

LAWRENCE GORDON PRODUCTIONS

TOMB RAIDER
(EARLY)

tomb-of-ash.com



TOMB RAIDER

By

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Lawrence Gordon Productions

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FADE IN:

EXT. MOUNTAIN - DAY

A cold wind whistles and howls over a sheer mountain precipice. The sun flares over a jagged cornice.

The solemn figure of a man ascends the desolate expanse through a footpath in an icy crevasse -- into the heart of the mountain.

Behind him we see another man, then three, then...SLOWLY REVEAL -- A THOUSAND MEN -- Soldiers dressed in the winter robes of the ancient Greek Army, shining Damascus steel, copper and ceremonial helmets.

MACEDONIA - 323 BC

At the front of the procession A HOLY MAN, SOPHIOUS(60's), trudges through the snow. Alongside him, pallbearers shoulder THE GOLD COFFIN OF A GREAT KING.

The procession stops at the base of a thousand foot granite face. The wind blows as Sophious ceremoniously lifts both arms to the mountain. In his hands he holds A GOLDEN DEATH MASK. He places the mask in a concave impression carved into the face of the mountain -- THE MASK SNAPS INTO PLACE.

SUDDENLY -- A MASSIVE DOOR in the face of the mountain begins to grind open. Inside the mountain itself we see hundreds of servants pulling on thick ropes attached to primitive gears.

INT. TOMB - CONTINUOUS

The funeral party makes their way through chamber after chamber of this marvelous tomb, like moving through a beautiful underground city. Each chamber is crowded with servants of the dead and treasures of the world.

The high walls are made of polished stone, inlaid with topaz and gold. Hand painted motifs of the Great King's conquests decorate the wide walkways in elaborate detail.

INT. FINAL CHAMBER - CONTINUOUS

The coffin is laid in the final chamber. Sophious makes his offerings to the Gods. SUDDENLY -- SOPHIOUS STOPS AND TURNS, a disturbed look on his face... Something is wrong!

EXT. TOMB - CONTINUOUS

A SOLDIER on a high cliff frantically BLOWS A RAM'S HORN, SOUNDING THE ALARM! Sophious races to the entrance and looks out over the darkening landscape --

THE ARMY OF PERSIA -- A force of infantry and cavalry in formation on a distant icy ridge.

THE PERSIAN COMMANDER raises his sword to the heavens as he gives a blood-curdling howl! The soldiers SCREAM WILD HOLY HELL AS THEY RACE DOWN THE FROZEN HILLSIDE. The horses' legs churning through the shifting snow in a savage charge!

Sophious stares in disbelief, whispers in terrified awe...

SOPHIOUS
(subtitled)
Tomb raiders...

INSIDE THE TOMB -- TOTAL PANIC! Servants scream in terror, others weep in fear as the Greek soldiers take up positions at the entrance -- CREATING A BATTLE LINE.

Sophious throws a lever attached to the wall. THE TOMB BEGINS TO CLOSE. CHAMBERS BEGIN TO SEAL SHUT. Some from the top -- Others SLIDE together with SPIKES AND STEEL TEETH trapping hundreds of living servants among the treasures.

BOOBY TRAPS are set into place. CLUSTERS OF SPEARS, DARTS AND MASSIVE BLADES are mechanically retracted into the walls with violent precision.

EXT. TOMB - CONTINUOUS

The charging raiders approach the battle line. THE TOMB'S ENTRANCE SLAMS SHUT!

TIGHT ON: A GOLDEN MASK -- Sophious pulls the mask from the impression. The mask is made of THREE COMPONENT PUZZLE PIECES. He quickly separates the three pieces and hands them to THREE HORSEMAN -- issuing an urgent command.

SOPHIOUS
(subtitled)
Speed of Gods! GO!!!

The horsemen ride hard and fast splitting off, heading in THREE DIFFERENT DIRECTIONS, each with a section of the mask.

THE SOUNDS OF BATTLE RAGES -- an evening wind bites across the mountain. THE DOOR OF THE TOMB -- the carved outline of the lock where the mask goes, staring back at us.

THE SNOWS OF TIME BEGIN TO BLOW, slowly fading the image in a swirl of shifting white powder...lost to time forever...

...But forever passes in the blink of an eye.

FX CUT TO:

EXT. SNOW FIELD - DAY

The mountain itself seems to MORPH EVER SO SLIGHTLY. We are now looking out over a different snowy landscape. Two tiny specs move swiftly across a vast white frozen plain.

TIGHT ON: TWO HUSQVARNA SNOWMOBILES RACING ACROSS THE ICE.

ANTARCTICA - PRESENT DAY

FORTUNE HUNTERS, ARI and PETRI(30's), gun the snowmobiles in silver cyclone parkas, goggles and icicle beards. HI-TECH LASER SIGHTED CROSSBOWS STRAPPED to their backs.

EXT. SNOWY RIDGE - CONTINUOUS

Ari and Petri ride to a stop at the top of an icy ridge. They get off their snowmobiles, passing a third snowmobile as they quickly make their way into...

INT. ICE CAVE - CONTINUOUS

...A DARKENED ICE CAVE, crossbows at the ready, they pull their flashlights.

The cave is eerie and primitive, the high ceiling covered in STALACTITES that hang sharply, sparkling in the beams. They are met by -- NIKKO(40's). He turns to the other men.

NIKKO
(hard whisper, Mediterranean accent)
She's here.

An EERIE ECHO SOUNDS from deep within the tunnels. The three men quickly turn, crouching. Nikko uses MILITARY HAND SIGNALS -- FINGERS TO THE EYES -- HE POINTS AND DIRECTS.

Ari and Petri nod grimly, swinging their cross-bows from their backs, loading their arrows with a METALLIC CL-ACK!

INT. ICE CAVE / ICE TEMPLE - CONTINUOUS

TIGHT ON: A thick slab of BLUE ICE. There is a quiet BUZZ -- A small high-speed oscillating saw cuts an outline from the opposite side -- CARVING OUT AN ICE DOORWAY.

The cutting complete, the blade is retracted, and we hear a POUNDING FROM THE OTHER SIDE -- THEN TWO HIGH IMPACT THUMPS!

The ice slab gives and SLOWLY TIPS FORWARD, LOWERING TO THE FLOOR LIKE A GANG-PLANK -- SECURED BY A CABLE THAT DISAPPEARS ABOVE INTO DARKNESS.

THE SPARK OF A CHEM-FLARE -- The FLARE HISSES a bright green illumination and we see, STEPPING INTO THE OPENING --

THE UNMISTAKABLE FORM OF LARA CROFT. Everything you've heard is true. She's stunning with focused, intelligent eyes.

Lara brightens the flare. She looks up, revealing -- A MASSIVE DOME OF ICE. HUNDREDS OF STALACTITES SPARKLE FROM THE HIGH CEILING, AN UNDERGROUND STREAM runs along one side.

BENEATH THE DOME CEILING IS AN ICE TEMPLE made from massive cut blocks of ice. SKELETONS stare at her from PORTICOS carved in the ice walls -- GUARDIANS OF THE TEMPLE.

EXT. ANTARCTICA / BASE CAMP - CONTINUOUS

DRY LOFT EXPEDITION TENTS and solar panels gleam in the polar sun. A GENERATOR HUMS. A helicopter waits at the ready near the camp's perimeter.

INT. BASE CAMP / EXPEDITION TENT - CONTINUOUS

An EXPEDITION GUIDE(40's) monitors a GRID SCREEN -- A schematic of the ice cave. He speaks over a headset.

INTERCUT WITH LARA:

EXPEDITION GUIDE
Are you in, Lara?

Lara looks around, low hissing sounds come from various openings in the cave wall.

LARA
Yes. There's something else - methane.

EXPEDITION GUIDE
It's volcanic. I'm reading safe levels.
Do you see what you're looking for?

LARA MOVES SLOWLY TO THE TEMPLE'S CENTER-PIECE -- A SINGLE COLUMN OF CLEAR ICE.

LARA
I'm looking at it right now.

FROZEN IN THE CENTER OF THE COLUMN IS A CHALICE sitting at eye level, 12" high made of gilded clay.

LARA
(smiles)
...Hello, beautiful...

She moves around the column, drops to her knees, clears the surface snow with an excavation brush to reveal --

A LARGE METAL CONCAVE DISC CIRCLING THE ENTIRE COLUMN like a huge steel drum mounted in the floor. She eyes the disc curiously, picks up a tiny ice chip and drops it on the disc.

AN ACOUSTICALLY PERFECT BELL TONE reverberates in the chamber, a surprisingly high frequency blast of sound.

Lara looks up -- A dusting of snow falls from the fragile ceiling, shaken loose by the sound waves.

INTERCUT: LARA AND EXPEDITION TENT.

EXPEDITION GUIDE
(suddenly troubled)
We've got major instability in there,
Lara. I'm reading serious fissure
patterns from top to bottom.

Looking up, concerned.

LARA
Yeah, I see it.

EXPEDITION GUIDE
What do you think?

LARA
(pointed)
I think we're going to have to be very quiet.

EXT. EXPEDITION TENT - CONTINUOUS

A strong gust blows snow, pounding the tent. A satellite antenna bends in the gale.

INT. EXPEDITION TENT - CONTINUOUS

The image on the computer screen begins to scramble.

INT. ICE TEMPLE - CONTINUOUS

A sharp HIGH-PITCHED SOUND BLASTS into Lara's head-set. More snow and ice from the ceiling shakes loose in the din. Lara speaks frantically into the head-set as the sound continues.

LARA
(harsh whisper)
What is going on out there?!

EXPEDITION GUIDE
The wind's knocking us around pretty good.

The shrill sound PEAKS WITH A SCREECH. Lara looks and sees the fissure lines begin to crack and crumble.

LARA
(motionless)
Easy... Let's keep it nice and steady.

EXPEDITION GUIDE
(heavy static)
Lara, you're breaking up. I'm getting a lot of interference.

The radio SQUEALS!!! Lara rips off the head-set, switches off the power and the sound is abruptly cut off.

She looks up, holding her breath -- The fissures stabilize.

She quickly gets to work, pulling a compactly folded section of wire netting out of her pack -- aiming around the disc.

She pulls a pin and an ICE HOOK shoots out, imbedding in the wall with a pneumatic hiss. THE NET SPRINGS OPEN LIKE AN IRIS, COVERING THE ENTIRE DISC.

She secures the other corners of the net over the disc and turns to the column. She produces a metal tube from her pack, not much longer than a pen. With the push of a button it fires to life -- A RED LASER SHOOTS FROM THE TUBE.

Lara guides the laser, cutting into the ice column, melting the ice around the chalice.

INTERCUT: THE THUGS MOVING DOWN THROUGH THE TUNNELS.

Nikko raises a fist, bringing them to a halt. They see the red glow of Lara's laser at the far end.

NIKKO
(whisper)
Let's do this clean and get out quick.

The Thugs move silently toward the temple entrance.

RESUME LARA: She cuts through the ice column -- the chalice is in reach.

She scans the column, looking for traps. She notices the HOLLOW TUBE RUNNING THROUGH THE COLUMN BENEATH THE CHALICE and the METAL FLINT on which the chalice rests.

WE CAN HEAR A LOW HISSING SOUND COMING FROM THE TUBE -- A BOOBY TRAP.

LARA
...Ah ha...

SUDDENLY -- SHE FREEZES -- She hears approaching footsteps. She looks all around, only one exit -- where to go?!

THE THUGS ENTER THE CAVE -- Pulling the crossbows to the ready -- LARA IS GONE. Just the sound of the flowing river. They fan out looking for her.

Nikko moves to the chalice. It's still resting on the pedestal in the melted column. He looks at it, nervous, joined by his cronies, they all stare.

Nikko takes off his gloves. Ari and Petri check the netting, it looks good.

ARI
It's secured. Let's do it.

Nikko slowly reaches for the chalice, closer and closer, about to put his hand on the prize -- HE PULLS THE CHALICE FROM THE PEDESTAL AND --

-- IT SCRAPES THE FLINT, SPARKING THE NATURAL GAS HISSING THROUGH THE TUBE -- THE COLUMN IGNITES IN A ROMAN CANDLE OF RED FLAME, BLASTING UP TO THE CEILING.

The Thugs jump back, singed by the flame. In an instant -- the flame is gone. The Thugs look at each other, "That's it?..." But it's not.

TIGHT ON: THE CEILING -- SUPER SLOW MOTION -- A SINGLE DROPLET OF FRESHLY MELTED WATER hangs heavily from the tip of a heat blasted stalactite. WE WATCH IT DROP --

THE DROPLET FREEZES INTO AN ICE PELLET AS IS FALLS -- PASSING THROUGH THE NETTING AND STRIKING THE METAL DISC WITH A PERFECT RESONANT GONNNNG!

THE REVERBERATING SOUND BRINGS A SLOW SHOWER OF DEBRIS, striking the metal disc, creating a growing cacophony of sound. The Thugs start to freak. The ceiling becoming more unstable until --

A HUGE SECTION OF ICE DROPS FROM THE CEILING, the deadly blow, falling directly for the disc and --

THE ICE IS CAUGHT BY THE NET BEFORE IT CAN STRIKE THE DISC.

They wait. The reverberation has destabilized the snow pack. THE CAVE RUMBLES A LOW TERRIFYING GROAN...then silence.

NIKKO
That's it. It's over.

They smile, slap each other on the back. A deep groaning sound emanates from the fissured ceiling. They look up nervously.

PETRI
Let's get the hell out of here.

Suddenly Petri freezes -- AN EXPLOSION OF WATER. LARA RISES out of the ICY RIVER LIKE A RAGING POSEIDON.

She executes A PERFECT SPIN KICK. Ari is SLAMMED against the ice floor. IN A FLASH -- A COMBO OF PUNCHES sends Petri CRASHING into the icy water, his crossbow firing wildly.

Nikko fires his crossbow -- LARA ROLLS coming up behind him on the clearing. SHE PULLS HER .45's, aims at Nikko, but she hesitates, her eyes darting to the ceiling.

The CHALICE IS ON THE GROUND -- resting upright between Nikko and Lara. She knows she can't fire -- the snow pack. Nikko realizes the situation. A smile comes to his face.

NIKKO
Careful. Those stalactites can cut you in half. I have seen it.

He slowly reloads his crossbow. Lara's trapped, nowhere to go. She does the only thing she can -- She points her pistols at the disc -- with blinding speed. NIKKO FREEZES.

NIKKO (cont'd)
You wouldn't.

Lara locks eyes with him. HIS ARROW LOADED, READY TO FIRE! A SLOW CHALLENGING GAZE COMES TO HER FACE.

LARA
I would.

She FIRES! BLAM! BLAM! BLAM! BLAM! Directly into the disc! GONG! GONG! GONG! GONG! THE DIN IS STAGGERING!

NIKKO

Nooo!!!

The ceiling begins to crack -- The entire ice dome rumbles!!

LARA TURNS AND RUNS, SCOOPS UP THE CHALICE and races for the tunnel. Ari and Petri stagger to their feet and fire!!! THUT!THUT!THUT! Arrows whiz past Lara as she runs!

Nikko gives chase, slipping on the ice, landing flat on his ass. A look of panic crosses his face as --

NIKKO (cont'd)

Ahhhhh!

A HUGE STALACTITE FALLS -- THUNK!!! THE MASSIVE ICE SPEAR sticks in the ground, right in between his legs. Nikko smiles -- he lets out a deep breath of relief, then --

AHHH!!! HIS SCREAM IS SILENCED AS HE IS SLICED THROUGH THE MIDDLE BY ANOTHER FALLING STALACTITE.

LARA RACES BACK THROUGH THE TUNNELS -- STALACTITES falling all around her like frozen missiles. THE TUNNEL IS COLLAPSING BEHIND HER! The devastation closing in, about to engulf her.

She dives for the exit, rolling clear -- THE CAVE EXPLODES OUTWARD IN A DEAFENING SPRAY OF ICE AND SNOW.

EXT. MOUNTAIN - CONTINUOUS

Lara is sprawled on the ridge, she gets up, brushes herself off. She looks at the chalice and smiles.

Then she hears something, she looks up. A MASSIVE AVALANCHE barrels down the mountain directly at her.

LARA

...Oh, my...

An awesome spectacle of sound and fury. A tidal wave of snow rumbling at us, closer and closer.

Lara looks around for some route of escape. She spots one of the snowmobiles. She runs for it and leaps into the seat. She fires it up and guns it the hell out of there.

EXT. MOUNTAIN - MOMENTS LATER

LARA BLASTS BY -- JUST IN FRONT OF THE ADVANCING AVALANCHE. SHE RIDES A SNOWMOBILE AT FULL THROTTLE as it bares down on her like a giant wave.

She's about to be over-run when she sees A CREVASSUE UP AHEAD. She hesitates just a second, just long enough to realize she has no choice, she guns the husky heading straight for --

A ROCK RAMP -- SHE HITS THE RAMP -- SAILING OVER THE MASSIVE CREVASSE, CATCHING MAJOR AIR... ALMOST THERE. BOOM!!! SHE CRASHES HARD ON THE EDGE OF THE OPPOSITE SIDE.

The snow mobile falls back into the crevasse. Lara lunges for the edge as the snowmobile drifts into the abyss.

THE CHALICE FALLS FROM HER PACK! She one hands an ice fissure on the shear face of the crevasse.

She looks up the vertical face -- below her, on a ridge is the chalice resting precariously on a lip in the ice.

Lara looks down, reaching for it, close to having it in her hand...she tips it. The chalice slowly begins to wobble, then totter, then... SHE LUNGES and GRABS THE CHALICE.

Just as she secures the chalice onto her pack -- THE ICE FISSURE CRUMBLES IN HER HAND AND SHE BEGINS TO FALL, sliding fast down the face. She reaches for her ICE AX, sliding faster!

Summoning all her strength, she reels back, near flying off the edge -- SHE SLAMS THE ICE AX INTO THE WALL!!!

SMASH TO:

EXT. ANTARCTICA - LATER

THE SOUND OF ROTOR WASH as the chopper flies low over the ice field flying straight for the swirling haze of blowing snow.

The Expedition Guide scans the area with the binoculars. The sun is getting low, the wind blows hell all over the ice.

PILOT
We're gonna have to turn back. The wind.
It's too unpredictable.

The Expedition Guide somberly agrees. Then he looks out one last time -- He spots something.

OUT OF THE SWIRLING SNOW -- A SHADOW.

EXPEDITION GUIDE
Wait!

A FIGURE off in the distance.

EXPEDITION GUIDE (cont'd)

Look!

Lara hiking along a high ridge line, strides out of a cloud of blowing ice like a white phantom.

PILOT

...My god...

The chopper passes over-head. Lara gives a confident wave. As the chopper flies over, she looks up, looking cold and gaunt. Struggling just to stand.

A triumphant smile comes over her face as we hear the...

EXT. LONDON - EARLY EVENING

THE CHIMES OF BIG BEN. The sun rises over a red glowing English sky.

We sail past, gliding over the beautiful river Thames. The wavy motion of the water slowly dissolves to...

INT. CROFT MANNOR - LATER

...the wavy motion of drapes swaying in a comfortable breeze.

We move through the window and glide through the halls of Croft manor. The rooms are traditionally appointed with tasteful modern accents.

LARA (V.O.)

The chalice seems to be decidedly of Greek design, dated approximately 300 to 350 before the common era.

We move down a hall past family oils that line a wide staircase. We see training implements -- climbing walls and vaulting blocks blending unobtrusively into the decor itself.

The house is not only a home but literally an obstacle course.

LARA (V.O.)

The style and craftsmanship are quite extraordinary and I have yet to find a match on the exact region of origin.

We arrive at the end of the hall, pushing past a set of double doors.

INT. LARA'S STUDY - CONTINUOUS

On pedestals and behind glass are some of Lara's greatest finds. This is her private collection. Death masks, swords, daggers and statues, talismans from the rituals of the dead.

LARA (V.O.)
How the chalice got to Antarctica is
almost as mysterious as who created it.

WE SEE THE MARVELOUS CHALICE -- Sitting on a desk. The desk is covered in ancient maps and books. Seated behind the desk is Lara, writing in her Journal.

She looks up, dressed in a pair of sweats and a T-shirt. She glances up at the chalice, intrigued.

VOICE
Good morning, Miss.

Lara turns as JEEVES, the family Butler, a warm and intelligent man in his 70's. Jeeves moves in carrying a tea service. Lara smiles, happy to see him.

LARA
Hello, Jeeves.

JEEVES
Welcome home.

Lara gets up and moves to Jeeves as he sets down the tea.

LARA
(taking a cup)
You're a dear. It's good to be home.

She gives him a kiss.

JEEVES
(dead pan)
How was your trek to the ice planet?

Jeeves sees the chalice and moves closer to Lara's desk.

LARA
Exciting if nothing else. A few unexpected surprises. The usual.

Jeeves studies the chalice with great interest as Lara sips her tea.

JEEVES

And look at this. Now that is something,
isn't it?

LARA

Yes, "something" is right. What, exactly,
I'm not yet sure.

(admiringly)

...But it certainly is beautiful...

INT. HALLWAY - CONTINUOUS

Lara and Jeeves walk the hall back to the main stairway.

JEEVES

There was a call from Ms. Tomes. She
needs you to approve the new issue before
day's end.

LARA

I'm on my way in now. Could you have the
Norton ready?

Jeeves clears his throat in a most disapproving way -- an
obvious disdain for "the Norton." Lara looks back at him.

LARA

Come on, Jeevers - where's your spirit of
adventure?

JEEVES

I'm afraid I lost it some time in the
last millennium. Perhaps you could
dedicate one of your adventures to
retrieving it.

Lara smiles as she starts up the stairs.

JEEVES

And Miss...

(beat; dutiful)

It is the seventeenth of October.

This stops Lara, she hesitates. This means something to her.

LARA

Yes, I know.

EXT. LONDON STREETS / OFFICE BUILDING - DAY

Cars drive the wet morning streets of the busy west end.

A mint Norton Streetfighter purrs up to the entrance of an office building. Lara gets off the bike. She pulls off her helmet, tosses her hair as she makes her way toward the office steps.

INT. CROFT PUBLISHING / OFFICES - DAY

Lara strides through the office of Croft Publishing. Modern offices, hip and casual, charged with a focused exuberance.

Fifty employees move about the sprawling floor dotted with cubicles and computers. On the walls are framed blow-ups of Lara's magazine covers: "CROFT EXPLORER." Many of the covers feature Lara in different exotic locations.

Assistants and writers smile and greet Lara as she walks past with KATE TOMES(30's). Kate is smart and down to earth -- a savvy business woman, friend and managing editor of the company.

Lara and Kate pace through the halls, shoulder to shoulder. Kate hands her a folder.

KATE
The latest circulation reports.

Lara looks over the papers as Kate beams with excitement.

KATE
So... How'd it go? Did you get it?

Lara smile.

LARA
I got it.

KATE
(marveling)
My god, Lara. You may actually have proof that the Greeks discovered Antarctica two thousand years before we even knew it existed.

LARA
We can't say for sure.

Kate looks at her, studying Lara's reserve.

KATE
Don't play coy with me. This could put our little upstart adventure mag on the map. How soon can we break the story?

LARA

There's a lot of work to do. Confirming it's authenticity for starters. Until then... let's just play it cool.

(pleasant smile re: the reports)

Looks like things have been going well.

KATE

For the most part.

(a pause; bad news)

We had a little problem on the Burma shoot. Steven got chased down by a tiger.

LARA

(concerned)

...Oh my...Is he alright?

KATE

Nothing serious, some minor scratches and...bites. He's a bit traumatized I suppose.

(coy smile)

Got some terrific photos, though.

(checking her notes)

Oh, and I set up that interview with the BBC for today.

LARA

(surprised)

Today?

Kate and Lara walk toward a set of glass double doors.

KATE

Profiles. A very hot show. Right after your editorial meeting.

The glass doors open to...

INT. CONFERENCE ROOM - DAY

...a long, crowded round table. Lara's editorial staff of fine young cannibals. There is a fervor and energy in the room, both of dedication and raw enthusiasm.

Lara and Kate move toward their seats. Kate sits, Lara remains standing.

LARA

First off, I'd like to congratulate you all, our numbers look very promising. Great work.

INT. CONFERENCE ROOM - LATER

Lara stands with her team, side by side in the trenches. Layouts are spread out over the table, photos and copy.

People moving in and out with an intoxicating energy. Kate spreads out three large photos over the table.

KATE

...these are this month's cover choices.

Lara looks over three possible covers.

THE FIRST PHOTO -- a man hangs by rope and piton over the edge of an inverted cornice.

THE SECOND -- a woman in a kayak dropping down a near vertical 100 foot waterfall.

THE THIRD -- A extreme snow skier standing at the base of Kilimanjaro, looking up in wonder at the challenging mountain.

LARA

(re; the first two photos)

These two sort of tell the whole story.

Don't really need to read about them.

(re: Kilimanjaro)

This one definitely asks a question but it doesn't really jump off the shelf, does it?

(unsure)

What else do we have?

Everyone waits, looking to each other. Lara thinks for a moment.

LARA (cont'd)

What about Steven's tiger story?

Someone slides down a portfolio. Lara picks it up and opens it.

KATE

We've never gone with a wild animal as a cover.

TIGHT ON: The picture. Lara looks at the furious image of a massive WHITE TIGER. Black focused eyes, ears pinned back, nothing but teeth and claws and stripes -- in your face.

Lara looks across the room. Kate reads Lara's interested expression.

LARA

Steven, how do you feel about using these. Would it bother you I mean, after what happened?

Steven, dressed in photographer's gear, bandages on various parts of his body. He looks like a quiet, shy man. More like a librarian than an adventure photographer.

Steven looks at Lara. For the first time the room becomes still. They wait for Steven, still looking a bit shaken up.

STEVEN

(soft, but defiant)

I didn't let that bastard chew on me for nothing.

LARA

(to Steven, gracious smile)

The cover is yours, then.

Steven smiles, accepting the congratulations of his peers. Kate looks at her watch then to Lara, "It's time."

INT. LARA'S OFFICE - CONTINUOUS

Lara moves into her personal office, very spacious, a view of the city, comfortably decorated and, like her home, an artful blend of the ancient and the modern.

The TV crew moves around Lara's office. A sound man pins a mic on Lara's blouse. Kate sits next to her.

KATE

(a bit nervous)

You alright? You seem a bit nervous?

LARA

Just a touch. But duty calls - we need the publicity.

(resigned; self-conscious)

Do I look alright?

KATE

(smiles)

You look like you're ready to take on the world.

Lara smiles but she definitely looks a little uncomfortable.

KATE

(reassuring)

Just take a deep breath.

(MORE)

KATE (cont'd)
(Lara takes a calming breath)
Now, imagine you're someplace that makes
you feel warm and safe and totally at
peace -- like the rot stinking bowels of
some bloody ancient burial chamber or
something.

Lara cracks a smile, Kate winks. Lara starts to laugh.

KATE (cont'd)
See now you're not nervous, now you're
right at home. Let's do it.

Kate looks at THE INTERVIEWER, a young Westender(30) Dressed
in black stretch suit and yellow lensed sun glasses.

TIGHT ON: Lara's face. The camera moves in, the Interviewer
looks at her, leans in -- THE LIGHTS COME ON.

Lara winces as she looks through the windows of her office.
She sees her staff watching, silently cheering her on.

INTERVIEWER
One thing I know a lot of people would
like to know about Lara Croft is...
(smiles)
Why do you continue to put yourself at
such risk with these exploits of yours?

The camera rolls. Lara is silent, the question seems to have
hit Lara on a more profound level than was intended.

INTERVIEWER (cont'd)
Having survived the tragedy that took
your parents from you, one would think
you've had quite enough adventure. Is it
just to sell magazines?

Kate looks on nervously, waiting, almost willing Lara to
speak. Her staff look on as Lara thinks.

Finally...

LARA
I do it because it makes me feel a
heightened sense of reality. Of life, I
suppose.

Kate looks on in an "Okay, keep going." kind of way.

LARA (cont'd)
When you're out there, right at the very
extreme - you have no choice but to push
further.

(MORE)

LARA (cont'd)
(thoughtful, almost spiritual)
To look right into the eyes of the
infinite.

The Interviewer smiles. This beautiful, refined woman speaking so boldly holds a very specific kind of seductive magic and he is drawn into her.

LARA (cont'd)
(confident, smile)
And once you've looked into those eyes,
there's really no going back, is there?

INT. OFFICE - LATER

Lara and Kate walk out of her office as the TV crew pack it up. Lara has her coat and backpack.

LARA
I have a personal matter I need to attend to. Call me at home and we can finish up any last details on the issue.

Kate kisses her on the cheek.

KATE
Perfect, we'll speak then.

Lara starts down the hallway, walking for the exit -- a young assistant hurriedly walks up to her.

ASSISTANT
Ms. Croft. I'm glad I caught you. There's a gentleman that's been waiting quite a while to see you.

The assistant looks down the hall to a glassed in waiting area. Lara looks on, checks her watch.

LARA
(curious)
Does he have an appointment?

ASSISTANT
Well, he said he does but no one seems to have any record of it.
(looking at her notes)
A Mr. Darius Bormont.

Through the glass, DARIUS BORMONT(late 30's) stares back at Lara. A striking young man of Greek/French ancestry, bronze complexion and blue eyes. His obvious refinement thinly veils something innately dangerous about his countenance.

He nods at Lara with a regal, inviting smile.

LARA
What does he want?

ASSISTANT
He says he's a collector.

INT. WAITING AREA - CONTINUOUS

Lara walks in -- Darius greets her with a warm smile.

DARIUS
Lady Croft. A pleasure to meet you,
indeed.

LARA
I'm sorry if there was some confusion
with your appointment. I'm running late -
If you'd like to walk with me, we could
speak for a moment.

INT. HALLWAY - MOMENTS LATER

Darius and Lara walk down a hall of her office.

DARIUS
I understand you've recovered quite a
spectacular find in Antarctica.

Lara is shocked that he knows this but hides her surprise
with a calm glance.

DARIUS (cont'd)
A chalice, I believe?

LARA
Might I ask how you know about...

DARIUS
...Your exploits aren't exactly veiled in
secrecy, Ms. Croft.

LARA
(still baffled, agitated)
This project has not been publicized, Mr.
Bormont.

DARIUS
(pure flattery)
In my line of work, it's wise to keep
informed of the activities of intriguing
people - such as yourself.

LARA

What is your line of work, exactly?

DARIUS

(thoughtful and charming)

Call it a passion for things past,
objects of antiquity and beauty hold
great truths for me.

Lara looks at him, somewhat intrigued.

DARIUS (cont'd)

...And I am willing to pay quite
aggressively to possess them.

LARA

(suspicious)

Forgive me for being frank, but there
were other interested parties in
Antarctica - "Aggressively" interested
parties.

(pointed)

You wouldn't know anything about that,
would you?

DARIUS

(sincere)

Other parties? I'm quite sure I don't
understand.

Lara stops just inside the front doors. She looks at Darius,
suspicious of his intentions.

LARA

I'm sorry to disappoint you, but the
chalice demands extensive study. After
which it will be donated to the V and A.

(genuine)

I have a commitment to the museum. If I
made an agreement with you I'm sure you
would expect me to honor it. Good day,
Mr. Bormont.

She smiles and walks out the front door -- she makes her way
down the steps to her waiting Norton. Darius stands at the
top of the office steps. His expression hardens as he
watches her go.

EXT. PRIVATE CEMETERY - LATE AFTERNOON

Lara gets off her Norton, unwraps a bundle of fresh orchids
she has strapped to the backseat.

She takes the flowers and makes a long and eerie walk toward a small stone building set on a green covered in blowing autumn leaves.

The Croft Family mausoleum and by the look on Lara's face this is one tomb she's not crazy about going into.

She hesitates at the massive stone proscenium, then reluctantly she moves inside.

INT. CROFT MAUSOLEUM - CONTINUOUS

Lara stands over the stone monuments. The names of Lord and Lady Croft carved in marble. Died - October 17, 1990.

She takes a moment. Her eyes gazing on a mosaic in the tomb wall -- A SHIELD -- the Croft family crest. The image of a father and mother with child.

Lara is moved by this image. She kisses the tips of her fingers and rests them on the cold stone. Staring up at the image.

A tear forms in her eyes as she places the orchids down in front of the stone monuments.

LARA

Daddy, your orchids are doing beautifully this year. You'd be very pleased.

(whispers)

I miss you both...so very much.

The tear rolls off her cheek and drops...falling...falling...

EXT. CROFT MANOR - EVENING

...SPLASH! -- UNDERWATER. The strong lean figure of Lara dives into a long pool. She swims, using powerful strokes, gliding through the water, channelling her grief into an aggressive workout.

In a single breath she covers the entire length of the pool, emerging at the edge -- gracefully pulling herself up and onto the tiled walkway.

She comes out running. She pounds through an elaborate OBSTACLE COURSE built on the grounds of her home.

She leaps a series of high hurdles, breathing hard, heart pounding, she springs over the last hurdle and into...

A GARDEN LABYRINTH -- Instantly, a LASER GRID pops on. She sprints through, high stepping the grid.

She picks up two guns set on a stand, sprints through the maze, guns at the ready.

A TARGET OF A MAN springs up around a corner -- She dives and rolls, levelling her guns, about to fire at --

Jeeves -- standing before her, holding a tea service, facing the guns with stoic British reserve.

JEEVES

Don't shoot. Not before evening tea. If afterward you feel the necessity to "blow me away," then by all means do so.

LARA

Sorry, Jeeves.

Jeeves hands her a towel. She throws the towel over her shoulder. She looks somewhat withdrawn after a long day.

JEEVE

Are you alright, Miss?

Lara nods, off that determined look...

INT. CROFT MANOR / LARA'S BEDROOM - LATER

...we see Lara's face -- The BBC interview plays on a television in her bedroom.

INTERVIEWER (V.O.)

Your critics claim your methods undermine the academic potential of the sites you uncover. How do you respond?

We slowly start to pull back.

LARA

The academics publish for a very narrow audience. I try to make history come alive - I try to bring it to everyone.

(sardonic smile)

So, in that regard, I suppose it is just to sell magazines.

We pull back to reveal Lara -- sitting on her bed going over faxes and talking on the phone with Kate. The interview continues to play low on the TV in back ground.

KATE

That was a good answer.

LARA

Thanks.

(back to the work)

Everything looks fantastic. Let's just make sure the ad-buyers are on board with the new cover.

INTERCUT: KATE'S HOUSE --

Kate's two kids watch TV in the living room. Her husband is making dinner as she works from her desk.

KATE

Already started calling this afternoon.

The visual contrast between Kate's family life and Lara's isolation is apparent. Kate's four year old, EMILY, tugs on Kate's blouse.

KATE (cont'd)

It's not going to be a problem.

EMILY

Mommy. Mommy! I want talk to Auntie Lara.
Pleeeease Mommyyyyy!

LARA

(laughs)

Sounds like you got your hands full. I'll speak with you tomorrow.

EMILY

Mommy!

KATE

Hang on, Emily wants to say hello.

She hands little Emily the phone.

EMILY

(pure sugar)

Hi Auntie, Lara.

LARA

Hello sweetheart. How are you?

INTERCUT: EXT. LARA'S HOUSE - CONTINUOUS

We see the form of a man moving quietly around the edge of the house, hidden in shadow. He moves to a power-box and looks at the lock.

RESUME LARA -- PHONE CALL:

EMILY

I saw you on the telly.

As they talk -- we move into the TV and the interview.

INTERVIEWER

You must concede, though that all your popularizing efforts - they do bring a measure of notability for yourself as well.

WE MOVE IN TIGHT ON: Lara's face as she talks.

LARA

If people like what I'm doing, then that makes me happy.

(a touch of arrogance)

As for the risks...sure, it's dangerous.
Tell me something that isn't.

INTERCUT: OUTSIDE OF LARA'S HOUSE. THE FIGURE -- WIRE CUTTERS IN HAND -- CUTS A WIRE. SNAP!

INT. CROFT MANNER - NIGHT

Lara walks down the long dimly lit stairs. The house is dark, almost like a tomb.

She moves past all her things, remnants of her adventures, artifacts and relics. It's all very beautiful and full of wonder but somewhat lonely.

INT. KITCHEN - CONTINUOUS

Lara moves into the kitchen, pours water into a tea kettle and sets it on the stove, about to light the burner --

She hears something. She freezes. A moment. She hears it again. Like someone moving outside the house.

LARA (cont'd)

(listening)

Jeeves?

Nothing -- all is quiet.

SUDDENLY -- A SERIES OF LOW FAST TONES. Lara spins around and sees -- THE ALARM KEY PAD -- LIGHTS FLASHING ON THE PAD!

THE HOUSE LIGHTS START TO GO OUT.

BLACK OUT!

INT. HALLWAY - MOMENTS LATER

A flashlight comes on -- the beam of light cuts through the darkened hallway. Lara moves quickly to a light box, pops it open -- hits a switch.

Emergency ceiling lights begin glowing to life -- filling the house with dim light and erratic shadows.

Lara moves down the hall, eyes wide, cautious. She moves to a door with a key coded lock.

She hurriedly punches the code -- THE LOCK POPS! -- She opens a door and moves into a small enclosed room. Closing the door behind her.

INT. ARMORY - CONTINUOUS

Lara looks over the family armory -- weapons mounted on the wall ranging from the ancient to the modern. She stops at a wall covered in AUTOS, BOWS, KNIVES AND SHOTGUNS. She hears more movement outside.

She grabs a set of 45.s off the wall -- quickly JAMS CLIPS into them, one at a time --

She CHAMBERS HER ROUNDS. CA-LACK!

INT. CROFT MANNER / MAIN FOYER - CONTINUOUS

Lara moves cautiously down the hall, breathing hard, nervous.

A SHADOWY FIGURE MOVES SILENTLY THROUGH THE HALLS BEHIND HER.

Lara pulls up. THE FIGURE steps into the hall, SIGHTS on Lara. One piercing silenced shot --

Lara rolls -- The SHOT BLASTS A HOLE IN THE WALL NEXT HER -- She comes up behind another wall.

She looks up, takes a defensive posture -- She moves out, back into the line of fire. Finger on the trigger -- The Intruder is gone!

Then another movement behind her. Lara leaps and rolls in a fluid acrobatic motion, springing to her feet and sprinting forward into the main foyer.

She sees the intruder darting into the foyer from another hall.

She lunges for the banister at the end of the main staircase. Using the crafted post at the end of the banister she spins -- fully extended, landing a vicious kick to the head.

LARA AND THE INTRUDER FALL INTO A HAND TO HAND BATTLE -- Lara blocks, kicks, spins and evades -- They crash through a set of double doors.

INT. GREAT HALL / OBSTACLE COURSE - CONTINUOUS

The intruder springs back to his feet scanning the dark room. Lara is gone.

Suddenly, a laser grid pops on all around the intruder -- a maze. The intruder moves through the maze with fluid grace when --

BLAM! BLAM! BLAM! -- POP-UP TARGETS spring up one after another. The intruder takes them all out, spinning in the maze, hurling a knife, a star and finally opening up with an MK8.

TIGHT ON: THE LASER GRID

The Intruder trips one of the beams, setting off -- AN AUTOMATIC LAUNCHER THAT HURLS a SHOWER of ARROWS.

The Intruder dives, rolls and sprints up the stairs.

We pan up to find Lara suspending herself vertically on an uneven bars. She swings down, dismounting, landing silently.

She sprints through the knee high laser grid and ATTACKS THE CLIMBING WALL.

She pulls herself past the last overhang of the wall, inverting herself into a handstand and swinging her legs over the top, coming up right behind the Intruder.

She swings her gun from her shoulder. The Intruder turns, raising his gun -- HE IS ABOUT TO OPEN FIRE!

Suddenly -- Another gun is leveled at Lara's head. She freezes.

DARIUS' MAN
Drop the weapons.

Lara doesn't move. Another of Darius' men appears at the door with Jeeves -- a bloodied mouth -- gun to his head.

Lara has no choice. She drops her guns.

INT. LARA'S STUDY - LATER

Lara and Jeeves are escorted into the study. Darius sits at Lara's desk leafing through her personal journal. He looks up at her and smiles.

Lara sees her journal but wisely restrains her anger.

DARIUS

Interesting life. A woman with a deep devotion to seeking out the mysteries, the truth hidden beyond the known.

He slips the journal in a side pocket of his Jacket. Lara is infuriated, her eyes burn.

DARIUS (cont'd)

You understand the gateway to the future is always held by the gate keepers of the past.

(beat)

A very fascinating woman indeed, Miss Croft.

Darius moves through the room like a casual buyer in a curio shop. He moves up to the chalice sitting on a pedestal.

LARA

...So what you can't buy, you steal. Is that it, Mr. Bormont?

He picks up the chalice and holds it as if cradling a child. Lara steps towards him. Guns go up -- she freezes.

LARA

Put it down!

Darius eyes the chalice with fervent admiration.

DARIUS

There is something about this object. Something that you don't understand. That you can't see.

Lara glares at him.

DARIUS (cont'd)

(taunting)

Something powerful and mysterious. But it's in there. We can both feel, it can't we.

Darius holds the chalice out. Lara looks at him, nervous
"What the hell is he doing". He holds it out, arms extended.

DARIUS (cont'd)
There's only one way to know.

Darius lets the precious chalice slip from his fingers. The chalice falls -- CRASHING onto the floor -- SHATTERING!

Jeeves gasps! Lara contains her growing fury, staring at Darius in painful disbelief.

Darius reaches down into the shattered remains. He picks something up. He slowly holds up --

-- A GOLD SECTION OF THE MASK -- One of the three pieces of the mask Sophious gave the three riders.

The back of the mask is covered in RAISED INSCRIPTIONS. Some of the broken chalice pieces adhere to the mask.

Darius carefully pulls the broken pieces free and they fall to the floor. He hands the piece of the mask to RAYMIN, a lean efficient looking man in his late forties. This is Darius' ARCHEOLOGIST.

Raymin looks it over. He nods -- "It's authentic." He places the mask piece in a small, high-tech steel case.

Darius moves calmly over to Lara.

DARIUS
Ms. Croft. You have set me on a journey I have waited my entire life to begin.

Looks at her with a sincere smile.

DARIUS (cont'd)
And for that I am thankful. You have my respect and my gratitude - which is why I am leaving you tonight, unharmed.

His expression suddenly changes, a terrifying truth emerging as he exposes his truest nature.

His eyes boring into Lara's -- totally lethal.

DARIUS (cont'd)
Make no mistake, Ms. Croft, if you interfere with me I will kill you.
(re: Jeeves)
I will seek out and destroy without mercy, everything you love in this world.
(MORE)

DARIUS (cont'd)
(a final warning)
Do not test my generosity.

INT. CROFT MANOR / HALLWAY/ STUDY - CONTINUOUS

Lara seethes as the sound of tires on the gravel drive recedes into the distance. She strides back into the study, a fire burning in her eyes.

She stares down at the broken shards of the chalice.

LARA
Bloody hell.

Jeeves stands behind her, pressing a cloth to his cut lip. He's shaken up.

LARA
Are you alright, Jeeves?

JEEVES
I'll be fine, Miss. Shall I call the police?

LARA
(emphatic)
No. I'll handle this myself.

Jeeves sees her resolve and knows its useless to argue. He kneels over the floor -- picking up the broken pieces of the chalice. Lara moves next to him.

LARA (cont'd)
I'll clean this up. You get some rest.

Lara helps him to his feet, she looks at him with concern, smiles at Jeeves as he moves off.

She kneels down and begins to pick up the pieces. One by one she lays the shards and pieces in a small wooden box. Suddenly she stops.

On the back of one of the pieces she sees a faint image -- A DISTINCT MARKING.

INT. LARA'S WORKSHOP - LATER

Lara examines the broken pieces of the chalice under a magnifying glass.

She can just make out the marking -- the inscriptions on the mask piece have left a delicate, faint impression on the inside of the old clay.

INT. LARA'S WORKSHOP - MOMENTS LATER

Lara has the broken pieces laid out over a table top. Slowly she reassembles the chalice, piece by piece -- putting them back together like a puzzle.

INT. LARA'S OFFICE/LAB - LATER

The pieces of the chalice are put back into place. Lara dabs a fine paint brush into a dish of radiant carbon solvent.

She gently applies the liquid to the clay and waits -- Another moment and still nothing appears.

BLACK OUT.

INT. LARA'S OFFICE/LAB - MOMENTS LATER

An ultra-violet light flashes on. Lara swings the lamp over the assembled pieces of the chalice.

Then like magic -- the ancient markings slowly begin to appear before her eyes.

A series of ancient letters and words are burned into the old pieces. Lara's eyes light up --

LARA
(smiles, a quiet whisper)
...Ah ha...

INT. LARA'S LIBRARY - LATER

A reading lamp illuminates the Dagger of Xian serving as a marker in one of the many drawings stacked on a long table, ancient text books and reference books spread before her.

Lara carefully works her way through the texts, trying to decipher the markings from the broken pieces.

Writing them down as she figures them out.

LARA (V.O.)
Sophious...the catacombs of Alexandria...

She comes across a series of words that stops her in her tracks. Her eyes narrow, her imagination reels.

LARA (cont'd)
...Alexander the Great...

SMASH TO:

EXT. ROAD - DAY

A vintage 1954 SILVER PORSCHE 356 SPEEDSTER howls by on a wet road -- leaving a spray of water and blowing leaves.

INT. LARA'S CAR - CONTINUOUS

Lara drives, speaking into her cell phone head-set.

INTERCUT: Kate in her office at Croft publishing, listening, jotting notes in a notebook as Lara flies through the gears.

KATE

Sophious? I don't think I...

LARA

(growing excitement)

...He's key to the tomb of Alexander The Great - Alexander's death mask was split into three pieces, Sophious gave the pieces to three riders who rode through a raging war to...

KATE

...protect the location of the tomb. I got that...

LARA

Alexander's tomb has never been found. Legend has it, the mask is the key to its location.

Lara pulls on to the M1 -- hauling ass for Heathrow.

LARA (cont'd)

What I could piece back together from the chalice inscriptions are references to Alexandria, "The crowning jewel of Alexander's empire," and the seat of Sophious' cult. It's possible Sophious sent one of the horsemen there with the second piece of the mask.

KATE

...God...this is fantastic.

(worried)

What about Darius?

LARA

I'll just have to deal with him later. I'll need some things.

Lara drives into the executive terminal parking lot at Heathrow Airport.

LARA

Fifty pounds worth of uncut rubies, no more than two carats each; another seventy in gold pieces, Krugerrands if possible. Have them for me at my hotel in Alexandria as soon as you can.

Kate writes it down as fast as she can.

EXT. EXECUTIVE TERMINAL / HEATHROW - DAY

Jets landing and taking off. Lara, still on a head-set gets out of the Speedster.

KATE

Rubies and gold, sounds like a hell of a weekend.

She grabs her backpack, slips it carefully on her shoulder as she starts toward a waiting G-V.

LARA

Where I'm going they don't take kindly to questions - and they definitely don't take American Express.

The powerful whine of the jet engine takes us to...

EXT. ALEXANDRIA, EGYPT / SKYLINE - DAY

...A slow decent...the parting clouds reveal the city-scape of Alexandria.

Waves crash on the shore of this cosmopolitan city that gracefully blends the ancient and the new. The brilliant sunshine sets this jewel of the Mediterranean aglow.

EXT. ALEXANDRIA / HARBOR - DAY

UNDERWATER: A diver secures heavy chains around a large piece of stone.

Through a coating of barnacles we can make out that the stone is in fact an ancient EGYPTIAN SPHINX resting at the bottom of the sea -- seven feet long, weighing well over a ton.

One of the divers turns the valve on a pressurized air canister and A LARGE BALLOON INFLATES, pulling the chain taut. The Sphinx rocks on the harbor floor and slowly begins to rise.

We follow the surreal image of the sphinx -- floating upward through columns of light created by the sun refracted waters.

Above we can make out the transom of a DIVE BOAT. A figure stands at the rail, looking down into the water.

TOPSIDE: The balloon breaks the surface, bobbing in the gentle waves near a thirty foot salvage boat. The diver surfaces, pulls off his mask as he grabs the ladder on the bow -- he stops and looks up.

At the top of the ladder, looking down at him is the smiling face of Lara Croft.

The diver smiles back. This is JUSTIN MARRS(30), An American archeologist -- lean, strong, possessing a worldly charm.

LARA
Hello, Justin.

Justin stares up at her. Lara reaches down and offers him a hand. He takes her hand and she pulls him up on board.

They look at each other. He doesn't look entirely happy about seeing her, but hides it well.

JUSTIN
Lara Croft. What a pleasant surprise.

INT. JUSTIN'S BOAT / CABIN - LATER

Lara diverts her eyes, looking around the cabin of this decidedly male domicile as Justin changes out of his wet-suit.

LARA
How have you been?

Justin steps into a pair of jeans, throws on a T-shirt.

JUSTIN
I've been worse.

He pulls a couple of cold ones out of an ice chest.

JUSTIN
You want one?

LARA
Sure.

He tosses one of the cans to Lara -- a little hard. She catches it.

Justin lights a cigarette, as he drops into a beach seat washing the smoke down with a long pull on his beer. Lara remains standing, leaning against the counter.

JUSTIN
Egyptian cigs. Man, this whole country stinks of diesel fuel and cheap tobacco. No wonder the Greeks stole civilization from them.

LARA
Spoken like a true historian.
(smiles)
I like your boat.

JUSTIN
(suspicious grin)
You like my boat. What's on your mind, Croft?

Justin just stares at her. He's pissed about something, but there's more to it. Lara pushes on.

LARA
I'm looking for something here in Alexandria and I could use your help.

He gets up, moves close to her.

JUSTIN
Help you? The last time I "helped you" you disappeared on me - vanished with those Tibetan prayer wheels and ended up on the cover of your own magazine.

LARA
I believe I hired you and I paid you in full.

He leans into her, challenging.

JUSTIN
That wasn't our deal.

LARA
We didn't have a deal.

JUSTIN
I spent six months on that barren hell hole of a mountain researching that project.

LARA
If you'll recall, I was with you.

Justin turns away, crushing out his smoke.

JUSTIN
(sarcastic)
Yeah, that's what I thought too.

He pulls himself up the cabin stairs out onto the aft deck.
Lara watches him go. This isn't going to be easy.

EXT. DIVE BOAT - CONTINUOUS

Justin puts the last of the gear away on deck as the boat-crane and two local assistants maneuver the sphinx onto the bow.

Lara appears from below -- THE ONE TON SPHINX SWINGS RIGHT AT HER HEAD -- Lara ducks at the last second to avoid being crushed by the massive swinging rock.

Justin saw the near miss.

JUSTIN
(gratuitous)
Careful.

LARA
(glaring)
Alright look, the last time, I know we didn't part on the best of terms, but...

Justin watches her tap dance.

LARA
...We were working together under very complicated circumstances. Perhaps it was a mistake...

JUSTIN
(stung)
You bet your ass it was.

Lara looks at him, restarts.

LARA
That's not what I meant. There were a lot of long hours.

JUSTIN
(smiles with pure innuendo)
...we were at it night and day...

LARA
(slightly embarrassed)
..Ah....And we became....ah...

JUSTIN
Entangled?

LARA
(firm)
Distracted.

JUSTIN
Lara, you left me a kiss off note
attached to my last pay check.
(a pained smile)
I'm not sure but I think it's what you
Brits call "bad form."

Lara has no response to this. There is an awkward moment. Justin turns away, he drains his beer and dumps the duffel into a ZODIAC that's tied alongside the boat.

LARA
I have a business proposition for you.

JUSTIN
Not interested.

Lara realizes he's really leaving and starts talking fast.

LARA
There was a dig you led a few years back.
You uncovered a Greek garrison in the old
catacombs here in Alexandria.

Justin hops into the Zodiac, pumps the throttle and FIRES the outboard.

LARA
You may have missed something very
valuable.

JUSTIN
Believe me, if it was valuable, I didn't
miss it.

Justin tosses the tie lines, guns the Zodiac and off he goes.

LARA
(yelling after, emphatic)
I'm talking about the tomb of Alexander!

Lara watches him go. After a moment, Justin swings the small launch around and arcs back to the dive boat.

He looks at her. Shuts off the motor.

JUSTIN
(suspicious)
The tomb of Alexander is not in Alexandria.

LARA
No, but I believe Sophious sent one of the three riders here.

JUSTIN
The mask?
(definitely intrigued)
It's a legend, Lara.

LARA
(like a siren)
...Is it?...

They look at each other. Lara's confident gaze tells Justin she's definitely onto something.

Her eyes soften.

LARA
Strictly business.

JUSTIN
What do you want from me, Croft?

INT. BOAT CABIN - ALEXANDRIA

SNAP -- A MAP IS OPENED UP and spread out on a table. Justin pulls more maps and research notebooks off of a shelf and out of drawers.

JUSTIN
This is everything I have on the excavation of the Greek garrison.

Lara uses a coffee cup and the sugar bowl to weigh down the corners of the first map.

JUSTIN (cont'd)
(fishing)
Why don't you just do your own homework?

Next to the map is her laptop -- the images of the CHALICE MARKING on the screen.

LARA

I'm a little pressed for time.

JUSTIN

Competition, huh?

Lara traces a finger along a perimeter line on Justin's map, dotted with dig sites.

LARA

This was the dig site here?

She looks at her notes..."The catacombs of Alexandria."
Justin studies the map.

JUSTIN

Yeah that's it...the Greek garrison was here. It was a sweet little find - some scabbards, spears-heads, a lot of coins.

(beat)

By the way, I make a thousand a day - American.

Lara looks at him, nods.

LARA

Your fee's gone up.

JUSTIN

(cocky; a jab)

Chalk it up to experience - live and learn, you know what I'm saying?

LARA

Fine. Take a look at these markings.

Lara points to the map, then shows Justin the chalice markings, trying to put it together.

LARA

Sophious was a priest, Alexander's seer.

JUSTIN

Holy man, architect and all around "can do" kinda guy. So the story goes.

LARA

If he sent one of the horsemen with a piece of the mask to Alexandria, Sophious would have insisted it be well guarded.

JUSTIN

(following her reasoning)

The garrison, okay. But I'm telling you,
I cleaned it out...

LARA

...but Sophious would have also treated
the mask as a holy icon and may have
placed it in a temple.

JUSTIN

(skeptical)

A temple? If there's a temple down there,
I would have found it.

LARA

Not if you weren't supposed to.

Lara and Justin share a challenging look. Lara turns back to
the map, tracing a thin snaking line that runs through the
middle of the catacombs.

LARA

This here. What is it?

Justin looks on.

JUSTIN

It's a viaduct running to the Garrison -
fresh water for the troops.

(thinking, thinking)

Wait a minute. Spring water - was also
used in cleansing rituals, most temples
had a well source.

LARA

(tracing along the drawing)

Exactly. So, if the viaduct ran along
here, the well source should be here...at
this rise.

Justin looks over the map, assessing her reasoning. He nods
his assent, impressed.

LARA (cont'd)

(smiling)

If there is a temple there, then there's
a good chance that's where Sophious would
have hidden a section of the mask.

They look at each other. It sounds promising.

JUSTIN
(a modest concession)
Maybe I missed something.
(beat: thinking)
I also want forty percent of anything we
find and any publicity - I'm in all the
way.

LARA
Thirty percent.

JUSTIN
Done.

LARA
Take me to the catacombs.

JUSTIN
I love it when you talk like that.

EXT. ALEXANDRIA / STREET - AFTERNOON

Justin and Lara rumble through the narrow streets of the city
in an old topless Mercedes 4x4.

EXT. ALEXANDRIA / DIG SITE - MOMENTS LATER

Lara and Justin pull up in at the edge of a dig site. The
road is roped off, workers disappear down into an entrance of
the catacombs.

JUSTIN
This place certainly got busy.

Lara knows it's Darius.

LARA
Yeah. The competition.

Lara and Justin get out of the 4x4 and head toward the site.
Suddenly Lara stops, holding Justin back by his arm.

LARA
Slow down.

She points out three men conferring in front of the site --
She recognizes two of the men from her house.

Darius appears -- supervising the operation as more diggers
move past them and into the catacombs.

One of the men turns and Justin catches a flash of metal
holstered at his side.

JUSTIN

Some heavy hardware for a bunch of
archeologists.

(only half kidding)

Maybe they knew you were in town.

LARA

(concerned)

They do now.

They quickly start back to the 4x4, Darius spots them. He
raises his hand, signaling two men who come on the run.

Lara and Justin climb into the truck.

JUSTIN

Who are these guys?

Lara guns the truck.

LARA

I'll explain on the way.

The two men jettison the sight and hop into a car. Tires
screech as they head out after them.

EXT. ALEXANDRIA ANTIQUITIES MUSEUM - LATER

Late afternoon light streams in through tall windows setting
the ornate architecture in a pale amber wash.

Lara and Justin are seated at a research table in the
cavernous reading room of the old library.

They pour over the inscriptions from the chalice and the maps
of the catacombs. Several resource books are also piled
around them.

Lara sat-cel phone rings.

INTERCUT WITH KATE: She's in Lara's office, the sun setting
over London in the background.

KATE

Lara, I've got some info on Darius. Born
in Luxemburg in 1962 to wealthy Greek
expatriates, raised in luxury, private
schools, all the trappings.

Lara listens, peering over Justin's shoulder as he scours the
documents.

KATE (cont'd)

He returned to Athens for University under an assumed name where he became involved in a militant student organization seeking to restore the exiled Greek monarchy.

Kate flips through the computer dossier. We see more images of Darius, surveillance type and news photos.

KATE (cont'd)

That's where the public record ends. The rest is all rumor. Ties to royalist terrorist organizations, arms trafficking.

LARA

What about his family?

KATE

Here's the kicker. His family is of the Greek royal line - they trace their ancestry back to the House of Phillip of Macedonia - to Alexander himself.

LARA

(intrigued, almost alarmed)
Thanks, Kate. I'll be in touch.

She flips off the phone, turns to Justin and the research.

JUSTIN

There's nothing here about another way in.

LARA

There's always a back door, booby traps that lead to the outside - workers entrances. We have to work backward, from the inside out.

Justin rises in frustration.

JUSTIN

Go ahead, knock yourself out.

He shoves his research materials over to her -- the copied Chalice inscriptions on top of the pile.

Justin paces as Lara goes over the material one more time. Justin's footfalls echo in the cavernous space.

After a moment, something catches Lara's eye --

A SMALL, ALMOST INDISTINGUISHABLE SEAL at the bottom of THE CHALICE INSCRIPTIONS. We can see a spark of excitement as she reaches for an optical loop.

THROUGH THE LOOP we see the seal in detail -- A CRUDE RENDERING OF A STRUCTURE.

LARA
Take a look at this.

Justin leans in over her shoulder and looks through the loop.

We can now see the seal is clearly a rendering of -- A TOWER OF SOME KIND.

JUSTIN
...that can't be...

Justin quickly turns to one of the resource books, flipping through the pages with a sudden burst of energy.

LARA
Do you know what it is?

Justin stops on a page -- A FULL COLOR DRAWING OF --

JUSTIN
The Lighthouse of Alexandria.

Lara looks at the seal on the chalice marking -- then at the drawing of the lighthouse -- It's a match. She looks at Justin with an impressed smile.

LARA
The seventh wonder of the ancient world.
(growing excitement)
That may be our back door.

They look at each other, both unsure, but getting caught up in the hunt.

LARA
Feel like a swim?

EXT. JUSTIN'S BOAT - DUSK

Lara and Justin dressed in dive suits, prepare for their dive. Justin consults a map of the harbor.

JUSTIN (cont'd)
The base of the lighthouse's foundation was found on the harbor floor, somewhere in this area here.

LARA
(pointing to the map)
It almost connects with this section of
the passage of catacombs.

Lara, using a hand held compass jots down some quick longitude and latitude coordinates.

JUSTIN
(excited)
The ruins of the lighthouse were found before they built the new breakwater.
It's all broken up, but the base was found pretty much intact.

Lara starts to repack her BACKPACK -- MINI SAT-NAV EQUIPMENT, FLARES, FOLDING GRAPPLING HOOK AND ROPE, GUNS AND AMMO -- All prepped and packed with meticulous care.

JUSTIN (cont'd)
But, no one's ever found another entrance.

LARA
(a little defensive)
That's because they weren't looking for one.

They strap on tanks -- checking their regulators. Justin looks at her, sees the raw commitment in her eyes.

JUSTIN
Hey...

Lara looks at him. He's got her attention.

JUSTIN (cont'd)
All I'm saying is, there's probably a lot of shifting rock at the bottom. Okay?

Lara takes a moment -- smiles at his concern.

LARA
Let's be careful down there.

EXT. HARBOR / UNDERWATER - CONTINUOUS

SPLASH! UNDERWATER -- Lara and Justin swim down at a steep angle, gliding through the blue surface waters and moving into the deep.

The graceful wings of a Manta Ray flash as it swims past. Lara and Justin continue down. Bubbles rise from their breathers as the waters start to get darker and darker.

On the bottom they can see a massive build up of stones weighing between 50 and 75 tons. They descend deeper through a wonderland of marine life as they slowly slip into total darkness and disappear...

FFFFFT -- Lara sparks a chem-flare, illuminating the surroundings with an eerie green circle of light.

As they continue their descent, more of the ocean floor begins to materialize into a blurry view of the flare light. More massive cut blocks of stone litter the floor, creating the eerie image of a fallen structure.

A school of nocturnal fish dart around a coral reef growing among the broken columns of the ancient structure. Justin signals -- pointing ahead. Lara swings the flare around and sees --

AN ENORMOUS ROUND SLAB. Crumbled wreckage radiates out from this immovable base --

THE RUINS OF THE LIGHTHOUSE OF ALEXANDRIA. Lara gives Justin the thumbs up.

EXT. BASE OF THE LIGHTHOUSE - LATER

Lara swims along the base, scanning every inch of the surface, covered in algae and barnacles.

Justin points to his dive clock -- they're running out of time. Lara gestures back -- "A little longer".

She moves down the tall side, feeling her way -- looking for evidence of an opening. Her hand rubs against a mound of barnacles, clustered much more densely than elsewhere.

She checks a hand map and a compass.

She takes out her dive knife and begins scraping them off. Slowly, she uncovers -- A SLOT CUT INTO THE STONE WITH A LONG BRONZE bar perfectly fit into it.

She signals to Justin who comes to investigate. Lara grabs hold of the bar and tries to dislodge it. It won't budge.

Justin gives her a hand and the ancient mechanism begins to give.

A rush of bubbles escapes from the slot. Justin and Lara re-double their efforts, with growing excitement and --

THEY PULL THE BAR DOWN LIKE A LEVER BUT STILL IT DOESN'T BUDGE.

Lara and Justin take one more try -- Pulling back, leaning into it -- THE BAR PULLS DOWN LIKE A LEVER.

THE SLOT BEGINS TO WIDEN -- THE STONE RETRACTING BACK -- A JET OF WATER BLASTS OUT!!!

THE POWERFUL THRUST OF WATER HITS JUSTIN SQUARE IN THE CHEST, DRIVING HIM BACK.

Lara clings to the opening with all her might, struggling against the water to pull herself inside the base.

Suddenly, THE SLOT BEGINS TO RE-SEAL. Lara pulls herself through, turning to see Justin, swimming with all he's got back toward the narrowing entrance.

Lara struggles against the closing slot, trying to keep it open long enough for Justin to make it through. Justin kicks furiously, closing the gap. Lara strains against the sealing wall -- but there's no stopping it --

IT'S TOO LATE -- Justin can't make it through. He and Lara get one last look at each other as -- THE SLOT SEALS SHUT BETWEEN THEM.

INT. BASE OF THE LIGHTHOUSE - CONTINUOUS

Lara lights another chem-flare and surveys the area. She is inside the enormous base of the lighthouse. She looks up and sees the surface -- the chamber has partially emptied.

She swims up and breaks the surface, taking off her mask and spitting out her mouthpiece. She moves the flare around in a circle, illuminating --

A DOORWAY -- protruding from the water, leading to a partially flooded STAIRWELL. Lara swims for the stairs.

INT. CATACOMBS / TOP OF STAIRS - CONTINUOUS

Lara moves into the catacombs. She jettisons her SCUBA tank and gear and pulls the catacombs map from her dry-pouch. She studies the map then moves down the dark tunnel.

The catacombs, seen in the flickering light of the chem-flare -- STATUES CARVED INTO THE WALLS, MOSAICS, AND FRESCOES -- A STRANGE MIXTURE OF EGYPTIAN, GREEK AND ROMAN ICONOGRAPHY.

Lara comes to a fork in the tunnel. She consults the map, trying to orient herself. She reaches up and touches the low ceiling of one of the tunnels. Her hand comes away wet.

LARA
...The viaduct...

She heads down the tunnel.

INT. CATACOMBS / DIG - LATER

Workers and diggers are busy clearing the entrance of a narrow tunnel. Darius' men prowl the perimeter.

WE ARE AT DARIUS' ARCHEOLOGICAL DIG in a separate tunnel of the catacombs. Darius approaches Raymin, his archeologist.

DARIUS
What is the status?

RAYMIN
(looking over charts)
I expect we should be breaking through to the temple any moment now.

LARA -- watches from a distance, hidden in an alcove. She's cut off. She consults her map, trying to find a way around Darius and his men.

She turns at the sound of footsteps, coming from back the way she came -- More of Darius's men. They're closing in. She's trapped.

Lara scans the area all around her, spotting a NARROW OPENING IN THE WALL DIAGONALLY ACROSS THE WIDE TUNNEL.

She makes a run for it when --

RAYMIN (cont'd)
Stop!

Darius turns as his men pull their guns, opening fire on Lara's position.

Bullets tear into the stone work all around her. She pulls her .45s. Takes a deep breath and --

SHE OPENS FIRE -- laying down A BLISTERING BARRAGE OF COVER FIRE IN BOTH DIRECTIONS. Darius' men are driven back for a moment.

Lara makes her move -- she rolls out and across the tunnel, diving into the narrow passage.

INT. NARROW PASSAGE - CONTINUOUS

Lara sprints down the passage, Darius' men hot on her trail.

She suddenly stops. Face to face with a carved Sentry guarding the end of the passage -- IT'S A DEAD END.

She turns to face the approaching men, backing up against the tall statue, guns at the ready. Darius' men will see her any second --

Lara studies the sentry -- there's something here. Suddenly there's a sharp CLICK!

Lara has pressed the Sentry's sword hand, DEPRESSING THE HILT -- the wall gives way -- sliding back on wheels -- A FALSE WALL. She takes off behind the wall just as Darius' men come into view. They are about to pursue when.

DARIUS
WAIT!

Darius approaches the false wall. A hard focused glare comes over his face. He stares into the dark tunnel, addressing Lara hidden somewhere within.

DARIUS (cont'd)
(yelling into the darkness)
Ms. Croft. I graciously warned you once.

Lara listen in the darkness, guns at the ready, huddled in the back corner of the DEAD END PASSAGE. Darius steps closer to the sentry.

DARIUS (cont'd)
I'm afraid you've exhausted my generosity.

With that -- He deliberately depresses the hilt again and THE CHAMBER SEALS -- LOCKING LARA INSIDE.

INT. CHAMBER - CONTINUOUS.

Lara turns at the sound of the wall re-sealing. Everything goes pitch black. She lights another chem-flare and finds herself inside a long narrow hall with towering ceiling.

She looks at her flares -- FOUR LEFT -- she immediately lights three of the flares and moves through the hall, placing them strategically for lighting.

Along the walls are human statues with Jackal heads spaced about every ten feet. The statues are arranged shortest to tallest along the hall.

Lara reaches the end of the hall and discovers -- THERE IS NO EXIT. She scans every inch of the chamber -- SHE'S SEALED IN.

And then something really catches her attention -- THE FLARES BEGIN TO DIE OUT -- like they're being snuffed out.

LARA
...no oxygen...

The chamber begins growing progressively darker. Lara starts to breathe more quickly trying to get whatever air she can.

Her eyes fall on a SMOOTH STONE SLAB at the top of the chamber -- a way out? She goes to work.

Lara races to the first towering statue. She heaves with all her might and the statue totters and finally tips over, its fall halted when it hits the opposite wall.

SHE CHARGES up the back of the first statue, not even pausing at the top before leaping for the top of the next statue.

She lands hard. Growing winded. The flares are almost completely dead as she assesses the jump to the next statue -- a long way. SHE GOES FOR IT -- LUNGING, landing on top.

There's no time to rest -- the air is almost gone and the next jump IS EVEN LONGER. A FEW DEEP BREATHS AND LARA LAUNCHES HERSELF.

She lands on the top of the last statue as the flares all die out -- TOTAL DARKNESS.

She reaches in her pack -- HER LAST FLARE.

She sparks it and it bursts to light -- just long enough for her see what she needs to see before it dies down to a dim glow for lack of air --

Lara stares into the half-light at THE TREMENDOUS LEAP CONFRONTING HER -- THE LEDGE WHERE THE SMOOTH STONE SLAB IS. It's a long way across and a LONG WAY DOWN.

She gasps for air, inches back on her precarious perch.

SHE LEAPS ACROSS THE CHASM -- the last flare dies. She hurtles across in total darkness, slamming into the ledge -- BARELY HANGING ON WITH HER FINGER TIPS.

Breathless, she summons all her strength and PULLS HERSELF UP!

She frantically feels around in the dark, struggling for every breath -- finding an edge and pulling, harder, she POUNDS INTO THE SLAB -- Finally -- THE SLAB BREAKS FREE.

LIGHT AND AIR POUR INTO THE HALL. Lara gasps greedily, taking a moment to steady herself.

Slowly she pulls herself out of the slab opening.

INT. CATACOMBS - LATER

Lara moves down a new tunnel -- checking the map, tracing the course of the viaduct, monitoring the ceiling for moisture. Then she continues down the tunnel.

THE TUNNEL ENDS at an ancient small stone passage, A DARKENED CRAWL SPACE.

She checks her backpack -- out of flares -- She pulls a 45. CARTRIDGE -- Lays a shell on a smooth floor. With her knife she SLICES off the bullet tips of the shells.

She pulls a rag out of her pack -- wraps it around a small pipe and SPRINKLES the gun powder over the rag.

She places the tip of her gun on the rag and FIRES! PLUMMM!!! The rag ignites and she has a new flare.

INT. CRAWL SPACE - SECONDS LATER

Lara swings her "flare" ahead as she pulls herself into the narrow space. She scans the walls, noticing the ancient stone work and mortar.

She picks something off the floor -- a piece of ancient pottery. She looks it over carefully. Lara crawls to a wall made of a massive block, set in a stone frame -- like a doorway that's been sealed shut.

The doorway is set off by a foot wide gap that drops down into the darkness. She looks it over, a smile coming to her face.

She removes a small CHISEL AND HAMMER FROM HER PACK and starts at the mortar on the edges of the block.

It crumbles away. The sudden give causes Lara to lose her grip on the hammer and chisel -- they fall away into the gap.

LARA (cont'd)

Damn!

She has no choice -- she lays her shoulder into the massive block -- THUMP!

LARA (cont'd)

(determined)

COME ON!!!

...and again THUMP! and the massive block finally begin to give.

REVERSE ANGLE: The other side of the wall.

INT. ANCIENT TEMPLE - CONTINUOUS

The block is pushed in, just enough for Lara's hand to reach in with the flare.

She pokes her head in to see --

THE TEMPLE -- high ceilings, pillars hold up a vaulted ceiling, stunning.

Lara begins to pull herself in when she notices movement.

The floor and walls themselves seem to be MOVING -- Raising the flare she sees GIANT ALBINO MOTHS the size of footballs, on top of one another, thousands of them -- beautiful and terrifying.

Lara brushes a clear path with her bare hands then pulls herself inside.

IN THE CENTER OF THIS SPECTACULAR ROOM IS AN ORNATE BOX set between pillars.

She moves to it, wiping away a layer of dust, revealing an inscription in ancient Greek inlaid in onyx and alabaster.

LARA

(reading)

The strength of the hero, the might of the gods...the ruin of man.

(smiles to herself)

Sounds promising.

Just as she touches the box -- A LOW MECHANICAL RUMBLING SHAKES THE TEMPLE. Lara turns to the sound, then back to the box. Her face grows focused, intense.

She scans the box only to find it is sealed with some sort of PUZZLE LOCK comprised of three geometric sections that need to be aligned.

She works fast -- Spinning the sections -- One of the sections clicks into place.

It creates a letter. She keeps spinning.

THE RUMBLING IS SHAKING THE WALLS -- DUST AND ANCIENT PLASTER FALL FROM THE CEILING.

Lara stays focused, moving onto the second section of the lock. She clicks the cog in place. ANOTHER ONE LOCKS INTO PLACE

THE RUMBLING IS NOW FURIOUS -- THE WHOLE PLACE SHAKES LIKE THE WALLS ARE GOING TO COME DOWN.

Lara struggles to steady the lock which vibrates violently in the onslaught.

She's tries to line up in the third section. She meticulously tries combinations after combination --

CLICK. THE LOCK SPRINGS OPEN.

INSIDE THE BOX -- A PIECE OF THE GOLD MASK set on a stand.

Lara carefully lifts it out. The gold gleams. Lara stashes it in her pack when --

BOOM AND RUMBLE! A SECTION OF WALL EXPLODES! Not where Lara entered, but the wall opposite.

IT'S DARIUS' DIGGERS -- A BULLDOZER PLOWS INTO THE TEMPLE.

Darius' men storm in, rushing through the crumbling wall!

SUDDENLY -- MOTHS COME TO LIFE IN A BLIZZARD OF MOVEMENT.

Lara quickly pulls out a wire-line and grappling hook. SHE FIRES A CHARGE, LAUNCHING THE SMALL GRAPPLING HOOK at the ceiling.

Immediately she begins to climb -- PULLING HERSELF TOWARD THE CEILING.

Raymin and two others struggle against the swarm of giant moths in time to see Lara near the ceiling -- firing repeatedly at the ceiling with her .45's -- BLASTING A HOLE INTO THE CRUMBLING STONE WORK.

Lara pulls herself through the hole she has blasted. The men fire after her.

EXT. ALEXANDRIA - NIGHT

Lara emerges from a drainage grate, out onto the crowded streets of Alexandria. She takes off running. Cars and busses and pedestrians moving past.

Lara turns and sees -- One of Darius' men, pulling himself out of the drainage grate. He quickly gets to his feet, levelling his gun and running after her.

Lara races through the crowded street -- when shots ring out, BLAM!BLAM!BLAM! She makes a desperate leap, grabbing onto the back of A MOVING BUS.

Darius' Man tries to get a bead on her as the bus motors on -- He's about to fire again as the bus rounds a corner, Lara swings around on the upper rail taking herself out of the line of fire.

Darius' Man lowers his gun. Lara is gone. His eyes burning. Not with anger, but fear.

DISSOLVE TO:

EXT. DARIUS' YACHT / MEDITERRANEAN SEA - MORNING

...the crashing of waves. From high above we see the beautiful vessel cutting through the azure swells. Alexandria recedes far in the background.

As we move in closer we can see a group of men assembled on the aft deck. Darius' men.

Darius looks out to sea -- lost in thought. He knows morale is down and he must address his men.

He starts softly...

DARIUS

My brothers - for years we have stood behind drawn curtains, waiting for destiny to shine her light on us.

He turns to his men.

DARIUS (cont'd)

It is time for us to step into that light.

Darius takes a pause, reeling them in, scanning their faces.

DARIUS (cont'd)

The lands our family once ruled are rich, indeed. Rich in oil, precious metals and the arms to secure them. But most importantly they are rich in the culture of our people.

(beat)

A people who once comprised the most glorious empire the world has known.

He turns and gestures to a man standing at the periphery of the proceedings. We recognize him as the man who was chasing Lara in the street outside the catacombs. He looks profoundly uncomfortable as he moves to Darius.

Darius comforts him, laying both hands on the man's shoulders. A fatherly gesture, but with a lurking undertone of extreme menace. He looks right into the man's eyes.

DARIUS (cont'd)

(mesmerizing)

Our efforts, I assure you are close to bringing forth a power so great as to restore our family to it's rightful place.

(locked on his eyes)

Look to your faith. You will have proof.
It is destined to be so.

Darius and the man stare at each other. The man doesn't know if Darius is going to kill him or not.

DARIUS (cont'd)

There is always sacrifice in great endeavors.

(sympathetic)

Indeed. God demands devotion.

He leans in and whispers in the man's ear.

DARIUS (cont'd)

And the clean spirit said, "I am no one and everyone. I am nowhere and everywhere."

Darius smiles, releasing the man. He spins around to again address the assembled men. They stand stoically.

Darius' eyes blaze at his men. He says nothing, just staring them down for a long beat.

DARIUS

I want Ms. Croft found. We have nothing without that piece of the mask.

INT. LAND ROVER / DRIVING - CONTINUOUS

Lara is behind the wheel of the Land Rover, dialing up her sat-cel phone.

INTERCUT WITH:

INT. JUSTIN'S HOUSE - SAME

A remote, rural house in the arid hills of Egypt. The city of Alexandria and the sea set off on the far horizon.

Justin moves quickly through his house to a ringing phone.

JUSTIN

Hello!

LARA

I got it. All I can say is Sophious went through an awful lot of trouble to hide Alexander's tomb.

JUSTIN

Maybe there's more to it than just the tomb.

LARA

(repeating back what Darius said at her house)

Something inside. Something hidden.

JUSTIN

What's that?

LARA

Something Darius said. There's something he wants in there.

Justin paces over to a picture window, staring out at the distant sea.

JUSTIN

So, what about the mask piece...does it tell us anything?

Lara glances down at a small palm sized notebook.

LARA

One of the passages says, "From the heights of Persia on the path of the last lands."

(like revealing a secret)
Alexander began his last campaign at the Khyber pass in the Hindu Kush.

JUSTIN

(a realization)
"The heights of Persia."

A burst of satellite interference breaks up the line

JUSTIN
(suddenly suspicious)
Lara, where exactly are you?

Lara can't hear him. She shouts into the phone. The static clears.

JUSTIN (cont'd)
Where the hell are you!?

Lara hesitates. He's not gonna like this. She looks up, taking in the scenery and we now see we are --

EXT. PAKISTAN DESERT - DAY

Lara looks out her side window, across an undulating sea of golden sand. Looming directly ahead of her. THE TOWERING MOUNTAINS OF --

THE HINDU KUSH - NORTHERN PAKISTAN

A forboding, desolate range of sheer peaks.

JUSTIN
Pakistan?! Jesus, Lara...

Justin starts to pace, getting pissed.

LARA
Look, I'm sure Darius is already on his way. I still have to get the first piece he stole from me. I'm not about to let him get the third. I had to move fast.

JUSTIN
(building anger)
I know how important it is that you get your prize and all...but you got a bad habit of disappearing on people, Lady.

Lara takes a breath - this isn't how she wanted this to go.

LARA
I'm not disappearing...

JUSTIN
We had a deal! Shit! I should have known
you'd pull this.

Another burst of satellite noise.

LARA
(through static)
Meet me.

JUSTIN
(total exasperation)
You're a real piece of work, Lady Croft!
(forced composure)
I've already been down that road with
you. You want to work alone so bad - god
bless.

No response. Pause...

JUSTIN (cont'd)
Lara?...
(beat)
Lara?!

Nothing but air. The connection is dead. He slams down the phone.

JUSTIN (cont'd)
Christ, she's got me talking to myself.

INT. DARIUS' YACHT - DAY

Darius sits in an ornate cabin, adorned with colorful tapestries. A hot desert wind ripples the fabric walls.

He and Raymin go over their research.

RAYMIN
I believe the writings on the mask
section hold the key to the location of
the last piece of the mask.
(beat; very hesitant)
But it's very confusing, sir. There is a
passage written in a very difficult
dialect.
(MORE)

RAYMIN (cont'd)
It seems to say "Look to where the god in
his labors failed - and the god
succeeded." I believe this refers to the
labors of Hercules.

Darius lays it out like a threat. He has no patience for anything but answers.

DARIUS
And why is that confusing?

RAYMIN
It is confusing because Hercules
succeeded in all his labors.

Recognition flashes across Darius' face.

DARIUS
(a confident smile)
All but one..."Where Hercules failed,
Alexander succeeded."

Raymin looks at him curiously.

RAYMIN
I'm not certain I follow, sir.

DARIUS
Prepare the team. I'm sure Ms. Croft is
already on her way.
(beat)
We go to Pakistan.

EXT. THE KHYBER PASS / THE HINDU KUSH - EVENING

Lara drives into an ancient village, like a passage back into antiquity.

She gets out of the Rover and walks past the square mud buildings built into the side of the scraggly foothills. Fire light glows through small windows.

EXT. KHYBER VILLAGE / STREET - NIGHT

Lara walks the deserted street. The wind howls -- it's freezing desert air.

She sees an old gas lantern swinging in the strong gusts at the entrance of the bar. She moves for the door.

INT. KHYBER VILLAGE / BAR - LATER

Lara enters the smoke filled room, she looks exhausted, covered in a layer of mountain dust.

Music is playing -- ancient stringed instruments and pounding primitive drums. Lara has entered another world.

A wild, ecstatic energy -- packed to the rafters with hard looking men, drinking date wine, telling stories of gun running, thievery and murder.

Some look up at Lara, curious about this stranger, not sure what to make of her. She pushes her way up to the bar.

LARA

Tea, and anything you have in the way of food would be great.

A HUGE MAN, the size of a gravel truck, stares at Lara from down the bar. He looks drunk and maybe a little lonely. He pounds another shot and makes his way down the bar.

The Huge Man shoves his way in next to Lara as a plate of couscous and figs is dropped in front of her.

Lara eats as Huge Man stares at her. He speaks in a voice that makes a gravel truck sound like Mozart.

MAN

I like you.

Lara looks at him, she's really too tired for this.

LARA

Oh, come now. You don't even know me.

MAN

I know what I like. And I like you.

LARA

Okay, so we dance, we laugh. A little drinking...

MAN

I really like you a lot.

LARA

..but, then what? In the morning, I make you breakfast...maybe you leave a sweet little note on my pillow...then bam! You're off to brag to your friends and I'm just another broken hearted notch in your belt.

MAN

Yes... Bam!

The Huge Man grabs her -- and POW! Lara pops him right on the nose, drops him to his knees, howling. He covers his face, his massive fists ooze with blood.

LARA
...bambo...

All the men in the room stand at once. The glare at Lara, threateningly, gathering around -- closing in. Lara holds her ground.

LARA (cont'd)
If you gents would just chill for a minute. I've had a really long day and I would just like to eat my dinner in...

CA-LACK!

LARA
...peace...

Lara stops dead in her tracks. She turns to face the barrel of an old bolt action rifle. A scowling, GOLD-TOOTHED MAN pointing the weapon barks out --

GOLD TOOTH
You have come to the wrong place. A woman does not act as you do here.

LARA
Perhaps if you behaved like gentlemen and not like a pack of rabid animals...
(she brushes away the barrel,
leans in)
...you might get lucky...

CRUNCH! A direct kick right in Gold Tooth's jewel case. His eyes go wonky, he's knees buckle and down he goes. THE ROOM GOES WILD.

Lara pops a fig in her mouth!

The fallen Huge Man staggers to his feet. He pulls a long ceremonial sword off the wall and raises it skyward.

Two other's grab Lara from behind. Huge Man growls. Lara struggles, about to be sliced in half -- A voice yells out!

AUTRAN
PAZUZA!

Everything FREEZES -- like the Devil just walked in.
AUTRAN(20's), a good looking Pakistani kid -- a hustler. His accent sounds like a throwback to the days of the RAJ.

AUTRAN (cont'd)
THE WOMAN IS IN LEAGUE WITH THE DEMON!!!

The men all stare. Autran makes his way next to Lara.

AUTRAN (cont'd)
This is a very powerful woman. To kill her would mean be to be consumed by her evil parts.

The men all back off, terrified.

LARA
What are you talking about?!

He takes her arm and they start backing toward the door.

AUTRAN
Just keep backing up.
(back to the men)
I will take her to a holy place!

They keep backing slowly towards the door, the men don't move, but they're growing suspicious.

AUTRAN (cont'd)
(low; to Lara)
I'm trying to save you.
(Loud; back to the men)
...where she will be cleansed by fire and stabbed with sharp pointy things and returned back for your pleasure...

The man all looks very happy about that, nodding and grunting.

AUTRAN (cont'd)
...Say by, oh...nine-ish or so...

And out the door they go.

INT. HINDU KUSH / CAFE - LATER

The mood is mysterious, primitive and exotic. A band of drummers accompany a lutist, creating a spellbinding melody.

LARA
Pazuza. That was good.

AUTRAN

It is the name of a demon. It really freaks them out - they have so many.

LARA

Well I have another one for you. Do you know anyone who can help me with this?

She shows him the section of the mask.

LARA (cont'd)

It's a piece of a mask - The death mask of Alexander.

Autran gazes at the mask, suddenly becoming a bit uneasy.

AUTRAN

Iskander. The demon. This is something for Rumi.

LARA

Rumi?

AUTRAN

He keeps all the tales of Iskander. He can help you...

(a coy pause)

...but I'm afraid where he is...it is very...

LARA

...Dangerous?

AUTRAN

Not exactly.

Lara has to smile, she knows where this is going.

AUTRAN (cont'd)

...very...

LARA

Expensive?

AUTRAN

Exactly.

She lays out three rubies on the table.

AUTRAN

(all business)
Three more.

LARA

One more.

AUTRAN

Two.

LARA

Done.

She rolls out two more. Autran reaches and Lara grabs his wrist. Their eyes lock.

LARA (cont'd)
Where is he?

AUTRAN

(points over her shoulder)
Right behind you.

Lara turns and sees -- the cafe is crowded with tables of old men. Then she someone that catches her eye.

Seated among the old men is -- A YOUNG MAN dressed in traditional clothing, beads and colorful flowing blouse and long black hair. Lara watches as the The older men hang on his every word. This is RUMI(16).

Lara looks at Rumi, he's captured her attention. Rumi looks at her with dark mystic eyes -- looking into her as if he was expecting her arrival.

INT. RUMI'S HOME - LATER

Lara and Rumi sit on pillows around a glowing fire, candle and burning incense. The red fire glows off their faces.

For a boy, Rumi has an otherworldly air about him. He looks at her with great intensity.

Rumi picks up the mask, studies its every detail.

RUMI

When Alexander came here he was just 29 years old. He was an orphan, completely alone in the world. He left his home, his whole world - and set out to conquer a new world.

(forboding)

But no measure of glory brought him peace, it only served to fuel an inexhaustible fire in him.

Lara looks at him as if he's speaking a chapter of her own life.

RUMI (cont'd)
You too are ruled by a restless spirit -
a consuming fire.

Lara listens, intrigued but unsure of where he's going.

RUMI (cont'd)
The lessons of history are always with us.

LARA
Destined to be repeated?

Rumi just looks at her with a gentle smile. Lara lifts up the mask, running her finger along a line inscription etched along the borders.

LARA
This text here. I don't recognize the dialect...

Rumi glances quickly at the words. He's knows this by heart.

RUMI
(not looking at the mask)
"And the god triumphed where Hercules in his labors had failed."

LARA
(riveted)
The god? Is this saying Alexander was a god?

RUMI
Born of man, but made a god.

LARA
(confused)
What do the twelve labors of Hercules have to do with the mask of Alexander?

RUMI
There were thirteen labors - one left undone. It was the boast of Alexander, to take what Hercules could not, to conquer the unconquerable.

LARA
(hitting her)
There's a fortress in these mountains.
(MORE)

LARA (cont'd)
It's spoken of in the histories.
Alexander's last campaign.

RUMI
The fortress of the Sogdian Rock.

LARA
(excited)
The Sogdian rock...that's where the third
piece of the mask is.

She looks to Rumi for confirmation, but gets only his
inscrutable gaze. There is a long pause.

LARA
(troubled)
Can you explain why Alexander's tomb is
so well hidden? What secret does it
protect?

Rumi smiles at her, almost like a warning. He slowly rises.

RUMI
Come with me.

Lara follows Rumi to an arched doorway. He stops at the
door.

RUMI (cont'd)
You are familiar with the story of
Achilles?

INT.RUMI'S HOUSE / ANTE ROOM - CONTINUOUS

Lara steps through the doorway. The dramatic room is filled
with huge oil paintings -- all depicting classic images of
war.

RUMI
During the Trojan war, Achilles' mother,
a Goddess, gave him a gift.

Rumi moves to a book shelf and removes a old BOUND FOLIO from
the shelf. He moves to a round table in the middle of the
room and leafs through the folio.

He stops at a beautifully lithograph -- a detail of a larger
painting showing a gleaming GOLDEN SHIELD, intricately carved
with scenes of war. He gestures to Lara, who looks at the
image with recognition.

LARA
A shield minted by the gods themselves -
to make him invincible.

RUMI

But Achilles lost the shield and died. It remained entombed in a temple for many years.

(beat)

When the Shield was claimed by another.

Rumi flips the page of the folio, revealing the whole image of the painting --

A WARRIOR GRASPING THE INTRICATELY CARVED SHIELD, standing amid the vanquished. A brilliant aura emanating from the shield itself.

Lara looks at the painting -- She recognizes the image.

RUMI (cont'd)

Alexander conquered in a reign of war that terrorized the known world for thirteen devastating years.

Rumi continues to flip through the folio -- Images of Alexander in moments of triumph on each leaf, graphic depictions of war.

RUMI (cont'd)

Alexander wielded the power to lay waste to lands, to vanquish his enemies and to harness the will of men. All because of one treasured object - the source of all his power and glory.

In every image Alexander wields the brilliant shield. Lara gazes at the images with a quiet reverence, taken in by the majesty of the tale.

LARA

The Shield of Achilles.

Another image -- a marble statue of THREE HORSEMEN being dispatched with urgency by a SOPHIOUS-- IN THE ROBES OF A HOLY MAN.

LARA (cont'd)

(troubled, excited)

That's what Darius is after - the Shield of Achilles buried in the lost tomb of Alexander.

Lara looks at him. Rumi eye's tell her -- she's right. She sits down, looking out with a mixture of fear and wonder.

RUMI

This man who seeks the same as you - he believes very strongly. The prophesies speak of his coming "like a plague of blood, he ruins the land."

Lara doesn't know what to make of this. She shakes it off, turning to go.

LARA

You're talking about a myth.

Lara moves into the other room. She grabs her backpack and puts away the mask. She turns back. Rumi stands DIRECTLY BEHIND HER -- his eyes bore into hers with dark conviction.

RUMI

I am talking about the power you seek. A dark desire that lives inside you like a hollow space. You try to fill it with ambition - a quest for glory, but still it remains hollow. That is the way of all glory. That is the way of Alexander.

(beat)

It is the way of the shield.

This hits Lara at home.

LARA

I...thank you...for everything

She turns, with her backpack and makes her way toward the door.

RUMI

The mask will lead the way.

(beat)

Look through the eyes of Alexander.

Lara turns, Rumi fixes her with an almost sympathetic gaze.

RUMI (cont'd)

Be mindful, Ms. Croft. That which keeps you on your quest... may be the very thing that destroys you.

She looks at him, hears his warning. He bids her leave with a gentle bow of the head.

EXT. HINDU KUSH / VILLAGE - MORNING

The morning light streams through the mountains in an array of brilliant colors. Lara moves through the crowded streets of the ancient village, past wool sellers and market stands.

Autran seems to appear out of nowhere and begins to follow her.

AUTRAN
Hello again, my Lady.

Lara keeps walking, focused.

AUTRAN (cont'd)
Where are we going, this beautiful morning?

LARA
The Sogdian rock.

AUTRAN
(nervous)
Oh, this is not a good beautiful morning.
A very bad place - very popular place.

Lara stops and turns.

LARA
What do you mean?

AUTRAN
This morning, many men arrived.

Lara freezes, she knows it's Darius.

AUTRAN (cont'd)
They set off for Sogdian rock. A very treacherous journey.

Lara turns and keeps walking, her pace quickens. She and Autran weaves through the crowded street.

AUTRAN (cont'd)
High, 14,000 feet desert mountain. Very big winds...

Lara holds up the bag of rubies.

AUTRAN (cont'd)
...beautiful views. From the peak you can see forever.

Autran reaches out -- she pulls it away.

LARA
Take me there.

AUTRAN
I have a surprise for you, my beautiful
Lady.

Autran points behind her -- She reluctantly tunes. Seated outside the cafe is JUSTIN. He looks up at Lara.

AUTRAN (cont'd)
Surprise.

Lara moves to him, he rises to meet her. They look intensely at each other for a long moment.

JUSTIN
We have a deal. I'm holding you to it.

LARA
I never thought otherwise.

JUSTIN
(beat; a sly smile)
I did a little research. I think I know what's in the tomb.

LARA
(smiling back)
So do I.

JUSTIN
Could be the find of a lifetime. The kind of discovery a guy could retire on.

Lara looks at him, she knows what he's feeling -- the thrill of the hunt.

LARA
(confident)
I hope you brought your hiking boots.

DISSOLVE TO:

EXT. MOUNTAIN RANGE - DAY

Lara, Justin and Autran hike across the lower slopes of the Kush.

They come over a rise, in the distance, a COLD MOUNTAIN of craggy red desert rock shoots skyward like the claw of an awakening demon. No trees, just solid rock and wind.

This is the SOGDIAN ROCK.

DISSOLVE TO:

EXT. MOUNTAIN - DUSK

Lara, Justin and the team snake their way up a steep, narrow passage. The skies are quickly darkening, the wind howls.

Lara looks up to see -- THE SOGDIAN ROCK. An ancient stone fortress, set high atop a treacherous peak, seemingly carved out of the mountain itself.

Justin traces a line down the mountain, pointing out A MOUNTAIN PASS, set between two TOWERING WALLS.

JUSTIN

This looks like it might be a passable route.

JUST THEN WE NOTICE -- A SINGLE RED DOT OF LIGHT dancing on Justin's cheek. It flickers along his eyebrow until it is dead between his eyes. A BEAT AND THEN --

BLAM!!! LARA TACKLES JUSTIN, ROLLING HIM AWAY AS A BULLET TEARS INTO THE GROUND RIGHT WHERE HE STOOD.

Justin gives Lara a grateful look. MORE SHOTS impact as the team scatters quickly.

LARA

Take cover!

They all move back down the path, taking cover behind an outcropping of red boulders.

Lara peeks out, pulling up her binoculars. She doesn't like what she sees --

THROUGH LARA'S BINOCULARS -- we see RED LASER SITES, CUTTING THROUGH THE DARKNESS -- A DETACHMENT OF Darius' men at the top of the pass. They move stealthily down the pass, CLOSING IN ON THEIR POSITION.

AUTRAN

(terrified)

-GHHS
They were waiting for you! These men are knowledgable in the ways of war.

JUSTIN

The Persians laid the same trap for Alexander 2300 years ago.

LARA

Alexander still took the rock.

Another SHOT rings out!

JUSTIN

Lara, we gotta back off! There's no other way up this thing.

Lara looks, scanning the mountain -- we can make out the TEAM OF DARIUS' moving down the pass, closing in.

LARA

Alexander found another route and he did it at night with an entire army.

Lara looks straight up. The wind tears holy hell at the top of the mountains. She turns to Justin, focused -- the wheels turning.

LARA

Alexander sent demands for the surrender of the rock. The Persians' replied, "If you want the rock - you'd better find soldiers that can fly."

JUSTIN

You're good, Croft..but you are not Alexander.

LARA

I may not be Alexander... but I can fly.

EXT. MOUNTAIN PASS - NIGHT

A climbing team of Darius' man are assembled at the top of the pass. From here, A STEEP NARROW PATH SWITCHBACKS UP TO THE FORTRESS AT THE PEAK.

Darius scans the mountain path below with a pair of binoculars.

A man approaches. His face is troubled, etched with fear at the news he must deliver.

DARIUS

What's going on?

DARIUS' MAN
She's gone, sir. Vanished.

Darius turns in a fury.

DARIUS
Send out another team. She's here,
somewhere. She musn't beat us to the
summit.

Darius wheels to the rest of his men. They all grab their gear and Darius strides on point.

DARIUS
We go on!

EXT. AIR STRIP / HINDU KUSH - LATER

A dusty, one runway airstrip. A tattered windsock and a wet finger in the air pretty much account for the entire avionics equipment available here.

Lara and Justin exit the hut of a "tower" with Autran and an OLD MAN. The wind blows a deafening howl. The Old Man walks them up to --

A WWII RAF SPITFIRE -- sits in an old tin hangar. They all stare at it. It's in rough shape but it's all there.

Lara rubs her hand along the fuselage, appreciating the craft's artful design.

JUSTIN
It's a relic.

LARA
It's fantastic. Royal Air Force Spitfire.
Two wing mounted prop- synchronized 40mm machine guns. 16 cylinder Merlin engine.
(proud)
Kicked the living shit out of Der Führer's Luftwaffe.

AUTRAN
It's too windy, you can't fly it up there. Airplane, helicopter, everything crash!

Lara turns to Justin.

LARA
Can you fly?

JUSTIN

I don't know if I can fly this.

LARA

(impatience)

Darius is going to beat us!

JUSTIN

There's got to be another way!

LARA

I'll go alone.

Justin looks at her -- her determination is a little unsettling.

JUSTIN

Even if it kills you?

Lara doesn't flinch. She just fixes him with the same determined gaze.

LARA

Will you fly it?

Justin take a moment weighs his options.

EXT. SKY - LATER

THE PROP OF THE SPITFIRE TWISTING THROUGH THE CLOUDS.

Justin flies it at full throttle, the engines shouting their throaty growl. The wind whips the plane around as Lara prepares her jump.

They're flying really high, trying to get above the enormous gusts that toss the little plane mercilessly.

Below is nothing but dark blowing cloud cover. They have to yell to hear each other.

JUSTIN

It's really bad! I can't take her any higher!

LARA

Can you hold it steady?!

Lara opens the rear wind screen -- you just know she's loving this. She looks down, scanning a HAND-HELD GPS RECEIVER, checking the coordinates.

LARA (cont'd)
We're over the summit. I'm ready.

JUSTIN
This is nuts! You can't jump in this wind! If it catches your chute, you're finished!

Lara pulls herself out of her seat and sits on the edge of the fuselage -- She ready to go.

LARA
Fifty clicks from here on the old spice highway is Karachi. I have friends there. It's all in my laptop. I'll meet you there.

Lara looks at him. Her eyes focused.

JUSTIN
You don't have to do this!

Lara looks out over the great infinite. IT LOOKS TOTALLY TERRIFYING, EVEN TO LARA. HER EYES LOOK VERY UNSURE -- A MOMENT OF TRUTH.

LARA
(looking out)
There's really no going back is there.

A BEAT -- THEN SHE ROLLS OFF THE BACK OF THE PLANE DROPPING INTO SPACE -- BUT SHE DOES NOT PULL HER CHUTE.

SHE HALO DROPS -- streaking through the wind and blowing clouds, arrow straight, like a burning meteor rocketing toward the summit -- somewhere down there.

She's falling and falling.

SHE BREAKS THROUGH THE CLOUDS and sees the summit -- THE BATTLEMENTS OF THE FORTRESS RACE UP AT US AT AN ALARMING SPEED --

Still Lara waits to pull the rip cord -- at the last possible second.

FUMMMME!!! The chute opens.

She hits the ground hard, rolling at impact. She's nailed it! Dead center of the walled ancient fortress.

Lara release her chute and looks up at --

INT. SOGDIAN ROCK / FORTRESS - NIGHT

At the far end of the walled compound there is a MARBLE FACADE, it's fluted columns obscured by a tangle of dead vines -- the entrance of AN ANCIENT TEMPLE.

Lara moves to the temple, clears away some of the vines, uncovering an inscription carved in the green marble.

LARA
A temple to Zeus, consecrated by Alexander.

INT. TEMPLE OF ZEUS - CONTINUOUS

A haunting, eerie, sanctuary unseen by human eyes for centuries, it is virtually as it was in Alexander's time.

Lara moves cautiously through the space shadows and old growth, scanning the fresco covered walls, checking the ceiling, looking for traps.

She moves deeper into the room, stopping before a CIRCULAR TUNNEL cutting straight down into the ground, like a well. It is set before an elaborate MARBLE ALTAR.

She gets down low, carefully peering into the tunnel -- IT DROPS DOWN A HUNDRED FEET. She digs in her pocket and tosses a coin into the tunnel -- it seems to fall forever until -- it hits bottom with a faint SPLASH -- WATER.

LARA
...Hmmm...

Lara slowly rises, looking up at the altar.

A PLATINUM BOWL etched with images of Zeus with his children sits on the altar. THE BOWL IS FILLED WITH CLEAR WATER, FED FROM SOME UNSEEN SOURCE.

She approaches the alter, carefully scanning the floor. She suddenly stops -- One of the marble tiles is slightly raised. She hesitates just a beat and then purposefully steps on it.

CLICK! Her foot has tripped some sort of booby trap. The surface of the water in the platinum bowl begins to quiver... then it begins to OVERFLOW...

A horrifying rumbling has begun, growing louder by the second.

Lara spins in time to see THE CHAMBER SEAL SHUT behind her. The water now surges out of the bowl like a fountain. Water spills down the walls in GLISTENING SHEETS.

She looks down into the tunnel -- IT IS FILLING FAST, THE WATER SURFACE RACING UP TOWARD HER.

Lara waits for the water to rise to a safe level, then --

LARA (cont'd)
...Once more into the breach...

She takes a deep breath and dives!

INT. WATER TUNNEL - CONTINUOUS

Lara swims down with powerful strokes, making her way to the bottom quickly. She lights a chem-flare and finds --

ANOTHER TUNNEL, FEEDING OFF FROM THE MAIN TUNNEL. She pushes off the wall and swims into the tunnel.

INT. UNDERWATER TUNNEL - CONTINUOUS

She swims for her life -- an unbelievable distance -- she can't stay under much longer AND THERE IS NO EXIT IN SIGHT.

She comes to what appears to be a seam in the tunnel wall. She looks all around -- DEAD END -- desperation creeping across her face.

She grabs at the seam and A SMALL SECTION OF STONE COMES FREE IN HER HAND -- ITS EDGE IS CORRUGATED LIKE A GEAR.

Lara's eyes light with recognition. She pulls herself along the tunnel wall -- through another tunnel -- fighting every impulse in her body to try and take a breath --

THEN SHE FINDS IT -- A RECEPTACLE CUT INTO THE CEILING OF THE TUNNEL. SHE INSERTS THE GEAR -- PERFECT FIT!

She pulls on the gear with all her dying strength and -- THE CEILING SLIDES AWAY, the water spilling out into an OVAL POOL in the center of a ORNATE CHAMBER.

INT. CHAMBER - CONTINUOUS

Lara pulls herself from the pool, gasping for breath. She looks around to find she is in another temple.

She scans the markings, growing perplexed and then amazed. She catches her breath and studies a LARGE FRESCO, DEPICTING SCENES OF ALEXANDER'S DEIFICATION. She reads an inscription.

LARA

The great god Alexander, the son of Zeus.
Protected The Shield of Achilles.
(awed)
Born of man, but made a god.

EXT. TEMPLE ENTRANCE - SAME

Darius and his man move into the temple to find its entrance sealed. A pool of water seeps through at the base.

DARIUS

(disbelief)
She's here.
(a sudden rage)
Open it up!

RESUME LARA:

Lara pulls a COMPACT DIGITAL VIDEO CAMERA from her pack and begins to photograph everything.

She notices a line on the wall -- A WATER LINE that has erased part of the pictographs from the wall.

She sets her camera to INFRA-RED. What she sees nearly takes her breath away.

THE IMAGE OF ALEXANDER -- staring back at her. Lara holds Alexander's gaze as if he's really there -- almost like she expects him to tell her something.

LARA

(remembering)
Look through the eyes of Alexander.

She approaches the fresco, brushing around the eyes, feeling for an outline around them -- THEY ARE NOT PAINTED, BUT INSET INTO THE WALL.

She presses both eyes and they depress like buttons -- WITH A HISS OF AIR, THE PANEL SLIDES OUT, REVEALING -- THE LAST PIECE OF THE MASK -- resting on a pedestal.

Lara smiles, eyeing it carefully for booby traps. She touches it gently -- THE PEDESTAL QUIVERS -- IT'S RIGGED.

She sizes up the situation, but the sound of a ripple in the pool turns her around to find --

DARIUS -- Pulling himself out of the water. He sees Lara. His gun trained on her.

DARIUS

You're a game competitor, I'll give you that, Ms. Croft.

LARA

You are not the first man to point a gun at me. I doubt you'll be the last.

Lara glances at the pedestal, sees the rigging disappearing down into the wall.

DARIUS

I am the rightful inheritor of the shield. You're impeding on destiny.

Lara's eyes follow a groove in the floor that leads to a large, CIRCULAR TILE PANEL -- DIRECTLY BEHIND DARIUS. A slight smile comes to her lips.

LARA

The shield belongs to history, Darius.

DARIUS

Unfortunately, you will not live to see the history I create.

Darius chambers a round, takes careful aim. Lara is is totally cool. Staring down the barrel when --

LARA

Forgive me, Mr. Bormont, but my father once told me "history"...is written by the winners.

Lara lunges -- GRABBING THE PIECE OF THE MASK OFF THE PEDESTAL, KNOWING IT WILL TRIGGER THE BOOBY TRAP!

Darius fires -- The shot ricochets off the stone casing next to Lara.

THE PEDESTAL SHOOTS UPWARD -- WE CAN HEAR THE WHIRRING OF GEARS BELOW THE FLOOR AND A TERRIBLE RUMBLING BEGINS.

DARIUS SPINS AT THE SOUND!

DARIUS

Nooo!!!

THE TILE PANEL EXPLODES UNDER A TORRENT OF WATER!!!

WOOOSH!!!! Darius is washed off his feet by a CRUSHING rush of water.

Lara stashes the mask piece in her pack and jumps up, grabbing hold of a high ledge -- trying to escape the waters.

Darius is being sucked back into the pool. At the last instant, he lunges, grabbing hold of Lara's legs and yanks her down with him.

The raging water takes them both on A WILD WHITE-WATER RIDE DOWN THE INSIDE OF THE MOUNTAIN!

Lara and Darius fight their way down the shoot -- cutting right and left on a serious downward spiral --

Darius pulls a knife, slashing at her, opening up a gash on her arm -- the water clouds red.

Up ahead, Lara sees WHITE WATER as the channel converges at AN OPENING IN THE SIDE OF THE MOUNTAIN. Daylight streams in, shooting rainbows through the churning mist.

She frantically grabs at the walls, searching for a hand-hold. She finds a small fissure in the rock walls and holds on with all her strength -- her knuckles going white.

The surging water continues to pound her, slackening her grip until -- THE DOWNWARD SWING OF DARIUS' BLADE convinces her it's time to let go.

Lara and Darius are spit out of the mountain, down an awesome WATER FALL -- They plunge into a raging river.

EXT. RIVER - CONTINUOUS

The river cuts through a dense jungle. Lara stays under a long time, finally getting tossed back to the surface by the vicious current, bobbing in a torrent of white water.

She rides the churning white caps, being pulled down dips and shoots, flying inches from jagged rocks.

There is a cluster of smooth rocks up ahead. She begins swimming against the current with all her strength. Heading straight for the rocks.

At the last possible second, she swings her feet forward, crashing into the rocks, taking the impact with her legs and springing -- LUNGING FOR THE SMOOTH UPPER ROCKS.

She grabs hold, pulling hand over hand as fast as she can, her grip slipping on the moss, the water whipping her legs.

She drags herself from the river and falls to her knees coughing up water, gasping for breath. The wound on her arm bleeding freely.

She quickly collects herself and begins scanning the surrounding area.

Down stream on the opposite bank she sees Darius -- staring back at her -- SPEAKING INTO A WALKIE-TALKIE. Lara turns and rushes into the thick brush, heading off into the jungle.

EXT. JUNGLE - LATER

Lara races through the tall, thick vegetation, past craggy, giant roots and squawking macaws.

She comes across the ruins of a HINDU TEMPLE, entangled in THICK VINES, massive stone SHIVA and KRISHNA statues sit in quiet repose.

She takes off her pack and pulls out a MED-PACK. Sprinkling the wound with an antiseptic, gritting her teeth against the burning pain. She quickly bandages the wound.

Lara suddenly goes perfectly still. She hears voices, just a low murmur beneath the din of the jungle creatures.

She looks up to the roof of the temple, grabs hold of a vine and starts to climb.

EXT. JUNGLE / TEMPLE RUINS / ROOF - CONTINUOUS

Lara moves quietly across the flat top of the temple roof, a massive slab of Indian marble supported by thick columns.

She comes to the edge, staying low and looks out over the edge. The wall of the temple slopes away at a steep angle. Some two hundred feet below Lara sees --

DARIUS' MEN organize a BASE CAMP with tracking gear and ATV'S. Raymin talks into his walkie-talkie.

LARA
The bloody hornet's nest.

She begins easing back from the edge when she notices -- Darius, moving to a group of his men.

Lara watches on as he confers with them. Teams grab their weapons and prepare to move out.

SUDDENLY -- the edge of the dilapidated temple breaks off under Lara's feet. She has no choice but to go with the fall, sliding on her feet down the raked incline of the temple wall -- GAINING SPEED.

Darius' Men spot Lara sliding down, wall surfing towards the camp. They bolt for the temple wall -- Lara sliding toward them.

She looks up and sees a web of vines hanging in the massive trees up ahead -- Darius' men charging for her -- SHE HAS ONE CHANCE -- SHE LEAPS FOR THE VINE -- AND GRABS IT

The vine swings her out over the entire camp. Darius and his men watch as Lara sails over head -- going from vine to vine. They open fire!

Lara swings to safety, drops and disappears into the heavy brush on the opposite side of the camp.

Darius and his men pour into the brush after her.

Lara runs for an ATV parked by the edge of the camp. She hops on, fires the engine and hauls ass into the jungle under a wall of gunfire!

Darius' men pursue.

EXT. JUNGLE PATH - CONTINUOUS

Lara rips through the jungle. The pursuers getting closer -- A wide RAVINE UP AHEAD --

Lara GUNS IT -- Hits the lip of the ravine and sails across. Darius' Men right behind her -- one, two, three, four -- flying over the ravine.

Lara lands safely -- One, two, three pursuers land and continue the chase. The fourth is about to land -- his rear wheels high end and BOOM! He nose dives -- POW! -- rolling end over end in a series of high speed flips!

Lara turns and sees the three still coming. One gaining, getting close. Lara swerves and JAMS him to the left.

He fights her back to the right, levelling his gun at her. Lara knocks the gun away, reaches out and GRIPS HIS HANDLE BARS. Up ahead -- A massive rock -- He tries to turn, too late -- CRACK!!! HEAD ON INTO THE ROCK!

The remaining two pursuers are right on her -- still moving in closer, FIRING!!!

Lara sees another massive ravine on the horizon, more like a gorge. It's a long, long way to the other side.

BLAM! BLAM! BLAM! More gunfire. Lara weighs her options -- only one way to go -- over it!

Lara guns it -- The ravine get closer -- LARA LEANS DOWN PULLING ALL THE SPEED SHE CAN. THE EDGE GETTING CLOSER BY THE SECOND -- Lara looks at the pursuers -- a challenge --

LARA LET'S IT FLY -- ZINGGGG!!! SAILING OFF THE EDGE AND INTO THE ABYSS.

DARIUS' MEN SLIDE TO A STOP -- Just in time to see Lara landing on the other edge and RUMBLING ON!!!

EXT. OLD SPICE HIGHWAY / NORTHERN INDIA - DAY

An old FLAT BED PICK-UP, idles by the side of a two lane highway cutting through an arid scrubland.

Lara hops in the back of the truck, settling among burlap bags of spices, scraped, bruised and battered.

The truck engine roars as they pull onto the road and rumble away, leaving Lara's discarded ATV on the dusty shoulder.

EXT. KARACHI, PAKISTAN - DAY

Busy with foot traffic and cars -- Old stucco buildings and lavish minarets blend anachronistically with the modern buildings and appointments of a major old world capitol.

KARACHI, PAKISTAN

EXT. HOME / KARACHI - EVENING

Lara makes her way up a stone walkway to the front door of a house. She stands at the doorway looking battered and covered in dirt. She knocks.

A beautiful Indian woman, AHMALIA(50's) answers the door. her eyes and welcoming smile tell us she's happy to see Lara.

AHMALIA

What a wonderful surprise. Your friend arrived just a short while ago.
(gesturing for her to enter)
Bless you...Come...come inside...

INT. LAND ROVER - EVENING

Darius sits in the back as his Rover blazes along the Old Spice Highway. He is on the phone. Beside him, resting on the seat is a book -- LARA'S JOURNAL.

DARIUS

Start with the hotels and airport. Do we have anyone at the British Embassy?
(MORE)

DARIUS (cont'd)
(pause listening)
Good. Check for visas. I want to know
where she is or, short of that, where
she's gone.

He clicks off the phone and picks up Lara's journal, starting to leaf through the pages.

INT. HOME / KARACHI - LATER

Lara sits in a robe at the vanity, her hair is wet, she looks in the clouded mirror. She touches her face, looking with concern at the small bruises and cuts.

She pull the robe off her shoulder and looks at a much larger gash on her shoulder.

Through the mirror we see Ahmalia come in. She hangs a beautiful Indian dress on the hook at the back of the door. She moves over and sits next to Lara at the vanity.

Their eyes meet in the mirror.

AHMALIA
(ironic)
...You haven't changed a bit...

They both laugh.

LARA
(sarcastic)
Yeah, well. Hanging on in quiet desperation is the English way.

Ahmalia looks at Lara's beautiful face, pulls hair back.

AHMALIA
(a warm smile)
You have to go a long way to look desperate, Lara Croft.

Lara smiles, that felt good to hear.

AHMALIA (cont'd)
What are you looking for this time?

LARA
A shield. It belonged to Achilles.

A pause...

AHMALIA

"Achilles quickly seized the shield,
miraculously, he seemed taller than
Odysseys...stepping like a god...he stood
forth."

LARA

(amazed)

You've heard of it.

AHMALIA

Everyone has in this part of the world.
My father used to read to us from the
Iliad. The shield's power is legendary.

LARA

But it's just a myth - it's a legend?

AHMALIA

To the people of my region the power of
the shield is still very much alive.

Ahmalia stares back with a serious and solemn gaze.

AHMALIA (cont'd)

The gods test us Lara, all the time. The
Shield is a choice -- it is the power of
the gods, placed in the hands of man.

(beat)

In the wrong hands, making the wrong
choice - it is an instrument of
unspeakable devastation.

(beat)

History has shown all too well - the way
of the shield is the ruin of man.

INT. HOME / KARACHI - LATER

Lara and Justin sit to dinner. DEEPAK(late 50's), Ahmalia's
husband sits at the head of the table. He and Ahmalia live
the traditional Indian lifestyle -- an exotic home, colorful
dress. A table set for royalty, candles, flowers and
marvelous foods.

Lara is dressed in the traditional Indian dress. Her long
hair is down. She looks beautiful. Justin is cleaned up,
shaved and in clean clothes. He looks great.

Deepak is in the middle of telling a story as the food is
passed and the wine flows.

DEEPAK

...we came off the icy ridge and we could not believe what we were seeing.

AHMALIA

Even our guide could not believe it. We were at one of the highest points in the Himalayas.

DEEPAK

No one was supposed to be higher up the mountain than us...so you can imagine our shock when we saw Lara coming down.

Deepak looks at Lara warmly. She returns his look with an equally warm smile.

DEEPAK

...But there she was. I thought we were doomed...looking at the abominable snow man...

They all gently laugh.

AHMALIA

It was a miracle.

Justin chuckles...He looks to Lara.

JUSTIN

A miracle? The miracle is that any of you made it back alive, seems like anyone who hangs around Lady Croft too long doesn't live to tell about it.

They all pause. Justin's laugh fades as he gets that "just stuck my foot it" look on his face.

AHMALIA

(somber)

Perhaps, this is not the best time to be telling old stories...

LARA

...No, it's alright.

Lara softens, a real almost hidden vulnerability comes over her. She looks at Justin.

LARA (cont'd)

I was at that altitude because several miles and a few days behind me - into the mountains, there was a plane crash.

JUSTIN
You were going for help?

LARA
There was no need for help. I was the only one to survive.
(pained)
My parents and I, along with several very close friends were coming back from a ski trip. We flew into a storm...
(thoughtful)
Everyone I was ever close with was on that plane.

JUSTIN
God, Lara. I'm...

LARA
It's okay.
(smiles at Deepak and Ahmalia)
When I saw your faces that day - on the mountain. It was like looking into the eyes of angels.

EXT. KARACHI, STREET - NIGHT

Darius leans against the Land Rover, parked on a street filled with nighttime revelers. He waits with growing impatience as one of his men approaches.

DARIUS' MAN
Sir, we've got it.

Without a word, Darius opens the back door of the Rover and climbs in. His man hops in the front and they tear away before the doors are even closed.

EXT. BEDROOM / VERANDA - LATER

Lara and Justin sit on the veranda, overlooking the city with a glass of wine. Their thoughts occupying the silence. The lights of the city sparkle in the night.

Their eyes meet and there is a quiet charge between them.

JUSTIN
God, It's a beautiful night...

LARA
It's a beautiful country.

Justin leans forward in his chair, moves closer to Lara. She pulls back a bit.

LARA (cont'd)

Justin. I don't wish to seem insensitive to the moment, but...

JUSTIN

Please, Lara, just listen for a second. What I said at dinner. I'm really...

LARA

...It's okay. You didn't know.

Justin looks out - he takes a moment.

JUSTIN

When I got out of the army - I was with the Corps of Engineers - I had a little dream about being an "adventurer" you know? Discover something important. Something big that would shake the world.

LARA

(sweet)

You've had your moments.

JUSTIN

(concerned)

This is pretty big, Lara. World shaking stuff, but...

(unsure)

...maybe this one is best left alone.

Something in this unsettles Lara -- like hearing a truth you don't want to acknowledge. We can see the conflict in her face.

LARA

I don't know, Justin. You may be right, but...

(quite passion)

Think about it. We're talking the age of the gods here, the intersection of myth and history, "The Iliad," "The Odyssey" - everything will have to be re-thought.

Justin considers what she says, he drinks in her eyes -- she is so beautiful, passionate.

LARA

How do you say no to that?

INT. STUDY - MOMENTS LATER

THE TWO SECTIONS OF THE MASK ARE SNAPPED TOGETHER, the seams matching perfectly.

Justin is holding the assembled sections, looking them over.

He lays the mask down on a table and slumps onto a plush sofa. He looks over at Lara seated at her laptop.

Lara and Justin share a look, then Lara turns back to her laptop, going over everything, looking for a missed clue.

LARA
The mask will lead the way.

Justin's eyes suddenly widen. He's staring at the mask sections on the table.

JUSTIN
Lara, check this out.

Lara moves to him. He points to the mask, gesturing for her to squat down, coming to eye-level with it.

JUSTIN (cont'd)
I not sure, but don't those look like topography lines to you?

And now we sees it -- the mask at eye-level -- IT LOOKS LIKE A LANDSCAPE.

LARA
My god. It's a map.

Lara jumps into action, popping open her lap top.

JUSTIN
But you only have two sections.

Lara takes out her digital camera and photographs the two sections of the mask. The image instantly downloads on the computer.

She then brings up the image of the drawing of the mask she photographed at the Sogdian Rock. She composites the two images together, creating a 3-D rendering on her laptop.

JUSTIN
...Amazing...

LARA

Alexander died in Babylon, so his tomb is probably in the same region.

She pulls up actual maps of ANCIENT BABYLON, overlaying them on the image of the mask, searching for a match. Grid after grid flashes by, yielding no matches. A computer message flashes -- SEARCH COMPLETE: NO MATCHES.

LARA (cont'd)

Damn it! It has to be there! I don't understand...

JUSTIN

...if this guy thought he was a god, what was he doing building a tomb anyway? Gods don't die.

Lara stops in her tracks, looking at Justin like he just untied the Guardian knot.

LARA

He wouldn't have built a tomb...He would have built a Temple!

(rushing back to the laptop)

This is not a death mask, but a life mask - the mask of a living God!

A beat.

LARA (cont'd)

...where would the son of Zeus build his temple?

She types one word into her laptop -- MACEDONIA. A grid appears and LOCKS IN PLACE OVER THE MASK.

JUSTIN

Perfect match.

Lara has the mask/map do a 360 on the computer -- the nose of the mask is...

LARA

...Of course...Mount Olympus.

Lara and Justin beam at each other -- they've got it. Their exuberance throws them into an embrace that is quickly broken by --

THE DOOR SUDDENLY SWINGING OPEN --

Darius strides in. Lara rushes for her guns, but abruptly stops when she sees Ahmalia, being led in at knife point. Deepak follows, a gun to his head.

Their eyes are full of fear as they look to Lara.

LARA (cont'd)
(to Darius)
If you harm them, I swear...

DARIUS
Their fate is entirely in your hands.

He moves casually to Lara's laptop, sees the map of Olympus. He takes it in with great satisfaction.

DARIUS (cont'd)
I've decided that I need you - for the
time being in any case.
(a threat)
It's your choice, of course.

Lara looks around, sees the terror in her friends' eyes. There's no way she's chancing their safety. We see in her expression that she'll go quietly.

LARA
How did you find us?

Darius smiles at her. He pulls her Journal from his coat.

DARIUS
If you want to play Lara Croft, all you
need is the instruction manual.

He tosses it back at her. Off Lara's smoldering gaze we --

SLOWLY DISSOLVE TO:

EXT. MOUNT OLYMPUS - DAY

A CHOPPER BLADE -- A SAKORSKI SKY CRANE duel prop-top personnel helicopter cuts through a treacherous series of sharp granite peaks.

The massive bird rounds the crest of a great mountain...

TO REVEAL -- TEAMS OF CATERPILLAR DIGGERS AND MEN WITH SHOVELS MEN MOVING AROUND IN SNOW SHOES AND CROSS COUNTRY SKIES -- MASSIVE LIGHTS AND SCAFFOLDING -- A MAJOR EXCAVATION ON THE MOUNTAIN.

SNOW CATS move men and supplies around the camp made of tents set around the rugged mountain site.

MT. OLYMPUS, MACEDONIA

We're back at the opening -- THE TOMB OF ALEXANDER THE GREAT.

The helicopter comes into view -- landing in the middle of the proceedings. Darius comes off the stairs of the chopper. Lara and Justin in tow.

EXT. THE GREAT TOMB - DAY

STONE DOORS -- sixty feet high. THE CONCAVE IMPRESSION OF A MAN'S HEAD SET IN THE STONE.

Darius is followed by a group of supporters as they ceremoniously make their way to the newly excavated doors. Lara and Justin are shoved ahead at gun point.

Raymin brings THE HIGH TECH STEEL BOX, bows as he holds it before Darius.

Darius opens it with almost fetishistic care -- his eyes gleaming. Inside the case --

THE THREE SECTIONS OF THE MASK RE-ASSEMBLED -- THE FACE OF ALEXANDER.

Darius holds it up for all to see. Darius' men and the DIGGERS look on in fascination. He turns to them.

DARIUS

With the shield of Achilles, Alexander assembled the most glorious empire the world has ever known!

His supporters listen with rapt attention.

DARIUS

Since then our people have suffered greatly. With his shield, I will win back what Alexander once had. All the greatness of Greece.

With that he raises his arms to the heavens. The supporters let out a roar of approval!

Darius walks up to the massive stone doors. He ceremoniously places the mask into the concave impression, one piece at a time.

They snap into place perfectly. His eyes shine as he depresses the mask into the impression --

THE WALLS RUMBLE AS THE DOORS GRIND OPEN.

LARA
You're chasing a legend, Darius.

He turns to her, eyes glowing.

DARIUS
Yes.

The doors continue to open -- Revealing THE MARVELS OF THE GREAT TOMB. A hush descends on the assembled -- they look on in reverent awe.

DARIUS (cont'd)
You see how they cower - these are men of faith. They bow in awe of this legend you dismiss so cavalierly.

SUDDENLY -- AN UNGODLY HOWL ECHOES THROUGH THE CANYONS, the wind kicks up as the sky darkens overhead.

The Diggers begin to panic in fear, the blowing snow and darkening sky, causing near white-out conditions.

Then, in an explosion of ice -- HUNDREDS OF SHIELDS SPRING UP FROM THE FROZEN GROUND, propelled by small SIEGE MACHINES -- like the ghosts of the ancient Greek army.

Spears are launched by rigged coils in the mechanisms, raining down on Darius' startled men, tearing mercilessly into their ranks. There are cries of "bad omens" and the "wrath of the gods."

Raymin, standing right by Lara, takes in the horrible scene -- a dark forboding in his face.

RAYMIN
(quiet to himself)
The god's will not abide this violation.

The camp is thrown into chaos. Darius' men and the Diggers - those not cut down - begin to flee.

Darius sees the chaos all around him, he shouts over the din, trying to gather his men. He wheels on Lara --

DARIUS
Go! We push on!

Lara looks inside the tomb. Her eyes change, she seems drawn in by her own sense of wonder.

Justin looks at her.

JUSTIN
You don't have to do this.

DARIUS
Yes she does. She has to know.

She turns to Justin.

LARA
I know what I'm doing.

LARA LIGHTS A CHEM-FLARE. She leads the way, followed by Justin, prodded ahead by Darius, Raymin and four armed men. They move into the magnificent tomb, staggered by its beauty and majesty.

LINED ON THE SIDE OF THE TOMB WALLS are the skeletons of the servants of the dead. All seated in lotus position, in long disciplined rows.

Lara stops. She raises the flare scanning the walls seeing long SLOTS and HOLES well concealed in the lavish ornamentation. She turns to Darius.

LARA
I'll need to send someone ahead.

Darius nods to Justin.

DARIUS
Mr. Marrs.

LARA
No!

DARIUS
(definitive)
Mr. Marrs!

Darius' man jams a gun to Justin's head and shoves him next to Lara. Lara moves close to him. Looking intently into his eyes.

LARA

Listen carefully. I want you to run,
straight down the center - as fast as you
can.

JUSTIN

I don't know if I can do this.

She leans in and gives him a deep, caring kiss. Lara
whispers.

LARA

(communicating with her eyes)
Trust me.

(Justin calms down)

You see those pillars up ahead?

JUSTIN

(getting focused)

Yeah, I see it.

LARA

Don't be standing when you reach them.

Justin shoots Lara a very worried glance. He takes a breath.

DARIUS

We're wasting time. Go! Now!!!

Justin takes off -- a dead sprint, screaming like a marine as
he races down the middle of the chamber.

Immediately, the STEEL SPIKES we saw set in the opening of
the story SHOOT OUT OF THE WALLS IN A FURY -- their razor
points missing him by fractions.

He comes to THE PILLARS and throws himself to the ground,
face first just as --

THE SPINNING BLADES SCREECH OUT -- LIKE PLANE PROPS made out
of RAZOR-SHARP SWORDS -- spinning and slicing the empty air,
skimming his prone body.

DARIUS

(a satisfied smile)

Let's proceed.

Lara stops him with a raised arm.

LARA

Wait...there's more.

A LONG BEAT -- Justin, breathing hard in fear, raises his head ever so slightly.

JUSTIN

Just why was it I had to go first again?

The spikes and blades retract back into the walls making way for --

LARA

Stay down!

Rrrrrrrr -- A HORRIBLE RUMBLE as THE CEILING SEEMS TO FALL.

A MASSIVE CYPRESS BEAM, 10 FEET IN DIAMETER, swings from the ceiling, suspended on coiled twine like a BATTERING RAM -- SWINGING straight for Lara.

Darius and his men retreat in fear but --

Lara runs right into the arch of the swinging beam, VAULTING FROM THE GROUND and flipping herself up onto the hurtling projectile.

She runs along it's length, as it pendulums back toward the entrance, leaping off the far end --

Darius and his men are driven back out of the chamber.

THE BATTERING RAM CRASHES into the chamber's stone entrance, bringing down the wall in a heap of jagged rubble.

Lara lands on the ground beside Justin, surveying the damage.

LARA

That ought to hold them a while.

Justin stares at her, amazed. She's already on her feet. He pulls himself up.

LARA (cont'd)

Come on. We don't have much time.

INT. TOMB / SECOND CHAMBER - CONTINUOUS

Lara and Justin enter a long, narrow hall leading deep into the tomb.

Beautiful carved wood panels frame the base of pictorial scenes on the walls of Alexander's triumphs -- still as vibrant as they were two millennia ago.

Lara looks up, studying the images.

LARA
Alexander's Legion of Archers.

Lara points out a painting to Justin, running most of one wall -- A PHALANX OF ARCHERS, staring down on the hapless intruders.

LARA (cont'd)
Back up.

Lara swings her pack from her back and heaves it out in front of them. Instantly --

LONG BOWS SPRING FROM SLOTS CARVED ALONG THE OUTLINE OF THE BOWS IN THE PAINTING --

THE PAINTING IS COMING TO LIFE -- letting loose a WALL OF ARROWS crisscrossing the tomb. Lara's pack is riddled with them before it even hits the ground.

Lara casually moves to her pack, pulling the arrows from it and tossing them aside. She swings the pack onto her back.

LARA
Let's keep moving?

EXT. TOMB - CONTINUOUS

Darius' men work like mad, pulling off the rocks. A SNOW CAT powers up to the front and begins to push through the rubble barricade.

INT. TOMB / SECOND CHAMBER - CONTINUOUS

Lara and Justin continue down the long hall, lined with more depictions of Alexander's triumphs and their grisly aftermath -- gruesome displays of power --

FIELDS OF CRUCIFIXIONS; WEEPING WOMEN CLUTCHING CHILDREN; NOBLES BOWING BEFORE ALEXANDER WHO WIELDS THE GOLDEN SHIELD AND A BLOODY SWORD.

JUSTIN
A real sweetheart, this guy.

They come to A DOORWAY surrounded by a CLASSICAL FACADE. A frieze on top depicts a city under brutal attack -- FLAMES surround its perimeter...even the water is ablaze.

Lara stops short of the doorway, noticing a change in the color of the stone floor -- there's a definite ORANGE HUE.

She kneels down and rubs the surface, bringing her fingers to her nose.

LARA

Sulfur.

(turning to Justin)
Do you have any of those nasty Egyptian cigarettes?

Justin produces a pack, pulls one out.

JUSTIN

Now that you mention it...

He lights it and Lara takes it from his mouth.

LARA

Filthy habit.

She tosses the cigarette down on the sulphur -- FUMMMME!!! IT IGNITES -- A BLACK OOZING TAR BUBBLES UP THOUGH THE SURFACE CREATING A MOAT OF SMOLDERING FIRE.

THE FLAMES RISING TO THE HIGH CEILING.

LARA (cont'd)

Greek fire. One of Alexander's more brutal military inventions.

(a beat)

That sulfur's like a match stick. If we had walked across it, the friction of our shoes would have blown us to kingdom come.

Suddenly, there is a loud crashing sound, coming from behind them -- DARIUS' MEN BREAKING THROUGH IN THE FIRST CHAMBER.

JUSTIN

They're breaking through.

Lara moves to a section of the stone work and begins pulling 12 inch tiles free from the wall.

LARA (cont'd)

Give me a hand!

Justin joins her and together they pry them free. They carry them over to the smoldering pit and toss them across the flames, CREATING A SERIES OF STEPPING STONES.

LARA (cont'd)

Nothing like a fire-walk to prove one's worthiness.

And with that, she sprints across the stones, the flames leaping up at her legs. Justin sets off with a cry, barrelling across after her. The flames rising around him.

INT. TOMB / FIRST CHAMBER - CONTINUOUS

Darius' men are the first through the rubble of the collapsed wall. Darius follows, accompanied by Raymin.

They squeeze around the huge battering ram, surveying the chamber, looking for signs of danger. Darius signals to two of his men.

DARIUS

Go!

His men proceed. They don't get three steps before the DEADLY SPIKES SPRING forth. They lunge, just clearing the hazard, smiling in relief when --

THE SPINNING BLADES SHOOT OUT -- slicing them into three very precise pieces.

INT. TOMB / TREASURE CHAMBER - CONTINUOUS

Lara and Justin move through the chamber. Gems of every description pour forth from canisters of precious metal. At the end of the chamber there is A DOOR OF SOLID GOLD.

Justin stares, slack-jawed at the uncountable treasure.

LARA

That's it. The burial chamber.

Above the gold door an ominous fresco of MIGHTY ZEUS.

LARA

Zeus, the god of gods, Alexander's claimed father - the wielder of lightning.

She approaches the door, reaching out with extreme caution. Suddenly, A SPARK jumps from the gold surface, shocking her slightly. She pulls back her hand.

She sees TWO CLAY CYLINDERS on each side of the door -- copper coils snake from the cylinders, attached to contacts at the base of the door.

Lara scrutinizes the set-up carefully.

JUSTIN

What are they?

LARA

Babylonian batteries. Lead plates inside ionize the water. The door rolls on gears - it's like a generator.

JUSTIN

Electricity? You're kidding me?

LARA

The modern "invention" of the battery...The Babylonians had that beat by a long shot.

Lara scans the room, her eyes landing on an elaborately jeweled IVORY STAFF. She grabs the staff and pries it into the edge of the door.

LARA (cont'd)

Stand back.

She gives it a hard push and the door begins to grind open. As soon as it moves --

ARC VOLTAGE DANCES ACROSS THE THRESHOLD LIKE BOLTS OF LIGHTNING. Lara gets the door open and the lightning stops.

Lara wedges THE IVORY STAFF in between the door and the jam.

LARA (cont'd)

Ivory. It doesn't conduct electricity.

DARIUS AND HIS MEN --

Darius stands before the flames at the Greek fire booby trap.

Darius charges across. Raymin is the next to pass through the flames, the other two men behind him.

The first makes it past, but the other falls and crashes into the pit of burning tar -- He comes up screaming -- tar sticking to his face, hands and legs, BURNING AWAY. He HOWWWWLS in pain -- THEN GOES UP LIKE A TORCH.

INT. BURIAL CHAMBER - CONTINUOUS

Lara and Justin enter A GILDED CHAMBER -- A MAGNIFICENT GOLD COFFIN dominates the room. The final resting place of Alexander.

Lara and Justin stand before the coffin, awed. They both scan the room but find no shield.

JUSTIN (cont'd)
I don't think it's here.

He turns to find that Lara is staring at, almost mesmerized by -- A BEAUTIFUL MOSAIC on the wall behind the coffin.

It depicts Alexander HOLDING AN INFANT CHILD, CRADLING THE CHILD IN HIS ARMS. HE IS STANDING ON A GLEAMING SHIELD, ASCENDING TO THE PLACE OF THE GODS.

There is something about this image that is deeply moving to Lara -- we see in her face that something is adding up for her, it all makes sense.

LARA

No, it's not here. If it were, he never would have died. His only son died in infancy on his last campaign. Alexander fell into melancholia - he lost his will to live. He was dead three months later.

(a realization)

All the adventure and all the glory meant nothing in the end - he was still alone.

JUSTIN

If it's not here...where the hell is it?

Lara stays focused on the image.

LARA (cont'd)
Alexander buried his shield with his son. He gave up his godhood to die as a man so that he could join his son in the next world among the gods.

Lara spots TWO SUNBURST COGS SET INTO THE MOSAIC. A smile comes to her face --

LARA (cont'd)
Yes...The tomb of the "Son".

Behind Lara and Justin, Darius steps into the tomb, followed by Raymin and the remaining man.

DARIUS
The son of Alexander.

Lara spins around -- Darius moves toward the mosaic.

DARIUS (cont'd)
Your reputation is well earned, Miss Croft.

With that he approaches the SUNBURST COGS, laying his hands on them with great ceremony.

He turns the cogs and there is a LOW HISSING OF AIR. THE MOSAIC WALL BEGINS TO REcede REVEALING --

A NARROW STAIRCASE, leading up at a precipitous angle. He turns back to Lara.

DARIUS (cont'd)
Once again, I am eternally grateful.
(to Raymin; matter of fact)
Kill them both.

Darius turns and begins up the stairs -- COGS IN HAND.

Raymin turns to Lara with a solemn, but deadly expression -- he's met by -- THWAP -- a vicious kick to his head. Raymin goes flying, crashing into assorted treasures.

Darius' man quickly gets a bead on Lara, giving Justin an opening. Justin jumps him, sending the gun flying. Darius' man sends an elbow into Justin's face, driving him back.

Raymin is on his feet in an instant -- SNAP! SNAP! -- TWO EIGHT INCH SWITCH BLADES SHOOT FROM THEIR SHEATHS. He comes at Lara, slicing the air before him with practiced expertise.

Lara is instantly on the defensive, deflecting blows, evading the slicing blades. She sees an opening and BAM! She lands a kick that snaps Raymin's head back.

Lara attacks with a flurry of punches, punctuating it with a VICIOUS ROUND HOUSE KICK. Raymin is sent flying. He's slow to get up --

Raymin's eyes flash with fury and he springs at Lara -- driving her back in a blistering assault, Lara deflecting the blows. She is backed against the GOLD COFFIN OF ALEXANDER.

THUMP! BOTH FEET RIGHT IN RAYMIN'S CHEST. She's right on him -- BAM! BAM! BAM! BAM! Her kicks come at BLINDING SPEED. Raymin staggers, his eyes unfocused, his legs giving out and -

Raymin lands in a heap by the gold door of the chamber. He swings blindly at Lara and --

HIS BLADE SEVERS THE COPPER WIRING OF THE DOOR -- THE LIGHTNING SURGES! RAYMIN DANCES IN THE CURRENT UNTIL HE FALLS, FRIED TO A CRISP.

Lara turns to see Justin entangled with the man. They wrestle on the ground, The man is on top, trying to wrap a garrote around Justin's neck.

Lara dives for the fallen gun, picks it up and FIRES!!

The man is blasted. Lara doesn't even give Justin time to catch his breath.

LARA

Let's go.

She sprints up the long stairwell taking two steps at a time.

INT. TOMB OF THE SON - CONTINUOUS

Darius stands at the tomb door. He places the cogs in receptacles in the door and turns -- THE DOOR BEGINS TO OPEN.

He moves inside, stopping at a small coffin on a raised platform -- the coffin of an infant child. An almost mystical light streaming in from air vents carved into the ceiling. He looks on in total awe.

DARIUS

The Shield of Achilles.

THE MARVELOUS SHIELD -- LAID OVER THE INFANT COFFIN. PROTECTING THE SON. DARIUS LOOKS AT IT, MARVELING AT ITS GILDED BEAUTY.

He steps up on the platform, slides his arm under the shield and RAISES IT TO THE HEAVENS.

DARIUS (cont'd)

... The shield of Eternal Glory...

Darius hears a sound behind him. He grabs a scabbard from a ceremonial display. He turns and --

POW!!! Lara flies into him. Darius and the shield fly off of the platform -- TRIPPING A LEVER in the shape of a column.

The FLOOR OPENS UP A TRAP DOOR -- DUMPING THEM DOWN A LONG SHOOT ONTO --

AN ANCIENT CARGO BARGE -- A large wooden flat-bed set on highly polished WOOD ROLLERS.

INT. MOUNTAIN / BARGE TUNNEL - CONTINUOUS

They hit hard, the weight of their impact sets the thing rolling with a mournful groan -- and then it's off!

Travelling down the roller track -- PICKING UP SPEED BY THE SECOND. Lara, Darius and Justin struggle to their feet, trying to keep their footing on the bucking runaway barge.

Blood flows from a cut above Justin's eye sustained in the fall. He staggers and falls, nearly unconscious.

Lara turns, she looks up to see --

LIGHT FILTERING THROUGH A THICK SLAB OF BLUE ICE -- sealing up THE TUNNEL EXIT. They're flying right for it!

LARA
...Oh my...

She and Darius duck beneath the gunwales just as --

CRASH!!! THEY BURST THROUGH THE ICE -- it shatters like fine crystal. The barge sails through the tunnel opening, catching major air and going --

EXT. MOUNTAIN SIDE -- CONTINUOUS

The barge lands in a spray of snow and ice, bucking and swerving along the walls of AN ICE TRACK, CARVED INTO THE MOUNTAIN SIDE -- LIKE A GIANT LUGE TRACK.

IT'S FLYING NOW!!! Switch-backing down the mountain!

The shield hangs precariously on the edge of the barge. Darius pulls himself along the floor of the barge, trying to reach it when THE BARGE GOES INTO A SHARP BANK --

Darius and Lara are hurled against the far wall.

The barge hits a straight away, gaining more speed. Lara gets her balance, and moves for the shield, about to grab it when -- Darius dives, tackling her.

They both crash hard into the thick wooden front end of the barge at it pitches into a steep drop off, curving around into another near straight drop away.

Darius struggles to reach for the shield, just touching it -- sliding it toward him.

Lara grabs him -- Darius swings his scabbard at her, splintering the ancient wood.

The barge howls into a series of sharp curves, heeling steeply on the banks -- BARELY HOLDING THE CURVES, INCHES FROM SAILING OUT OF THE TRACK.

Lara is bucked away from Darius. She rolls quickly, getting to her feet as the barge steadies again, coming into a long straight away --

LARA
Eternal glory is for the dead, Darius.

Darius turns -- HE'S STANDING WITH THE SHIELD, his scabbard in his hand, his face alive passion -- we can see the power growing in him. The wind ripping past them.

DARIUS
So be it.

Lara pulls the gun she took from the Assassin. She fires, tearing wounds in his upper chest -- BLAM! BLAM! BLAM! BALM!

Darius' eyes glow with power and madness as -- THE BULLET WOUNDS HEAL OVER.

He comes after Lara, swinging his sword. Lara fires away, each wound healing over as fast as she can inflict them. Darius is unstoppable.

The barge is now barrelling down the track, completely out of control. The ice track, carved centuries ago is cracking, giving way under the strain of the speed.

Darius is closing in, Lara's footing is shaky on the rocking, screeching barge. She empties one last clip into Darius, riddling him with holes that close up in an instant.

The frigid wind bites into her. Darius is right on her, scabbard raised!!!

She has no other choice but to rush him. She catches his descending sword arm in one hand and grabs the Shield in the other.

They struggle in a deadlock -- a duel of wills, whose spirit is stronger, who should rightfully possess the shield?

We can see the power growing in Lara and with one last burst of strength she pulls back and --

LARA
May the gods be with you!

WHAMMM!!! SHE KNOCKS HIM TO THE FLOOR OF THE BARGE. Now Lara is holding the shield -- and she looks good with it.

Darius writhes on the floor of the barge as -- HIS WOUNDS BEGIN TO RE-OPEN! He bleeds profusely from his wounds as the power is sucked from him until he is a hideous, bloody deformity.

In one last frenzy he lunges for Lara just as --

THE BARGE HITS A MAJOR CURVE, THE BANKED WALL GIVES WAY -- SENDING THE BARGE SAILING OVER THE EDGE -- IT FALLS, CRASHING ONTO A JUTTING CLIFF OF ROCK AND ICE some fifty feet below.

It catches on the rocks, then slowly begins to fall again -- slipping -- and jerking to a halt, hanging by a length of fraying ROPE.

Lara hangs on to the top section of the barge, dangling above A TWO THOUSAND FOOT SHEER DROP.

She looks down -- Darius is STILL ALIVE, hanging on the lower edge below her. He is reaching for THE SHIELD now jammed in the twisted planks of the barge -- his finger-tips are on it, about to grab hold -- THE STRENGTH IS GROWING IN HIM.

JUSTIN's voice rings through.

JUSTIN
Lara, give me your hand.

Lara looks up. Justin is crouched at the top of the cliff, reaching out over the edge of the mountain. His hand stretching to her, the wind howling between them.

Lara sees Darius about to re-claim the shield. We can see a determination growing in her eyes.

JUSTIN
Don't Lara. History is with us. He'll rise and fall. Let him go.

She sees the scabbard sticking from the wall of the barge. She reaches with one hand and grabs it, pulling it free.

JUSTIN (cont'd)
Take my hand!

LARA
I have to stop him.

Her eyes still on Justin, SHE BRINGS THE BLADE DOWN, SEVERING THE FRAYING TWINE.

JUSTIN
NOOO!!!

THE BARGE FALLS, TAKING LARA AND DARIUS AND THE SHIELD WITH IT, the shield flying from Darius' grip -- he writhes in bloody misery, screeching a death howl as he falls.

JUSTIN (cont'd)
LARA!!!

They sail down along the sheer face of the mountain -- IN FREE FALL. Lara streamlines her body, accelerating her fall, diving for --

THE SHIELD -- pinwheeling in the savage wind. Lara closes in -- the ground rushing up at her --

LARA
...come on...

AND SHE GRABS IT -- rolling over, using the shield like an air board and -- THE WIND GUSTS AND SHE MIRACULOUSLY GETS SOME LIFT!!! She pulls a coiled rope strapped to the outside of her pack -- wraps the end around her arm and HURLS IT AT THE MOUNTAIN FACE --

THE ROPE UNCOILS -- A GRAPPLING HOOK AT THE END BOUNCES OFF THE SHEER FACE, SLIDING DOWN WITH LARA -- SPARKING -- AND THEN --

IT CATCHES. LARA'S FALLING AND FALLING UNTIL --

THE ROPE IS SNAPPED TO A HALT WITH A VIOLENT JOLT, HER ARM NEARLY PULLED FROM THE SOCKET --

LARA
Ahhhhh!!!

She fights the pain, catching her breath and she looks down --

Lara hangs by one arm, dwarfed against the towering mountain. In her other hand she holds THE SHIELD -- THE SHIELD OF ETERNAL GLORY.

The sun reflects brilliant gold off the gleaming shield and we --

FADE OUT.

INT. TOMB OF ALEXANDER - DAY

Out of a white veil of swirling mists -- Lara walks into the open tomb like a ghost, carrying the great shield.

She makes her way to the infant coffin. A tear wells in her eye. She looks at the shield in all it's power and mystery -- a moment of doubt

Then, in much the same way she had done at the tomb of her own loved ones -- She kisses her finger-tips and places them gently on the small coffin.

LARA
I leave this in your innocent hands...

Lara reaches up and lays the great shield on the coffin, returning it to the son of Alexander.

EXT. TOMB OF ALEXANDER - CONTINUOUS

Justin stands among the deserted dig site. He looks all around. There is no sign of Lara.

JUSTIN
LARA!

There is no answer, save for the wind whistling over the mountain. He just stands there, not quite knowing what to do, staring out at the awesome vista.

Behind him, Lara walks out of the great tomb, she sees Justin and stops, a smile coming to her face.

LARA
Hey, Justin. You weren't going to disappear on me, were you?

Justin turns. They hold each others gaze for a long moment.

JUSTIN
Where's the shield?

Lara just looks at him. Any doubt she had is gone.

JUSTIN
It's real, Lara - It's a great find, it should be studied.

LARA
And then what?

Justin says nothing, thinking about this.

LARA
(resolved)
You were right. Some things are best left alone.

Their eyes are suddenly drawn to the sky -- A storm begins to kick up -- Snow blows and howls all around them.

Lara turns, looking back at the tomb as -- The shifting wind begin to build, HUGE SNOW DRIFTS ROLL LIKE WAVES, burying the tomb without a trace -- like the hand of god has passed over.

Just as suddenly, the storm ends. All is still. Lara looks on in quiet awe -- overlooking the endless sea of snow.

LARA
The Gods are well pleased.

EXT. MOUNT OLYMPUS / EXCAVATION CAMP - LATER

Lara and Justin find skis and boots among the equipment. Lara is buckling up. Justin looks at Lara with alarm.

JUSTIN
You think we can get down on these?

Lara shoots him a wicked smile -- a challenge.

LARA
I think I can.
(snapping in a binding)
Last one down's buying.

EXT. MOUNTAIN SIDE -- LATER

Lara and Justin plow though virgin powder, flying down the pristine mountain. We begin to pull away --

JUSTIN
Hey, Lara, can I ask you something?

LARA
Ask away...

JUSTIN
You had it, right in your hands - all that power. How did it feel?

They continue their graceful descent and we continue to pull away --

LARA
It felt lonely.

JUSTIN

Lonely? Hey, search no further. I'm your man.

Lara rolls with laughter...

LARA

Not that lonely.

JUSTIN

(playful)

Hey, a man's gotta have a dream.

Lara point her skis down and sails.

LARA

Keep dreaming.

FUUMMM! Lara flies off a cornice.

A picture perfect back-scratcher sailing over a ridge of beautiful snow and ice.

Justin pulls up on the edge, looking on -- amazed. He can't help but smile -- almost laughing --

JUSTIN

Lara Croft...man, she ain't Mary Poppins...

Lara lands in deep pillow of white and carves her way down the mountain in smooth sensual traverses.

She pounds her way toward us, turning just in front of us and VANISHING in a SPRAY OF POWDER...

WHITE OUT:

P.M. & J.Z