

TOMB RAIDER™

Screenplay by

Geneva Robertson-Dworet

Third Draft
July 10, 2016

GK Films
MGM

The sound of HARD BREATHING. Loud. Strained. Like someone running for their lives. So we're surprised when we OPEN ON:

LARA CROFT (21) on a bicycle. She's pedalling madly through

THE STREETS OF LONDON

As she weaves recklessly between cars, drivers give her the finger. She doesn't look how we'd expect: She's in jeans. Sneakers. Nothing remotely posh. Her bike is piled high with PACKAGES.

The sequence that follows is FAST-PACED. Impressionistic. We're catching glimpses of "a random day in the life" of Lara -- intercutting between different locations. The COCKNEY HIP-HOP that she's listening to on her earbuds plays throughout.

INTERCUT: A CROWDED CLASSROOM - UNIVERSITY COLLEGE LONDON

Lara, looking bored as hell, DOODLES MONSTERS in her notebook as a PROFESSOR lectures.

PROFESSOR

After sacking Seville, the Vikings
moved north in 845 and sieged...
Can anyone name the city?

Next to a doodle of a monster that looks like the professor, Lara draws a word bubble and writes "**Paris**" inside it.

In the next seat over -- Lara's best friend SOPHIE (21) eagerly raises her hand. Sophie is low class and fun -- the human equivalent of a donut with sprinkles.

PROFESSOR

Sophie?

SOPHIE

Barcelona?

PROFESSOR

Mm. Not quite. Paris.

Lara just keeps doodling.

BACK TO: LARA NAVIGATING TRAFFIC. QUICK CUTS as she carries packages from her bike to various homes and offices. "Hello! Delivery!" she announces. *Surprise! Lara Croft is a bike courier.*

PROFESSOR (PRE-LAP)

So Viking ships filled the Seine...

BACK TO: THE LECTURE HALL

PROFESSOR

But the French King approached his
invaders with an offer... Can
anyone tell me the King's name?

Sophie raises her hand again. Lara pokes Soph with a pen and points to her doodle paper, where she's written "**Charles the Fat.**" Sophie looks skeptical. Lara underlines it, insistent. The Professor sighs and points at Sophie.

SOPHIE

Um... Charles the Fat?

PROFESSOR

(impressed)

Very good, Sophie. Less commonly
but more politely known as Charles
the Third...

Sophie smiles to herself. Lara just keeps doodling.

BACK TO: EXT. STREETS OF LONDON

Lara blows through an intersection, just missing getting t-boned by a DOUBLE-DECKER BUS. She rides up the center line, driving between lanes to maintain her speed. It's frenetic -- terrifying -- but Lara looks exhilarated by it. Seeing it's too tight up ahead, she --

JUMPS THE SIDEWALK. Pedestrians leaping out of her way. Then she bumps down some STAIRS and through the flower beds of KENSINGTON GARDENS --

Before plowing down a narrow RUNNER'S PATH toward HYDE PARK. As she almost knocks a RUNNER off his feet--

RUNNER

Get off the bloody running path!

LARA

Get stuffed!

EXT. THE UNIVERSITY HALLWAY

LARA and SOPHIE file out of the lecture with other students.

SOPHIE

Why don't you ever answer a
question? You could get a first if
you wanted.

LARA

Meh. Why set expectations so high?

INT. RING - BOXING GYM - LATER THAT DAY

Every surface appears sweat-stained. Lara spars with another inexperienced female BOXING STUDENT (20s), who prances around the ring -- evading Lara. Lara grows ever more frustrated as she jabs, misses, jabs, misses --

FINALLY, she EXPLODES. Losing it. CRUSHING an uppercut into the girl's chin, followed by a machine-gun-like assault. Some kind of deep rage pouring out of her fists. She's caught by total surprise as the girl ducks --

WHAM WHAM -- the other girl lands two hooks -- like a battering ram to Lara's gut -- sending her STUMBLING to the floor.

BOXING STUDENT

You can't just swing like a lunatic, Lara. You fight from your head -- not from your anger.

But Lara's too busy dry-heaving over the side of the ring to take this in...

INT. LARA AND SOPHIE'S TINY FLAT

Lara enters to find Sophie doing her homework on the couch, which is set up as a bed. They're typical college-age disasters: The floor is barely visible under all the crap they've thrown on it.

SOPHIE

How was your afternoon?

LARA

Oh fine. I found a million pounds in the bottom of my KFC bucket. Yours?

SOPHIE

Oh fine. I married Prince Harry, then divorced him and there was no pre-nup.

QUICK IMAGES: They chomp a microwave pizza as they get gussied up for the night. Lara looks for something to wear. Everything is in the hamper. She strips down to her underwear. For a second it's hot -- but then she proceeds to smear deodorant all over her clothes and put them back on.

As Lara gets dressed, we see a huge stack of UNOPENED ENVELOPES from CROFT HOLDINGS.

INT. NEIGHBORHOOD PUB - THAT NIGHT

An old-school place with centuries-worth of personality. LARA, SOPHIE, and their FRIENDS (all early 20s) are packed in a booth. Laughing. Joking. We hear snippets of their college-age conversations like "Is Facebook a stimulant or a depressant?" "He owes me a condom..."

Lara stands out in the crowd like a lightning bolt in a dark sky. Vivacious with a mischievous smile -- as if she's looking for somebody to fuck with. She gets up, announcing rowdily to her buds:

LARA
Tonight's on me! I'll get us
another round...

As she passes, Sophie whispers --

SOPHIE
You're going to get me the rent
tomorrow, right?

Lara nods and makes her way toward the bar. For that brief moment when no one's paying attention at her, her eyes grow distant... An underlying sadness. Like maybe the fact she's the life of the party is all an act.

But as soon as the bartender turns to her, she turns her big smile back on...

MOMENTS LATER:

Lara struggles to balance six drinks as she carries them over from the bar. Her friends see and egg her on -- "OOOOH SHIIIIIT" -- it really looks like she's about to spill them. As she makes it back without tipping any, her friends cheer. She bows, grinning.

LATER:

Sophie and their friends pull their coats on as the BARTENDER swipes Lara's credit card --

BARTENDER
Declined, I'm afraid...

Lara blanches. All her friends overheard it. Sophie quickly steps in, pulling out her card --

SOPHIE
I got it.

EXT. STREETS OF LONDON - LATER

Lara and Sophie stagger out of the pub toward home. Lara, drunk and exhausted, leans on Sophie. Sophie looks uncharacteristically troubled.

SOPHIE
Perhaps we should get our lives
together a bit.

LARA
Right. Starting tomorrow. Monday of
destiny.

SOPHIE
It is Monday.

LARA
OK. Tuesday of destiny.

FADE TO BLACK.

THE NEXT MORNING

Lara's biking through RAIN delivering packages. She's got her earbuds in, blaring music. Can't hear a thing when suddenly --

A CAB DRIVER OPENS HIS TAXI'S DOOR RIGHT IN FRONT OF HER.

Lara goes into a SKID... but she still hits the door HARD.
The Cab Driver gasps and yells --

CABBIE
You stupid prat! You're not allowed
to bike on the sidewalk!

Lara tries to turn her bike around to get away, but he grabs her arm to stop her from leaving --

CABBIE
You could've killed me! How was I
supposed to see you?

But Lara puffs herself up and gets RIGHT IN THE GUY'S FACE.
EXPLODING:

LARA
You see me now, eh? Look at me. YOU
SEE ME NOW?!

The Driver is taken aback by the uncontrollable rage in her eye. He dives back in his car and slams the door. Lara finally looks down and realizes her FRONT TIRE is BENT.

LARA
HEY WAIT A MINUTE! DON'T RUN, YOU
GIT! YOU NEED TO PAY FOR THIS!

He ZOOMS AWAY, leaving Lara with her RUINED BIKE. *Now what?*

INT. CRITERION - MINUTES LATER

An opulent restaurant. High class enough to cause nose bleeds.

Through the windows: we see Lara hurriedly walk her bike up, leaving it propped outside. She scurries in out of the rain carrying a package and busts up to the MAITRE D'.

LARA
Hi! Got a delivery...
(reading off her
paperwork)
It says to leave it with the Maitre
D'. That you?

The Maitre D' look disapprovingly at Lara, who's drenched and bedraggled.

MAITRE D'
You were supposed to be here by one
o'clock.

LARA
(smiling this off)
Maybe whoever it's for bought
another drink while they were
waiting. Money in your pocket.

The Maitre D' motions for Lara to follow him to a nearby

TWO-TOP TABLE. There's plates of food in front of both chairs, but one chair is EMPTY. In the occupied chair is a WOMAN in her forties. She's warm and put-together. This is ANA MILLER.

Lara stiffens at the sight of her. Ana gets up to hug Lara, beaming.

ANA
Ah, my dear! I'm sorry your food
got cold. I ordered you salmon. Is
it still your favorite?

She SQUEEZES Lara. Lara does not hug her back.

LARA

Ana... Why are you here?

Ana sits back down. Smiling. Her manner is doting. Maternal.

ANA

Because I'd have an easier time
getting the Prime Minister to pick
up my calls than you. Sit down,
love.

The Maitre D' has pulled out the other chair for Lara. Lara feels obligated to sit, but perches on the edge of the seat. Ready to flee at any moment.

LARA

I can't stay. I've got more
packages to deliver...

ANA

(almost laughs)

Package delivery. Really, Lara. Why
don't you ever answer my texts?

She picks up her napkin and dabs some of the water off Lara's face. Lara pulls back, out of Ana's reach.

LARA

'Cause I'm busy. I'm working. I'm
in school.

ANA

Working odd jobs and practically
failing out of school. You need to
be starting your real life,
dearest. I hate to see you tossing
away your future like this.

Lara's face hardens. She's clearly heard this before.

LARA

What future?

(she turns on her posh
accent)

Attending Oxford? Marrying a latent
homosexual from a good family and
running Croft Holdings in my
father's stead? Mucking up the
world in the name of corporate
gain?

ANA

And how, exactly, are you making
the world a better place right now?

LARA

I'm not. But at least I'm a zero.
I'm not making it worse.

ANA

(hurt)

Maybe if you actually understood
what we do --

LARA

I understand. Spreadsheets and
conference calls. I watched my
father slave away at it all day.
Probably why he killed himself.

ANA

(gently)

You don't know that's what
happened...

LARA

Well, if he didn't, it's because he
was already dead.

Ana studies Lara closely. Her voice is soft. Intimate.

ANA

You can pretend he means nothing to
you. But I remember when he
disappeared, you wouldn't let
anyone throw out the food he'd left
in the icebox.

This hits Lara in the gut. But she tries not to let it show.
She picks at the salmon in front of her.

ANA

But if you have truly moved on...
Open the package.

She nods to the package that Lara has brought.

ANA

It's for you, love.

Lara, surprised, opens the package. Inside are a stack of
legal forms. The heading reads "DECLARATION OF DEATH IN
ABSENTIA."

LARA
What are these?

ANA
It's been seven years, Lara. You
now have the option of declaring
him dead in absentia.

The briefest flicker of pain in Lara's face. Ana misses
nothing. She reaches out sympathetically to rub Lara's arm.

ANA
I know this must be hard for you to
think about. But you can come over
to Croft Holdings now and the
solicitors can certify the forms
straight away.

She nods out the FLOOR TO CEILING WINDOWS next to their table
and Lara realizes: **CROFT HOLDINGS** is right across the street.
The name gleams in gold letters on the facade. It's a
concrete fortress. Designed to intimidate.

ANA
The other executives would be so
thrilled to meet you. We all still
miss Richard and --

Lara puts the papers down on the table, getting up.

LARA
Maybe I don't want his bloody
money. Or that creepy old Manor.
The family is cursed. Haven't you
heard?

ANA
Lara, please. If your father's
status remains legally uncertain,
it prevents Croft Holdings from
appointing a permanent replacement.

LARA
So you'd like to be CEO, then?

ANA
No, no. I'm just a placeholder. A
Croft should be at the helm.

This catches Lara by surprise.

ANA
Not immediately, of course. First
you'd finish school.

Gain some experience. Then carry on the legacy. I'm sure that was what your father hoped for.

Lara stands there a moment -- taking this in. Ana looks her over: Lara looks a total mess with her mismatched socks, grungy clothes -- not to mention she's still wet from the rain. Lara notices Ana's concern. It annoys her:

LARA
I'm making it fine on my own. OK?
You can stop worrying.

She tosses down a 20-pound note on the table --

LARA
That's for the fish.

-- And strides off.

INT. COURIER OFFICE - DAY

Lara stumbles into the dumpy office of a COURIER SERVICE walking her bicycle. An OFFICE MANAGER, BRUCE, sits at a cluttered desk behind glass and sips coffee.

BRUCE
I got four calls about you! Every package you delivered was late.

LARA
Someone hit my bike! I had to walk between deliveries.

Bruce peers through the glass partition at her bent front wheel.

BRUCE
Guess that's it then.

LARA
What?

BRUCE
You can't work for a bike courier service if you don't have a bike. Obviously.

LARA
(aghast)
But I need the money, Bruce! I could get it fixed if you'd give me an advance on --

BRUCE

An advance on what? I just fired
you!

Lara's surprise turns to fury. She SLAPS Bruce's glass
screen.

BRUCE

Bulletproof.

Lara snatches a pen and jabs it through the SLOT in the
bulletproof glass to KNOCK OVER BRUCE'S COFFEE, spilling it
ALL OVER HIS PAPERWORK. He gets up cursing... as Lara RUNS
OUT.

EXT. LARA'S FLAT - LATER

Lara sits on the stoop stewing. She solemnly throws bits of
cold leftover pizza at the nearby pigeons.

Sophie comes out of the house, carrying her bicycle. She can
see Lara's in a corrosive mood.

SOPHIE

You coming today?

LARA

Nah. What can I learn in class that
I can't learn right here?

They both look at the greasy pizza. The birds. The sad, run-
down neighborhood.

SOPHIE

Why don't you just get your dad's
money and do something with it?

LARA

Like what?

SOPHIE

I dunno. Something good.

LARA

There's no such thing as doing
good. Charities are all run by
crooks.

SOPHIE

Then don't give it away. Start a
company or something.

LARA

A company? Making what? More trash
to toss in the landfill?

Sophie looks at Lara at a loss.

SOPHIE

You said last night we were going
to change.

LARA

Yeah, I was drunk.
(off Sophie's look)
What? We're just having a little
fun while we're young, Soph.

Sophie stares down Lara. Shakes her head sadly.

SOPHIE

Don't say we. This is fun for you.
But I don't have a choice. I wasn't
born with a trust fund or a
mansion. I live in this trash heap
because I have to. This is my real
life. You're just having a lovely
holiday in it.

Lara's taken aback. Sophie never talks to her this way.

LARA

I'm not on holiday. You don't
understand the stuff I've been
dealing with --

SOPHIE

I know. That's the difference
between you and me. I don't pretend
to have your problems.

She gets on her bike, leaving Lara and the pigeons nibbling
their pizza.

Alone with the local vermin again, Lara thinks for a bit. She
pulls out her phone and dials.

LARA

Ana Miller, please?
(beat)
Of course. Tell her Lara Croft's
assistant called. Miss Croft is
going to drop by Croft Holdings
tomorrow to sign the papers.

INT. CROFT HOLDINGS BUILDING - THE NEXT MORNING

Lara enters the VAST, INTIMIDATING lobby of the Croft Holdings building and approaches the SECURITY DESK.

GUARD
(noting her backpack)
Deliveries use the entrance on
Goulston St.

He goes back to his reading.

LARA
I'm here to see Ana Miller.

Lara slides her ID over. He practically double-takes when he sees her name. Visibly embarrassed for being so dismissive:

GUARD
Miss Croft. So sorry. Why have I
never seen you here before?

LARA
Because I promised myself if I ever
had to come here, it would only be
to jump off the roof.

The guard looks concerned.

GUARD
Why don't I... escort you up.

CUT TO:

The Guard leads Lara up to the doorway of...

A CROFT HOLDING'S BOARD ROOM

Where ANA is waiting for her with an elderly man, MR. YAFFE, who is setting papers on the table. Ana beams as Lara enters.

ANA
My dear! We should've had a parade
to celebrate you finally coming to
visit... This is Mr. Yaffe, the
estate solicitor.

Mr. Yaffe shakes Lara's hand.

MR. YAFFE
My most heartfelt apologies for
your loss.

He gestures to the papers set out on the table:

MR. YAFFE

These are all the pertinent documents for you to sign. Let me walk you through the particulars...

LARA

(smiles)

All I need is a pen.

Mr. Yaffe is a bit taken aback by her blasé attitude toward the whole thing. He holds out a pen to her and she takes a seat at the table.

She turns to the first flagged page where her signature is required. She's about to sign when... she pauses.

A long moment.

She clears her throat, flipping to the front of the forms and starts reading through them.

ANA

(thinking she's confused)

Why don't I explain the --

LARA

I'm good. I just wanna read the --

Her voice breaks. She keeps her head down so no one can see her face. Ana comes over and puts a comforting hand on her shoulder. Mr. Yaffe eyes her sympathetically.

MR. YAFFE

I miss him. I try to remind myself that missing him is the price we pay for having had someone great in our lives.

Lara's caught off guard by the old man's vulnerability. Touched by their shared loss. He reaches into his briefcase and pulls out a SEALED ENVELOPE.

MR. YAFFE

He wanted you to have this. He asked me to give it to you once he was dead... I thought at the time it was strange -- that I'd be dead long before him.

Lara and Ana look at him in surprise.

MR. YAFFE

I probably should've given it to you sooner.

But every time I thought about it,
I always hoped your father would
come back one day...

She takes the envelope from him curiously.

LARA
What's in it?

MR. YAFFE
He didn't say.

Lara tears it open. Inside are a few photographs of Richard and Lara... And of Richard and Lara's mother, holding her as a baby. Lara swallows. She's moved but tries to hold it in.

At the bottom of the envelope, there's A KEY with the CROFT CREST. It looks a thousand years old. Rusted and scratched.

LARA
What's it open?

Mr. Yaffe shakes his head -- he has no idea. Lara looks at Ana -- who clearly has no clue either.

Lara stares at it. Her face unreadable... She glances back at the papers. Then stands abruptly.

LARA
I'm not ready.

Ana closes her eyes in frustration. Like Lara is a wounded animal who refuses help.

ANA
(pleading)
Lara, please. It hurts me too. But
the Hong Kong police stopped
looking for him five years ago.
He'd want you to have your
inheritance.

But Lara's already out the door.

LARA
(without looking back)
I'm sorry, Ana...

SMASH CUT TO:

INT. TRAIN

Lara runs her fingers along the rusted KEY as she sits on the train to nearby SURREY. She pulls out the envelope and looks at the photos of her father and mother.

She turns back to the window. But she's not watching the scenery -- she's looking at her reflection. So lost.

EXT. CROFT MANOR - LATER

Lara walks to the gates of CROFT MANOR. The estate is a relic: a barely modernized 17th century manor house and park.

INT. CROFT MANOR - MOMENTS LATER

Lara unlocks the door and steps inside. She takes in the cavernous central atrium. The house has been uninhabited for years: The chairs and tables, draped with white sheets, look like ghosts.

She takes out the RUSTED KEY and begins searching for the lock it might open. She pads into

THE DINING ROOM

Tries the key in the locked drawers of the china cabinets, but it doesn't fit any of them.

As she breathes in the great house, her face grows more contemplative than we've seen it. From OUTSIDE there's the sound of a car driving up the gravel drive. She glances OUT THE WINDOW. Her eyes widen:

A CHAUFFEURED CAR PULLS UP TO THE HOUSE. Her father, RICHARD (38), gets out. Given what we've seen of Lara, RICHARD is the opposite: He's cut from the British stock that conquered half the world. Refined. Aristocratic. Everything he wears is bespoke, probably even his socks.

Lara pales. Staring. For a moment we think he's really there, but then we hear GIGGLING. Lara turns and sees 6-YEAR-OLD LARA, wearing a full fencing uniform and plastic saber, waiting behind the front door to surprise Richard.

Richard opens the door and 6-year-old Lara springs out in a "surprise attack". Richard lets out a delighted war-cry and raises his umbrella to block Lara's saber swings. Lara screeches with glee as he chases her deeper into the house --

Leaving 21-year-old Lara standing there breathless. We sense this is why she doesn't come here: Each room holds the ghost of her childhood. She gathers herself and wanders upstairs

INTO THE HALLWAY - CONTINUOUS

Passing PHOTOS of HER YOUNGER SELF and HER FATHER doing ARCHERY TOGETHER... Photos of Lara doing ballet -- and Richard playfully doing ballet moves alongside her...

She tries the key in the little desk in the hallway, but it's the wrong size. She hears something TEARING. Enters:

RICHARD'S FORMER BEDROOM

-- and sees her TEN-YEAR-OLD SELF ripping open a BIRTHDAY GIFT. Her eyes widen as she pulls out A GOLD NECKLACE.

RICHARD

*Your mother's. So don't lose it,
sprout.*

He put the necklace around her neck.

As 21-year-old Lara tries the KEY in a LOCKED BOX on top of Richard's dresser, we see that she's still wearing the NECKLACE after all these years.

The key doesn't fit. She turns and goes back downstairs to

RICHARD'S OFFICE

She remembers: Richard working at his desk as 12-year-old Lara does homework in the armchair. In Richard's day, the office was fastidiously tidy. Now, it's an utter mess. Papers everywhere. Files overturned. She murmurs:

LARA

Someone's been through it...

Her face clouds over -- she's not sure what it means. She tries the KEY in every lock she comes across. Still, it won't open anything.

She exits, passing windows overlooking the drive. She sees

14-year-old LARA and ANA (mid-30s here) walking Richard out to an idling car. Richard places his LUGGAGE in the trunk, then leans down to whisper goodbye to his daughter.

RICHARD

*Call me if you think of something
you'd like from Hong Kong. And
don't give Ana too much trouble...*

He kisses his finger, then taps it on her forehead to "transfer" the kiss. She grimaces in mock disgust and rubs her forehead as if she's trying to wipe the kiss off.

Richard laughs and gets in the car, waving goodbye to Ana. Lara's gaze lingers on the car as it disappears down the long drive.

Lara, eyes moist, forces herself to turn away. She enters:

THE LIBRARY

She looks for any locks that the key might open. But the memories keep flooding in: 14-year-old Lara, looking tired and anxious, is sitting on the couch watching BBC NEWS.

BBC REPORTER (ON TV)
Investigators continue to search for Lord Richard Croft. The head of foreign investment firm Croft Holdings disappeared over a week ago while in Hong Kong negotiating off-shore mining rights.

She looks out the window. Beyond the Manor's gates: a MOB of PAPARAZZI and TV NEWS TRUCKS and the very reporter she's watching on TV.

BBC REPORTER (ON TV)
Speculation is rampant that a competitor may have harmed Lord Croft to discourage his firm from attempting to gain a foothold in the region. No concrete evidence has been found thus far, however...

Ana walks over and turns off the TV.

Lara closes her eyes tight. She pulls herself together. Steps outside for some air.

EXT. CROFT ESTATE'S GARDENS

Lara PICKS SOME FLOWERS as she heads toward the estate's 17th century, marble-columned CHAPEL. It's blanketed with leaves. No one's been here in years.

She descends the narrow stairs into

THE CROFT FAMILY CRYPT

Essentially the "Croft Tomb." It's creepy and labyrinthine. Stark shafts of light creep through slits in the ceiling.

ORNATE MARBLE SARCOPHAGI each contain the coffin of one of Lara's ancestors. The plaques date back to the 16th century.

Lara winds her way through the tomb to side-by-side SARCOPHAGI. One is for LINDSEY CROFT (1964-1996). Next to it is the grave of RICHARD CROFT (1963-). Lara's parents.

Lara puts the flowers in the marble vase built into her mother's headstone.

She looks over at her father's grave. Remorse crosses her face. After a beat, she picks up a flower from her mom's bouquet... and puts it into the built-in vase on Richard's headstone.

But the vase is LOOSE. She tries to fix it, but jiggling it around causes the HEADSTONE to move SIDEWAYS a titch.

Lara's eyes widen as she realizes the HEADSTONE (situated upright against the wall at the head of the sarcophagus) IS ON WHEELS. The vase functions like a handle, letting her move it further aside to reveal:

A DOOR IN THE WALL. Hidden behind her father's grave. Amazed, her eyes focus on **THE LOCK ON THE DOOR.**

She tries the KEY. *It fits.* She hesitates, almost scared of what she'll find, then opens the door to reveal

INT. A PITCH BLACK SPACE

Lara flicks on her phone's light and steps inside. Waving her phone around, she glimpses books, a desk...

AND A TALL FIGURE standing a few feet from her...

ITS FACE REDUCED TO BONES. ITS MOUTH OPEN IN A SCREAM.

LARA
(dropping her phone)
AAAHHH!

She cowers against the wall. Scared shitless. But the figure doesn't move.

Breathing deeply, she recovers enough to pick up her phone. She now sees the figure is a MUMMY. Partially unwrapped. Suspended against a pole.

LARA
Jesus. Who the hell are you?

She spots a SWITCH on the wall and flips it, illuminating:

HER FATHER'S SECRET STUDY.

It's like stepping into a cabinet of curiosities. All around are books, maps, cryptic diagrams, and glistening archeological relics. Whereas the rest of the Croft Manor had less soul, this room is rich with it. Lara has just stepped into her father's secret life.

She looks around in wonder. So she raids her first "tomb" as she explores her dad's cobwebbed artifacts... She opens the desk drawer and finds --

PASSPORTS. Issued from Belarus, Myanmar, Angola, Taiwan...

LARA

Please not for creepy sex stuff,
Please not for creepy sex stuff...

Opening them, she realizes they all have an ID photo of her dad. But different names: *Mikael Mari. Laurence Aronson*, etc.

And beneath them in the drawer:

A GUN. Several clips of ammo.

She draws her hand back. Scared. Trying to process everything. Trying to push her confusion away.

Next to the gun is a portable TAPE RECORDER. She picks it up. Pushes play.

RICHARD'S VOICE (ON RECORDER)

All the stories about her end in
blood. Fields of bone.

His voice is deep, mellifluous, wonderful. It sucks us in...

A chill runs through her as she hears her father's voice. *She hasn't heard it since he disappeared.*

RICHARD'S VOICE

They called her the Deathmaker.
After she entered a city, the
ground was so wet with blood that
nothing could grow.

Overwhelmed, Lara sits down at Richard's desk and just listens.

RICHARD'S VOICE

Himiko slaughtered half a continent
with an army of fifty men. No one
knows how. Accounts say she had the
power to "summon death."

As his voice continues in the background, her eyes fill with a kaleidoscope of emotions -- regret, remorse, anger, love.

Then she notices the books on his desk. They're **all** about QUEEN HIMIKO. She leafs through a folder on his desk labelled **ORIGINALS**. Inside are ANCIENT HIMIKO MANUSCRIPTS. One depicts Himiko transforming into a MONSTROUS CREATURE eating people.

RICHARD'S VOICE
Lara's archery championship
Thursday night...

Other manuscripts have horrific paintings of thousands of CORPSES stacked like firewood. They make Lara's stomach turn.

RICHARD'S VOICE
The bloodshed only ended when her
generals trapped her and her family
in a tomb... on an island no one
could reach, a place no one could
see. Yamatai.

Deeper in the folder, Lara finds extensive notes. What looks like a MAP. But it's written in a strange code.

RICHARD'S VOICE
Ballard searched for Yamatai off
Nagasaki. But could be closer to
Hong Kong. Ask Ana to mail Lara an
apology gift at school for missing
championships.

As the tapes plays, she finds a printed email among the research: **Dear Mr. Richard, The price 20,000 USD. Xi Jian.**

The email includes a photo of a SAILBOAT and lists an address in **Hong Kong**. She sees the email's date.

LARA
The week you disappeared...

Holy shit. This is a clue. After all these years -- finally -- a hint of where he might have gone. XI JIAN'S number in HONG KONG is printed on the quote. She dials it on her phone.

Waiting as it RINGS, she looks again at the CODED MAP among Richard's research. Each coded character looks like two lines intersecting to create different angles. She tries to figure out what letter each might represent... but can't make sense of it.

As no one picks up the phone, she hangs up. Frustrated, she stuffs the CODED MAP and AUDIO RECORDER into her backpack.

Her mind is buzzing. A new, determined look in her eye. She grabs Jian's QUOTE FOR THE SHIP. Then spots some little gold statues of Himiko. She snatches them up and --

SMASH CUT TO:

INT. LONDON PAWN SHOP - LATER THAT DAY

Lara forks over the GOLD STATUES to a PAWN SHOP OWNER (40s). He starts counting out money.

PAWN SHOP OWNER
Twelve hundred.

LARA
That's it? Do you have any idea how old these are?

PAWN SHOP OWNER
No. Do you?

Lara doesn't. But she's not about to admit that.

LARA
Like... a thousand years!

The Pawn Shop scoffs, not believing it. Lara changes tactics:

LARA
Please. Can't you do a bit more?
They belonged to my father before he passed.

He frowns and puts some of the money back in his pocket.

PAWN SHOP OWNER
Eleven hundred.

LARA
But you just said twelve!

PAWN SHOP OWNER
Everyone who comes in here tries that dead daddy crap on me.

Lara scowls as she SNATCHES the money from him.

INT. LARA'S FLAT - BEDROOM - NIGHT

Lara's bedroom door is closed as she packs clothes into a duffle bag.

Through the wall, she hears a KNOCK on the flat's front door... MUFFLED TALKING as Sophie opens it. Someone's arrived... Lara freezes, listening, but too late because --

Sophie's doing that annoying thing where she knocks AND opens the door at the same time.

SOPHIE

Lara! Ana's here!

Ana steps into Lara's tiny room, carrying take-out bags from Ben's Cookies.

ANA

Hi dearest. Brought you girls some cookies... Do you still eat them?

Lara realizes the stack of unopened envelopes from Croft Holdings are in plain sight. She grabs them and surreptitiously slides them under her duffel bag, while distracting Ana by saying cheerfully --

LARA

What a sad question. Of course.
Thank you...

ANA

(smiles)

I feel like we've talked so little the last few years, I don't know what you like anymore.

Ana means this kindly, but it feels like a guilt trip to Lara. She smiles wanly and goes back to packing.

ANA

I'm sorry the papers upset you. You shouldn't sign them until you're ready.

Lara continues packing, not sure what to say. But there's an energy -- excitement -- in Lara's eyes that we haven't seen before. Ana finally registers what Lara's doing.

ANA

Where are you going?

LARA

I found some research Dad was doing before he died. He was obsessed with finding this woman Himiko's tomb. I think he was some sort of secret explorer searching for relics and stuff.

She clearly thinks this sounds insane.

ANA
...“Secret explorer”?

Lara shows Ana the ancient CHINESE MANUSCRIPTS.

LARA
Himiko's tomb is said to be on an island off Hong Kong -- and dad bought a ship there the week before he died. I have the boat seller's address. I called him, but no one picked up. So I'm going to go talk to him.

ANA
(like she's coaxing a child)
Lara... I know you have a penchant for the spontaneous and irrational, but if you really believe you have new evidence of what happened to Richard, we must take it to the police at once.

LARA
I don't think he wanted anyone to know. His notes are in code and he kept everything in a secret room. There must be a reason...

Ana sighs and takes a seat on the bed, pushing the duffel bag aside a bit to make room... Revealing the PILE OF UNOPENED ENVELOPES from Croft Holdings. She flips through them sadly.

ANA
(raw)
Do you feel I failed your father?

LARA
What?

Ana realizes SOPHIE is eavesdropping from the living room. Sophie, caught, pretends to be busy on her laptop. Ana gently pushes the door closed.

ANA
...Because if I'd raised you the way he'd expected, I don't think you'd be living in a stinky shoebox and taking random trips to try to find him seven years after he died.

LARA

I'm not trying to find him.

ANA

(gently)

Then what are you hoping to get out of this, love? Finding out exactly where he died isn't going to bring him back.

LARA

I know. But...

(nodding to the research)

...seeing this made me realize I barely knew him. And it feels like now I have the chance to. Even if he's dead, I want to know what was so much more important to him than me.

Ana looks at Lara -- for the first time with a hint of understanding.

ANA

Call me every day.

EXT. HONG KONG AIRPORT - THE NEXT DAY

Lara, carrying her BACKPACK, emerges into a chaotic cross-current of businessmen and families. A pregnant LOCAL GIRL yells to the arriving travellers.

LOCAL GIRL

Taxi! Taxi!

LARA

Hi! I want to go here...

She shows the Girl the address on the ship quote. The Girl motions Lara to her MOTORCYCLE parked behind her. Lara is taken aback. But the Girl thumps the back of her bike. *What are you waiting for?* Lara smiles.

EXT. HONG KONG - MINUTES LATER

Lara clings to the Girl with a mix of fear and delight as they careen through the streets toward the waterfront. The city is awash with color. Lara grins as the wind sweeps through her hair.

EXT. OLD FISHING HARBOR - HONG KONG - DUSK

The GIRL pulls the Taxi-bike up at the edge of an old marina:
A FLOATING SHANTY TOWN of sampans and junks lashed together.

The Girl shows the quote for the ship to A MAN carrying fish
and asks for directions. The Girl translates:

GIRL

He say this address is other side--

She points to the end of the marina farthest out in the
water. Lara smiles, pays her, and trots

INTO THE HARBOR. She's exhilarated -- and a bit overwhelmed --
by the exoticism. The place is a maze. Planks lashed together
create ad hoc "floating sidewalks" that shoot off in random
directions. Most dead-end suddenly into someone's houseboat.

She sees THREE TEENAGE BOYS walking behind her. Though
they're young, their bodies are strong from a life of boat
work. Their faces hardened by difficult lives.

She feels the eyes of everyone following her, glaring at her.
She halts, looks around. The HARBOR DWELLERS continue to eye
her brazenly. She smiles uncertainly at them -- trying to win
them over. Her confidence draining.

The place is growing quiet. The narrow alleys feel like
they're closing in on her. The whole place feels increasingly
threatening.

She looks back and realizes she isn't even sure how to get
back to the shore... And the TEENAGE BOYS are drawing closer.
Their eyes locked on her.

Suddenly -- the THREE TEENAGE BOYS run toward her. Lara --
terrified -- takes off running.

Lara races across a "floating sidewalk" made of EMPTY TIRES --
her foot slipping through a tire's hollow center. The BOYS
expertly sprint across it -- closing in --

Lara -- freaked now -- creates a short cut by CUTTING ACROSS
BOAT DECKS -- crashing her way

THROUGH A FLOATING RESTAURANT. Packed with diners. She flies
through the kitchen. Full of steam and smoke so thick she can
hardly see as she bursts out the other side and --

Leaping between boats -- adrenaline pumping -- looks back --
fuck! -- THE BOYS ARE STILL FOLLOWING HER.

LARA
HELP! SOMEONE HELP ME!

She runs through hundreds of fish hanging to dry on laundry lines. She weaves through them only to discover -- there's an ANGRY DOG on this boat. It snarls and leaps toward her --

She gasps and jumps off the boat to escape the angry dog--

But on the next boat there's an even BIGGER, NASTIER DOG. GAPING JAWS. TEETH AS BIG AS POCKET KNIVES.

Lara SCREAMS and scrambles away onto on a FISHERMAN'S DECK. The Fisherman has his catch of minnows tipped over his deck as he processes them -- Lara slips on the minnows as she runs across them, but just manages to stay upright.

With no clear escape route from the boys, she LEAPS up onto the STEEP ROOF of a boat's cabin. She slides, falls and crashes onto the deck of

THE ADJOINING VESSEL -- a rusted-out FISHING BOAT.

LARA
HELP! HELP!

She tries to run into the hold but the door is locked. No one's here! Worse -- she turns to see the THIEVES now have her cornered.

As ONE BOY comes toward her, she lunges forward, throwing punches with her boxing moves. He draws back -- surprised.

For a split second she thinks she's got the better of him. Until he pulls A KNIFE ON HER. Lara gasps --

She darts to her left -- stops short --

The other boys have pulled out knives too. Lara's terrified as they TACKLE HER. One of them grabs her backpack and rifles through it as the other two pin her down -- she's screaming -- struggling to get free -- can't --

When we hear a MAN YELLING IN CHINESE. Lara turns and sees it's coming from:

A HANDSOME CHINESE GUY, LU REN (30), pointing an OLD SHOTGUN at the teenagers. He yells and they blanch, drop the backpack, and scramble away as fast as they can.

Lara turns to him gratefully.

LARA
Oh my God. Thank you.

But now Lu points the SHOTGUN at her.

LU
Get off my boat.

Frightened, she grabs her backpack and takes a step away from him.

LARA
I'm looking for Xi Jian.

Lu's face clouds over.

LU
Why?

LARA
He sold my father a boat. Seven years ago.

Lu squints at her. Piecing things together.

LU
The English man?

LARA
(amazed)
Yes. Richard Croft. Did you know him?

Lu's staring at her now. Different suddenly. Suspicious. He pumps the shot gun -- CLICK -- and takes a threatening step toward her.

LU
Get out of here.

She can hear now that he's slurring his words. He's very drunk. Lu is a bloodshot soul; a 21st-century Han Solo.

She stands her ground even though her heart is racing and she's almost in tears.

LARA
Please, I'll go. Just -- do you know where I can find Jian?

LU
Your father killed him. Now go.

Lara's stunned. Confused. So many more questions. Too frightened to stay, she gives up. Scurries away. Crushed.

Lu is following with the gun trained on her to make sure she leaves. We see (but she doesn't) that he staggers and stumbles, finally collapsing over a deck chair.

Lara hears his gun fall to the ground and looks back. She's surprised to see him slumped over a chair. Dead still. Gun on the ground. She isn't sure what's happening.

LARA

Hello?

It dawns on her that he has PASSED OUT.

INT. LU'S SHIP - MOMENTS LATER

Lara drags an unconscious Lu into the dingy SHOWER. She turns on the freezing water. His eyes open a sliver as the cold hits him. She kneels down and talks into his face.

LARA

Please. I'm looking for my father.
Just answer a few questions and
I'll go. Jian sold him a ship. Then
dad disappeared. Do you know what
happened to them?

He squints at her. Slurs:

LU

Everyone knows. Jian sold his boat
to an Englishman, who hired him to
captain the ship. No one knew where
they went. Jian never came back...

LARA

What about my father?

LU

(shrugs)
Never came back either. People say
he killed Jian.

LARA

(shakes her head)
That's not possible.

Lu shrugs and wearily drinks water from the shower.

LARA

Does anyone know what they were
going for? Some kind of research
expedition, maybe? To look for a
tomb?

LU

A tomb?

LARA

Dad thought there was a tomb not far away. With gold, artifacts, and some kind of weapon hidden inside.

Lu snorts. Lara blushes. He pulls himself out of the shower and starts towelling off.

LARA

Look. Obviously I don't believe any of it. But I think my father did. He was looking for it on an island called Yamatai.

LU

Never heard of it.

Lu pushes past her into the adjacent

SHIP'S KITCHEN

He pours himself a cup of cold coffee while Lara pulls her FATHER'S RESEARCH out of her backpack.

LARA

That's the historical name for it. It's somewhere off Japan...

LU

There are 6,852 islands in Japan. Only 431 are inhabited. If that's all you've got, you won't be finding anyone.

LARA

But I have his research. It's just-- it's all in code.

Lara shows him her father's MAP of the island with a few bits of code written next to it. Each coded character looks like two lines intersecting to create different angles. Lu points to where it says:

└┐┌┐┌┐

LU

(pointing)

2 digits. Comma. 3 digits.

That's how coordinates are written around here.

LARA
So these characters must be numbers?

LU
I guess.

Lara squints at the coded map of Yamatai again. Spins it 90 degrees. Then 180. Then...

LARA
(murmurs)
Watch hands.
(heart-thumping)
The symbols. They're like the shape clock-hands make to signify a number! So L shape is 3...Backwards L is 9...Long vertical line is 6...

She translates the coded characters on it into NUMBERS.

LARA
18, 133... 18, 133... HOLY MOTHER.

Lu watches with minimal interest as she excitedly darts over to his ancient LAPTOP sitting open on the table.

She googles "coordinates 18, 133." Discovers they're the coordinates of an isolated island approximately 200 miles from Hong Kong.

LARA
There's an island there! No name.
Let's see if there are pictures--

She tries to load "IMAGES" of the island -- but there are none.

LARA
Dad called Yamatai *an island no one could reach. A place no one could see...* This is it! We found where they were going!

She's high off the thrill of her first "discovery." She raises her hand to high-five Lu, but he ignores it.

LU
(doesn't give a shit)
Glad I could help.

Do you need me to show you to the door or can you find your own way out?

LARA

I'll pay you to take me there. We may be able to find out what happened to --

LU

(scoffs)

-- No one will take you there. That's the Devil's Sea.

With his finger, he draws a LARGE OUTLINE around a patch of ocean that contains the island.

LU

Eats ships. Eats them. There's freak storms, uncharted reefs and rocks, boats found with no one on them, and --

LARA

-- Have you ever been there?

(Lu shakes his head)

Then how do you know it's so dangerous? Because of some old legends you've been told?

LU

Weather reports and satellite feeds. It's 2016. And I haven't even mentioned the pirates. If they come aboard, you'll wish you'd drowned.

LARA

(puffing herself up)

If I'm not scared, why are you?

LU

Maybe because... you're stupid?

LARA

Luckily for me, you seem like someone who probably responds well to bribes.

She reaches into her pocket for her wallet. Not there. She checks her backpack. But it's GONE. Her eyes widen as she remembers.

LU
You need to work on your bribing.

LARA
Those buggers got my wallet!

LU
(clearly trying to shoo
her off)
OK, time's up. Off you go.

Lara looks at him pleadingly.

LARA
Please. I need to know what
happened to him.

Beat. Then:

LU
That necklace. Is it real gold?

LARA
It was my mother's. It's one of the
only things I have from her.

LU
An antique. All the better.

Unrelenting, he extends his hand. She's surprised that he's so mercenary. Finally she takes off the necklace. Hands it to him.

LARA
What's your name, thief?

LU
Lu Ren. But thief is okay too.

INT. LU'S SHIP - CREW QUARTERS

Lara watches from the doorway as Lu bickers with his SIX CREW MEN in Mandarin. They're gesturing at Lara, clearly talking about the upcoming trip.

A CREW MAN angrily grabs his bag from his bunk and walks out, cursing at Lu. A SECOND CREW MAN does the same, glaring at Lara as he pushes past her. Then two more leave.

LARA
What's happening?

LU

They're scared of the Devil's Sea.

Lara looks at the TWO REMAINING CREW MEN standing by their bunks. They're leering at her. Looking her up and down.

Lu barks sharply at them in Mandarin. They quickly return to work. Off Lara's unsettled look --

INT. LU'S SHIP - MINUTES LATER

As the boat chugs out to OPEN SEA, steered by Lu's CREWMEN, Lu leads Lara BELOW DECK. He shows her into a TINY ROOM.

LU

Penthouse suite. All to yourself.

It's basically a supply closet. He kicks some BOXES aside to make room and unrolls a BLANKET onto the floor.

LARA

Great. Nothing puts me to sleep faster than the smell of industrial-strength cleaning supplies.

Lu abruptly shuts the door so he and Lara are alone. He pulls out a KNIFE. Lara stiffens. Backing away.

Lu rolls his eyes.

LU

Take it.

LARA

Why?

LU

I don't know these guys very well.

This only unnerves her more. She swallows. Awkwardly takes the knife. Lu goes out, closing the door.

Lara's now ALL ALONE in her tiny room. She drags some BOXES against the door, then leans with her back against the barricade.

LARA

This may have been a stupid idea.

EXT. DECK - THE NEXT DAY

Lu and a CREWMAN sit on the deck weaving rope. Lara weaves with them, trying to imitate their motions. Then she SLICES her hand on the rope.

LARA

Crap!

It starts bleeding. She's obviously in pain. But when she sees the Lu and the Crewman are watching... she LICKS the blood off her hands, SPITS it onto the deck, and KEEPS GOING. Lu and the Crewman smile, impressed.

INT. LARA'S CABIN - DAWN

*

Lara pages through manuscripts on Queen Himiko as she listens to Richard on his audio recorder. She sees the eerie paintings of endless CORPSES piled on top of each other.

RICHARD'S VOICE (ON RECORDER)

Burial was the traditional means of disposing corpses. Yet Himiko was burning them. Suggesting she killed so many that there were literally too many corpses to bury.

She takes out her phone and tries to text Ana: *Just wanted to send you an update.* She hits send and is starting to type *I've hired a boat to --* when she realizes the first message isn't sending. There's no reception out here. Lara sighs and carries her phone up to --

EXT. DECK - DAWN

Lara climbs up onto the deck, savoring the brisk salt air. As she walks forward in the darkness, she nearly steps on:

LU asleep on the deck. He startles as she wakes him.

LARA

Oh. Sorry. Is this your... bedroom?

LU

(nodding at the view)

Best room on the ship.

She looks out at sunrise. Colors warm the sky. Spears of light pierce through the clouds and dance on the sea's surface.

LU
You're up early.

LARA
Actually I'm up late.

LU
He must have been a good father. If
you'd try so hard to find him.

LARA
Wouldn't you do the same for yours?

LU
(laughs)
I spent most of my life trying to
LOSE him.

LARA
Why? Was he a drinker, as well?

Lu gives her a look. She's entering dangerous territory.
Silence. Then:

LARA
(haltingly)
I always thought he was this boring
banker. He practically slept in his
suit and tie. But now when I think
about it... He'd often return from
business trips with weird cuts and
bruises and singed eyebrows. He
always had some excuse for them...
That he fell off an exercise ball.
Or accidentally burned himself
lighting a cigar.

She laughs wistfully, before the guilt creeps back in.

LARA
I should've realized sooner -- I
had no idea who he really was.

She glances over to him and realizes he's staring at her.
Really listening. Understanding.

Embarrassed, she stands and her wall comes back up.

LARA
But he was a crap father.

Lu looks at her. Seeing through the tough facade.

He reaches into his pocket and pulls out her NECKLACE. Holds it out to her.

She's surprised. Lu shrugs.

LU

It was too small for me. Take it.

She slowly does. Touched. They look at each other. It's that moment. Each wondering whether to make a move.

But both are distracted by a faint ROAR. Growing louder and LOUDER over the constant THRUM of their ship's engine.

Lu's eyes narrow. He jumps to his feet. Rushes to the ship's side and peers aft as the ROAR grows VERY CLOSE. Lara's a step behind him. Sees:

A MOTORBOAT bumping up against the side of their ship. And SEVERAL FIGURES are boarding.

LARA

(panicked)

What is that?

LU

(yelling to wake his men)

Chen! Bo! Jinlai de chuan!

TAT-A-TAT-A-TAT-A -- the FIGURES open fire at them.

And now things begin happening very fast --

LU -- lightning instincts -- tackles LARA, sending her flat against the deck as bullets WHIZ above them. Strafing the NAVIGATION BRIDGE'S wall to shreds --

LU

(yelling to his men)

HAIDAO! Zhìdiàn dangjù!

Lu's abruptly YANKED off Lara. Lara gets a fleeting glimpse of MEN -- dressed head-to-toe in BLACK pulling him away before she too is grabbed from behind.

She struggles to fight the MAN BEHIND HER off --

LARA

LU! HELP!

BANG! BANG! -- as one of Lu's TWO CREWMAN jumps out from behind the NAVIGATION BRIDGE firing LU'S OLD SHOTGUN.

The ASSAILANT who has grabbed Lara fires back at him.

BANG! The GUN SHOT GOES OFF RIGHT NEXT TO LARA'S EAR.

All we hear is a LOUD TINNY RINGING as Lu's CREWMAN falls to the ground instantly. A bullet in his forehead. Lara stares in shock -- she's never seen someone die before.

-- but her hands are pulled behind her and a BLACK BAG is thrown over head.

OVER BLACK: *That THIN RINGING finally subsides to the sound of LARA'S MUFFLED SCREAMING from under the bag...*

The ASSAILANTS barking orders in a language she doesn't understand...

More GUNFIRE, more YELLING. Lara thrashing and grunting in pain as she's dragged violently somewhere, until suddenly --

LARA'S POV: as the BAG is pulled off and she sees

A MAN in his 40s. As he pulls off the bag, he's close enough to her that she can feel his breath on her face.

Lara realizes they're alone in her "bedroom" on the ship. The door is closed. It's just the two of them in the tiny space with the makeshift bed. That scares her even more.

She gazes back at him -- panting heavily with fear. Still holding the bag, he steps back to sit on her BED.

He has precise grooming, and a distant manner, and an Australian accent. His cheek is marred by four SCARS that look like claw marks. As he takes in Lara, his expression softens.

VOGEL

How old are you?

She's so scared that she struggles to find her voice.

LARA

Who are you? What do you want?

VOGEL

How old are you?

LARA

Twenty-one.

Vogel almost smiles.

VOGEL

My girls are nineteen and fifteen.

He stares at her vacantly. As if he's looking at her but seeing someone else.

Lara only now realizes -- HER HANDS ARE CUFFED BEHIND HER BACK.

LARA

What do you want from me?

VOGEL

The crewmen in Hong Kong tipped me off about your little research expedition.

She swallows. Trying to find courage.

LARA

Please. I have a wealthy guardian. She'll pay you to take me back to Hong Kong.

He smiles -- but there's no mirth in his eyes.

VOGEL

I really can't thank you enough for this...

She realizes her BACKPACK is open and spread all over the makeshift bed and floor is: RICHARD'S RESEARCH.

VOGEL

People have been looking for Himiko for millennia and now -- here it is. Everything. Not just Yamatai's location, but the tomb's...

*
*

As he speaks, her eyes flit to the closed door... Then back to VOGEL'S GUN, holstered to his belt...

VOGEL

Once we get to the island, you're going to help us get through the tomb's traps. If you do, you'll live.

LARA

(barely keeping it together)

But I don't know anything about the tomb.

VOGEL

Then how did you find all this?

LARA
It's my father's.

Vogel's smile grows.

VOGEL
Croft?

Lara's eyes widen.

LARA
Croft. You knew Richard Croft?

VOGEL
Yes. I'm Mathias Vogel. Did Richard
ever mention me?

Lara shakes her head. A hint of disappointment in his eyes,
hidden by his preternaturally calm voice:

VOGEL
He thought he was saving the world.
People who think that way can use
it to rationalize all sorts of
terrible behavior.

Lara's panic is growing.

LARA
Do you know what happened to him?
(off his silence)
Did you do something to him?

On Vogel's face -- a CRYPTIC SMILE that chills her very core.

VOGEL
You're young. You don't know yet
that some truths are better left
unfound.

SMASH CUT TO:

EXT. NAVIGATION BRIDGE - MORNING

VOGEL pulls Lara inside. She's still screaming --

LARA
WHAT HAPPENED TO MY FATHER?!

-- But she's stunned into silence by the sight of Lu's SECOND
CREWMAN -- lying in the doorway of the Bridge with four
BULLET WOUNDS to the chest. Covered in blood.

LU is at the controls, forced to steer by Vogel's armed THAI MERCENARY.

Lara looks through the windows and is surprised to see AN ISLAND ON THE HORIZON. Vogel sees it too. Smiles.

LU

There's a reef ahead. We shouldn't get closer.

He nods to where a line of WHITE WATER scars the sea's surface.

VOGEL

Navigate around it.

As Lu changes courses to avoid the REEF, VOGEL shoves Lara onto the ground, her hands still flexcuffed behind her back.

He BARKS an order to the armed THAI MERCENARY. The MERC nods. He's clearly supposed to watch over Lu and Lara.

Vogel steps out and -- through the window -- Lara and Lu can see him and his OTHER MERCENARIES prepping the MILITARY RIB that they arrived on. Going over equipment, explosives, satellite phones. All their gear and crates are emblazoned with the word **PATNA**.

It's Lara's first clear view of the MERCENARIES. There's SIX OF THEM, plus Vogel, all of various races. They're the kind of guys who know where the bodies are -- because they put them there.

Lu glances at Lara out of the corner of his eye. His look is hostile. Like he blames her for getting them into this mess. But as he holds her gaze, she appears so pitiful -- shaking, frightened -- that his face grows more empathetic.

Lara peers sidelong at the THAI MERC. Wondering if he speaks English. Finally -- she takes the risk. She says to Lu as he continues steering:

LARA

They're going to kill us. Do something. Anything.

The THAI MERC angrily turns the AK-47 on her. Lara draws back into the corner, terrified. But he doesn't shoot. It was just a threat to shut her up. *He clearly doesn't speak English.*

Lu doesn't respond. Doesn't look back at Lara. But he pulls the gear -- ratcheting up the ship's speed. They're pounding through the surf toward Yamatai -- the roar of the straining engine growing louder.

He turns and says to the MERC with a big smile --

LU
Brace yourself.

The Merc reflexively half-smiles, confused. But Lara gets the message and tries to grab at the walls as --

Lu jacks the wheel HARD TO STARBOARD.

The ship RUNS STRAIGHT INTO THE REEF.

BOOM! A VIOLENT JOLT THROWS LARA against one wall, then the other. WHICH IS NOW THE FLOOR. The ship is sideways.

An ALARM BLARES as the SHIP LOSES POWER. Behind it -- the DEAFENING SOUND of straining and tearing metal from below them...

Meantime the THAI MERCENARY is thrown forward into Lu, who clings to the controls to maintain balance. He snatches the AK-47 as --

Lara -- on the floor -- curls up -- flexing her legs between her arms so her HANDS are now CUFFED IN FRONT OF HER. Her eyes widen as the WALLS WARP AND FLEX INWARD.

OUTSIDE -- the MILITARY RIB slides onto the sea's surface (the equipment and weaponry undamaged) as some of the MERCENARIES go overboard.

The THAI MERC REACHES for the gun. Too late -- LU FIRES. Blood exploding onto the wall.

Meanwhile -- Lara struggles to her feet. Lu grabs her --

LU
WE'VE GOT TO GET A LIFEBOAT.

He pulls her toward the door -- too late! -- VOGEL and TWO OF HIS MEN are clambering toward them -- GUNS OUT -- there's no escape that way!

TAT-A-TAT-A -- Vogel's shots BLOW OUT THE WINDOW of the NAVIGATION BRIDGE.

Lara gasps and yanks Lu DOWN THE STAIRS that lead to...

INT. BELOW DECK

VERY DARK. THE MAIN LIGHTS ARE OFF. Emergency lights strobing. FRIGHTENED RATS run along the pipes lining the walls TOWARD THE NAVIGATION BRIDGE.

Lara and Lu -- desperate to get away from Vogel -- are now running deeper into the ship.

LU
(stricken)
There's no way out down here!

Worse -- POP -- POP -- POP -- RIVETS are bursting out of the steel wall plates one-by-one. Lara *This is bad.*

Water sprays in as the walls BUCKLE. The HULL PLATES SPLIT behind them with a LOUD CRACK --

And a WALL OF WATER rages down the passage TOWARD LARA and LU.

She SCREAMS. Lu grabs her hand and they try to outrun it... but it CRASHES over them. Throwing them off their feet and SEPARATING THEM instantly.

She's washed through the narrow hallways like she's in the tunnels of a waterslide. Finally she's thrown against the end of a hall. The water is up to the ceiling. Lara's totally fucked.

NOW TRAPPED UNDERWATER: She squints around for Lu -- but he's disappeared in the chaos.

The force of the water pins her against the wall... She looks around desperately for an escape.

Spots a PORTHOLE above her. She bangs against it. No luck. She pulls out Lu's knife, but everything is a struggle with her hands still flexcuffed together. Starts UNSCREWING the porthole.

Momentarily stops as she sees the SHOT CREW MEMBER floating through the water nearby. Eyes frozen open.

But she's running out of air -- she forces herself to keep unscrewing the porthole --

Until it COMES LOOSE. She yanks it out. Hauls herself up and into the open air. Gasping for breath. Pulling herself onto --

EXT. THE EXPOSED HULL AND KEEL

The ship is on its side. Angling at 40-degrees into the sea...

In the distance -- VOGEL'S MILITARY RIB is rocketing toward Yamatai. Leaving her to drown.

She notices part of the hull that was SHREDDED by the reef. She rushes up to it. SLICING HER FLEXCUFFS IN HALF on the sharp, ruptured metal. Finally her hands are free!

LU

LARA!

She turns. LU, with bleeding gashes all over his body, struggles to pull a life-boat from under the submerged side of the ship.

She clambers toward him -- but the hull is slippery and she has to hold onto anything she can...

A PIERCING SHRIEK. The aged metal of the ship can't take the pressure from the tears already in the hull. It's rupturing in half. The sound deafening as PIPES AND PLANKS burst.

LU

HURRY!

He rushes toward her. Too late. The SHIP tears open between them. A 10-foot gap getting wider and wider.

LU

Jump!

LARA

I can't!

She looks down at the swirling water in fear. Clings to some rigging for dear life as her side of the ship is tipping ever-more-vertically into the ocean.

LU

LARA! Jump! I'll catch you!

She forces herself to move.

Leaps across the chasm toward Lu --

Flying through the air -- arms outstretched --

But she's falling short -- toward the roiling ocean 30 feet below --

Lara SCREAMS as Lu reaches out --

GRABS HER HAND.

LU

Hold on!

But her hand SLIPS OUT of his.

He watches in horror as she plummets through the air --

HITS THE WATER HARD.

Darkness -- then suddenly she's ABOVE THE WATER'S SURFACE.

She tumbles through the violent waves and is sucked away from the ship by rough currents.

It's terrifying. Visceral. Frenetic. The image cutting in and out in the chaos as we stay under with her for periods so long we feel we're drowning...

She tumbles through SURF and a churning undertow until finally the sea spits her out onto

A BEACH.

CLOSE ON her face. Unmoving as the tide laps at it. Eyes closed. Her skin blue and scraped. She seems dead, until suddenly --

She MOVES! -- convulsing -- coughing up water. Big heaves.

Barely conscious, she squints down the beach.

LARA'S POV: The shore is scattered with DETRITUS. Bits from LOTS of DIFFERENT shipwrecks. The air is milky with fog. Out of which materializes --

THE MILITARY RIB, pounding over the waves. Lara stiffens. Crawls behind a BOULDER on the beach. Peers out to see

THE VESSEL pulling up on the far end of the beach. VOGEL and his MERCS heave it up onto the sand and begin unloading...

Lara -- terrified -- looks around for means of escape without them seeing her. About 30' from her across OPEN SAND -- thick DECIDUOUS FOREST lines the beach. But there's a chance they'll see her crossing toward it... She's about to risk it, when there's --

MOVEMENT on the beach halfway toward Vogel. Lara squints. It's LU. The AK-47 still strapped to his back. He's washed up on the beach, HACKING seawater and GASPING FOR AIR.

He hasn't seen VOGEL'S MEN yet, but now they've HEARD him coughing. Lara -- not sure what to do without giving herself away -- sees one of the MERCENARIES point at Lu. THREE OF THEM start running toward him.

LARA
(screaming)
LU! BEHIND YOU!

Lu turns -- sees VOGEL'S MEN. Staggering to his feet, pulls the gun off his back.

LU
HIDE! GO -- GO --

The NEAREST MERCENARY raises his gun -- too late -- Lu SHOTS HIM DOWN.

TAT-A-TAT-A-TAT-A --

He sprays a wall of bullets at the others, who dive FLAT ON THE SAND.

Lara takes off across the sand to the trees line. Lu starts RUNNING after her, still firing back...

LARA -- bolting through the trees -- up a hillside -- it's so STEEP she's practically on all fours --

Suddenly she hears the gunfire go quiet. She sees -- LU'S RUN OUT OF BULLETS. Vogel's men GIVE CHASE.

Lu has the headstart -- he looks like he might escape.

Until Vogel pulls out TWIN PISTOLS. Aims both at Lu.

BOOM! BOOM! Lara spins around. Sees BLOOD SPRAY from Lu's side.

LARA
No --

She takes a couple steps toward him... but VOGEL and TWO OF HIS MEN TACKLE LU. She can't help him now.

The THREE OTHERS take off into the trees toward Lara. She gasps and keeps CLIMBING with reckless desperation -- disappearing into the thick undergrowth. Propelled by terror.

BACK TO:

THE THREE MERCENARIES -- Scanning the trees. No sign of her.

A RAW KNUCKLED MERCENARY -- looks dumb and piggy, but he's anything but -- shouts orders at the other two and the THREE MEN SPLIT UP to search for her...

BACK TO LARA: AHEAD IN THE FOREST. Running blindly. She comes into a clearing... Looks back. Sees no sign of the mercenaries... *She might've lost them or they might be around the next corner.*

Looking back while still running, she stumbles and FALLS --

She involuntarily YELPS as plummets. Finally catching a THICK ROOT growing out the side of

A DEEP PIT.

Lara -- eyes wild -- hanging there -- looks down and sees the bottom of the deep pit is BEDROCK. Carved out of it is a monumental, closed STONE DOOR leads straight down vertically -- like it's the door to hell itself.

The carvings on the door match the symbols on the manuscripts in Richard's research.

LARA
(eyes widen)
The tomb...

But her grip are slipping from the roots. *No time to waste.* She struggles to PULL herself up the nearly sheer walls of the pit -- climbing up using the roots and rocks that stick out only a few centimeters...

She's almost reached the top, when she reaches up and --

TWO BLOOD-COVERED HANDS GRAB HER WRIST from the top of the pit.

Lara gasps and struggles to shake the BLOOD-COVERED HANDS off... She can't see the face of whom they belong to -- a figure is silhouetted above her against the sky. Then he...

HEAVES HER UP over the lip of the pit and SLAMS her onto the ground. Pinning her down with his boot.

Lara sees it's the RAW KNUCKLED MERCENARY as he reaches for the WALKIE at his waist.

RAW KNUCKLES (INTO WALKIE)
GOT HER! WE'RE TOP OF THE HILL --

Totally out of her element -- she bucks and thrashes -- struggling to break free. He expertly grabs her hands to CUFF them again.

She tries to throw him off her like a bull shaking off its rider. Fighting for her life. As she gives him hell, he lets go of one of her hands so he can reach for the GUN tucked into his waistband.

Lara's free hand -- groping for any kind of weapon -- grabs hold of a branch in the undergrowth. Struggles to break it.

At the same time as the Merc pulls out his gun --

Lara rips off the branch and slams its SHARP END INTO THE MAN'S NECK.

BLOOD SPURTS from his throat as --

He FIRES his gun, just missing Lara. She stabs him again -- blood splattering across her face -- and he collapses on top of her. She shoves him off. Scrambles back. Shaking with fear.

For Lara -- everything goes quiet, as if the sound has drained out of the world. Panting, she looks around in confusion. Almost disembodied by the intensity of what's happened. Adrenaline overload.

Staring at the man as if he could come back to life at any moment, she hesitantly crawls toward him.

She really doesn't want to touch him, but what choice does she have? She FLIPS him over. Swallows back her disgust as she sees the meaty gore of his neck.

She picks up the gun. Searches the body... But the reality of what's happened is setting in now --

LARA
(blinking back tears)
C'mon... you must have a phone...

She's simultaneously trying to find it and on the verge of being sick. Dry-hacking.

But she doesn't find one. She pulls off the dead man's UTILITY BELT. On it are a flashlight, knives, pick-axes... Given the circumstances, it momentarily feels like she struck gold. She buckles it round her waist. Grabs the RADIO. She turns the knob to different frequencies, but all she hears is static.

LARA (INTO RADIO)
Hello?
(changing frequencies)
Hello? Help me! Can anyone hear me?

She stiffens at the sound of FOOTSTEPS approaching *fast*. She whips round and sees VOGEL and two MERCENARIES racing toward her.

Panicking, she drops the walkie and, still clutching the gun, bolts away -- scrambling uphill.

They open fire. She gasps, stumbling onward over scrubs and roots -- bullets WHIZZING by her head -- hitting the trees next to her --

She glances back -- they're GAINING ON HER. She emerges from the forest at

THE EDGE OF A WHITE-WATER RIVER

A ribbon of churning water. No fucking way can she jump in.

She turns around. VOGEL and his men are closing in. No choice now. She LEAPS

INTO THE WHITE WATER

-- just as they appear at the river's edge. They FIRE at her as she is swiftly carried downstream.

We're tossed underwater with her -- surfacing for half a second -- a gasp of air -- the world is churning, tilting as she's swept downstream. She manages to keep her head above water just long enough to see

THE WATER HAS A HORIZON. She blanches. Realizing:

She's about to go over a waterfall.

LARA

NO!

She DROPS THE GUN as she flails to get hold of the sharp rocks protruding from the rapids -- desperate for any way to stop her momentum --

She grabs one. She's safe for a moment -- coughs up water -- but it's too slippery and she's sucked

OVER THE EDGE OF THE WATERFALL.

It's over 100' tall. This is it. Game over.

She SCREAMS --

Free-fall -- arms outstretched -- desperately groping -- but there's nothing in reach but open air and falling water -- until --

She hits SOMETHING. BAM! The impact is like a truck hitting her. And fast. Whatever it is stops her fall...

LARA'S POV: She looks around -- disoriented. Can barely see through the THICK MIST. She's in some kind of METAL CHAMBER... which it takes her a moment to realize is --

AN OLD JAPANESE BOMBER hanging in the middle of the towering waterfall.

Its tail pointing to the sky; cockpit facing the ground. Half the metal skin of the plane is curling off from age, exposing the aircraft's steel skeleton. The inside of the craft is VIVID GREEN -- covered with moss from the mist flowing in.

Lara hears a strange TINGLING sound from beneath her. She looks down. She's sees she's lying on the cockpit windshield.

Lara gasps: The glass is spider-webbing with cracks beneath her!

Through it, she sees -- 70' down -- the thundering, churning, white water of the waterfall's base.

LARA

Oh my god... oh my god...

Cracks continue spreading through the windshield as Lara looks around desperately for a way out of this.

She sees TWO ALGAE-COVERED SKELETONS sitting in the pilot and co-pilot's seats. Still in their WWII uniforms.

A STRAP dangles out from under the pilot's seat. A PARACHUTE.

She leans up to reach it -- but as she shifts her weight -- the GLASS SPIDERS more beneath her...

She freezes. *What the fuck to do? Just stay there? But she can't forever.*

She strains again to reach the parachute as the GLASS CRACKS AUDIBLY BENEATH HER. Fingers groping beneath the pilot's seat, she's racing the clock as the CRACKING grows louder. She looks down and sees The WINDSHIELD coming apart.

She jumps for the parachute -- snaring an edge of the chute as the whole windshield GIVES WAY.

FREE FALL. She's not even wearing the parachute -- she's clutching it against her chest, desperately pulling the ejector tab. She's about to splatter onto the wet boulders below when --

PFOOSH! The parachute erupts above her and Lara sails --

Above the FOREST. And for that moment she's floating, she gets a glimpse of the beach on the other side of the island.

She stares. Chilled -- the words "**S.O.S.**" is spelled out in large rocks in a clearing on the far side of the island...

But she realizes she's falling into the trees -- too fast --

LARA

Oh no! NO!

She tries to control the chute with its tabs --

LARA

Left -- left -- left --

But has no idea what she's doing. LOUD CRACKS as a tree BREAKS HER FALL. Branches ripping at her skin -- as she CRASHES into dead leaves carpeting

THE FOREST GROUND

Lara -- bloody, beat to crap -- stabbing pain in her leg. She looks down: A BRANCH is impaled in her thigh like a knife. She tries to pull it out -- *that only hurts more* --

The reality of everything that's happened hits. Physical pain giving way to emotional pain.

She breaks down... Devastated. Gulping and sobbing.

LARA

Oh my god. Lu. I'm so sorry. I'm so sorry...

She sinks to her knees, coming apart. Utterly alone for the first time -- the horror sinking in.

She breathes deeply. Then:

LARA

Come on, Lara...

She tries to gather herself. She looks at the branch sticking out of her leg. It's horrifying. She tries to psyche herself up to pull it out.

LARA

C'mon... You've had drunken falls bloodier than this.

She grits her teeth and forces herself to rip the tree branch out of her leg. Grimacing from the pain, she gets to her feet. Looks around. Lost and disoriented.

LARA

Which way's the ocean?

Her eyes lock on the RIVER.

LARA
Downstream...

She staggers off in that direction.

QUICK IMAGES as Lara makes her way across the island:

Lara -- a tiny spot in a vast emerald carpet, broken by a steep citadel of mountains and volcanic rock. All of it imprisoned by an endless, desolate sea... She looks very, very alone.

She's on alert -- always on alert now -- checking over her shoulder every few seconds for Vogel or his men.

Gone is the confident smirk she wore in London. She looks vulnerable and terrified. All too aware of her weakness.

The majestic tree trunks like pillars of a cathedral looming up to a canopy that blocks out nearly all sunlight.

She rushes on through dense forest -- when the ground OPENS UP under her LEFT FOOT. GIVING WAY BENEATH HER.

Lara screams and grabs a hanging tree branch for support. Looking down, she sees a PIT exposed beneath her. KNIVES pointing up out of the ground ready to impale her. TWO SKELETONS skewered among them. They triggered the trap centuries ago.

LARA
(muttering to herself)
That should be you. You stupid,
stupid idiot...

CUT TO:

EXT. FOREST - LATER

Lara creeps forward as if certain death lurks behind every shadow. Pauses to drink water from a stream. Then becomes aware of a movement behind her in the forest.

We HEAR from the dark thickets a STRANGE NOISE. The leaves rustle. Something -- or someone -- is coming.

Lara darts behind a rock. Every sense alert. Holding her breath. A cloud passes over the moon. The shadow streaks across her anxious face.

But she hears nothing more. She peeks out. No one's there.

EXT. YAMATAI - LATE AFTERNOON

LIGHT RAIN is falling as Lara comes upon the clearing where "S.O.S." is spelled out in rocks. But as she draws nearer, she sees it's overgrown. VINES and PLANTS cover some of the rocks... It was clearly written ages ago.

She stares out at the empty horizon of sea. The indifferent stars are just becoming visible in the sky.

A QUIET ROAR from behind her somewhere... Lara tenses -- spins around -- but she sees it's a PLANE passing overhead -- so high up that it twinkles like a star in the darkening sky.

Desperate beyond rationality, she waves her arms at it. But -- of course -- it passes by her.

It saps whatever remaining hope she had in left in her. LIGHTNING cuts through the sky as the DOWNPOUR intensifies. Drenched from head to toe, she looks utterly pitiful.

She clambers under an OVERHANG to get out of the rain and hide for the night... She rests her head on her knees and closes her eyes, when the sound of the RAIN is broken by --

A RUSTLE in the distant brush.

Lara's eyes snap open.

The rustling GROWS LOUDER. CLOSER.

Lara pulls out her knife and hurries away. Crouching low as she goes in the hopes of staying out of sight.

A rustle in the trees. She goes still. But the rustle stops at the same time.

She starts moving again. Panicked because now she can DISTINCTLY hear an animal or person COMING AFTER HER. FOOTSTEPS moving quickly through the brush.

Lara -- increasingly terrified -- takes off RUNNING. She looks around desperately -- trying to come up with a plan.

She trips over something in the darkness. Tumbling to the ground. The SOUND of footsteps behind her coming ever closer. Picking herself up, she turns on her FLASHLIGHT.

From the perspective of LARA'S PURSUER, we can see Lara demarked as a BRIGHT BEAM of light moving quickly through the dark forest.

Suddenly the BEAM OF LIGHT goes still.

Then footsteps grow closer... Until the SILHOUETTE OF A FIGURE emerges from the darkness toward the BEAM OF LIGHT. Only to discover that the Lara left the FLASHLIGHT balanced on a branch...

So where's Lara?

A blur of motion as LARA DROPS STRAIGHT DOWN on top of the figure from HIGHER UP IN THE TREE. PLUNGING DOWN KNIFE FIRST.

The figure SCREAMS as she CUTS into its shoulder... The FIGURE -- with instincts that are animalistic in speed -- GRABS HER ARM and shoves her up against the tree-trunk. An intense hand-to-hand fight... Hitting and gouging -- their hands SLIPPING because of the rain.

She manages to pull the PICK AXE from her UTILITY BELT and is about to BRING IT DOWN on the figure's NECK when --

She realizes it's an emaciated, scarred, disheveled MAN. His tattered coat hangs off him. Long, matted hair and a raggedy beard. Every inch of skin is dirty.

Then she recognizes the eyes...

She gapes. Paralyzed. Frozen with her pick-axe just inches from his throat. Her breath becomes ragged.

LARA

...Dad?

And abruptly -- she bursts into tears. Sobbing like a child. She grabs Richard and clings to him like he's her life raft --

LARA

Dad... I thought you -- I didn't know it was you. You have to help me. We have to get out of here --

But he WRIGGLES OUT of her grasp, crawling backward away from her. She looks at him -- surprised -- but he stares back like a feral animal.

LARA

(babbling in shock)

Dad -- it's me, Lara... you have to get us out of here -- there's men -- they're going to kill us--

His gaze unsettles her even more. It's almost inhuman -- equal parts confused, curious, and frightened -- like he's an alien encountering a human for the first time.

LARA
SAY SOMETHING. PLEASE.

He just keeps staring. The guilt is hitting her now as she takes in his piteous state.

LARA
You've been here so long... I
should've looked for you sooner.
I'm sorry... I'm so sorry...

The rain is still pouring down. The drops look like tears pouring all over her face.

He twists his shoulder forward as he tries to examine his wound -- and Lara GASPS as she sees she made a DEEP BLOODY PUNCTURE WOUND with her knife.

LARA
I didn't mean to hurt you. I didn't
know it was you...

He turns away abruptly and takes off through the forest. Lara -- flabbergasted -- sits there a moment and then realizes -- he's leaving *for real*.

Still battered and bloodied, Lara spits a mouthful of blood into the night and SPRINTS OFF after him.

EXT. FOREST - LATER

Lara, slowed by her wounds, tries to keep up with Richard as he flies through the forest. Expertly leaping rock to rock. This is his terrain.

Richard makes a BUZZING sound as he goes -- filling the air with a strange droning sound. He looks at Lara out of his peripheral vision. Tense. Unsure whether to trust her.

LARA
Dad! Don't run. Talk to me--

But he keeps moving, as if he can't even hear her.

EXT. CAVE

Richard approaches a FISSURE in the mountainside. For a moment before entering, he stands in the rain with his mouth open and laps it up. Lara watches. Then -- panting and thirsty from sprinting after him -- she does the same.

Then, in one swift motion, he disappears INTO the fissure.

She hesitates -- *it's so dark inside, it feels like anything could be in there.* She timidly follows... and is surprised to discover she's inside:

RICHARD'S LAIR

Moonlight seeps in through holes in the rock -- allowing Lara to see the cave is filled with salvage that has washed up on Yamatai over millennia. Ancient artifacts. Hand-built tools. The tail of a plane here, a crow's nest there...

Richard goes to a pile of tubers and -- crouching on the ground -- starts gnawing at one. All the while continuing his droning hum. All the while gazing at Lara like she's an apparition.

Lara tentatively -- a bit scared of what he might do -- approaches. She picks up a tuber and takes a nibble. She pulls a face at the sour taste.

Seeing her disgusted reaction, Richard LAUGHS.

Lara smiles. It's the first hint that there's still some humanity in him.

LARA

Congratulations. I think you discovered the least edible edible thing.

But Richard is still laughing. Unsettling her. She moves closer to him.

LARA

Dad... It's Lara. Just say something if you understand...

Richard GLANCES at Lara for a beat. This gives her HOPE. She reaches out to him--

LARA

You know me? Just nod. Anything...
(increasingly desperate)
Please. I just... need you. I need you be *Dad* again.

But just as she's about to touch him -- he TURNS AWAY from her, resuming his quiet hum. She's CRUSHED.

He makes his way toward a pile of dirty, tattered rags, and lies down on them, apparently going to sleep.

Lara wipes tears from her eyes and scans the room, cluttered with salvaged trash. She picks through it a bit -- looking for food or something that actually might help them.

But then her eyes land on the walls. Can vaguely see...

Strange MARKINGS. Impossible to make out in the dark.

She picks through Richard's salvaged junk a moment. Finds a BROKEN SHARD OF A MIRROR -- and uses it to REFLECT THE MOONLIGHT onto the wall.

What she sees chills her:

Every scribble seems to be about HIMIKO. There's drawings of Himiko, her "Sun Queen" iconography, scribbles about her in English and ancient Chinese characters. An English phrase "She's still alive." And "Some of what's lost shouldn't be found"...

Lara -- increasingly disturbed by his madman's obsession -- keeps moving the beam of light until she sees on the CEILING above Richard's "bed" --

DOZENS OF CHALK DRAWINGS... of HER. The way she looked as a little girl with the long braid down her back.

Lara gasps. The drawings tug at her. *He was thinking about her this whole time.*

Richard RUSTLES nearby. She looks at him piteously. Then stiffly lies down near him.

His eyes are closed. It's painful for her to even look at him. She's fighting back tears as she whispers, trying to convince herself more than him --

LARA

I'll take care of you. Get you
cleaned up. Get you home. I
promise.

She settles in for the night -- nearly collapsing from exhaustion -- reunited with a father who might not even know she's there. As she rolls over, her eyes are still open and one of Richard's drawings of Himiko seems to be staring at her from the wall...

INT. CAVE - THE NEXT MORNING

Lara blinks awake. She's covered in dried mud and blood and looks half-wild.

She's startled to see the cave is EMPTY. She wants to scream her father's name, but is scared of Vogel being nearby and hearing --

LARA
(quiet but urgent)
Dad? DAD?

She peeks out from the cave entrance. Nobody around. She darts out into

EXT. THE FOREST

Still no one in sight. Just the din of flies and insects among the endless web of vines and trees. She looks around desperately -- panicking -- *How could she find her father only to lose him again?!*

She sees SHOE-PRINTS in the mud. *Vogel's or her father's?* She reluctantly follows it through the trees... Creeping forward around the rocky slope to see --

Her dad collecting water from

A STREAM

Using empty gourds for bottles. She grimaces as she notices his shirt is sticking to the still-oozing WOUND in his shoulder.

Richard startles as she sees her. Whips out his STONE KNIFE.

She puts out her hands to calm him... approaches like he's an animal she's intent on taming.

LARA
(gently)
Let me look at your shoulder. We
need to clean it.
(reaching out)
Do not bite me.

She gently tries to pull his LONG TANGLED HAIR and BEARD aside to access the wound -- but the hair is STUCK to the mix of dried blood and pus.

LARA
I'm going to have to cut your hair
a bit, alright? Now kneel down.
Easy.

She tries to keep cool, reaching out and gently pressing on his back. He bends down under her touch. As they're crouched by the water, she reaches out her hand.

LARA

Knife.

Richard seems to be responding, but he's reluctant to hand it over.

LARA

Dad. Give me the knife. It's okay.

Richard stares at her... then holds his knife out to her. She smiles.

LARA

Good. You did it. That's almost a conversation. Now let's clear some brush...

She starts SAWING at Richard's hair and beard. Bent over the water, he looks at himself... then at his daughter's reflection.

He stares at the water. Then back at her. Something seems to register with him. His voice is a HOARSE RASP from years of disuse.

RICHARD

I see you in the water. Are you really here?

Lara's so overwhelmed that her father finally spoke -- she's dumbstruck.

RICHARD

Did I bring you here?

She shakes her head.

RICHARD

You're too old to be my daughter. Who are you really?

LARA

(raw, emotional)

You were gone seven years. I'm 21 now, Dad...

The color drains from his face. *He had no idea it had been that long.* He'd lost count of the days, years.

She points back toward the water. Richard looks at his reflection.

LARA

Remember him?

His hair's much shorter, and much of his beard has been shaved off. He's still tan and scared, but he looks more like the dignified father she knew.

Memories flooding back for both of them...

She swallows back her emotions and lifts up his shirt to access the wound. Her eyes widen -- his BACK is cratered and singed, discolored with dead tissue.

He glances back. Sees the shock on her face. She finally sees what her father has been through -- the hell of his life on the island written all over his back.

LARA

What is this?
(struggling to keep it
together)
What happened to you?

Richard shakily points to a SCAR.

RICHARD

Made a boat. Hit rocks.

He pulls his shirt up higher to show the small scars of where the spiny reef clawed at his skin, dozens of small punctures.

His words are halting. Like some of them he's having trouble thinking of.

RICHARD

This was raft two. I hit the...
sharp... coral...

LARA

The reef?

RICHARD

The reef... This was the third...

He points to HORRIFYING SCARS pitting and tearing their way across his ribs.

RICHARD

Broken rib. Made a dreadful
crack... Built another bloody raft.
Raft four. That time, when I was
thrown from it, my foot caught in a
reef.

He reveals a tangled twist of scar tissue around his ankle.

RICHARD
Stuck underwater. Losing oxygen.
And... I saw you under there.

LARA
Under the water?

RICHARD
(nods)
And many times after that. All over
the island. So to see you here
now... I wasn't sure it was true.

Lara softens.

RICHARD
Why did you come here?

LARA
I found your study.

Lara gives Richard a look -- there is still much uncharted territory between them. Richard doesn't know where to start.

RICHARD
Always wanted to tell you what I
did. My second life. But it was
dangerous. More important to keep
you safe.

LARA
Why'd you do it if it was
dangerous?

RICHARD
After your mother died... Finding
things gave me a sense of... a
reason. Lost things. Things no one
knew existed.
(then)
But I found out others were looking
for Himiko. I had to keep you safe
from her. I came here to stop her.
Couldn't let her get to you. Had to
destroy her.

Lara tenses as he stops making sense. After a pause, he looks up at Lara. Vulnerable, almost child-like.

RICHARD
We can go home?

Lara swallows. Tries to sound strong.

LARA

Yes. I'll get you home.

Suddenly he HUGS her. A fierce, desperate embrace. Lara's surprised at first, then hugs him back. Both overwhelmed. So many emotions at once.

RICHARD

Your hair still smells the same. My little girl.

Lara is squeezing him tight. Her eyes moist.

CUT TO:

EXT. YAMATAI

Lara and Richard are making their way back to his lair. He now has an ad hoc tourniquet (made of cloth torn from his sleeve) wrapped around his wound. They keep their voices down in case any of the mercenaries are nearby.

LARA

(urgently)

The men who commandeered my ship have a boat. If we steal it, we can get back to Hong Kong... But we have to hurry because once they find what they're looking for, they'll leave and we'll be stranded here.

RICHARD

(aghast)

These men want Himiko?

LARA

Yes, but the important part was them having a boat.

RICHARD

Who are they?

LARA

The one in charge said his name was Vogel. Said he knew you.

The color drains from Richard's face.

RICHARD

Is he in the tomb already?

Lara shrugs. Richard turns away, storming back toward his cave. She hurries after him.

RICHARD

If he frees Himiko, she'll kill everyone.

*

LARA

Dad. Himiko's been dead for thousands of years.

He sounds like he's unravelling. Ranting --

RICHARD

She's still alive. She chooses who lives and dies. Her own soldiers buried her alive in the tomb with her family. It was the only way to stop her. Contain her. She's still there. I hear her at night.

Lara freezes. *This sounds completely mad.* He sees she's stopped.

RICHARD

We can't allow anyone to let them out... I dug up the door to the tomb. I couldn't open it, but I found it.

He's closing in on Lara as he talks, trying to make sure she understands. Lara -- scared -- backs away a couple steps.

RICHARD

If I opened it, I'd kill her. Kill her family. Before they get out and destroy us...

Lara is desperate to make him see reason:

LARA

Dad, look at me. There's nothing in that tomb except some bones and tarnished old junk.

Richard starts to settle down. He sees her reaction.

RICHARD

You think I'm crazy?

LARA

No, Dad. Crazy is like, skydiving. I don't even have a word for you.

All you should be thinking about is us getting off this island.

RICHARD

If Himiko is dead, then why would Vogel be here?

LARA

Because he doesn't seem like the world's sanest person either!

They've reached the entrance of

INT. RICHARD'S CAVE

Richard begins going through his SALVAGED JUNK -- picking up a BOW AND ARROW. Lara tries to be more delicate with him.

LARA

I'm sorry. I mean -- I know you've been here a long time. And it's changed you a bit. But that's why I need to get us out of here.

RICHARD

I'm not leaving those men on this island. They could get to Himiko. You go. Get help. Bring it back here --

Lara puts a hand on his arm. Taking charge.

LARA

Dad. The best way to stop them is to bring in the police. Those men have guns. Explosives. We have nothing. You can't stop them. But if we move quickly, we might be able to get out of here. I need you to show me that you're with me, because I can't do this without you.

Richard takes this in... then nods quietly, impressed by his daughter's courage.

RICHARD

You're a bit more... self-assured than I remember.

CUT TO:

LARA (armed with a bow and arrow, as well as her pick-axes and knife) and RICHARD (armed with a bow and arrow) creep through the thick trees along the shore until they reach --

EXT. YAMATAI'S BEACH - DUSK

In the distance, they see VOGEL'S SLEEK MILITARY RIB pulled up onto the beach. Relief washes over Lara's face. But then she stiffens as she sees --

TWO OF VOGEL'S MEN GUARDING IT.

RICHARD
Is that all of them?

LARA
No. The others must have set their camp by the tomb entrance.

RICHARD
I'll take the one on the left.

He prepares to string back an arrow. But Lara looks TORN about something. Then -- puts a hand on his bow to lower it.

LARA
Could you lead me back to the tomb?

Richard looks confused.

LARA
The person who brought me here...
he might be up there. He's probably
dead, but I have to be sure.

Richard takes this in.

LARA
Point me in the right direction and
you can stay here.

Richard shakes his head.

RICHARD
From now on, we stay together.

EXT. THICK JUNGLE

Richard leads the way, stalking through the forest up the steep slope. Lara follows.

He turns on her abruptly and whispers sharply --

RICHARD
Too much noise.

LARA
I didn't say anything.

RICHARD
You're stepping on twigs.

LARA
(looking down)
The whole ground is twigs!

RICHARD
Look harder. Find the rocks. Watch
me.

He keeps moving. She imitates him -- crouching low, hands on knees, stepping on rocks instead of the leaf-covered dirt...

RICHARD
Come down on the outside of the
foot. Lower your heel, toes, *then*
put your weight down...

LARA
How do you know how to do this?

RICHARD
I've stolen a lot of things in my
life.

CUT TO:

EXT. THE FOREST OUTSIDE VOGEL'S CAMP - NIGHT

Richard and Lara sneak toward Vogel's NEW ENCAMPMENT.

Careful to stay behind the treeline, they take in the camp's arrangement: The PIT (leading to the tomb's entrance) disappears deep into the ground. EQUIPMENT and CRATES are piled up around its top.

Further downhill -- where the ground is flatter -- TWO TENTS are pitched. The camp is quiet -- presumably everyone is asleep in their tents.

ONE BLOND MERCENARY is ON WATCH. He sits near the top of the pit, staring downhill... out to sea.

Lara's gaze scans the camp, taking in the layout, until -- she GASPS.

Next to the GENERATOR and other excavation equipment piled at the top of the PIT, there's a nearby POLE sticking out of the ground. And tied to it is:

LU. Blood soaked bandages over his wounds. His skin ashen. He's propped up against the pole. Flies buzz around his wounds, but he lies perfectly still.

RICHARD
He's dead, Lara.

LARA
(can't accept it)
Then why would he still be tied up?

RICHARD
Bait. To lure you out.

Lara considers this.

RICHARD
Even if he's not dead, he will be soon. It's obvious he lost a lot of blood. You can't save everyone. Think of your mother.

That gets her.

LARA
He saved me. When we landed here, he distracted Vogel so I could get away. They jumped him -- and I let it happen... and he's only here because of me...

Richard's impressed but frustrated. Desperate to stop her:

RICHARD
He's locked to that pole. You'll never get him loose.

LARA
I'll pick the lock.
(off his surprised look)
I've stolen a lot of things in my life.

Richard frowns. Now he has lots of questions -- but before he can say anything, she nods to the humming GENERATOR that's only a FEW FEET FROM LU.

LARA
Once I've got him, fire at the generator.

That'll bring up the guards from the beach. We'll be able to take the boat without them realizing.

(she nods to Richard's bow and arrow)

And if anyone sees me, fire at them.

RICHARD

Let me go in. You cover *me*.

(as she shakes her head)

You were always a better shot than I was.

LARA

I haven't shot up a bow since you left.

A pained look between them. Then she turns to go in. He grabs her arm. Stopping her.

RICHARD

Lara... I know I missed your life. But not because it's not important. I hope you don't think you can just... throw it away.

LARA

I'm not throwing it away. I'm doing something with it. Same as you.

She holds his gaze. He sees something new in her eyes -- a hardened resolve built-up through all her experiences on Yamatai. He realizes this isn't his child anymore, but his equal. He knows he can't stop her.

Richard kisses his fingers and places them on Lara's forehead -- like he did when she was a girl. Lara smiles at the memory, rubbing off the kiss. Just like old times.

RICHARD

You have to promise that even if anything goes wrong, you'll still try to get to Hong Kong. You hear? Promise me.

She looks at him -- as if engraving his image into her memory one last time.

Finally she nods -- *I promise.*

LARA

Cover me.

Lara breaks off and -- crouching low -- slips through the tall grass toward the camp...

Moving the way her father taught her to -- stepping only on the stones.

The BLOND MERCENARY guard is facing the other way. Doesn't see her.

INTERCUT: Richard rushing along the treeline, trying to keep pace with where Lara is as she moves uphill.

But one of the rocks is loose. It shifts under her, HITTING another. In the incredible stillness of the island at night, the SOUND feels like a gunshot echoing through the silence.

Lara FREEZES as the Blond Mercenary looks toward her...

BACK TO RICHARD: His heart in his throat. He threads an arrow on his bow. Ready to take out the Mercenary...

Who starts moving TOWARD Lara. She ducks behind one of the many CRATES labelled "PATNA" that litter the camp's outskirts. But the Mercenary is still headed in her direction.

Richard has to think quickly. He grabs a ROCK -- expertly uses it to create a SPARK off the flint of his arrow (he's clearly done this thousands of times on the island).

Then he LIGHTS the arrow itself, which is wrapped in a tarred strip of rag, and --

FIRES IT into the air. It blazes through the sky and --

PFOOSH! Lands on ONE OF THE CAMP'S TENTS.

The Blond Mercenary TURNS TOWARD the growing flames and rushes toward them -- and away from Lara.

LARA
(sotto)
Thanks Dad.

VOGEL, pulling on clothes, flies out of his tent to see what the fuck is happening.

With smoke billowing through the night and everyone distracted -- yelling over the roar of the fire -- Lara is able to sneak up to where

LU IS TIED UP. Hearing someone draw close, his eyes half-open. Then he startles.

He's about to say something, but she hushes him. She gets to work on picking the lock. Struggling to see what she's doing in the dim light cast by the fire.

INTERCUT: VOGEL AND HIS MEN. Chaotic as most of the mercenaries dart in and out of the burning tent -- trying to salvage their belongings.

The Blond Mercenary rushes up to alert Vogel -- who, stunned, scans the perimeter of the camp. But his view of Lara and Lu is blocked by the PATNA CRATES.

VOGEL
(shouting at his men)
Get the gear out then secure the
perimeter!
(turning to the Blond
Mercenary)
You. Help me find the girl.

He motions for the Blond Mercenary to follow him...

BACK TO RICHARD: Stiffening as he realizes Vogel and Merc are moving toward LARA and LU... About to discover them.

RICHARD
(under her breath)
No --

He bolts through the long grass toward the camp. Racing faster than seems possible given his emaciated state... A father's desperate instincts kicking in...

Threading an arrow as Vogel and the Blond Mercenary close in Lara... Just before they round the CRATES and spot her, Richard FIRES.

Hitting the BLOND MERCENARY in the chest. Blood pours from his lips.

VOGEL turns in the direction of the arrow, but Richard's now only a few feet away. He simultaneously drops his bow and pulls out his LONG KNIFE as he SPRINGS at Vogel.

Vogel raises his gun -- FIRES -- but Richard's already knocked him backward to the ground. The gun flies from his grip. The men GRAPPLE on the ground. Struggling for the knife.

BACK TO LARA AND LU: Seeing Richard and Vogel, Lara bolts up to run to her dad when --

SOMEONE YANKS HER BACK. A SECOND MERCENARY swings her around like a rag doll and SHOVES her against a "PATNA" crate.

The world blurring momentarily as her head SLAMS into its wood side...

INTERCUT: VOGEL AND RICHARD: A death-match. Vogel -- stronger -- forces Richard's hand back so the knife is aimed at his own chest.

Richard lets go of the knife and -- unbelievably fast -- this is a guy who knows what he's doing -- fires three jackhammer punches into Vogel's FACE.

Vogel's slammed back down to the ground -- his nose now a fountain of blood.

But Vogel never loses his grip on the knife. Springs forward. He and Richard locked in battle as we INTERCUT --

LARA -- pinned against the crate by the SECOND MERCENARY. His hand on her throat. Choking, she lets out a muffled SCREAM as she GOES FOR HIS EYES.

He groans in pain. His hands leave her throat to defend himself, but he's still pushed her against the crate. With no hope of escape on either side, she

CLIMBS on top of him -- trying to scramble off his shoulders to flee when --

He reaches up, GRABS her ankles -- and SWINGS her down like an axe. Throwing her to the ground between Lu and Richard.

RICHARD sees her as she's SLAMS hard against the ground. He blanches as he realizes -- she's getting beaten to death.

RICHARD

LARA!

The Second Mercenary now takes out his MACHETE. He raises it to kill her when --

BACK TO RICHARD: still grappling Vogel -- realizes the GUN is in his reach. He lunges for it...

Vogel swiping Richard with the KNIFE -- BLOOD pouring from a slice along Richard's leg --

As Richard turns around, he FIRES --

BANG! BANG! BANG!

Blood explodes from THE SECOND MERCENARY'S chest as he falls to the ground.

LARA -- shocked -- turns toward her father as he slams the gun against Vogel's head. Vogel's on his knees.

She looks at her father. An intense moment. They're both bloodied. Dirty. Clothes torn. Panting.

RICHARD

Go!

Lara hesitates. Even if he does have the upper-hand and Vogel at gunpoint, she doesn't want to leave him. She glances at Lu. Still tied to the pole. *This was all for nothing.*

RICHARD

GO!

Lara swallows and SPRINTS downhill toward the cove. Feels like she's leaving part of herself behind. She looks over her shoulder as she goes and gets a final glimpse of her father standing over Vogel before he's out of sight...

BACK TO RICHARD: Gripping Vogel tight by the collar. Aiming the gun at his head.

RICHARD

What do you want with Himiko?

VOGEL

(desperate)

Wait! You don't understand what's happening! If you kill me, Trinity will kill my children.

RICHARD

Who?

VOGEL

Trinity. They hired me. Forced me to come here.

RICHARD

Who are they?

VOGEL

(eyes moist)

I don't know. But they've taken my wife and daughters prisoner. They're threatening to kill them unless I bring back Himiko.

Richard hesitates. The gun still pressed to Vogel's head.

RICHARD

You're going to do exactly as I
say. Order your men to put down
their guns...

Vogel, terrified, nods.

Richard hears something behind him --

TOO LATE. A MERCENARY clubs him. Once. Twice. Richard falls
unconscious to the ground.

BACK TO:

Lara moving downhill at FULL SPEED. She's almost to the beach
when she runs into

A MERCENARY heading up the hill. The man sees Lara. RAISES
HIS GUN --

But not before, Lara, on pure instinct, LIFTS HER BOW and
FIRES, shooting him in the HEART.

Lara doesn't even break stride as she continues on -- racing
down to --

EXT. BEACH

Lara runs out onto the beach... and finds THE MILITARY RIB on
the shore.

EXT. MILITARY RIB ON THE SEA - MOMENTS LATER

Lara revs the engine and speeds away from Yamatai. Tearing
through the water. She checks the speed gauge... 30, 40, 50
knots.

She turns back and stares at the camp as the boat cuts
through the waves --

Suddenly, she STOPS the boat. Still staring at the camp. Her
stomach turning inside out as she's filled with aching
terror.

A huge moment of decision for Lara. Tears forming. She
angrily wipes them away.

LARA

Just go. Just go. He wants you to
go.

She looks out toward the ocean. She's battered and bloody and barely alive as it is. And she has a clear shot to get to safety. To save her skin.

If she was the same person she was when our story started, she definitely would keep going...

But she revs the boat again... and TURNS AROUND. BACK TOWARD THE ISLAND.

Total hero moment.

EXT. BEACH - DAWN

Lara pulls her boat up ONE COVE OVER from VOGEL'S CAMP.

EXT. PERIMETER OF THE SMUGGLER'S CAMP - MOMENTS LATER

Lara crawls close enough to peer through the trees and see --

HER FATHER. On his knees, handcuffed. But alive.

Vogel stands over him. A PISTOL in his hand. Surrounded by his MERCENARIES.

VOGEL

-- but if you show us how to open the door of the tomb... Help us find Himiko. Then you'll both go home.

Richard glares at Vogel defiantly.

RICHARD

If I help you, Himiko will kill us all anyway.

WHACK! Vogel clubs him with the pistol. Richard goes down.

LARA reacts instantly, raising her bow.

Vogel nods to MERC #1, who unties LU and drags him over. Lu's lost so much blood that he can't hold himself upright.

VOGEL

This man saved your daughter's life...

Merc #1 raises his M-16 to Lu's head.

VOGEL
You're holding the gun, Richard.
Your silence pulls the trigger.

LU -- terrified -- looks at Richard.

LARA -- heart in her throat -- takes aim at Vogel, then
Merc #1 -- then back to Vogel. Overwhelmed.

Richard looks at Lu. Momentarily weakening.

RICHARD
(to Lu)
I'm sorry...

LU'S FACE - begging Richard.

VOGEL
Kill him.

LARA -- tears flowing, shakes her head no. She pulls the
bowstring farther back and emerges from the forest.

LARA
DON'T MOVE.

Everyone turns and sees LARA drawing close. Her bow pulled
back. An arrow pointed at Vogel's heart.

LARA
Let them go. Both of them.

Richard -- can't believe she's here.

RICHARD
Lara...

But her gaze never leaves Vogel's face. In her eyes -- a
reckless determination.

LARA
(to Vogel)
Right now. LET THEM GO.

Vogel looks at her in surprise. Then smiles. He can see in
the rigid language of her body that she's struggling to
contain her fear.

VOGEL
You might kill me, but there are
five other guns here. I'm prepared
to die... Are you?

But Lara looks at Vogel unflinchingly. *She is ready to die for something.*

LARA
You have three fucking seconds.

VOGEL
I'm replaceable --

LARA
Three...

VOGEL
If you kill me, someone else will
finish the work...

Her hands shaking as she clings to her bow.

LARA
Two...

RICHARD
(gently)
Lara. Please. Put it down.

Richard is overcome with emotion at seeing her helpless in this situation. Eyes moist. She looks at him. Surprised.

RICHARD
Put it down. For me.

She's TORN. Finally... she lowers her bow. Vogel smiles.

VOGEL
What were you thinking?

She doesn't know. Her eyes lock on her father's. It was desperate. Emotions outweighed reason. But she did it because she loved him. From his gaze, it's clear he knows that too.

CUT TO:

INT. EXCAVATION PIT - LATER

LU is again tied to the pole at the top of the pit. He bakes under a brutally hot sun as...

LARA and RICHARD are forced down the pit toward the TOMB DOORS at its base. Their hands are bound together with just a few inches of slack. They exchange a long look. Neither can believe it's come to this.

As he's led past her, he whispers so only she can hear:

RICHARD

How brave of you to return. How
astonishingly brave.

She looks at him in surprise. Even in these circumstances,
she regains some hope from his pride in her.

The Mercenaries and Vogel force them up to...

MASSIVE STONE DOORS carved into the bedrock beneath them. The
doors are covered in blocks etched with GLYPHS.

VOGEL

How does it open?

He touches the GLYPHS on the door -- they're on sliders.
Capable of moving into different positions.

RICHARD

These are ancient characters. They
can create different phrases. I
tried every combination, but could
never guess the password.

VOGEL

You're bluffing. You didn't open
the doors because you're scared of
Himiko.

RICHARD

(shaking his head)
I wanted to get in so I could
destroy her.

VOGEL

(doesn't believe him,
threatening)
Open it.

A tense beat. Richard -- no choice -- inspects the glyphs.

He re-arranges them. Tries the door. Doesn't work. He re-
arranges the characters again. Heaves at the door. Still
won't budge.

VOGEL

You're stalling...

RICHARD

(sweating; anxious)
Just -- give me a minute dammit!

Vogel takes out his guns. Just as Richard is beginning to panic, Lara cuts in.

LARA

What if the door is a trick?

Richard ignores her -- desperately reordering the glyphs.

LARA

The people who buried her alive
didn't want her to be released. Why
would they make a door that
actually opened?

This hangs in the air.

VOGEL

(smiles; Lara's right)
We have other ways...

SMASH CUT TO:

BOOM! Dynamite BLASTS open the door.

Lara squints through the clearing dust and sees A TUNNEL in the ground leading into total darkness.

Vogel turns to Richard.

VOGEL

She goes first. You guide her.

Richard's horrified. He tries to regain composure before he turns to Lara to assure her:

RICHARD

Don't worry. I'm the foremost
expert on tombs of this period.

LARA

Okay. So what's down there?

Richard hesitates uncomfortably.

LARA

I might actually go ahead and
worry, if you don't mind.

CUT TO:

INT. DARK TUNNEL

Lara descends a ladder into the TOMB'S CENTRAL TUNNEL.
Holding a torch high overhead.

LARA'S POV: As she illuminates the rock walls... The
ground... Her breathing giving away how frightened she is.

This is Lara Croft's first tomb raid. And it's as a
prisoner... with her father.

Richard is a few steps behind; VOGEL and his FOUR REMAINING
MERCENARIES in the back. Their guns aimed at Richard and
Lara.

They move along silently. Tense. Lara feels something on her
face. Gasps. Realizes it's WATER dripping down from the
ceiling. More eddies at her feet. The whole place is wet and
dank. Drips ECHO through the tunnels.

Her light illuminates ANCIENT JAPANESE CHARACTERS painted on
the wall in OLD BLOOD.

VOGEL

What does it say?

RICHARD

Death lives here forever...

A SHADOW passes BEHIND the group, moving along the wall of
the tunnel. But NONE OF THEM SEE IT.

There's a HISS. Like the sound of a monster exhaling. Lara
looks at Richard -- who appears nearly as terrified as she
is.

LARA

(freezing)

You hear that?

VOGEL

Keep going.

Lara swallows. As she comes around the corner, they see DIRT
pouring from the ceiling in a constant flow. This is the
source of the hissing sound.

RICHARD

(to Vogel)

Your dynamite probably weakened the
tunnels. They might collapse at any
moment.

VOGEL
Then move faster.

As she takes another step forward --

CRUNCH.

Lara squints down at her feet and sees they're walking on A SEA OF BONES. Looking around she sees A RIB CAGE.

LARA
These are human bones!

VOGEL
It's called a tomb.

LARA
But there's so many.

RICHARD
Himiko's family was buried alive
with her. These are probably
theirs...

Lara grimaces and continues onward. CRUNCH after disgusting CRUNCH underfoot...

We see a BLUR of movement above Lara -- maybe a HAND groping along the ceiling of the tunnel... But Lara doesn't see it...

She draws a sharp breath as she feels something TOUCHING HER ARM.

She looks down and sees a 3" WHITE-ISH INSECT with a TRANSPARENT EXOSKELETON and GIANT BLACK EYES inching up her arm. Her eyes widen as she brushes it off her.

RICHARD
Just a beetle.

LARA
(freaked)
It wasn't! I could see right into
its body!

Richard moves her TORCH closer to the wall and shows Lara -- the walls are SWARMING with the near-transparent insects.

RICHARD
These creatures get no light
exposure. Over time, they become
transparent.

Richard takes her hand and they struggle onward down increasingly narrow tunnels. Maneuvering past rocks jutting out and boulders that have fallen from tomb's ceiling.

RICHARD
DON'T MOVE, LARA.

Lara startles. Freezes. Wild-eyed and panicking, she follows his gaze to the TRIP WIRE spanning the width of the tunnel. They were about to walk right into it.

Richard points above them and Lara sees --

MONUMENTAL RUSTY SPIKES built into the ceiling a short ways behind them.

LARA
So one more step and we'd be mash?

RICHARD
(mulling it over)
No... The spikes are behind us. It wasn't designed to stop anyone from *entering*. They're designed to stop anyone from *leaving*.

This chills her.

LARA
God, I hate tombs.

Vogel waves them onward with his automatic. Lara, still holding her father's hand, carefully steps OVER the wire. Richard does likewise.

Vogel POINTS HIS TORCH up one of the SIDE TUNNELS, that juts off the main passage like little more than a hole in the wall ascending into darkness.

VOGEL
How do we know this is the right way? These side tunnels... One of them might lead to Himiko...

Richard peers up the SIDE TUNNEL.

RICHARD
These were carved by water.

VOGEL
Or they're disguised to look that way.
(looking at Lara)
You. Get up there.

Lara sees the "tunnel" is ALMOST VERTICALLY inclined. Only about A FOOT WIDE in places.

RICHARD

It's too dangerous. Those rocks are loose. She'll fall!

VOGEL

(not budging, to Lara)
See what's at the top.

Lara -- no other option -- puts her torch in her teeth and hoists herself up the NARROW PASSAGE.

Straining every muscle, she scrambles upward. Ten feet up, then twenty... Struggling for a grip on the rocks and dirt of the passage's sides.

She continues up when she hears an ANIMALISTIC GNAWING and GRUNTING. She freezes. It sounds like something is moving above her in the tunnel. Prickling with goosebumps, she holds her breath.

LARA

(calling down)
I hear that sound again.

She looks down and sees Vogel cradling his gun next to Richard. The threat is silently clear.

The GNAWING above her STOPS.

She wills herself onward. Clambering up, hand over hand, through the near-darkness. She hears the HISS again. Louder. Closer. A chill runs through her.

She wedges her legs against the passage's sides so her hands are free. She pulls the FLASHLIGHT from her teeth and sees

BLOOD ON THE WALLS ahead of her. Wet. Fresh.

She gasps. Then hears a CRY above her. Terrified, she beams her FLASHLIGHT toward the sound and sees --

A NEARLY-NAKED WHITE FIGURE. Like the insects, its skin is almost see-through.

Lara gapes in horror. But she only gets a fleeting glimpse of it, because the FIGURE sees her and makes an UNEARTHLY SCREAM. SCRAMBLING AWAY -- dislodging ROCKS which FALL DOWN toward Lara.

LARA screams and lets go of the walls to protect her face --

Now she's PLUMMETING --

Clawing at the walls to try to slow her fall -- fingers bloodied --

SHE HITS THE GROUND HARD. Curls up to protect her head as a HEAVY SHOWER OF DIRT AND ROCKS pours down after her.

RICHARD

LARA!

He rushes toward her to help her up. Lara is shaking with fear. Her legs and arms bloody and gouged.

RICHARD

Are you all right? What happened?

She can barely speak.

LARA

I saw... I don't know...

Richard is horrified to see that the FINGERS on her left hand are BROKEN and DISLOCATED from the fall. He takes her hand gently in his.

RICHARD

I'll set it right. This is going to hurt but you'll be able to use your fingers again...

She nods. Staring into his face. She finds courage in it as he --

SNAPS her fingers back into normal position. She grits her teeth, but doesn't cry out.

Lara notices in the dim light -- a BODY ahead in the dark recesses of the passage.

LARA

(terrified)

Dad. Look --

Everyone turns and shines their lights on the corpse. Its flesh is mostly gone, but there's still FRESH RED BLOOD all over the skeleton. The face is half-gone. *Half-eaten? Half-decomposed?* It's unclear.

MERCENARY #1 DRAWS CLOSER to examine it when --

WHITE HANDS REACH OUT at him --

No one has to time to react before the MERCENARY is pulled into a DARK RECESS in the walls of the passage.

He SCREAMS with terror. VOGEL and his MEN rush forward toward it, raising their weapons. As they're distracted --

LARA

C'mon!

She yanks Richard toward the EXIT of the tomb when a SECOND WHITE FIGURE drops from the passageway that Lara climbed up moments before.

Richard and Lara can barely see the figure before them -- it's too dark and the FIGURE moves quickly toward them before Lara PULLS RICHARD BACK --

But the FIGURE lunges closer. It raises a ROCK in its hand -- about to strike when --

RAT-A-TAT-A-TAT --

VOGEL and his men OPEN FIRE -- mowing the FIGURE down.

Another SCREAM in the chaos as A THIRD FIGURE leaps down from the roof of the tunnel and TACKLES MERCENARY #2 to the ground.

The MERCENARY tries to fight him off -- FIRING HIS GUN -- but the FIGURE is viciously feral and CLAWS it away. Tearing into the Mercenary's neck with his LONG FINGERNAILS and BITING the man's hand as he tries to fight the Figure away...

VOGEL FIRES TWICE --

BAM! BAM!

And the THIRD FIGURE falls dead on top of MERCENARY #2, who draws away from him in horror.

VOGEL

(to Richard)

WHAT ARE THEY?

RICHARD

It could be Himiko's children.
Maybe she chose to keep them alive.

VOGEL

Impossible...

LARA

But what if they had children?

Vogel and Richard turn to her. Her face is covered in sweat. She's terrified.

LARA
Generations of them. Inbreeding.
Look how deformed his face is...

She nods at the dead THIRD FIGURE. They see she's right. Its features are sunken and repulsive. Its skin is nearly transparent -- like the insects Lara saw.

A SCUTTLE and HISS from the direction of the tomb's entrance. VOGEL and his men open fire toward it. A mad BARRAGE OF BULLETS. The HISS finally stops.

Sweat is pouring down Vogel's face. He's terrified, but still resolute.

VOGEL
Keep going. Quickly.

LARA
Are you mad? We can't go farther!
We have to get out --

VOGEL
GO.

They reluctantly continue through the narrow tunnels and sharp inclines until they reach --

A VAST CAVERN

Housing a GREAT PAGODA.

Lara gapes in awe. The building is almost a skeleton: Its wood walls and stairs are rotted out and half-crumbling. But its monumental scale takes her breath away. Stuck by the otherworldly beauty of it, she instinctively takes her father's hand.

Richard stares with reverence. VOGEL stands behind him. Trembling with anticipation.

VOGEL
Lead us in. The girl stays in front
in case of traps...

Lara, still holding her father's hand, leads the group up the pagoda's long staircase until she reaches

MASSIVE CLOSED DOORS. She hesitates. Scared.

VOGEL

Open them.

She and Richard struggle to yank the heavy doors open. They creakily SWING OPEN, revealing:

A giant stone statue of HIMIKO towering over a STONE SARCOPHAGUS on the central altar. Her arms are outstretched: a posture that seems both benevolent and threatening.

Lara and Richard are mesmerized.

LARA

(to Richard)

You were right all along. You knew
she was here--

Vogel gestures to one of his mercenaries.

VOGEL

(to Merc #1)

Open the sarcophagus. Carefully.

Lara tries to look at her father -- *what the hell do we do?*

But RICHARD's eyes are fixed on the FADED MURALS on the walls. They're half-obsured with centuries of scratches over them.

RICHARD

DON'T!

As Merc #1 is about to open the lid of the sarcophagus, the fear in Richard's voice stops him cold.

RICHARD

She was infected. That was her
power.

Lara pales. Shocked.

Richard points to the murals. They tell Himiko's story:

RICHARD

Himiko's own court, falling dead
around her. Infecting the rivers
and food of her enemies to destroy
them.

Lara's hanging on every word. Piecing it together...

LARA

She was contagious... But she
must've been immune somehow.

RICHARD

(nods)

A carrier. They didn't know about bacteria or viruses in that era...

LARA

...so they thought she had a magical power to create death.

For a moment, Richard and Lara sound like partners. Completing each others thoughts. Vogel squints skeptically at the murals.

LARA

That's why her generals buried her on this island. Under all the bedrock. So nobody else could be exposed...

RICHARD

And why they trapped her family alive down here. They must've been immune like her...

Lara turns on Vogel.

LARA

(urgent)

We need to leave. This isn't what you were looking for --

Vogel looks at her with piteous condescension.

VOGEL

It's exactly what we're looking for. The Deathmaker. An invisible, undetectable bomb. Whoever controls it has the destructive power of a God.

RICHARD

You won't be able to control this.

LARA

And you have daughters. Release this and it'll kill them.

VOGEL

Trinity will kill my children unless I bring Himiko back.

This takes Lara and Richard by surprise.

LARA
Trinity?

RICHARD
He's working for someone else.

VOGEL
If I don't bring back Himiko,
Trinity will kill my wife and
daughters. No question... But if I
give them what they asked for, my
family stands a chance.

They're interrupted as they hear a STRANGE HACKING. They turn
-- terrified of another attack -- but it's MERCENARY #2 who
was attacked by one of Himiko's descendents.

He's convulsing. His skin is covered with a WHITE FILM. Lips
swelling. He retches -- VOMITS BLOOD.

MERCENARY #2
Help me...

Lara feels the bottom dropping out of her stomach.

LARA
Dad, the creatures are carriers --

Mercenary #2 staggers toward Vogel -- who SHOTS him twice in
the head. Turns to his **TWO REMAINING MERCENARIES**.

VOGEL
We'll take out the sarcophagus.
Careful to keep it closed...

A BONE-CHILLING GROWL from above them and -- ANOTHER WHITE
FIGURE jumps down from the pagoda's roof and darts toward
LARA. She SCREAMS as --

RICHARD THROWS HIMSELF IN FRONT OF HIS DAUGHTER.

The FIGURE knocks him to the ground.

LARA
(horrificed)
DAD!

AN UNEARTHLY HOWL as A SECOND FIGURE lunges off the cavern
ledge and ATTACKS one of the two remaining MERCENARIES. The
GUN flies from the MERCENARY'S HANDS.

As VOGEL and the other MERCENARY FIRE at the SECOND FIGURE --

-- Lara uses the moment of chaos to dive under their GUNFIRE to SNATCH UP the fallen mercenary's AUTOMATIC.

Still on the ground, she FIRES at the FIGURE attacking Richard. BAM! BAM! BAM!

The FIGURE falls to the ground. Richard is slumped against the wall. Barely conscious after the Figure's vicious attack.

Before she can scramble toward him --

VOGEL KICKS the gun out of Lara's hands. He's standing over her -- aiming his automatic at her when Lara GRABS the barrel of the gun and uses it to pull herself upright.

Lara's expression -- Is it terror or pure rage? -- as she struggles to maintain her grip on the barrel as he FIRES the gun -- holding it just far enough away from her that the bullets tear into the ground --

VOGEL swings the gun like a bat. Lara, still holding onto it, goes FLYING -- BRUTALLY HARD --into one of the ROTTED WOOD PILLARS of the pagoda.

The pillar collapses and HALF THE TALL PAGODA CRUMBLES to the ground.

Lara's falling through the air -- hitting pillars and beams and dirt -- everything momentarily vanishing in a huge DUST CLOUD.

But the pagoda's collapse has destabilized the WALL of the tomb itself. A tremendous RUMBLE as rocks and dirt tumble into the cavern -- Lara's BLINDED by dust, trying to find cover...

And then it's quiet. As the DUST clears, we see LARA fighting her way desperately out from under WOOD BEAMS and debris.

LARA
DAD? DAD! WHERE ARE YOU?

She looks up and sees SAND AND DIRT pour from the ceiling at an ALARMING rate. It's clear THE REST OF THE TOMB COULD COLLAPSE AT ANY MOMENT... She looks around desperately -- heart in her throat --

A SCARE as Vogel pulls himself out of the debris right in front of her. He has lost his automatic in the collapse, but he LUNGES toward her. Pinning her against the wall that's now in ruins.

They share a look. Both get the same idea at the same time.

HE REACHES FOR HIS TWIN PISTOLS.

But she's reaching for them too --

Each grabs ONE --

They both aim -- both moving away from the other --

A single muffled BOOM! as they SHOOT EACH OTHER
SIMULTANEOUSLY.

Lara SCREAMS as his bullet tears into her shoulder. She
missed him entirely.

She dives under DEBRIS from the collapsed tomb. Everything's
fallen at angles, forming DARK TUNNELS that she disappears
into...

Vogel jumps onto the debris. FIRING DOWN. BANG! BANG! BANG!

But Lara -- under the debris -- PULLS A WOOD BEAM out from
under him. As he falls, she stands up and SHOOTS HIM in the
arm.

She simultaneously SCRAMBLES away and FIRES at him. BANG!
BANG! She keeps firing, but she has no training -- she can't
hit him while she's moving -- and then the gun CLICKS. She's
out of bullets.

LARA

Shit!

He FIRES again. CLICK. His gun is empty too. He bolts after
her, catching up with her just as she manages to crawl out of
the DEBRIS into the open of the CAVERN...

He grabs her foot. Lara tries to kick him off but he holds
her down.

She looks around desperately for ANYTHING she can use against
him... But there's nothing in reach except for...

A TRIP WIRE. She looks back at Vogel as he rips his KNIFE out
of his utility belt. About to kill her when --

She REACHES BACK. PULLS THE WIRE and -- with every ounce of
her remaining strength -- rolls out from under Vogel. Diving
out of harm's way as

THE HEAVY SPIKES COME CRASHING DOWN ON VOGEL. He's killed
INSTANTLY.

Lara's in shock. Staring at Vogel's remains... she can't
believe what she just did.

But there's a RUMBLE above her. She snaps out of it, emerging from the debris to find--

The CEILING of the cavern is now coming down...

Lara -- panting -- clutches her BLEEDING SHOULDER. She snatches up Vogel's FLASHLIGHT that's rolled away.

LARA
(beaming the light around
the debris)
DAD? WHERE ARE YOU?

She can barely see through all the rocks and sand coming down from the ceiling. She stops to listen for his voice, but all she hears is the creaking and groan of the tomb as more collapses. Then she hears --

COUGHING. She scrambles over debris toward the sound.

She realizes it's coming from beneath the debris. She struggles to pull some aside, revealing --

RICHARD. Battered and wounded. She's overwhelmed with relief. Rushes toward him, when he stammers --

RICHARD
No! Stay back.

He pulls up his sleeve and shows her the white film spreading over his skin. She gasps.

He's slipping away fast. His face is chalk within the darkness.

LARA
No! Dad! Get up!

She reaches out to touch him, but he leans away. Gesturing for her to stay a few feet back.

LARA
We'll get you to the mainland, to a
hospital. I WON'T LET YOU DIE!

RICHARD
Go! The whole place is going to
collapse...

Lara's OVERCOME with grief now. Shaking her head.

LARA
I can't lose you again... I
can't...

She is desperately trying to suppress her tears. Can't.

Richard's making sure his eyes don't leave hers. They don't.

RICHARD
Every day I was here, I wished I
could see you grow up, sprout...
(a bigger smile)
And now I have. Before my eyes.

His voice is trembling, but his eyes are unwavering.

RICHARD
I'm... so glad we had this time...

He weakly lifts his fingers to his lips. Kisses them. Blows her the kiss. He reaches out and pretends to place the kiss on her head.

Lara -- through tears -- lifts her fingers to her forehead. And "rubs the kiss" into her skin.

And he's gone. Like that. Sitting there against the column. And LARA looks paralyzed too. Kneeling there. Stalled out.

She closes her eyes. Gathering whatever she can from deep inside. From all the pain, the hurt, the fear.

Then she's running. Over the debris as dirt and sand showers down on her. Dodging falling rocks. She races

THROUGH THE TUNNELS back toward the entrance. The ROAR of the collapsing structure is almost deafening.

Lara hears CRIES of Himiko's descendants from deep elsewhere in the tomb's tunnels, but she keeps racing forward -- clutching her wounded shoulder -- back through the main passage. Shafts of daylight cut through the darkness toward her. She's almost made it when --

THE TOMB COLLAPSES BEHIND HER.

And Lara's swallowed up in the DUST CLOUD...

The screen goes dark as Lara is buried in the tomb... Just inches from the surface...

CUT TO:

THE OUTSIDE OF THE TOMB -- AT THE BOTTOM OF THE PIT

The RUMBLE of the tomb collapse subsides. Everything goes still. Quiet.

Until we see a HAND reaching out of the earth. Clawing her way out of the ground and death.

It's LARA. Barely recognizable. She's in the bottom of the pit.

She takes an enormous breath. It's primal. Loud and desperate. Like the first, gasping breath of a newborn.

Crawls forward. Starts climbing the ladders...

Until she's back in --

EXT. VOGEL'S CAMP

She spots LU, who's still tied to the pole. His eyes closed.

She limps toward him. Reaches out. Touches him.

He doesn't move.

Lara can't take it. She shakes him harder.

Finally -- he stirs. His eyes open a slit. Relief washes over her.

He's almost too weak to speak, but there's A LIGHT IN HIS EYES as he looks at her.

LU
Lara. Did you--

LU
Shh. Come on.

She pulls him to his feet. Throws her arm around him so she's supporting him.

LARA
Can you make it?

Lu takes in Lara -- bloodied. Dirty. Nothing like the girl he met just a few days earlier.

LU
Can you?

Lara half-smiles. Then COUGHS. Everything hurts. They stagger toward the beach in something like an embrace...

EXT. VOGEL'S MILITARY RIB - BEACH - MINUTES LATER

LARA -- knee-deep in surf -- pushes the boat away from the beach, then scrambles aboard.

LU, leaning against the wall of the boat for support, REVS the engine and guns the ship forward. As he gazes forward -- toward open sea, Hong Kong, and freedom -- Lara stares back at the island and Yamatai. The place that changed her.

She puts her fingers to her lips. Kisses them. Holds them out -- back toward her father.

CUT TO:

EXT. VOGEL'S MILITARY RIB IN THE OPEN OCEAN- LATER

THE FUEL GAUGE IS EMPTY. The boat drifts listlessly. LU lies on the bottom of the boat. Unconscious, dead -- we're not sure.

Lara is crouched next to him. Her mouth dry. Her breath a rasp. Face horribly sunburned. The life draining from her...

Her ears fill with a strange ROARING SOUND. The waves seem to grow choppy. Then a CARGO SHIP passes in the distance.

It breathes hope into her. She stands. Gazing at the ship. Raising her arms. She tries to YELL for help but no sound comes out... She tries again -- more desperate -- but still no sound. Just the strange squeak of fried vocal cords...

The BOAT GOES PAST HER. Lara stares -- unsure if it was real or imagined.

Then abruptly the roar of its engines cuts out. The ship halts. Its SAILORS rush to the stern. Peering out at Lara as she collapses next to Lu from exhaustion.

SMASH CUT TO:

EXT. CROFT HOLDINGS - LOBBY - TWO DAYS LATER

ANA -- RUSHING down a hallway in heels.

She turns a corner into the lobby... and sees LARA entering the building. Lara's arm is in a sling. Stitches on her deeper gashes. Bandages on multiple limbs.

Ana breaks down at the sight of her. She stretches out her arms... and EMBRACES Lara, racked with sobs.

Lara is touched by Ana's emotion. She holds Ana back.

LARA

I'm sorry I've been such a worry...
Not just this week...

ANA

Oh, stop it...

LARA

No, really. Thanks for never giving
up on me. Thanks for trying. Year
after year. I'm sorry I took it all
out on you. All you did was try to
help. I'm sorry...

Ana looks at Lara in surprise. She tenderly holds Lara's face
in her hands.

ANA

Now we know what happened to him.
Because of you. Now we can start
over.

For the first moment, they feel a real kinship in their
shared loss.

LARA (PRE-LAP)

He died trying to save me -- save
everyone, really...

INT. CROFT HOLDINGS BOARDROOM - DAY

Lara sits at the head of a conference table. An ARMY OF
LAWYERS crammed round the rest of it, hanging onto her every
word. ANA's beside her, a comforting hand on her shoulder.

LARA

His body's still there. I think
that's where he'd like to remain,
so don't bother retrieving him.
It's his tomb now.

As the lawyers nod and scribble, we INTERCUT:

EXT. CROFT FAMILY TOMB

Lara picks flowers as she approaches the family chapel.

LARA (O.S.)

Oh, one last thing. There's a ship captain named Lu Ren in Hong Kong Harbor. I'd like us to do something for him, beyond sending the stale fruitcake that I have a feeling is traditional around here. For starter's, he's going to need a new boat. A yacht perhaps.

Lara ENTERS THE FAMILY TOMB and approaches her parents' sarcophagi. She puts half the flowers on her mother's grave... and the other half on Richard's.

BACK TO:

INT. CROFT HOLDINGS

Mr. Yaffe (the solicitor who Richard entrusted with his study's key) slides some PAPERS over to Lara.

MR. YAFFE

Miss Croft... I still don't know if this is the proper time, but when you're ready --

It's the declaration of her father's death that Lara was unwilling to sign before.

Lara stares at them a beat, then takes a deep breath. Pages through them. And SIGNS.

INTERCUT: INT. RICHARD'S SECRET STUDY

Lara smiles slightly as she enters the musty room. She's surrounded by the presence of her father.

LARA

Hello.

Her eyes pass over her father's collection of strange artifacts. She finds a big collection of old AUDIO TAPES. She puts one in the little tape-player and hits PLAY.

As her FATHER'S VOICE washes over her -- describing another lost tomb -- Lara takes a seat at his desk. She DUSTS OFF an old photo on the desk of RICHARD and her mother LINDSEY holding baby Lara.

MR. YAFFE (PRE-LAP)
Since your father is now legally
deceased, you assume ownership of
all Croft Holdings' properties.

BACK TO: INT. CROFT HOLDINGS

MR. YAFFE
I've prepared this prospectus to
give you a cursory review.

He hands Lara a SMALL BINDER. She pages through list of
SUBSIDIARIES. Next to each is stated its contact information
and date established.

LARA
Is this real? We've owned a tea
company since 1728? And a Texas
shrimp breeding facility?

The lawyers laugh at her excitement. She turns to the page.
And FREEZES.

PATNA ENTERPRISES.

An address in Hong Kong. Established 2016.

FLASHING in her mind: The PATNA logo stamped on Vogel's
supply crates.

Lara slowly looks up. Trying not to betray her emotions.

LARA
These companies are all owned by
Croft Holdings?

MR. YAFFE
Yes, though I'm not intimately
familiar with them. Our operations
have become quite sprawling. But if
anyone would know, it's Ms. Miller.

He nods to Ana -- who looks at Lara solicitously.

ANA
Any questions?

LARA
(covering, breezy)
Not now. I'll save 'em for later.

BACK TO:

INT. CROFT MANOR

Lara hits play on "Lara's Party Mix" in iTunes and Dizze Rascal pumps through the stereo.

PULL BACK TO REVEAL:

LARA -- with a beer in one hand and a paint roller in the other -- is painting the walls of the foyer.

She's cleaning up the place. Starting over. Moving on.

Sophie slides down the railing of the giant staircase from upstairs.

SOPHIE
(sing-song)
I think I've chosen my three
bedrooms.

She pulls one of the sheets still-covering the furniture and ties it around herself like a toga. Lara laughs.

We pull out from Lara. Happy. Finally at home -- here and with herself...

BACK TO: CROFT HOLDINGS - HALLWAY

LAWYERS and EXECUTIVES file out of the conference room. Lara, in the midst of them, sees ANA through the floor to ceiling french doors on a ROOF GARDEN outside. Ana's speaking quietly into her cell phone.

Lara face hardens. She storms through the crowd and onto

EXT. ROOFTOP GARDEN - CONTINUOUS

ANA sees her come out. Quickly murmurs into the phone:

ANA
I understand. I'll tell her...

She hangs up the phone. Lara is staring at her in outraged disbelief.

LARA
What is Patna?

Ana looks confused.

LARA

Patna. I saw the logo on supply crates brought by the man who caused my father's death. TELL ME WHAT IT IS.

Ana looks at Lara differently now. Her usual cheeriness has been replaced with open fear.

ANA

Lara, please. Learn from what happened to your father. Some things are better left undiscovered...

Lara struggles to connect the dots...

LARA

You sent him after me. You were the only one who knew I was looking for my father. You sent Vogel--

ANA

Lara, it's not like that...

Lara's CONSUMED by rage now.

LARA

Tell me the truth! I'm not to be fucked with anymore, Ana! Tell me or I'll take you off the side of this bloody building with me!

Ana gathers herself. Speaks in a whisper.

ANA

(tears in her eyes)

They made me. I didn't know they'd hurt you, or him. I had no idea he was still alive. I thought maybe they'd just scare you enough to send you running home.

LARA

Who made you? Vogel?

ANA

He came to me -- ten years ago now. Offered to help me. Said he'd pay off my debts if I kept an eye on your father. Got close to him...

She looks at Lara guiltily. Lara stares in shock.

ANA

You never realize what's the most important moment of your life as it's happening. Vogel asked me to help him. I nodded -- that's all. And I've never stopped being afraid since that moment... For you, maybe that moment was finding your father's research. From that moment on, you haven't been safe. You still aren't.

LARA

But Vogel's dead.

Ana is increasingly frantic. Fearful.

ANA

Vogel wasn't his real name. I don't know who he really was... But he was working for a larger group called Trinity. The group your father was trying to stop--

LARA

Tell me everything you know about them.

ANA

Nothing. Just what they would do to me if I tried to walk away. Don't pursue this, Lara.

LARA

What about you? You've told me about them now.

ANA

I chose my fate years ago. Yours -- you can still choose. Don't try to go after them, my dear. Please. Promise me...

Ana's breaking down in tears now.

ANA

This is why I tried to stop you from going on the trip. I didn't want you to end up like him...

A WHISTLING SOUND ECHOES OUT from a neighboring building.

ANA suddenly GASPS. Grabs LARA. Stares into her eyes, stricken...

Then a tear of blood streams down Ana's face from her temple. She slumps in Lara's arms. Lara realizes Ana has been SHOT in the head.

LARA

Ana!

But she's dead. As Lara tries to absorb this, we cut to:

THE SNIPER'S POV -- looking through the rifle scope at LARA clutching Ana from a neighboring building...

LARA'S IN HIS CROSSHAIRS...

Then A MAN'S VOICE -- we assume to be the Sniper's --

MAN'S VOICE

What about Croft?

STATIC-Y VOICE THROUGH RADIO

We watch her.

SMASH CUT TO BLACK.

As CREDITS START TO ROLL, we CUT TO:

INT. PAWN SHOP

Same one where Lara sold her watch earlier. The same thoroughly unpleasant PAWN SHOP OWNER behind the register.

LARA ENTERS. It's days later -- her sling is gone, but her gashes are still healing.

PAWN SHOP OWNER

You again.

LARA

I'm back for my priceless statues.

The OWNER scoffs and ducks into the back room. Through the partially open door, Lara gets a look at something that catches her attention. She busts after him

INTO THE BACKROOM.

It's full of illegal weapons. Handguns. Automatics.

PAWN SHOP OWNER

Hey! What're you doing back here?

She picks up one of the pistols in the display case. It looks just like the ones Vogel carried.

LARA
I'll take two.

THE END.

LARARAIDER