truck and start BLASTING at Lara too. Xien smiles.

Lara and Terry race up a vertical neon sign. They get back to the second floor and CROSS-OVER to the next building, which is the MEAT-PACKING ONE. Glass is flying everywhere.

94 INT. REISS' HELICOPTER - NIGHT

94

Reiss sees all the glass and dirt blowing. He also sees XIEN down in the square with the ORB CRATE.

REISS
Take us down.

95 EXT. THE FLOWER PAGODA SQUARE - NIGHT

95

As Reiss' helicopter comes down it sends GLASS FLYING EVERYWHERE -- Deadly little missiles which force everybody to duck for cover...

Sean unloads on Lara and Terry's position, SHATTERING the windows behind them. STEAM pours out because inside is the cold air of the meat locker.

Reiss' Helicopter, having pinned everybody down, DESCENDS a little more to pick up the Orb.

LARA
Shit...

Lara looks for something to do... She stares at THAT TANGLE OF WIRES AND CABLES that criss-crosses the alley just ahead of where the helicopter is going.

Lara hands most of her equipment to Terry.

LARA (CONT'D)
Cover me.

She takes her trusty guns, some clips, and for good measure, A MEAT-HOOK she gets by LEANING IN THE BROKEN WINDOW. She races off along the outside of the buildings.

FOLLOWING LARA as she goes from sign, to balcony, to fire-escape. All the while shielding herself from flying glass. Steven's men and Xien's firing at her, Terry PICKING OFF them whenever they do.

THE HELICOPTER now hovers above Xien. The ORB CRATE is about to be handed off...

That's when Lara reaches those WIRES and LEAPS OUT ONTO ONE. She catches it with the hook and SLIDES out across it...

...stops herself right in front of the Helicopter. She and Reiss exchange a look and she OPENS FIRE. Reiss' machine is shot-up but not crippled as it PULLS UP and back...

Lara unhooks herself and SWINGS down to the next wire, she begins SHOOTING as she goes. She picks off one of Xien's men on the ground near the Orb.

The Helicopter comes over broadside to fire at her, so Lara drops down a wire and then uses her momentum to FLING HERSELF UP TWO LEVELS TO ANOTHER... Firing into the helicopter as she does...

This acrobatic shoot-out continues. Lara gymnastically flipping herself from wire to wire when necessary. She hooks her legs and hangs upside down to fire at Xien to keep him pinned down. She drops and catches a wire as Steven and Xien's men target her from various balconies.

She flips, spins, glides, picking off targets and gradually working her way TOWARDS THE ORB.

96

INT. REISS' HELICOPTER - NIGHT

96

Reiss is sick of this.

REISS

What'll happen if our rotors clip those wires.

SEAN

Probably nothing, but there is a chance we'd crash.

REISS

Don't.

97

EXT. FLOWER PAGODA SQUARE - NIGHT

97

Lara's got herself directly over the Orb, 25 feet up, when she realizes the Helicopter is coming right at her... Nothing she can do except DIVE off her wire, catching one below, and FLIPPING HERSELF so high that the Helicopter goes underneath her as it slices all the wires...

She spins, angling for a balcony, but it's almost out of reach... It is out of reach. She MISSES it and is about to drop 30 feet when... TERRY'S HAND SNAGS HERS.

He pulls her up and onto the balcony. They are forced down by the steady field of gunfire...

LARA

The Orb!

Reiss' Helicopter is heading for the Helipad and Xien disappears inside the building.

TERRY

We'll never make it in time.

Lara looks at him. He's right. She gets another idea...

LARA

My pack. Fast!

Lara pulls out her Sniper's Rifle and a shell. She empties the shell of its pellet and replaces it with a small CHIP she rips out of something in her bag.

TERRY

Improvising a tracer?

(she nods)

You sight. I'm faster.

She gives him the bullet, and takes the Rifle and targets it to where she thinks Xien will come. THERE HE IS NOW, coming out on the opposite building's helipad.

LARA

Terry...

...

TERRY

Hang-on.

She decides to see if she can get a shot at Reiss, but he's keeping himself sheltered, opening the door on the far side of the helicopter. He's not going to land either.

LARA
Terry...

TERRY
Hang-on!

Lara keeps one hand extended back for the bullet, the rest focused on the site and the shot.

Neither Lara nor Terry see one of STEVEN'S MEN is making his way towards them...

Xien holds the CRATE up for Reiss and Sean...

LARA
Terry!

TERRY
Got it!

He hands her the bullet, she loads it in one move, FIRES...

At the same moment, two other shots are fired. One is by Terry and it KILLS Steven's man...

And as Lara's bullet HITS THE CRATE... The other shot is fired. This one is fired by Reiss, and it's a point blank shot which hits Xien in the forehead, killing him.

REISS
(smiles)
Let's get out of here.

98 INT. REISS' HELICOPTER - NIGHT

98

As it heads out over the square, Reiss and Sean can see Lara and Terry are trapped, with men coming from all sides. Reiss makes a point of LOOKING DOWN AT LARA and smiling.

99 EXT. THE FLOWER PAGODA SQUARE - NIGHT

99

Lara holds up guns and fires angrily at Reiss.

... TERRY
We've got to get out of here, fast.
They've blocked off the alleys.

Lara looks down. A gauntlet of men are waiting for them.

TERRY (CONT'D)

We don't have enough ammunition
left to fight our way out.

LARA

Bull.

Off Terry's look.

LARA (CONT'D)

Bull!

Lara flips her jacket inside out. It's RED inside.

100 EXT. THE FLOWER PAGODA SQUARE - NIGHT 100

Steven and his men HEAR something coming. They look up and
DIVE OUT OF THE WAY...

Lara's unleashed the BULLS and she's riding one, firing as
she goes. Terry runs with them. They plow their way through.
On one of the bulls' horns dangles Lara's red jacket.

By the time Steven's men know what hit them, LARA AND TERRY'S
VAN has driven away.

101 INT. SHANGHAI STREET CORNER - NIGHT 101

Lara and Terry safely clear. Lara pulls out her GPS
transceiver. She hesitates. She turns it on...

Nothing... Then... a SIGNAL.

Lara judges the helicopter's course. She scrolls down.

LARA

Hong Kong.

102 EXT. HONG KONG - NIGHT 102

Reiss' helicopter descends for that skyscraper.

103 INT. THE REISS LAB - ORB ROOM 103

THE ORB is lifted out of the crate by a pair of robotic hands
inside the Plexiglas chamber. Up close, the Orb is amazing.
Luminescent markings, almost like circuits, cover its glowing
black core. Reiss stares at it, admires it.

REISS
Breathtaking, isn't it?

Sean nods.

REISS (CONT'D)
There was always a part of me that
allowed for the possibility
Pandora's Box was just a legend.
But seeing this, I know it's there.
(turns)
Go ahead.

THE LASER begins scanning the Orb's surface. It produces a preliminary surface map of the entire structure and then begins to go SLOWLY AND METHODICALLY over every inch. Computers break the data down into bits so they can look for patterns.

A PROGRESS METER shows the percentage of the Orb's surface that's been mapped. Right now it read ".01%" completed.

Reiss' Four Techs go to work. Reiss looks at the LEAD-TECH.

REISS (CONT'D)
How long will it take?

LEAD-TECH
It's not an exact science.

REISS
(stares)
Make it one.

LEAD-TECH
(intimidated)
We'll get it read as fast as possible.

Reiss turns to Sean.

REISS
Begin assembling the team at the airfield. Once we have the location of the box I want to be airborne in fifteen minutes.

Reiss turns to Steven.

REISS (CONT'D)
Make sure the Orb is never left unattended.

104 INT. REISS LAB - HOT ZONE MONTAGE 104

Biomedical supplies being assembled. Medical equipment is removed and packed. Hazmat suits loaded into bags.

And in a location we haven't seen before, THE B-LAB, Reiss collects several dozen DISTINCT CIRCULAR PETRI dishes.

CUT TO:

105 EXT. SHANGHAI - HYDROFOIL PIER - DAYBREAK 105

The morning Hydrofoil prepares to slip its mooring. Lara and Terry come racing down the pier and jump onto the Hydrofoil.

106 INT. THE HYDROFOIL - CONTINUED 106

They walk forward through the Hydrofoil, all the way to the front so they can look out for HONG KONG ahead. Lara checks her GPS - nods. That's where it is.

107 INT. THE HYDROFOIL - LATER 107

Hong Kong is closer. Lara is watching it approach.

Terry brings her some breakfast. She takes it, smiles. He watches her. She might as well be the only woman in the world, because as people mill around, Terry looks at no one but her. He looks at her like she's all he ever wanted.

LARA

Thank you for saving my life.

TERRY

It was my pleasure.

108 EXT. HONG KONG - DAY 108

Lara and Terry push through the crowded streets of Hong-Kong, making their way through a bustling marketplace. Skyscrapers loom all around the vicinity. Lara is bewildered -- Reiss has a lab in the middle of all of this?

LARA

(unnerved)

It should be around that corner...

109 EXT. HONG KONG - PLAZA - CONTINUED

109

Lara and Terry find themselves in a plaza in the midst of a group of SKYSCRAPERS.

LARA

This can't be right.

She checks her GPS. It should be right here.

TERRY

One of those buildings?

LARA (CONT'D)

No. It's exactly where we're standing.

They're in the middle of a plaza. There's nothing here.

TERRY

They must have ditched the crate.

LARA

No they didn't...

She's looking at an ESCALATOR inside one of those buildings. It is going DOWN INTO THE GROUND. Lara and Terry look down at the pavement beneath them. The Lab is under them...

110 INT. ESCALATOR - DAY

110

Lara and Terry descend into a massive underground MALL that is jammed with shoppers.

They pass the FIRST FLOOR. Shops, arcades. Even one of those displays where a manufacturer puts out their best Jet-Ski, ATV, Motorcycle, etc. right on the floor for all to see.

Lara looks over the escalator railing. The mall goes down several more levels.

111 INT. UNDERGROUND MALL, BOTTOM LEVEL - DAY

111

Lara and Terry stare across the mall floor at that FACADE for a now-defunct medical equipment company. It is jammed right in the middle of other stores. SECURITY CAMERAS evident.

Lara notices that among the throngs of people there seem to be a lot of FAMILIES and CHILDREN. She realizes the store next to the Reiss' hidden lab is a TOY STORE.

LARA

This guy is a monster.

CUT TO:

112 INT. BRYCE'S TRAILER - NIGHT (HERE)

112

Hillary is flipping through books - looking at images of Shadow Warriors taken from various cultures. Bryce is staring bleary-eyed at the various Orb images.

HILLARY

Bryce? What do you suppose the box is? Meteor? Comet?

Bryce isn't really listening - he's staring at the Orb.

HILLARY (CONT'D)

These Shadow Warriors - what's your opinion of them then?

Bryce hardly even blinks.

HILLARY (CONT'D)

The ghastly smell emanating from your armpit would make a fine substitute for Plague. Don't you agree?

Bryce continues to stare - gives him the finger. The phone RINGS. They look at each other. Both grab it.

BRYCE AND HILLARY

Are you all right?

113 INTERCUT -- EXT. HONG KONG - PLAZA - DAY

113

Lara and Terry are back up in the plaza over the mall. Lara is calling from a bank of pay phones.

LARA (PHONE)

We're in Hong Kong. Listen, I need you to see something. I'm putting .on the wireless camera...

Lara attaches her wireless DIGI-CAM to her belt, its LENS tucks over her ear. Bryce and Hillary turn on a monitor, now they can see whatever the lens sees.

LARA (PHONE) (CONT'D)

I want you to see how to read the Orb, but on the off chance this call is flagged, it would be ideal if you could figure it out without me saying it...

Lara ANGLES the camera down and lifts the MEDALLION up off her cleavage. The result is a good view of the Medallion and her cleavage.

Behind Lara, TWO TEENAGERS playing on wireless hand-held video consoles suddenly see Lara's signal. They look at each other -- Wow!

BRYCE (PHONE)

Uh... A little lower please--

LARA (PHONE)

Bryce, eyes on the Medallion.

Bryce starts zooming in on the Medallion. *It's a figure playing a musical instrument.*

LARA (PHONE) (CONT'D)

Do you see how to read the Orb?

BRYCE (PHONE)

Got it. Brilliant.

Lara turns off the Camera. Those Teenagers behind her frown.

LARA (PHONE)

I'm going to need you to find a satellite I can send a signal on from underground...

Next to her, Terry connects on a call of his own.

TERRY

I need an 'out' for two people.

Montage -- raiding the Reiss 'TOMB'

114

EXT. THE PLAZA - NOW SUNSET

114

Lara and Terry, armed with nothing but a small backpack, head into the Escalators. They cannot afford to stick out.

- 115 INT. UNDERGROUND MALL, BOTTOM LEVEL 115
Lara and Terry case the FACADE at various distances and intervals. They can't find a way in...
- 116 INT. THE REISS LAB - ORB ROOM - SAME 116
Reiss comes to get a look at the progress. The laser now has **92% completed**. The Lead-Tech nods - It's going well.
- 117 INT. REISS LAB - SECURITY ROOM - SAME 117
In the small security room near the front of the Lab, TWO GUARDS watch the dozen monitors for any sign of trouble. Either in the lab or outside in the surrounding mall.
We see (but they have no reason to notice) Lara and Terry disappear in the TOY STORE next door.
- 118 INT. UNDERGROUND MALL, TOY STORE 118
Terry checks to see if there's any way to go through the side-wall... It's blocked by shelves filled with toys and action figures. Lara can't find a clear spot either.
- 119 INT. REISS LAB - 'B-LAB' - CONTINUED 119
Reiss and Sean load a few dozen PETRI DISHES into two SPECIAL BRIEFCASES lined with liquid nitrogen. They shut the cases.
END MONTAGE:
- 120 INT. UNDERGROUND MALL, TOY STORE 120
Lara and Terry are running out of options. They 'shop' in an area of the store that allows them to see out into the mall.
LARA
Any ideas?
Terry indicates a few boys playing with fancy plastic weapons.
TERRY
Let's stock up and blast our way in.

LARA

(serious, thinks aloud)

Can't come in from above or below.
Can't blow our way, we'll risk
contaminating everyone in here--

Terry cuts her off, points to where REISS AND SEAN are walking towards the Glass Elevators, each with a Briefcase. They are escorted by one of Steven's men.

Then they see something that makes them excited. Steven's MAN isn't going with them into the Elevator. He's heading back towards the Lab/Facade. Lara and Terry exchange a look.

121 INT. UNDERGROUND MALL - FACADE FOR THE REISS LAB 121

Steven's Man sees a FIGURE near the Lab. His first instinct is to reach for his gun... But he puts it away when he realizes it is a very shapely woman who appears to have fallen with her toy-store purchases and hurt her ankle. She's conveniently positioned right in a BLIND SPOT of the cameras.

STEVEN'S MAN

Miss. Do you need help.

WOMAN/LARA

Yes. I lost my... Gun.

She's got a gun on him now, smiles.

122 INT. THE REISS LAB - SECURITY ROOM - CONTINUED 122

The Two Guards see Steven's Man and buzz him in.

123 INT. THE REISS LAB - FRONT AREA 123

Lara and Terry slip in with Steven's Man.

LARA

(quiet, urgent)

Security room?

He indicates a nearby doorway. As Lara goes for it, Terry knocks Steven's Man unconscious.

124 INT. THE REISS LAB - SECURITY ROOM - SAME 124

The Two Guards see Terry, reach for the ALARM. Their fingers GO LIMP on the button. They drop to the console - Out cold. Lara got them just in time.

Terry brings Steven's Man in so he won't be found. Lara hands Terry a head-set so they'll be able to communicate.

Lara and Terry aren't very safe in here. They will be seen if anyone peeks their head in from the corridor. But right now they're more worried about what they see on the monitors.

ON THE MONITORS -- At least 20 people in the Lab. Many of them are Guards with Guns. It's bad.

TERRY

Damn...

125 INT. GLASS ELEVATORS - SAME 125

Reiss and Sean haven't made it very far. A CHINESE COUPLE and their adorable LITTLE GIRL GET ON. For fun -- she hits the button for the next floor up.

126 INT. THE REISS LAB - MAIN CORRIDOR 126

A Guard walks by.

TERRY (MIC)

Clear.

Lara comes out of the shadows.

TERRY (MIC) (CONT'D)

No. Four o'clock!

Lara hides back in the shadows just in time to avoid a machine gun totting Guard. This will never work.

LARA (MIC)

Dammit!

TERRY (MIC)

There are at least 20 people in there. You've got to get them out!

LARA (MIC)

What do you want me to do, pull the fire-alarm!?

No sooner does she say that than she sees the GLASS-WALLED HOT ZONE LAB. Biohazard symbols everywhere. She SMILES.

127 INT. THE REISS LAB - ORB ROOM 127

The Lead Tech breathes a sigh of relief when the PROGRESS METER jumps from 94% to 99% completed! He hits speed dial on his phone. But he doesn't get through to Reiss because...

128 INT. GLASS ELEVATORS - SAME 128

Reiss and Sean are still inside the Elevator. They're at the floor the Little Girl pushed. No one is getting out.

The door closes. The Little Girl decides to press just one more... Oh, heck -- She presses them all. Reiss almost has to restrain Sean from killing her.

129 INT. THE REISS LAB - HOT ZONE 129

Lara BREAKS the glass. ALARMS go off inside the Labs.

TERRY (MIC)

Nice. But that's only the outer glass. There's no danger.

LARA (MIC)

You think anyone here is paid enough to take that chance?

Sure enough people are filing out, even the Guards.

130 INT. THE REISS LAB - ORB ROOM 130

The Techs look at one another -- They get the hell out of there. Everyone is leaving except for Steven and his Man.

STEVEN

(to his man)

Don't even think about it.

Steven tries to call Reiss -- But doesn't get through.

131 INT. REISS LAB - HOT ZONE 131

Lara watches as people file out just like she hoped. Lara looks to her left and sees a sign that reads:

B-LAB AUTHORIZED PERSONNEL ONLY

132 INT. REISS LAB - 'B-LAB'

132

Lara enters and starts to shiver - air temperature is near freezing in here. The far part of the room is obscured by the white smoke from the flow of extremely cold air.

She sees an INCUBATION area filled with Petri dishes. But what is incubating? Lara looks into the microscope...

She sees CELLS dividing at an alarming rate.

All of a sudden she gets a really bad feeling. She looks up at the area of white smoke. She WALKS to it, slowly...

LARA

Dear God...

Through the smoke, Lara has found Reiss' Delivery system.

LARA (MIC) (CONT'D)

I know how Reiss is going to spread the disease in the box... Clones.

SIX COLLEGE GIRLS are RECLINING on high-tech beds, portions of their naked bodies visible between the stainless steel bands which support them. All of them are the same girl -- The one we know as the College-Aged server.

These 'beds' continue around a bend in the lab and go quite far back. Impossible to tell how many clones Reiss has.

Lara approaches. They are all in some sort of semi-coma state. Smiles on their faces. They blink.

TERRY (MIC)

What? I can't see you--

LARA (MIC)

Clones. Genetically engineered to be immune to what they carry. That's how Reiss will spread it, by putting it in the bodies of people who look just like everyone else.

TERRY (MIC)

Croft. Destroy them, get that Orb, and get out of there.

Lara draws a gun. She puts it on the forehead of a clone.

LARA (MIC)
They're girls.

TERRY (MIC)
They're weapons.

She starts to squeeze the trigger... She HOLSTERS HER gun and walks out. Couldn't do it.

133 INT. REISS LAB - ORB AREA 133

Steven and his Man are now the only people left. Steven sends his Man to the other side of the room -- That way no one can shoot them both at the same time.

Steven tries Reiss again. It RINGS THIS TIME...

134 EXT. THE PLAZA - SAME 134

Reiss and Sean walk out and Reiss' phone rings. When he answers it all he can hear are the Hot-Zone alarms.

REISS
(beat)
Croft!

He and Sean turn back. They miss an elevator. They race down the escalators.

135 INT. THE REISS LAB - ORB ROOM 135

Lara is in the corridor, just around the corner from being seen by Steven and the Other Man.

She tries to move very slowly -- SURPRISE -- Steven's Man leaps out and grabs her. They FIGHT.

Steven sees this and SHOOTS at both of them. Lara spins the Man around just in time for him to take all the blasts. Then she retreats just in time.

Steven pulls out a second gun and trains it on the spot. Then, he EJECTS the clip from the first gun. Lara hears that and springs out to fire... Just like Steven was hoping... BLAM! He nearly blows her head off. She retreats around the corner as plaster flies.

The LIGHTS GO OUT -- And in the moment it takes for the Emergency Lights to go on -- Steven ducks, Lara FIRES and misses, but gets into the Lab and ducks behind a desk.

Now in the half-light of the Emergency Lights, Steven sweeps the room with both guns. He FIRES into desks to try and chase her out, then stops and all is quiet. The rhythmic HUM of the laser the only sound.

Behind Steven, the PROGRESS METER reaches 100%. Characters begin to appear on the screen as the computers now rapidly decode the markings on the Orb.

Lara slips a little closer to Steven. She readies her gun. He knows where she is. He readies his...

LARA (MIC)

Now.

At the exact same moment, Lara pops up to shoot AND the lights go back on. It's just enough of a distraction for... BLAM. Her to drop Steven with one shot to the gut.

TERRY (MIC)

Hurry up!

Lara looks around. She sees the Computer's about to finish the translation... BLAM - BLAM - BLAM -- She shoots out the screens and the computers.

Then she turns to the ORB itself.

LARA (MIC)

Terry. I'm going off line with you.

136 INT. REISS LAB - SECURITY ROOM

136

Terry SEES Reiss and Sean on the monitors. They're in the mall, coming to the front.

TERRY

Wait!

137 INT THE REISS LAB - ORB SAME

137

But it's no use, because Lara has switched over to her wireless Digi-Cam and is TRANSMITTING.

138 INT. BRYCE'S TRAILER - SAME

138

Bryce's monitors come alive with the view from Lara's camera.

BRYCE AND HILLARY

Lara!

LARA (MIC)
You understood the Medallion?

BRYCE
Yes. The markings are sound waves.
We have half of the sounds ready to
go. Show us the rest of the Orb and
we'll complete the set!

139 EXT. STORE FACADE - SAME 139

Reiss and Sean reach the facade. Sean is about to turn off the ALARM via the keypad. Reiss STOPS him. Surprise will be to their advantage.

140 INT. THE REISS LAB - ORB ROOM 140

Lara passes her Digi-Cam around the back Orb. She doesn't want to touch the Orb just yet...

141 INT. BRYCE'S TRAILER 141

Their computers translate the backside of the Orb...

142 INT. REISS LAB - FRONT ROOM 142

Reiss leads Sean and the Guards in. Sean makes sure to BOLT LOCK THE DOOR now.

143 INT. REISS LAB - SECURITY ROOM 143

Terry hides/watches Reiss and Sean walk by -- They don't think to check for him. Terry RAISES his gun... He has a PARTIAL SHOT at Reiss... But for some unknown reason he doesn't take it.

144 INT. REISS LAB - ORB AREA 144

Lara is still sending the images.

BRYCE
Lara, that's it! We have them all!

LARA
Assemble the sounds and send them.
Then I can give you the location in
case I don't make it out of here!

145 INT. REISS LAB - HOT ZONE 145

Reiss stares at the broken glass of the Hot-Zone.

REISS
Smart woman.

146 INT. REISS LAB - ORB ROOM 146

Lara is anxiously waiting.

BRYCE (MIC)
We've got it Lara. Here it comes!

Lara goes to pick up THE ORB -- This is it -- here goes nothing. And just as the first sounds are starting... Lara SEES SOMETHING reflected in the ORB. Something behind her.

Lara YANKS the power on the feed.

147 INT. BRYCE'S TRAILER - SAME 147

Bryce and Hillary are confronted with static.

148 INT. REISS LAB - ORB AREA 148

Lara turns. Reiss and Sean are standing there with Four Guards. Sean relieves Lara of her guns, takes HER DIGI-CAM. Reiss looks around the ruined room.

REISS
You live up to your reputation.
(turns to a Guard)
Search for Sheridan.
(to Lara)
Tell me -- Did you see the B-lab?
(off her reaction, he
smiles)
You saw them, but didn't destroy
them. I find it hard to imagine the
girls as weapons myself.

LARA
Apparently not hard enough.

REISS
If you had managed to get the Orb
and find the box, what would you
have done with it?

LARA

I wouldn't use it as a weapon--

REISS

Come on, Lara. Don't be so simplistic. You and I both know nothing is entirely evil or good. That box exists to be used. Otherwise, why - when life came to Earth did this come with it? Death is partner to life. One doesn't always nurture a dying limb - Sometimes you cut it off.

LARA

Oh. So this isn't murder at all. It's a mission of mercy. For a price though...

REISS

The only reason the box is worth billions is that there are people who believe this world needs it.

Reiss looks into her eyes.

REISS (CONT'D)

Admit that a world trimmed of some of the fat would appeal to some part of you.

LARA

I can think of a few people I could do without.

REISS

(laughs)

How do you read the Orb?

LARA

Orb? I thought it was a magic 8-ball.

Reiss smiles. Suddenly, he kicks the leg out from under her, catches her throat in his hand and SLAMS her head onto the desk. He pins it there.

REISS

We'll rebuild this room. We'll crack it in a few days. Or, are you going to tell me how to read it now and save yourself some misery?

LARA

Just shake it. There's a little floating thing inside.

Reiss puts more pressure on her throat.

REISS

My thumb is on the Jugular Vein. A little more pressure you'll black out. And you can't imagine where you might find yourself when you wake up.

The pack of Guards and Sean smile horribly.

REISS (CONT'D)

Last time -- Are you going to tell me how to read it?

LARA

(beat)

All signs point to no.

REISS

Shoot her.

The Nearest Guard raises a gun to shoot. BLAM... A bullet comes flying through two panes of GLASS which SHATTER behind them... And then goes right through the Guard's body -- dropping him dead.

BLAM - BLAM - BLAM. Everybody hits the deck.

149 INT. REISS LAB - MAIN CORRIDOR 149

Terry is flat on his stomach - perfect sniper position.

150 INT. THE REISS LAB - ORB ROOM - SAME 150

As Terry continues to pin them all down. Lara SNATCHES her gun. Then makes a dash and grabs the ORB -- Terry picks off a Guard in her way. She puts the ORB in her backpack...

She RACES for the front.

151 INT. REISS LAB - RUNNING 151

In Lara's way are THREE GLASS WALLS.

She raises her gun... BLAM.. She shatters a wall and jumps through it...

BLAM... Same for #2, and BLAM same for #3...

She'd go out the front door -- but as she runs she sees it is bolted (by Sean earlier) -- So she's going to have to go through the outside glass into the Mall. She RAISES HER GUN... Click... No shots left.

Without hesitation Lara LEAPS towards the Glass anyway... And BLAM... Terry, behind her, shoots it out for her just as she's diving through it!

152 EXT. STORE FACADE - CONTINUED 152

Lara comes somersaulting out into the crowded mall with Terry right behind her. They disappear into the crowd.

153 INT. UNDERGROUND MALL, FIRST FLOOR - CONTINUED 153

Lara and Terry come racing through the crowd and LEAP the red ropes which mark-off that FLOOR DISPLAY of vehicles (remember those?).

The go racing out on the shiny motorcycle. Terry driving.

After they are gone the crowd look at each other a beat. Then they all rush for the other vehicles.

154 EXT. HONG KONG - NIGHT 154

Lara and Terry come RACING OUT of the underground mall, speed away. We see ONE MOTORCYCLE and ONE CAR give chase.

155 EXT. STREET - NIGHT 155

The road winds around the city.

TERRY

We've got an out, but it's leaving
any minute!

Bullets whiz by Lara and Terry. The Guy on the MOTORCYCLE is firing at them. The CAR just follows them at the moment.

- 156 EXT. STREET - CONTINUED 156
- Lara's had enough of being shot at. She says something to Terry. Terry SLAMS on the brakes. The Guy on the Motorcycle comes speeding by and as he does Lara LEAPS...
- ...Grabbing onto the back of the Guy, shooting him with his own gun, and throwing him off. He's then RUN OVER by the car.
- Lara follows Terry up a superhighway on ramp.
- 157 EXT. HIGHWAY - CONTINUED 157
- Terry slaloms through traffic. Lara comes alongside him. They come under HEAVY FIRE from the Car.
- 158 EXT. HARBOR OFF-RAMP - CONTINUED 158
- Lara and Terry are back on the street, and they promptly SPLIT up. The car follows Terry.
- 159 EXT. STREET - CONTINUED 159
- A steady hail of bullets from the car quickly takes its toll on Terry's motorcycle. He can see the harbor just ahead now, but his bike is being shot to pieces.
- Terry realizes he's not going to make it. He can feel the bike going out underneath him. He GOES DOWN HARD.
- The car SLAMS into the bike as Terry SLIDES away across the asphalt. He comes to a stop, helpless.
- The car GUYS lean out their side windows to open fire. Out of nowhere comes Lara, cutting in between Terry and the car... LAYING HER BIKE DOWN like a shield.
- As Lara SLIDES it across the pavement - it ROTATES like a top. Lara fires her gun every time she comes around.
- Lara's bike skids to a stop. She and Terry look up. The GUYS in that car are dead.
- Both Lara and Terry's motorcycles are shot up, and so is that car, so Lara and Terry grab the OTHER VEHICLE that's stopped amidst the chaos -- A BEATEN-UP OLD CAB. Its radio blares obnoxious music.

As Lara and Terry drive off, we see more CARS coming in the distance.

160 EXT. HARBOR - CONTINUED

160

Terry drives. Lara tries to turn off the RADIO to no avail. They come UNDER FIRE - Two more cars now chasing them.

Lara starts shooting back at them as Terry continues to drive.

After a few beats, it dawns on Lara they are in the Harbor.

LARA

Where is our out?

Terry points ahead. They are racing towards the end of the pier. There is a FREIGHTER that has just slipped its mooring.

LARA (CONT'D)

No problem.

TERRY

That's not our Freighter. That one is.

He points to one that's a longer jump. He FLOORS it, and Lara slams her foot on top of his for good measure...

They LEAP off the dock. They pass over 20 feet of water before LANDING on the SHIP. The landing is bad. They skid out of control. The slide to stop right at the ship's edge.

The end up alongside a ZODIAC. The radio is still blaring. Everyone on the ship looks at them.

161 INT. CAR - SAME

161

LARA

This is our ship right?

He starts to laugh. She laughs.

CUT TO:

162 EXT. DECK OF THE FREIGHTER - A LITTLE LATER - NIGHT 162

Lara watches Terry and the Filipino CAPTAIN discuss the terms and price their passage. She cannot understand what they say to each other, but they laugh and smile. Money is exchanged.

The Captain makes some sort of comment about Lara, to which Terry responds, saying something that makes them both laugh.

163 INT. SHIP'S CABIN - NIGHT 163

A Deck Hand shows Lara and Terry in, then leaves. Lara's happy to see there's a SHOWER. She looks at it for a moment, then turns to see Terry holding the ORB.

Something about that makes her uneasy.

TERRY

So this is the map that all the fuss is about. A rock. A fancy rock - but a rock nonetheless.

LARA

Don't you wonder where it came from?

TERRY

I'm more concerned with where it's going to take us.

He puts away the few things he has. Laughs to himself.

TERRY (CONT'D)

I've got to hand it to you, Croft. I've known a lot of operators. You are hell on wheels.

Lara nods, though her mind is elsewhere.

164 INT. REISS LAB - ORB AREA - SAME 164

Reiss and Sean stand there, surveying the chaos.

Reiss is silent, refusing to feel defeated.

He SEES something... He smiles.

REISS

Sean - Call the field team, have them assemble our equipment. We're leaving to find the box.

SEAN

How are you going to find the location?

Reiss holds up LARA'S WIRELESS DIGI-CAM.

REISS

Lady Croft is going to tell me.

CUT TO:

165

INT. SHIP'S CABIN - DAWN

165

Terry stirs. Finds Lara awake, looking out the window.

He comes up behind her. They look at each other. Lara's expression lacks her usual certainty. She looks at Terry a long time. He reaches for her slowly.

She shakes her head ever so slightly - Don't.

He goes to take her in his arms. She grabs his wrist like she's going to break it. He doesn't care -- doesn't stop reaching for -- Nothing can stop him from touching her.

And realizing that, Lara begins to kiss Terry passionately. It is a deep, emotional kiss. A deep, emotional release.

They fall onto the bunk. He on top of her. She rolls him over. He rolls her over. A bit of the control battle again - that's what they like about it.

Shirts appear to come off. It's impossible to tell if their liaison lasts seconds or hours...

At some point deep in the dawn, Lara looks into his eyes and kisses him like it's the last time.

CLICK.

She releases her kiss. He stares at her. Something has just happened - but what? Lara has SHACKLED Terry to the bed with handcuffs. He looks at her -- What's going on?

LARA

Why didn't you shoot Reiss? He would have walked right by you in the Lab.

TERRY

I didn't have a clear shot. And, I had no idea where you were.

She stares into his eyes. Looks for her answer there. Based on what she sees, she gets up and begins gathering her stuff.

LARA

I'll inform MI6 of the completion of your service. You'll have your life and your money.

TERRY

You're not thinking. Now is no time to spilt up, Croft. By leaving me--

LARA

I'm saving you. Before you're in a position where you could make the wrong decision.

TERRY

You're afraid, aren't you? Afraid of me--

LARA

Don't you see? I'm not leaving because I wouldn't kill you if you crossed me. I'm leaving because I would.

Terry laughs at that. A hearty, ironic laugh.

TERRY

And if you're wrong? About me.

She looks at him, then takes the last of her things.

TERRY (CONT'D)

I don't even get a good-bye.

LARA

Good-bye, Terry.

TERRY

See you soon, Croft.

She walks out.

166 EXT. TAIPEI HARBOR - MORNING 166

Lara arrives in a Zodiac she took from the freighter. She spies a CHINESE JUNK with a decent set of aerials.

167 INT. CHINESE JUNK - MORNING 167

Two GRANDPARENTS are mid-breakfast with their Two GRANDCHILDREN when Lara bursts in. She's quite a sight. Beaten-up a bit, and loaded with gear. She smiles:

LARA (MANDARIN)
Good Morning. Might I borrow your television. It's important.

They stare.

168 INT. CHINESE JUNK - QUICK CUTS 168

As Lara takes a few basic tools and begins to disassemble the TV. She proceeds to wire her cell phone/PDA into the television's antenna. She quickly has turned a basic television into a monitor for a wireless internet station using her phone. Her last step is to put the SPEAKERPHONE part of her cell phone on and keep it right next to the ORB.

169 INT. CHINESE JUNK 169

Lara now has Bryce on the screen and on-line with her.

LARA
Have you got it all ready?

BRYCE
(seems a bit off)
I'll send it now.

Lara puts the ORB close to the Cell phone Speaker, turns the volume up. The TONES begin. Lara waits for something to happen...

LARA
Nothing.

Bryce doesn't look upset.

BRYCE
We'll have to go back to the drawing board--

LARA

Wait... The tones are being distorted. Send me the file.

BRYCE

I don't think that will help--

LARA

Have you ever listened to your voice on a tape recorder? It's the same thing. The sounds came through this speaker distorted. So either send me the file, or I'll bring back the bloody Orb--

BRYCE

Sending it.

LARA

To be honest, I'm surprised you missed that.

Bryce sends it. Lara waits. The file arrives in her in box. She opens it as Bryce looks on apprehensively.

She sets the tones to play. They START. Again, nothing seems to be happening.

Lara reaches to move the ORB closer and the moment her hands touch the ORB something happens...

It's as if the ORB has suddenly turned into a projector. It emits an IMAGE that it seems to coat Lara and everything in the boat like a blanket...

And suddenly Lara finds herself in:

170

EXT. KENYA, AFRICA - DAY

170

Lara looks around. She's standing in the middle of Africa. A dense green jungle background. She's holding the ORB. She cannot move. But then she notices that if she MOVES THE ORB in her hands the world around Lara rotates accordingly!

She turns the ORB right to left - and the world spins around her right to left. The same the other way. The same up and down. She turns the ORB a full rotation...

Images of Africa seem to overlap all around her as she searches for something recognizable. She is in an area she's never seen. A barren landscape with small cones of rock.

The she recognizes MT. KILIMANJARO in the distance. She turns the ORB to get a better sense of where she is, and as she does DARKNESS falls over her. A SHADOW across the Orb...

Something is behind her.

Now this not being able to move thing is terrifying. She turns the ORB in her hands and what's behind her comes into view...

But before we see anything Lara is so shocked she LETS GO of the ORB and she's back in:

171 INT. THE JUNK - SAME 171

BRYCE
Lara? Lara?

Lara looks up, almost breathless.

LARA
Africa... It's in Africa. Somewhere
near Kilimanjaro.

172 INT. BRYCE'S TRAILER - SAME 172

Bryce stares back at her.

BRYCE
That's great Lara.

LARA
Get in touch with Kosa. Tell him to
pick up my car and meet me north of
his village!

The feed goes dead from this end. We REVEAL that there is a GUN pointed at both Hillary and Bryce. Reiss and Sean are there with two Guards.

REISS
(pleased)
Then Africa it is.

173 EXT. TAIPEI HARBOR - LATER DAY 173

It's a few hours since Lara has been here. Her Zodiac is still where she left it...

TERRY finds it. He looks around, sees the JUNK with the Aerials. He smiles -- that's where she'd go.

174 INT. CHINESE JUNK - DAY 174

The same GRANDPARENTS and GRANDCHILDREN are mid-lunch when Terry finds them.

TERRY
(Mandarin, smiles)
I've lost my friend and I'm not
sure where to go...

175 EXT. AFRICA - DAY 175

A vast landscape. In the distance, Mt. Kilimanjaro.

SUPER: KENYA, AFRICA

A vehicle SPEEDS across the plain. We hear a PHONE ringing.

176 INT. LARA'S JEEP - SAME 176

Kosa answers the phone.

KOSA
Lara, where are you?

LARA (PHONE)
Just keep going straight...

Kosa looks around for her.

LARA (PHONE) (CONT'D)
Keep your speed steady.

Kosa hits the cruise-control...

177 EXT. PLAIN - SAME 177

The Jeep zooms along, and now we see Lara coming in via Parachute above it. She guides herself over it and sets down gently in the back. She cuts away her chute.

178 INT. LARA'S JEEP 178

LARA
Thanks. Now move over so I can
drive.

Kosa slides over as Lara moves forward.

179 EXT. AFRICAN PLAINS - TRAVELLING SHOTS - DAY 179

Lara's Jeep speeds past the SODA LAKE where hundreds of
flamingos bask in the light of day... They cross a field
filled with Elephants...

They see a rise of Jungle ahead. Mt. Kilimanjaro nearby.

180 INT. LARA'S JEEP - SAME 180

Kosa points up towards a spot on the wide, gentle mountain
ahead. The spot seems obscured by fog.

KOSA
They will be able to help us.

LARA
They?

KOSA
When you see them, you will
understand.
(beat)
Lara, I'm sorry I couldn't tell you
more when you called me.

Lara looks at him. You don't have to apologize.

181 EXT. THE HIDDEN VILLAGE ON THE MOUNTAIN - AFTERNOON 181

Lara and Kosa have parked and are hiking. They begin to enter
what looks like a cloud or fog, but is actually...

... LARA
Smoke?

KOSA
They don't like outsiders.

They walk through thicker and thicker smoke... She begins to
see BONFIRES and OUTLINES of figures feeding them.

The smoke is a blinding white because of the sunlight, and Lara only realizes at the last minute that she is in fact in THE MIDDLE OF THE VILLAGE and now surrounded by FIGURES.

Only when she's close can she see their faces. They have MARKINGS carved in their skin, a tradition known as Keyloiding. The markings are decorative, beautiful, reminiscent of the ORB.

The VILLAGE LEADER speaks to Kosa. There is a brief, heated exchange which LARA SILENCES by pulling out the ORB. The Tribespeople stare at it in awe. Seeing it in Lara's hand also makes them afraid. The LEADER now speaks to Lara through Kosa.

LEADER/KOSA

He asks that you give it to him, leave, and never speak of it. To do anything else to incur the wrath of the gods.

Lara has no time to stand on ceremony.

LARA/KOSA

Men are coming for the box and unlike me they won't look at it with fear or awe. They'll use it! I am sorry if I have to disturb the Gods to keep this from happening, but I will. You can keep your secrets and do nothing, or you can help me.

The Leader looks at Lara a long time.

LEADER/KOSA

None of his people have ever been to the cradle of life, but they know the way. He'll give us six men to take us as far as they can -- A canyon. From there, the tomb itself is not far.

LARA

Thank you.

LEADER/KOSA

No one has who has gone into the canyon has come back. The jungle beyond it belongs to the Shadow Warriors.

LARA/KOSA
Shadow Warriors. They're real?

LEADER/KOSA
Yes. They came with life.

LARA/KOSA
From where?

The Leader looks up at the stars.

182 EXT. THE DARK JUNGLE - ON THE MOVE - LATER

182

Lara and Kosa, led by a team of TRIBESMEN, hack through a dark and thick jungle. They press deeper and deeper.

Lara catches a glimpse of Mt. Kilimanjaro. The angle and the distance of it is SIMILAR to when she saw it with the Orb.

LARA
We're getting close.

One of the Tribesmen says something to Kosa.

TRIBESMAN/KOSA
He guessed what you said. And you're right, the Canyon is less than an hour now. He wants to know how you knew we were close?

LARA/KOSA
I saw it with the Orb.

The Tribesman studies her. He is impressed. He's distracted momentarily by a FLIGHT of Birds which flee the trees. Then he says:

TRIBESMAN/KOSA
He says he will not turn back with the others. He will go as far as we go. He will fight the Shadow Warriors.

Now Birds everywhere are flying away.

LARA
That's kind of him--

BLAM -- the nice Tribesman is shot dead! Animals cry out warnings! Reiss' men FAST ROPE down through the trees, FIRING at the Tribesmen, determined to kill them or chase them away.

After one wave of machine gun fire, all the Tribesmen are either dead or have fled. Lara and Kosa are quickly SURROUNDED. She looks up through the jungle canopy. She can see the shadows of three of Reiss' HELICOPTERS over-head in whisper mode. She and Kosa never had a chance.

CUT TO:

183

EXT. THE DARK JUNGLE - LATER

183

The helicopters have landed. Reiss' team has set up camp.

Lara and Kosa are brought at gunpoint to Reiss and Sean. Sean pats them down. He pats over the SMALL OF LARA'S BACK and misses finding anything.

Sean takes the ORB from Lara's pack and hands it to Reiss. He compares its markings to the Keyloiding on that nice Tribesmen's now dead face.

REISS

Life continues to amaze.

He looks at her.

REISS (CONT'D)

Not a nice feeling to be surprised, is it? My getting Pandora's box is a foregone conclusion. However, you've seen its exact location. You can save me hours, even days. I'll make you a version of the same offer I did in Hong Kong. Help me and I will make it worth your time.

Reiss gets closer to her. Lara readies to pull out THE KNIVES she keeps down the small of her back. Guns at her head don't seem to deter her.

LARA

Thanks, but no--

REISS

You haven't even heard the offer.

(gets closer)

Don't you want to see the cradle of life? Know where we all came from? Don't you have to see what is inside the box?

LARA

That's what got Pandora in trouble.
I'm not about to make the same
mistake. If you think I will,
you're not as smart as I thought.

She's about to draw her knives when Reiss says:

REISS

Actually, what I think is that
you'll do it -- to spare them.

BRYCE and HILLARY are brought out. Prisoners. It's like a
body blow to her. A punch to her one weak spot.

REISS (CONT'D)

Losing two more friends. These,
your closest...

BRYCE AND HILLARY

Sorry, Lara.

LARA

I should've realized you'd never
mess up those tones by accident,
Bryce.

REISS

You would have realized it, if you
weren't so eager to find the Box.
Just like you were eager to get
that Orb. Now, will you help?

Lara steels her resolve. Hillary and Bryce stare at her --
Know what she's going to do. They nod, do it. Kill him
anyway.

REISS (CONT'D)

Moment of truth, Lady Croft.

She's about to strike Reiss down when:

KOSA

He's right, Lara! It's foolish to
stop. We are so close -- Remember?
Just through that canyon. Such a
short walk might save your friends.

Lara realizes what Kosa is saying... The Shadow Warriors are
out there! Her eyes glance around at the numerous GUARDS. The
Shadow Warriors, if they exist, might greatly even the odds.

LARA

I'm up for walk if it spares my
friends.

184 EXT. DARK JUNGLE - TWILIGHT 184

Lara and Kosa lead Reiss, Sean and a small ARMY of Guards through the jungle. They all are fitted with LIGHTS which glimmer in the purple light of dusk. Some also carry lanterns. Lara and Kosa are prodded, jabbed and smacked. They see the NARROW CANYON ahead.

185 EXT. THE CANYON - NIGHT 185

Single-file, they move through the canyon. They're gradually climbing. Every step takes them higher on the mountain. The disappear around a corner and WE...

WIPE TO:

186 EXT. THE DARK JUNGLE (BACK AT CAMP) - NIGHT 186

The camp has a skeleton crew of Guards. One of them marches Bryce and Hillary towards the tent that serves as the prison cell. They pass the last Helicopter. We LINGER on the Pilot sitting there.

Helmet and night-vision visor hide his face... But there is a very familiar cut on his hand.

187 INT. BRYCE AND HILLARY'S TENT - DARK JUNGLE - MOMENTS LATER

Bryce and Hillary sit shackled, hopeless. Suddenly, a KNIFE plunges through their tent and CUTS IT OPEN... Bryce and Hillary are stunned to see it is Terry.

TERRY

Move!

Terry leaves them... HILLARY and BRYCE get up and walk outside. All the Guards are dead.

TERRY (CONT'D)

Either of you try to leave and
you're dead.

They watch as Terry quickly salvages the BEST RIFLE and ammunition. He SMASHES those SPECIAL BRIEFCASES with the Petri Dishes, and begins to burn the place to the ground.

TERRY (CONT'D)

Yes or no, and don't lie. Do you know where she's going?

BRYCE

No. What are you going to do--?

Terry puts the rifle to Bryce's throat. Don't ask.

TERRY

Don't suppose either of you can fly a helicopter?

HILLARY

I can.

(off Terry's incredulous look)

What?

Terry grabs the keys for the shackles, throws them to them.

WIPE TO:

188

EXT. THE PETRIFIED FOREST - NIGHT

188

The home of the Shadow Warriors. It's quiet except for the sound of a River OFF-SCREEN. SMACK -- Kosa and Lara are pushed into the forest. Reiss' team right alongside them.

Lara and Kosa grow increasingly on edge as they go deeper into the tall trees. SHADOWS from the moonlight, and from their own lights, play tricks on Lara and Kosa. To make matters worse, Sean is constantly jabbing at Lara and Kosa, shoving them forward -- faster!

SEAN

Move! Move!

It's getting to the point where Lara wants to turn and kill somebody, but it's at that moment that Lara FEELS something moving close by in the trees.

At the back of the group, A GUARD is SNATCHED up in the air - and TORN IN HALF without the chance to scream. No one saw it. Now, it seems as if shadows are moving all around the group.

LARA

(searching)

Do you see something

KOSA

No, I...

And then suddenly he slows down and stares ahead. Lara looks up and sees it too. The group catch up, annoyed.

SEAN

What!? What!

LARA

All the moonlight - It's gone.

Instead of shafts of light and shadow through the trees - there is only SHADOW now. Lara looks around. There are patches of darkness all around them.

SEAN

I don't give a shi--

The SHADOW WARRIORS explode out the darkness and attack in a blur. They come from EVERYWHERE. One SLICES a Guard in half. Another breaks a GUARD in two. One comes at Lara - She dives out of the way! The Shadow Warrior MASSACRES someone else.

Reiss and Sean watch as Guards are split-off from the group.

SEAN (CONT'D)

STAY TOGETHER!

But Three Guards running together in a combat formation are killed in an instant -- PANIC sets in. It's every man for themselves... They run in every direction...

Shadow Warrior POV: To them, the fleeing people appear to be moving in staccato SLOW-MOTION. Easy prey.

LARA hides behind a tree - Right on the other side of a massive Shadow Warrior. A Guard comes running... He never sees the Shadow Warrior until it leaps and pins him to the ground DEAD... Lara gets a look at the shadowy figure. It appears to have NO EYES at all...

Elsewhere, a Guard tries to take refuge up a tree, only to find a Shadow Warrior waiting for him. Another Guard empties his whole gun into a Shadow Warrior without even slowing it.

LARA AND KOSA find each other. Then they turn around -- A SHADOW WARRIOR is there. Frozen in fear, they stand motionless.. For some reason, the Shadow Warrior seems to lose sight of Lara. It goes after someone else who is MOVING...

Lara notices that. She sees a similar pattern around her. The more the movement, the quicker the attack comes... She sees one coming up fast at Kosa...

LARA
Kosa, stop! STOP!

Kosa stops. Lara watches a a Shadow Warrior approach Kosa.

LARA (CONT'D)
They only see movement.

The Shadow Warrior seems to sniff the motionless Kosa. Has Lara sentenced Kosa to die? No -- The Shadow Warrior races off after a running guard. Kosa looks at Lara, amazed.

KOSA
How do we move without moving?

Lara looks at Kosa; good question. The answer comes VIA HER EARS. She hears moving water OFF-SCREEN. She looks up -- There's a small river in the distance. That's how!

LARA AND KOSA

Move in spurts. From tree to tree and then stop. They're getting away! Lara can see the river clearly now. She makes a run for it and is GRABBED...

By Sean. He's with Reiss. Reiss puts a GUN to her head.

REISS
What do we do?

Lara looks around for Kosa. She sees him. He's close by and has not been seen. Lara turns to Reiss and Sean.

LARA
The river. Run as fast as you can!

Reiss, Sean and a the small group of remaining Guards run towards the river with Lara in tow. Kosa follows them...

A PACK of SHADOW WARRIORS is quickly upon them. Lara stops in her tracks. The first of the Guards are snatched!

Reiss sees Lara has stopped, realizes her ploy. He GRABS Sean.

REISS
"Don't move!

Lara, Reiss, Sean, and the Remaining Guards stand there as a pack of Shadow Warriors circles. The Guards soil themselves.

Lara's got one right at the back of her neck. No, she's got THREE. She stares ahead - remains still.

DOZENS of Shadow Warriors march through the area. They walk around the group - like water flows around rock. And then they're gone.

Lara glances towards the still unseen Kosa.

REISS (CONT'D)

It's motion they see--

LARA

(to Kosa)

RUN!

Lara and Kosa RACE for the river - Catching Reiss and the rest off-guard. They've no time to shoot... They all start running for the river as well.

The Shadow Warriors chase them down like a pack of dogs. The Guard at the back gets SNAPPED UP. As does the next one.

Lara approaches the river - picks up a fallen branch without breaking STRIDE - LEAPS through the air and lands in the river just as the Shadow Warriors get there.

Kosa is right behind her. Reiss makes it into the water. Sean as well. Three Guards make it, but the Fourth is CAUGHT in mid-air. Pieces of his body go flying...

The pieces land around the group who float in the water, doing their best to stay still. Lara lays on her back, motionless. She looks up at SHADOW WARRIORS perched in the trees...

One of the Guards is sinking. He does his best to stay afloat without moving... Maybe if he MOVES just a bit... Better--

Wrong -- HE'S SNATCHED UP INTO THE TREES BY A SHADOW WARRIOR.

Lara, Kosa, Reiss, Sean and the two surviving Guards glide down stream. And all along the banks, all above them in the trees, Shadow Warriors wait for the next sign of movement.

189

EXT. THE RIVER - A SERIES OF DISSOLVES

189

The group float through the canyon... Then into a lunar-looking landscape... The area becomes barren. We begin to see cones of rock... It looks like what Lara saw in the ORB...

190 EXT. THE CRADLE OF LIFE - NIGHT

190

The group glide around a bend and then Lara SEES it - The barren rocky landscape with a tangle of twisted wooden tree roots. Even in the moonlight, she recognizes that THIS IS IT.

She's NOT GOING TO SAY that -- But Reiss has been watching her like a hawk, and he saw the moment of recognition.

REISS

This is it! Come on...

Lara, Reiss, Sean and the Guards step up on to dry land. Kosa chooses this moment, when they are distracted, to brush Lara's hand and **SLIP** back into the water...

It's a beat before anyone realizes he's gone. Blam! Blam! Blam! -- Sean and the Guards shoot into the water.

REISS (CONT'D)

Forget about him.

191 EXT. THE TREE OF DEATH - NIGHT

191

Lara leads the men into a MASSIVE TANGLE of what we'll come to realize are roots of a gigantic tree which grows DOWN into the ground instead of up. It is at the center of what Lara can now see is a CRATER.

Getting through the roots is like going through an obstacle course. As they climb over and under, their presence begins to interest some FIRE ANTS. No one notices at first.

THEY REACH THE CENTER OF THE ROOTS

It's like being in the middle of a whirlpool which has been flattened out. There is no TOMB, no ENTRANCE, nothing. They stand there totally exposed - surrounded by massive black roots - no sign of anything substantial or any BOX.

REISS

Where is the tomb?

Lara looks around - studying - thinking.

SEAN

(meaning the roots)

Is it my imagination or are these things moving?

Sean focuses some light on the charcoal-black roots... They aren't moving, FIRE-ANTS are. A massive swarm of them now descending on the group. Forcing them towards the center.

Lara doesn't see them or care. She's NOTICED NINE BOWL-LIKE structures tucked among the roots, each of them PERFECTLY MADE. Each of them is the size of the Orb.

LARA

Give me the Orb.

REISS

(doesn't trust her)

Why?

The FIRE-ANTS begin to SWARM the Guards like some Biblical Plague. The men move and twist to keep them off.

LARA

Give me the Orb!

Reiss is distracted by the oncoming swarm which surrounds them on all sides. Reiss sees they are trapped. The army of ants, stacked an inch thick, are upon them now.

SEAN

We're trapped in here--!

Ants begin falling into one Guards mouth--

LARA

GIVE ME THE GODDAMN ORB NOW!

Reiss gives it to her. Lara turns... The world grows SILENT to her as she tries to figure out where it goes.

BEHIND HER, one of the Guards falls to the ground and is blanketed by ants. He swallows gulps of them...

Lara is trying to figure out which bowl is right.. And then she sees A TENTH BOWL. It is not as perfect as the others. In fact it looks more like a cage... It looks like the Orb Cage from the Luna Temple... Sound resumes:

LARA (CONT'D)

..THAT'S IT!

Just as the ants overrun them, Lara dives and puts the Orb into that tenth bowl...

The ORB disappears. INSTANTLY, this center portion of roots OPENS JUST SLIGHTLY and the roots are pulled inward... Lara, Reiss, and Sean are sucked down almost like quicksand.

The Guard doesn't make it. The ants get him.

192 INT. THE TREE OF DEATH

192

Lara, Reiss, and Sean find themselves inside a tomb made of twisting roots -- as if they were inside a massive tree. Only these chambers are dark and shadowy, walls made of Anthracite, and with a small opening above to let in the full moon the effect is to fill the space with LIGHT AND SHADOW.

REISS

Let's go.

Reiss indicates heading down into the heart of the structure.

193 INT. THE TREE OF DEATH - CONTINUED

193

As they descend, Lara BEGINS TO NOTICE something. With each step, the combination of moonlight and shadow becomes more disorienting. It's as if with every step the CHAMBER CHANGES SHAPE slightly. Lara knows all that is really happening is the further down they go, the more tomb is designed to disorient. The effect happens slowly and is subtle; meant for people to walk in without seeing it then be hopelessly lost.

Soon, they've lost sight of which way is up. Pools of water which collect in parts of the chamber REFLECT THE MOON and SKY above. In other words, if they look around, they can see a moon in each direction.

REISS

There it is...

Reiss leads Lara and Sean (who has his gun on Lara at all times) towards a small landing...

194 INT. THE TREE OF DEATH - THE CHAMBER OF THE BOX

194

It is a simple place. A room of balance, a room of halves. Half of the room is wooden-floored, wood from the tree of death. And the other half of the room has WATER as its floor.

REISS

There it is!

In front of them, rising out of the watery floor, is a Pedestal made of volcanic rock which SPLITS into two branches. The top of EACH OF THE BRANCHES contains a large basin of LIQUID...

One basin is filled with spring-water. This basin is empty. The OTHER BASIN is filled with a horrible looking oily poison. In this liquid floats...

PANDORA'S BOX.

It is suspended in the thick fluid. Its ornate and ancient lid made of clay. The entire box is hardened clay. In all, it is not much bigger than the size of a SHOEBOX and is perfectly square. Floating around it, orbiting, is THE ORB.

195 INT. THE TREE OF DEATH - NEAR THE SURFACE - SAME TIME 195

A length of rope dangles and the silhouette of a figure, TERRY, glides down and into the tomb backlit by the setting moon. He's come down from the Helicopter...

196 EXT. THE TREE OF DEATH - FROM THE AIR - SAME 196

Hillary keeps the helicopter steady. Bryce watches the FUEL GAUGES. Low.

197 INT. THE TREE OF DEATH - NEAR THE SURFACE - SAME TIME 197

Terry quickly unhooks from the rope and checks the action on his rifle. He has no idea which way to go down from here.

198 INT. THE CHAMBER OF THE BOX - SAME 198

Lara's legs are kicked out from under her and Sean's gun placed firmly in the back of her neck. Her hands are cuffed behind her back.

REISS

I see no reason to break with tradition. I think a woman should collect the box.

Lara struggles, but they have her pinned easily, and they force her forward towards the basin and the box...

She tries to resist, but Reiss expertly uses her momentum against her, and suddenly she's flying forward right for the basin of the box. He neck slams into the side of it, knocking the breath from her.

REISS (CONT'D)

Balance.

Lara face is CENTIMETERS from the oily pool... A few strands of her hair fall into the liquid and DISSOLVE HORRIBLY.

REISS (CONT'D)

Give Lady Croft one of her arms back, Sean. She needs it now.

Sean removes the shackles -- leaving one arm free and the other firmly in Sean's grip pressed up against her back, one inch from breaking. To make matters worse, Reiss takes Sean's gun and leaves it right at Lara's temple.

REISS (CONT'D)

Let's finish it now. I have a world waiting for what's in that...

199 INT. THE TREE OF DEATH - FURTHER UP - SAME 199

We'd have thought Terry would be saving her by now. Wrong. He's nowhere near yet!

200 EXT. THE TREE OF DEATH - FROM THE AIR - SAME 200

Dawn is near. Bryce and Hillary stare at LOW-FUEL LIGHTS.

BRYCE

Something is moving down there.

The SHADOW WARRIORS gather around the tomb. Bryce can't really make them out. Hillary can't either. Besides...

HILLARY

We have to go back.

BRYCE

We can't leave her!

HILLARY

Do you think I want to?! There's nowhere to land here and we're no good to Lara dead. I'm sorry...

They PEEL off and fly away.

201 INT. THE TREE OF DEATH - CHAMBER OF THE BOX - SAME 201

Lara's hand trembles as it reaches for Pandora's Box. She's about to grab it... She closes her eyes...

WHOOSH -- In a blur of movement, Lara rolls to her side, taking Sean with her and flipping him into the Watery Half of this room, while at the same time nearly KNOCKING REISS into the acid. He drops his gun in there. It dissolves.

Lara runs. Sean still has his gun. He GETS OFF TWO SHOTS at Lara. One misses, one goes through her thigh -- ouch.

202

INT. THE TREE OF DEATH - CONTINUED

202

SEAN AND REISS follow Lara and suddenly the full-effect of the optical illusions of light and shadow take place... Sean swears he was Lara dead to rights -- he fires -- but his bullet ricochets off a block he couldn't even see was there.

He LEAPS down at Lara -- Only to see she is actually above him! And he LOSES his gun in the process.

Now Lara flies at Sean, seemingly from below, but actually from the side. Reiss goes to retrieve the gun...

Lara and Sean exchange kicks and punches, but Lara (continually glancing at drops of water to maintain her sense of balance) is far more expert at using this maddening space.

Lara performs what seems to be an impossible trick, jumping down (which is really up) flipping and then falling up (which is really down) - She cracks Sean across the face with a kick. She lands above him. Sean smiles.

SEAN

Two can play at that game...

He leaps towards her (just like she hoped) and -- SURPRISE -- he goes through the floor, which was actually another one of those pools of water. This time he lands on a ROCK. It goes right through his gut -- He's a goner.

BLAM -- A bullet just misses Lara. Reiss has the gun. He's a good bit away across the chamber. Lara knows he's got a few shots left... He steadies the gun.

REISS

I'm afraid even you can't outrun a bullet, Lara.

LARA

Want to bet?

And at that moment, Lara does something seemingly insane. She CHARGES at Reiss. Only...

She's not going right at him because he's not really on the same flat plane as her -- he's really slightly below...

So as Reiss fires at Lara -- Lara leaps and flips and dives from one side to another -- From Reiss' view it is like trying to hit a person who can fly...

Blam! He misses. She's closer. Blam! He misses. She's closer. Blam! He misses, she's right there now -- She FLIPS and lands RIGHT IN FRONT OF HIS GUN -- He pulls the trigger. CLICK.

LARA (CONT'D)

Empty.

SLAM -- He stabs her with a knife. Her quick reflexes keep it from doing too much damage -- It catches her side.

He pulls the knife out, trains it on her. She sees something - - dripping water shows that even though it appears he's above her - he's actually below her. And BEHIND HIM (below) is the BASIN AND THE BOX.

He goes to stab her -- She catches his wrist, twists him off-balance.

LARA (CONT'D)

You want the box? Take a real good look at it!

And with that she dives off -- taking him with her -- she guides their ten foot fall so that she just misses the basin... But REISS ENDS UP FACE FIRST IN THE ACID...

Reiss suffers a horrible looking death. His body literally dissolving into the fluid -- For the rest of eternity he'll float there around the box.

For a moment, Lara is stunned. She catches her breath. She picks up Reiss' (empty) gun.

SEAN

Sloppy.

Sean is there and has his other gun. Lara knows hers is out of bullets.

TERRY (O.S.)

Croft? Don't - move.

BANG -- Terry fires as Sean raises his gun. Terry's bullet whistles right by Lara's ear and ends up slamming into Sean before Sean can get off a shot. Sean drops dead. His gun falls into the pool.

Terry appears from out of the shadows. Lara can't believe it.

TERRY (CONT'D)

You're hurt?

LARA

Not bad.

TERRY

Here.

Terry puts down his pack. He gives her some first-aid.

Lara is securing her wound with gauze and tape. Her head down. She has no idea that as she's doing that...

Terry's DELICATELY removes Pandora's Box from the water.

LARA

Terry... I owe you an apology.

TERRY (O.S.)

No you don't.

His tone is like a dagger through her. She turns around and sees -- Terry holding the box. He's also got the rifle slung over his shoulder, and the Gun REISS WAS FIRING in his hand.

LARA

Don't do this.

TERRY

It's worth too much.

LARA

If it's money you want--

TERRY

I don't want your money or MI6's!
You think I'd take charity from
either of you!

(beat)

You heard him in the lab. Hundreds
of millions, billions even.

LARA

You're going to have to kill me.

TERRY

I set out to get what you were
after. And I have. Now I'm leaving.

Lara HEARS the Shadow Warriors rumble above. Terry has no idea what it is - just another sound to him.

TERRY (CONT'D)

Don't test me, Croft. I will kill you.

LARA

Change your mind.

TERRY

My mind's been made up since the moment I saw you in prison.

LARA

I'm calling that bluff.

Terry puts the gun to her forehead.

TERRY

What are you trying to prove?

LARA

That you won't do this. I know it. I know you won't, Terry. I know you can't kill me.

Terry stares at her for what seems like forever. His arm relaxes a bit. And that's when he PULLS THE TRIGGER.

Click. Click. Click... No bullets -- Remember?

But it doesn't matter, for with the sound of the trigger being squeezed, bullet or not, the last part of Lara that held out hope for Terry died.

TERRY

(laughs)

I've always got the rifle...

But he sees he's broken her spirit.

TERRY (CONT'D)

Don't you see, no man on Earth can stop me Lara.

Lara looks at him. No man... She thinks. She looks at him. She knows that what she says next will mean his death.

LARA

Take it...

(off his look)

Take it. I won't stop you.

There's a long moment as she looks at him. He nods. Okay.

TERRY

Sorry, Croft.

LARA

Sorry, Terry.

TERRY

This time it's for real. My saying
goodbye.

SLAM -- He cracks her across the forehead with the butt of
the empty gun. She drops to the floor. Now she can't follow
him even if she tries.

TERRY (CONT'D)

Goodbye, Lara.

The first and last time he'll ever use of her first name. And
with that he runs out and can be HEARD running up the stairs
heading for the exit. Heading for the Shadow Warriors.

LARA

Goodbye, Terry.

She closes her eyes, somewhere between passing out, falling
asleep and dying.

203 EXT. THE TREE OF DEATH - DAWN 203

Terry comes out and stops dead in his tracks. He is looking
at the Shadow Warriors. He prepares to fight. The last thing
he HEARS are the screams of the Shadow Warriors.

204 INT. THE TREE OF DEATH - DAWN 204

Lara is lying there. She looks dead. Then, gradually, LIGHT
begins to shine on her. An incredible beam gleaming down on
her from directly above...

She looks up at the white light... She heads for it. She has
the ORB...

205 EXT. THE TREE OF DEATH - DAWN 205

We see the source of the light -- KOSA has brought the Marked
Tribespeople with him through the jungle via the river. They
are all holding lights and lanterns and shining them down at
Lara through the hole in the roots...

July 22, 2002

111.

LARA comes out of the tomb like she is leaving the underworld. She's greeted by the awesome sight of not only the Marked Tribe, but further back, THE SHADOW WARRIORS -- all just watching her.

She's brought up THE ORB, and picking up PANDORA'S BOX, she gives them both to the Marked Tribe's Leader.

LARA

Some things aren't meant to be found.

Kosa nods. In unison - all the Marked Tribesmen bow their heads to her. The Leader takes both items and PLACES THEM BACK INSIDE THE TOMB...

As he does, the Shadow Warriors begin to walk by. They too are returning to the tomb now. Their mission to protect the tomb complete.

Lara, Kosa, and the rest watch as after the last Shadow Warriors goes inside, THE TREE OF THE DEAD retreats into the earth. Its massive roots disappear, SHAKING THE EARTH as they go. And when all is finished and quiet, all that is left in the soil is a single green plant. The start of a life. The first rays of sun peek over the horizon.

206

EXT. THE HIDDEN VILLAGE - A FEW HOURS LATER - MORNING 206

Lara and Kosa walk through the smoke towards...

HILLARY AND BRYCE (O.S.)

Lara? Lara?

They all find each other. They share an embrace.

207

EXT. PLAINS - DAY 207

The four of them drive back across the plains. Lara is at the wheel of course. She looks across the vast plain; watching the animals - watching life in all its variations. A smile slowly returns to her face.

...
FADE OUT.