

SEGMENT EXT. LOS ALAMOS - GHOST TOWN - DAY

01_CN_INTRO

Cine A SNAKE CRAWLS ACROSS THE SAND as A camera SLOWLY PANS back and forth across a bleak landscape. The sun blazes over a bleached skeleton of this long-abandoned outpost. A tumbleweed blows unhurried across the empty streets. Jagged pieces of broken glass still cling to rotting window frames as the blowing sand continues to gnaw at the stucco walls of decaying buildings. This is a place the world has forgotten.

Or is it?

There, attached to some steel girders, the last, stubborn remnants of a once proud structure are several cameras -- their LED's flashing diligently. And we realize that we're seeing the viewpoint of one of these same cameras. And then -- A BLINDING LIGHT fills the screen. And just as it softens enough for our eyes to begin to process this, a massive SHOCK WAVE erases any trace of this place.

SEGMENT EXT. HILLSIDE - SAME

Cine A MUSHROOM CLOUD rises higher from the desert floor.

SEGMENT EXT. THE BLAST ZONE - CONTINUOUS

Cine Closer and closer to GROUND ZERO now until eventually, we are inside the CRATER. There is something IN there! A giant CRYSTAL sits smoldering at the base of this enormous hole, its shell straining against the impossible heat. Suddenly, it SHATTERS and some...thing with YELLOW EYES bursts out into the sky. We stay with this creature as It struggles to flee this hellish scene. Raw and terrified, It moves erratically and very quickly, IGNITING when It sets down on the scorched earth. Flapping across the boiling landscape It finally manages to regain flight. And as we watch this creature flee from a distance, circling now very quickly around the mushroom cloud and out view we are left with a sick feeling inside. Because whatever that thing was... It was screaming.

SEGMENT INT. CALCUTTA HOTEL - FOYER - DAY

02_CN_HOTEL

Cine A grand and expansive room calling back to the height of the empire. We find a familiar looking guest in a high backed, leather chair. It's LARA, engrossed in a leather bound book. A man approaches across the foyer but she does not look up. He drops a MAGAZINE to the coffee table in front of her. CLOSE

ON: THE MAGAZINE COVER. An obviously photo-shopped image of Lara stands triumphantly next to a huge and very DEAD creature. All this under the clumsy headline: **"Babe Bags Bigfoot"**

C_LRSN_02_CN_HOTEL_01

LARSON (O.S.)

(off the magazine cover)

What's a man got to do to get that sort of attention from you?

Lara looks up to see -- LARSON. She looks back down at her book before replying.

C_LARA_02_CN_HOTEL_01

LARA

If that's the sort of attention you want, Larson, you're well on your way.

C_LRSN_02_CN_HOTEL_02

LARSON

Sounds like fun, but I'm only here to make an introduction.

Larson pulls a SMALL "NATLA TECHNOLOGIES" VIDEO CONFERENCING CAMERA ON THE TABLE. He presses a button, the screen POPS to life.

JACQUELINE NATLA (late 30's, striking and very BLOND) sits at her desk. Behind, the Manhattan skyline shines in the window.

C_LRSN_02_CN_HOTEL_03

LARSON (CONT'D)

Lara Croft, meet Jacqueline Natla, of Natla Technologies.

C_NATL_02_CN_HOTEL_01

NATLA

Good afternoon Miss Croft. My research department has recently turned its focus to the study of ancient artifacts. And I'm led to believe that, with the right incentive, you're just the woman to find them for me.

C_LARA_02_CN_HOTEL_02

LARA

I'm afraid you've been misled. I only play for sport.

Natla GETS UP from her desk. She is extremely TALL. As she moves, the camera TRACKS with her --

C_NATL_02_CN_HOTEL_02

NATLA

Which is precisely why I've come to you, Miss Croft. This is a game you've played before; with your Father.

Natla CLICKS HER REMOTE, the screen fills with a 3D image of the SCION.

C_NATL_02_CN_HOTEL_03

NATLA (O.S.) (CONT'D)

You both spent years searching for the Scion of Atlantis. All you needed was the location of Qualopec's Tomb.

Lara's reads between the lines, and makes an electrifying connection. Her EYES WIDEN slightly and she COMES FORWARD IN HER CHAIR --

C_LARA_02_CN_HOTEL_03

LARA

(hopeful; excited)

You've found Vilcabamba?

Another CLICK and Natla REAPPEARS. She GRINS as she brings an ANCIENT LOOKING SCROLL into frame --

C_NATL_02_CN_HOTEL_04

NATLA

How quickly can you get to Peru?

Lara smiles as we move back to the image of the Scion. And we... DISSOLVE TO:

SEGMENT EXT. MOUNTAIN RANGE - PERU - DAY
04_PU_INTRO

Cine CLOSE ON: A NOTEBOOK. An ink sketch of that very same Scion fills the page. A hand begins to flip through the pages, showing us other strange and wonderful sketches -- Among them, THE DAIS and TRIUMVIRATE OF KINGS - until we land on a page with a handwritten diary entry. We HEAR LARA'S VOICE READING:

C_LARA_04_PU_INTRO_01

LARA (V.O.)

*Vilcabamba continues to elude us,
and my insistence that we press
on in spite of these failures has
morale low..*

And now Lara's voice FADES until it's REPLACED WITH THAT OF HER FATHER-

C_RICH_04_PU_INTRO_01

RICHARD CROFT (V.O.)

*...I suspect Jenkins to be the
author of this sedition; he
simply refuses to accept the
possibility that Atlantis is the
foundation upon which all known
civilizations were built.
Increasingly, I find it is Lara
alone who remains untainted by
academic dogma and open-minded
enough to see this truth.*

The notebook closes and we see its cover, engraved in gold -
Lord Richard Croft.

WIDE TO REVEAL: Lara high atop a mountain range, notebook in hand. We're above the snow line at this altitude, but far below a sea of green fills frame as the jungle canopy stretches to the horizon. A Peruvian GUIDE is showing her the way. While Lara has been reading, he has climbed a SUSPECT LOOKING LADDER and is just reaching the top.

SEGMENT EXT. MOUNTAIN RANGE - PERU - DAY

05_PU_LADDER (note: now part of 04_PU_INTRO)

Cine Just as her Sherpa drags his considerable girth over the ledge, the LADDER SLIPS and FALLS DOWN THE CLIFF SIDE, SHATTERING ON THE LEDGE BELOW and stranding Lara. She sees her "guide" looking over his own ledge, some thirty feet above.

C_SHRP_05_PU_LADDER_01

SHERPA

Lo Siento; no Traje bastante cuerda.

"I'm sorry; I didn't bring enough rope."

C_LARA_05_PU_LADDER_01

LARA

No se preocupe, encontraré otra manera para subir.

"Not to worry. I'll find another way up."

TRAINING SECTION.

SEGMENT EXT. VILCABAMBA - DAY

06_PU_DOOR

Cine Lara has found her way to the top.

C_SHRP_06_PU_DOOR_01

SHERPA

Oh, alli estas! Mira, ya llegamos!

"There you are. Look, we have arrived."

ARM AROUND TO REVEAL the MASSIVE DOOR to Vilcabamba.

C_SHRP_06_PU_DOOR_02

SHERPA (INTERACT LINE 1)

No sé como abrirlo.

"I don't know how to open it."

C_SHRP_06_PU_DOOR_03

SHERPA (INTERACT LINE 2)

Hay una inscripción arriba de la puerta.

"There's an inscription above the door"

C_SHRP_06_PU_DOOR_04

SHERPA (INTERACT LINE 3)

Estoy muy cansado.

"I'm very tired."

Lara CLIMBS up; PRESSES THE BUTTON that OPENS THE DOORS.
WOLVES run out and ATTACK SHERPA.

C_SHRP_06_PU_DOOR_05

SHERPA

Aaahhhhh!

C_SHRP_06_PU_DOOR_06

SHERPA

Podemos ir a la izquierda.

"We can go to the left."

C_SHRP_06_PU_DOOR_07

SHERPA

Sólo so el guía.

"I'm only the guide."

Lara JUMPS DOWN AND SHOOTS, but can't save him. She enters Vilcabamba - the DOORS SHUT BEHIND HER. She turns and REMOVES HER GLASSES -

SEGMENT INT. VILCABAMBA - DAY

07_PU_RAPTORS_SA

Cine The Raptors are fleeing something.

SEGMENT INT. VILCABAMBA - DAY

08_PU_TREX_OUT

Cine The T-REX gets CRUSHED BY THE TEMPLE

SEGMENT INT. QUALOPEC'S TOMB - VILCABAMBA - DAY

09_PU_TOMB

Cine Lara ENTERS and takes a look around. A death chamber fit for a king. There at the end of the room, atop a short flight of stairs is a throne still holding the mummified remains of QUALOPEC himself. Two mummified GUARDS, still in threatening poses, attend him at either side. It's a scene that conveys power even in death. Lara approaches the throne. She spots an INSCRIPTION over Qualopec's head and begins TRANSLATING IT --

C_LARA_09_PU_TOMB_01

LARA

"Here sits the God-King Qualopec;
One of the Triumvirate; Keepers of
the Three Pieces of the Scion;
Diviners of its knowledge; Sacred
rulers of Atlantis."

As Lara concentrates on the inscription we see a FLASH OF MOVEMENT to her right. With scary, liquid speed, she JUMPS BACK and DRAWS HER PISTOLS. One of the GUARDS FALLS FORWARD, and SHATTERS on the stone floor. Lara re-holsters her pistols warily and backs towards the center of the room and the real reason she's here.

And before her, in the center of the room, suspended over a podium and glowing with radiance... Is the SCION!

Carefully, she places her hands on the Scion, and REMOVES IT FROM ITS PERCH. Success at last! But the instant the Scion leaves its pedestal the entire tomb begins to RUMBLE. Stones FALL FROM THE CEILING as the walls begin to shake ever harder. Time to get out of here. NOW!

Lara AVOIDS several HUGE CHUNKS of stone falling from the ceiling as she makes a run for the door. Just as she DIVES out to the hall, she SPINS TO take one last LOOK BEHIND HER --

There, from his throne, it looks like QVALOPEC is POINTING at Lara -- ACCUSING her of stealing the Scion, but she cannot be sure, since her view is obscured by falling debris.

SEGMENT EXT. WATERFALL - OUTSIDE QVALOPEC'S TOMB - DAY

10_PU_AMBUSH

Cine Lara DIVES out of the mouth of the cave just as it COLLAPSES and lands in the middle of a natural POOL fed by a WATERFALL raining down from above. She regains the surface and swims to the edge. And while PULLING HERSELF OUT OF THE WATER, she sees a PAIR OF BOOTS waiting to greet her. She looks up to see they belong to Larson -- "Bellach" to Lara's "Indy." He LEERS at her -

C_LRSN_10_PU_AMBUSH_01

LARSON

I'd love to join you, but I forgot my trunks.

Lara GETS TO HER FEET. She is not pleased to see him --

C_LARA_10_PU_AMBUSH_01

LARA

Why am I not surprised?

C_LRSN_10_PU_AMBUSH_02

LARSON

You've got your job; I've got mine. I'll take it from here.

Larson REACHES OUT with his free hand -

C_LARA_10_PU_AMBUSH_02

LARA

I hope Natla sent you here with more than that shotgun.

C_LRSN_10_PU_AMBUSH_03

LARSON

Don't sweat it, kitten; I prefer a more hands-on approach.

Larson leaps forward to GRAB LARA -

11_PU_FIGHT_SA**LARA & LARSON FIGHT.****SEGMENT EXT. WATERFALL - OUTSIDE QUALOPEC'S TOMB - DAY**

SuperA IF Larson DEFEATS LARA:

C_LRSN_11_PU_FIGHT_SA_01

LARSON Line 1

Why did you have to go and make me do that?

C_LRSN_11_PU_FIGHT_SA_02

LARSON Line 2

I'm starting to think you're not interested.

C_LRSN_11_PU_FIGHT_SA_03

LARSON Line 3

This ain't no way to start a relationship.

SEGMENT EXT. WATERFALL - OUTSIDE QUALOPEC'S TOMB - VILCABAMBA - DAY**12_PU_DEMAND**

Cine After a vicious hand-to-hand fight, Lara STRADDLES a now disarmed Larson. Close now -- BREATHY. And whatever control allows her to conduct herself with such grace has been pushed aside. She speaks through clenched teeth - HOLDS THE SCION IN FRONT OF LARSON'S FACE -

C_LARA_12_PU_DEMAND_01

LARA

This is only one piece of the
Scion; Where's the rest of it?

Lara PLACES THE SCION IN HER PACK. And yeah, Larson lost. And he's PISSED. But something about Lara pushes his buttons in all the right places. He's in no hurry to get her off --

C_LRSN_12_PU_DEMAND_01

LARSON

Gimme a minute, I'm thinking.

Lara DRAWS HER GUN now, COCKS THE HAMMER and PRESSES IT HARD into Larson's forehead. Larson GRIMACES against the pain -

C_LRSN_12_PU_DEMAND_02

LARSON (CONT'D)

Whoa! It makes no difference to
me; Pierre's probably already found
his piece.

C_LARA_12_PU_DEMAND_02

LARA

Pierre Dupont? Where?

C_LRSN_12_PU_DEMAND_03

LARSON

Now that I don't know.

A very tense BEAT as Lara looks DIRECTLY INTO LARSON'S EYES -- could go either way here. And then Lara immediately returns to DEFCON-5.

C_LARA_12_PU_DEMAND_03

LARA

All right. I'm convinced.

Lara gets to her feet, HOLSTERS her weapon and steps towards the edge of the pool. Larson, meanwhile, is left with a sense of coitus interruptus. He gets to his feet, SHAKES HIS HEAD -

C_LRSN_12_PU_DEMAND_04

LARSON

<chuckles> Damn, you really had me
going there.

As Lara bends and PICKS UP THE SCION from the edge, Larson makes a DESPERATE MOVE for his gun.

Lara easily beats him to the punch, literally, and delivers a CRUSHING ROUNDHOUSE KICK to Larson's jaw. He collapses at her feet. Lara reaches down and TAKES THE SHOTGUN.

And we stay with Lara for a moment on that ledge. With Larson dealt with, she has time to regard the Scion -- the first piece to the puzzle she has spent her life trying to solve is in right there in her hand. Two more to go.

Time to find a Frenchman...

SEGMENT EXT. NEW YORK - SKY SCRAPER - OUTSIDE LIFT ROOF - NIGHT

13_CN_TOWER (note: now part of 14_CN_OFFICE)

Cine WIDE ON: AN ULTRA-MODERN OFFICE TOWER reaching high into the night sky. A monument to extreme wealth and power. An outdoor elevator is sitting at the ground floor and on top of it stands Lara.

Lara is inspecting the cables and wires. She grabs hold of one of them, then draws one of her pistols with her other hand and FIRES. A bolt fastening the lift cable to the car FLIES AWAY. She shoots away another, and another until, finally, the cable breaks away. Lara is PULLED RAPIDLY UPWARD as the counter weight falls. She checks her progress and lets go just before the top. Inertia carries her further up and Lara lands a perfect front-flip on the roof just above the NATLA TECHNOLOGIES SIGN.

She sees a LARGE SKYLIGHT; and CROSSES TO IT --

SEGMENT INT. OFFICE - CONTINUOUS

14_CN_OFFICE

Cine LARA DROPS INTO the office from above. The office fits the woman, that's for sure. Smart, sleek and powerful. Lara clocks the VIDEO CONFERENCING MACHINE on the corner of Natla's desk, CROSSES to it. Lara GRABS the REMOTE, and an IMAGE PROJECTS ONTO THE WALL -

CLOSE ON THE IMAGE -- A list of FILES appears. Lara selects: "*Larson - Vilcabamba*" and a VIDEO BEGINS TO PLAY.

In POV now; HAND HELD and shaky. From a distance, we see Lara standing at the podium that holds the Scion in Qualopec's tomb. She was being filmed the whole time!

C_LRSN_14_CN_OFFICE_01

LARSON

(admiring)

Looks like our girl's pulled it off.

C_NATL_14_CN_OFFICE_01

NATLA (O.S.)

Of course she has. Now it's up to you.

C_LRSN_14_CN_OFFICE_02

LARSON

Not that I'm complaining boss, but what makes you so sure she's not going to bring it back herself?

C_NATL_14_CN_OFFICE_02

NATLA (O.S.)

Lara would never part with the Scion; she's far too obsessed with it. Just like her father.

Lara CLICKS OUT of the transmission and returns to the LIST. Her anger starting to rise, she tracks the cursor to another item: "*P.Dupont - Progress Report*" and CLICKS--

CLOSE ON: Pierre Dupont somewhere in the field. And typically overdressed...

C_NATL_14_CN_OFFICE_03

NATLA (O.S.)

Ah, Monsieur Dupont, you have something to report?

Pierre is all smiles.

C_PIER_14_CN_OFFICE_01

PIERRE

Good news, Madame, your information was correct. I have located my piece of the Scion.

Pierre reaches towards the camera and we ARM AROUND to reveal an ancient MONASTERY atop an ENORMOUS ROCK SPIRE in the distance.

C_PIER_14_CN_OFFICE_02

PIERRE (O.C.) (CONT'D)

Voilà. It is buried under a place called...

CLICK. Lara FREEZES THE IMAGE. And as a flash of recognition crosses her face, she finishes Pierre's line --

C_LARA_14_CN_OFFICE_01

LARA

...St. Francis Folly.

And as we go back to the image of the monastery, the camera MOVES INTO the image until it gets too grainy and we...
DISSOLVE TO:

SEGMENT EXT. ST. FRANCIS FOLLY - MORNING

15_GR_FOLLY

Cine That same image but now in REAL TIME. As the camera falls from the monastery to SPIRE below, we find Lara, CLIMBING UP the rock wall with skill and precision.

C_RICH_15_GR_FOLLY_01

RICHARD CROFT (V.O.)

(excited)

I've acquired new evidence that leads me to believe it is the Scion itself that is in some strange way, a vast library of information to rival even Alexandria. I am now convinced that, if I can obtain it, I will finally discover what happened to my beloved Amelia.

LARA has reached the top of the spire. She walks around a trail, and spots a SMOLDERING CAMPFIRE.

Several the remnants of a meal, including discarded cans and food scraps litter the area. Lara picks up an empty food can, the writing is in French.

C_LARA_15_GR_FOLLY_01

LARA

Oh, Pierre, you litter bug.

Lara drops the can and ENTERS the MONASTERY -

SEGMENT INT. ST. FRANCIS FOLLY - MORNING

16_GR_LIONS

Lara is ATTACKED BY LIONS. She KILLS THEM --

SEGMENT INT. ST. FRANCIS FOLLY - MORNING**17_GR_FRENCH**

Cine A large and MANY PILLARED HALL. Sunlight beams through the windows painting the room in alternating strokes of light and dark. We hear a now familiar VOICE from somewhere nearby --

C_PIER_17_GR_FRENCH_01

PIERRE (O.S.)

(off the dead lions)

I suppose you're more of a dog person.

Lara SCANS THE ROOM for any sign of movement that might reveal Pierre, and draws her guns --

C_LARA_17_GR_FRENCH_01

LARA

Natla doesn't honor her contracts, Pierre. I'd move on if I were you.

This time, his voice comes from a DIFFERENT part of the room.

C_PIER_17_GR_FRENCH_02

PIERRE (O.S.)

No, *mademoiselle*, Natla and I understand each other. I find things for her and she rewards me handsomely. But you seek the very thing she does. That is why you are not trusted.

There. At the far end of the room -- was that a FLASH of movement? Lara moves slowly towards it.

C_LARA_17_GR_FRENCH_02

LARA

I trust my instincts.

C_PIER_17_GR_FRENCH_03

PIERRE (O.S.)

And that is why you are in second place. I am a professional, *mademoiselle*. I focus on the job, and I get paid.

His voice seems to be all around. Everywhere and nowhere -

Lara reaches springs around a pillar, believing Pierre would be in her sights, but he is not there.

C_LARA_17_GR_FRENCH_03

LARA

There's more to life than money,
Pierre.

She moves back into the center of the room listening intently, trying to pin point his whereabouts --

C_PIER_17_GR_FRENCH_04

PIERRE (O.S.)

This isn't life, *mademoiselle*,
it's business. Your compulsion
prevents you from seeing the
difference.

BEHIND LARA, we see a figure LEAN OUT from behind another of the many pillars. And we SWITCH TO PIERRE'S POV: He's got Lara squarely in the sights of his TWIN MAGNUMS. He's been leading her into a trap.

Pierre THUMBS BACK THE HAMMER on both his pistols --

C_LARA_17_GR_FRENCH_04

LARA

It hasn't prevented me from getting
a piece of the Scion. How's
business for you?

This LANDS on Pierre. He's got the drop on Lara for now, but he's just had his entire career belittled, and the competitor in him rises to the surface. He EASES THE HAMMERS back to safe on his guns, and SLIPS QUIETLY BACK into the dark.

C_PIER_17_GR_FRENCH_05

PIERRE (O.S.)

Touché. So then, why don't we
see whose compulsion gets them
the next piece.

SEGMENT INT. ST. FRANCIS FOLLY - DAY

18_GR_COLL

Pierre TANUTS Lara --

C_PIER_18_GR_COLL_01

PIERRE (O.S.)

Better pick up the pace!

SEGMENT INT. ST. FRANCIS FOLLY - CONTINUOUS
19_GR_MIDAS

Pierre TAUNTS Lara again --

C_PIER_19_GR_MIDAS_01

PIERRE (O.S.)

Ah, there you are. I thought you
had given up.

SEGMENT INT. ST. FRANCIS FOLLY - CONTINUOUS
20_GR_CISTERN

Pierre TAUNTS Lara again --

C_PIER_20_GR_CISTERN_01

PIERRE (O.S.)

Don't worry, Lara. The water is
quite refreshing. Ha-Ha...

SEGMENT INT. TIHOCAN'S TOMB - DAY
21_GR_TOMB

Cine Lara enters the tomb ready for anything -- all her senses on full alert. But she appears to be alone. In spite of the decay, this is another incredibly ornate chamber. An impressive SARCOPHAGUS sits at the far end of the room. But there in the middle, suspended once again above a pedestal is the SECOND PIECE OF THE SCION. Lara's gotten here first!

She moves towards it and reaches out to take the prize, but PULLS HER HANDS BACK at the last moment. Last time she did that, the whole place came tumbling down. Not going make the same mistake twice. Instead, Lara takes a closer look at the sarcophagus. And if we're paying attention, we notice it is unusually LONG. An elaborate inscription is carved into its lid --

C_LARA_21_GR_TOMB_01

LARA

"Here lies the God-King Tihocan;
One of the Triumvirate; Keepers of
the Three Pieces of the Scion;
Leader of the chosen after the
great betrayal caused Atlantis to
be lost beneath the waves..."

She looks to the Sarcophagus -- She grabs hold of the LID and PUSHES it open. And inside? EMPTY. Not so much as a speck

of dust. Lara CONSIDERS THIS when she feels the cold steel of a PISTOL pressed firmly into the back of her head.

Pierre stands right behind her. And in his free hand - he holds the SCION. He speaks close in her ear --

C_PIER_21_GR_TOMB_01

PIERRE

You see? Instincts can be expensive, *mademoiselle*. Yours are going to cost you both pieces of the Scion.

Lara looks disturbed by this turn of events. She pauses a moment, assessing the situation.

C_LARA_21_GR_TOMB_02

LARA

That's not a price I'm prepared to pay.

Pierre is incredulous. She's has no play here. He THUMBS BACK THE HAMMER on his Magnum, takes a STEP BACK -

C_PIER_21_GR_TOMB_02

PIERRE

Don't be absurd. No job is worth dying for.

Lara has her life's work put to question. And with Pierre's gun to her head, her very life hangs in the balance. A LONG, TENSE BEAT plays out as she realizes what this means; this is the thing for which Lara has fought her entire life. We see it on her face as the adrenalin fills her up and the uncertainty is replaced by intensity as her own life seems to pale into insignificance.

C_LARA_21_GR_TOMB_03

LARA

Yes. It is.

21_GR_TOMB_SA

LARA AND PIERRE FIGHT.

If Lara Dies:

PIERRE

C_Pier_21_GR_TOMB_SA_01	You foolish girl.
C_Pier_21_GR_TOMB_SA_02	It wasn't really worth it.
C_Pier_21_GR_TOMB_SA_03	Au revoir, <i>mademoiselle</i> .

SEGMENT EXT. TEMPLE - IN A BIG CAVE - CONTINUOUS**22_GR_STATUE**

Cine Lara manages to disarm Pierre narrowly avoiding being shot in the process, it was a really risky move she made. Out of desperation and mostly through luck, Pierre manages to knock Lara over, and now without his pistol he RUNS with just the single piece of the Scion. He dashes out the door racing past the two CENTAUR STATUES guarding either side of the entrance. The moment he does, the stone statues CRUMBLE to the ground, releasing REAL CENTAURS from within.

Lara EMERGES from the tomb and watches in disbelief as Pierre struggles to evade a few charges from the Centaurs. He can't keep this up for long. Finally, Pierre realizes what they're after and, in a last ditch attempt to save his skin, THROWS THE SCION to Lara.

C_PIER_22_GR_STATUE_01

PIERRE

On second thought, you have it!

And it works -- The Centaurs STOP IN THEIR TRACKS, transfixed on the Scion as it tumbles through the air and LANDS NEATLY IN LARA'S HAND.

C_PIER_22_GR_STATUE_02

PIERRE (CONT'D)

(very happy with himself)

Bonne chance!

But the Centaurs WHIP their massive heads back to Pierre and proceed to SMASH HIM to a pulp under their hooves.

Now, they really do turn their attention to Lara.

LARA FIGHTS CENTAURS.**BOSS FIGHT****SEGMENT EXT. TEMPLE - IN A BIG CAVE - CONTINUOUS****23_GR_BLAST1**

Cine After defeating them, Lara gets a closer look at the Centaurs. They appear to be half decomposed, patches of dry gray skin are interspersed with areas where we can see bone and muscle. Still, they look a great deal better than poor, Pierre who's been SEVERELY MANGLED. And this gives Lara pause. Here at her feet is a gruesome reminder of what can

happen in a world where a very little luck can either bring the highest prize -- or end the game.

Lara REMOVES THE FIRST PIECE of the Scion from her pack and tries to see if it fits with the second. IT DOES. Two down, one to go. And then something extraordinary happens, A BRIGHT LIGHT POURS OUT OF THE SCION.

The ground Lara is standing on seems to disappear and Lara finds herself falling in an endless black space. A ghostly image of the Scion forms in front of her, it splits into three pieces which become the three points on a GOLDEN PYRAMID. Two of the three points GLOW BRIGHTLY, but the third remains FAINT. The image of the pyramid disappears and the three Scion pieces separate.

An MIST seems to coalesce around the three Scion pieces, and it resolves into THREE GIGANTIC FIGURES, each wearing a ghostly piece of the Scion around its neck. Two of them STAND over a third, who appears to be KNEELING. They are all in silhouette.

The TALLEST of the figures (TIHOCAN) speaks, we hear unmistakable ANGER --

C_TIHO_23_GR_BLAST1_01

TIHOCAN

You have tainted the power of the Scion; In betraying your fellow Kings you have broken the sacred Triumvirate of Atlantis. You have maimed Qualopec.

(beat)

Your own brother.

Now the OTHER FIGURE (QUALOPEC) steps forwards and tears the Scion piece from around the neck of the prisoner -

C_QUAL_23_GR_BLAST1_01

QUALOPEC

I am still here, wretch. Tihocan has ended your treachery.

(leans in; venomous)

But it is my face you will see in your nightmares.

C_TIHO_23_GR_BLAST1_02

TIHOCAN

What have you to say for yourself?

The figures seem to fade back into mist but the Scion piece that Qualopec took from the prisoner remains, floating in front of Lara. The Mist forms a new image, that of a TEMPLE entrance in Egypt. The Scion Piece suddenly moves away from Lara and flies in through the front entrance of the TEMPLE.

As quickly as it had formed before, the Mist disperses taking the image of the TEMPLE with it and Lara is left falling alone in the endless darkness.

Lara looks down, and something else is approaching, a small patch of light. It races towards her and she sees it is a cave floor. Just as she would fatally impact with the ground there is another Bright flash of light and Lara finds her self back in the original room, she has fallen to the floor, and the Scion rolls from her hand. It seems everything she experienced was a dream.

There is no telling how much time has passed here, but Lara isn't prepared to wait another moment. She GATHERS THE PIECES of the Scion and REPLACES them in her pack before getting to her feet and setting off.

And she's got a pretty good idea of where she needs to go...

SEGMENT EXT. EGYPTIAN CANYON BY A RIVER - DAY

24_EG_INTRO (Note: now part of 23_GR_BLAST1)

Cine A RIVER flows mightily through a deep gorge bringing life to an otherwise barren landscape. Lara pilots her MOTORBIKE expertly along the riverbank and PULLS TO A STOP. In the foreground is the TEMPLE from Lara's vision -- the last, garrison of civilization before the endless, burning sands. Lara DISMOUNTS and GOES INSIDE --

SEGMENT INT. SANCTUARY OF THE SCION - DAY

25_EG_BLAST2_INTRO

Cine Lara stands before the pedestal above which floats the third and FINAL PIECE OF THE SCION. She takes a deep breath and GRABS HOLD OF THE SCION. And immediately we hear a RUMBLE. Lara is about to BOLT when she notices the sound comes from the opening of an enormous STONE DOOR.

Sunlight touches the furthestmost parts of the tunnel visible to Lara and there is a faint sound of RUSHING WATER convincing her (and us) this is THE WAY BACK TO THE RIVER. Lara EXITS --

SEGMENT EXT. EGYPT CANYON - HIGH ABOVE THE RIVER - DAY
26_CN_BLAST2

Cine Lara EMERGES back out into the natural light of the day. She can wait no longer. She REMOVES THE OTHER TWO PIECES from her pack and readies to finish the job.

This is it -- a lifetime of searching and untold sacrifice for this one, single moment.

Lara puts the final piece in place. The SCION BEGINS TO SHAKE AND HUM -- bright light POURS OUT as before, but this time in much greater volume. Lara is falling again, but this time she slows and lands lightly somewhere new. --

EXT. AMERICA - 6000 BC - JUNGLE PLATEAU - DAY (BRAINBLAST #2)

Lara finds herself transported. She watches the following play out in the lush landscape of another time -- TIHOCAN stands with QUALOPEC accusing the kneeling PRISONER (NATLA) only this time we can see the whole scene clearly. Lara is standing behind Natla, and cannot see her face.-

C_QUAL_26_CN_BLAST2_03

QUALOPEC

(recalling the VO from Blast1)

But it is my face you will see in your nightmares.

C_TIHO_26_CN_BLAST2_01

TIHOCAN

What have you to say for yourself?

But while our eyes tell us this prisoner is broken, our ears hear a tone of defiance.

C_NATL_26_CN_BLAST2_01

NATLA

The Gods favor action, not council.

C_QUAL_26_CN_BLAST2_01

QUALOPEC

Yet it is this council that rules
over you today.

C_NATL_26_CN_BLAST2_02

NATLA

(pure disdain)

You rule over nothing! Atlantis is
in ruin; nothing can change that.
Everything must burn. Only then
can the Seventh Age begin.

As Natla talks, Lara begins to have a horrible
feeling that she recognizes her voice. Lara begins
to walk around these dream figures, so that she
can take a look at the Prisoner's face.

C_QUAL_26_CN_BLAST2_02

QUALOPEC

You choose a path to madness. I
wash my hands of you.

Tihocan STEPS FORWARD -- RAISES HIS HAND.

C_TIHO_26_CN_BLAST2_02

TIHOCAN

For your treachery; for using the
knowledge of the Scion to unleash
our armies against us, I expel you
forever from the sacred order of
The Three, and condemn you to shame
in the frozen limbo of eternity.

By this time Lara is now standing in front of the Prisoner, but
her head is bowed. As the prisoner begins to speak, she raises
her head; Lara gasps. There's no mistaking it... NATLA!

C_TIHO_26_CN_BLAST2_03

TIHOCAN

*Ok sabthin, fik neprent..
Nam sing praten
Rauf te nang
So tan qua lua licheon!*

C_NATL_26_CN_BLAST2_03

NATLA

(triumphant; insane)
It cannot be stopped!
The wheels of Kathar are
already in motion! Doom

will find you both while I
rise from the dust of your
bones to finish what I've
started-

Natla's words grow MUFFLED as Crystal shards form all around her, finally silencing her rants and SEALING HER in a CRYSTAL PRISON.

Then there is the flash of light and the vision ends.

SEGMENT EXT. EGYPT CANYON - HIGH ABOVE THE RIVER - DAY

27_CN_BLAST2_OUT

We're back in the Egyptian canyon as the last of the vision fades away. Or have it? It looks like Natla herself is standing in front of Lara. She TAKES THE SCION from Lara's hands we realize this is no dream. Instinct takes over and Lara takes a STEP BACKWARD and GRABS FOR HER GUNS. But they're not in their holsters --

Larson stands behind Natla and WAVES them at her. And when Lara went to step back, she bumped right into KOLD who now holds her in his crushing grip. KID is just to the side, doing his best to look dangerous.

Natla holds the Scion... No, she downright FONDLES it; her own journey to this day even longer than Lara's. Much longer...

Lara is dealing with her own realization. Because the person standing in front of her... Isn't really a "person" at all --

C_LARA_27_CN_BLAST2_OUT_01

LARA

It was you? You were the Queen of
Atlantis.

C_NATL_27_CN_BLAST2_OUT_01

NATLA

Once.

Behind Natla, Larson and Kid exchange a LOOK of confusion --
Kold, however, doesn't even blink --

C_LARA_27_CN_BLAST2_OUT_02

LARA

And the Scion holds its history.

C_NATL_27_CN_BLAST2_OUT_02

NATLA

It holds far more than that. All the knowledge of the Ancients; things none of you could even comprehend.

C_LARA_27_CN_BLAST2_OUT_03

LARA

What is the Seventh Age?

A BEAT. Natla pauses, she begins to wonder how much Lara knows. Natla walks back to Lara and comes close to ask her--

C_NATL_27_CN_BLAST2_OUT_03

NATLA

How far are you willing to go to find out, Lara?

(looks into her eyes; judges)

Not far enough, I'm afraid.

(beat; disappointed)

Kill her quickly. We have work to do.

Natla TURNS and EXITS. Kid STEPS FORWARD to menace Lara --

C_KID_27_CN_BLAST2_OUT_01

KID

I'm gonna enjoy this.

C_KOLD_27_CN_BLAST2_OUT_01

KOLD

Enjoy watchin'. I'm cuttin' her.

Kold DROPS ONE HAND to his belt and removes an ENORMOUS KNIFE. And that's all the space Lara needs --

SEGMENT EXT. EGYPT CANYON - HIGH ABOVE THE RIVER - CONTINUOUS

28_CN_ESCAPE_SA

SuperA In a FLASH of speed, Lara BREAKS KOLD'S HOLD and delivers a CRUSHING ELBOW to his crotch, freeing her to CROUCH and UPPER CUT Kold squarely in the JAW. He howls in pain as he crumples to the floor, Lara races towards KID, he cannot shoot his uzia at her, since he would likely hit KOLD who is directly behind her, so he shoots low.

Lara jumps, and CRACK! Lara delivers a shattering FLYING KICK to his face. He goes down.

Larson tries to hit Lara with the butt of his shotgun, and Lara ducks to avoid it, Larson tumbles over her. It's almost as if his heart is not in it.

Lara sprints TOWARDS THE EDGE OF THE CLIFF -

KID aims his uzi's at her back but LARSON, rolls into his legs knocking him back to the floor. Larson aims his shotgun at Lara's back, then DELIBERATELY SHOOTS WIDE. Lara DIVES OFF the cliff, soaring down and SPLASHING into the river below.

After making her way back to the surface, Lara rides the current downstream and back to her motorbike. There in the distance, pulling away -- is NATLA'S LIMO. Lara hops aboard and FIRES IT UP.

If Lara Dies:

KOLD

C_KOLD_28_CN_ESCAPE_SA_01	Like guttin' me a hog.
C_KOLD_28_CN_ESCAPE_SA_02	Nothing like the smell fresh meat.

KID

C_KID_28_CN_ESCAPE_SA_01	You see that, Kold? That was all me.
C_KID_28_CN_ESCAPE_SA_02	Shouldn't have messed with the big boys.
C_KID_28_CN_ESCAPE_SA_03	Shoulda checked yo'self.

NATLA

C_NATL_28_CN_ESCAPE_SA_01	Disappointing.
C_NATL_28_CN_ESCAPE_SA_02	As I said, not far enough.
C_NATL_28_CN_ESCAPE_SA_03	Let her rot in her ignorance.

LARSON

C_LRSN_28_CN_ESCAPE_SA_01	Sorry, darlin'.
C_LRSN_28_CN_ESCAPE_SA_02	It could've been nice.
C_LRSN_28_CN_ESCAPE_SA_03	And just as we were gettin' to know each other.
C_LRSN_28_CN_ESCAPE_SA_04	Damn.

SEGMENT EXT. RED SEA DOCK - CONTINUOUS

29_CN_ABOARD

Cine Her bike is much better suited to the terrain and Lara closes the gap quickly. But by the time she reaches the limo at the BOAT LANDING, Natla and her henchmen are already steaming out to the red sea aboard her enormous YACHT. Lara GUNS IT --

She steers the motorbike straight the edge of the peninsula and FLIES OFF a NATURAL RAMP at the end of the dock. The heavy bike FALLS AWAY and splashes into the sea, but Lara flies on, THROWING HER GRAPPLING HOOK and barely managing to CATCH the back of the yacht. As she pulls herself through the water and onto the Yacht we see the name on the transom below her:

Bennu.

She pries open a PORTHOLE and SLIPS THROUGH, stowing away in the engine room.

SEGMENT NATLA'S YACHT - ISLAND VIEW - SUNSET

30_CN_ISLAND

Cine FROM BLACK, A FAINT REVVING wakes Lara from a fitful sleep. Light fills frame as a PORTHOLE OPENS to blazing sunlight. In Lara's POV we see the Yacht is now moored off an ISLAND. A small LAUNCH is motoring towards it. Lara quietly SLIPS INTO THE WATER and starts to SWIM to shore-

SEGMENT INT. MINES - NIGHT

31_LC_BLOCKED

Cine Decaying ore boxes sit on rusting track, discarded tools scattered throughout. She turns a corner and sees an ENORMOUS DOOR at the end of the shaft.

In front of it, Larson leans against a beam. He HOLDS UP THE MISSING FUSE to show it to LARA; then PLACES IT IN HIS SHIRT POCKET --

C_LRSN_31_LC_BLOCKED_01

LARSON

Sorry, darlin'. This is the end of the line.

C_LARA_31_LC_BLOCKED_01

LARA

Just hand it over, Larson. This has nothing to do with you.

Larson SCOFFS --

C_LRSN_31_LC_BLOCKED_02

LARSON

<scoffs> What's it got to do with you? The Scion belongs to Natla;

Face it, you got no business here.

Lara **DRAWS HER GUNS** -

C_LARA_31_LC_BLOCKED_02

LARA

I don't have time for this. Get out of the way or you die.

Larson **LAUGHS** at this, but his gun **REMAINS HOLSTERED** --

C_LRSN_31_LC_BLOCKED_03

LARSON

<scoffs> What you gonna do, shoot me? C'mon, Lara; I just work here.

Lara is conflicted. Through that door is the thing for which she has searched her entire life. And just maybe the key to finding her parents. She stands at a moral precipice --

C_LRSN_31_LC_BLOCKED_04

LARSON (CONT'D)

(confident; relaxed)

Now I know how bad you want this, but I can't let you pass. And we both know you're not gonna kill me for it.

(beat)

That's just not who you are.

Larson has his hands in the air, secure in his belief that Lara would never shoot him.

C_LARA_31_LC_BLOCKED_03

LARA

(cold)

I'm not who you think I am.

The **SMILE** on his face begins to fall and he **MOVES TO HIS RIGHT** just as a **LARA FIRES**, sending a shot through his arm. One that would have hit his chest - Larson **DRAWS AND RETURNS FIRE** --

SEGMENT LARA & LARSON FIGHT**32_LC_MINES_SA**

SuperA IF LARSON DEFEATS LARA -

C_LRSN_32_LC_MINES_SA_01

LARSON Line 1

It didn't have to be this way.

C_LRSN_32_LC_MINES_SA_02

LARSON Line 2

What a waste.

C_LRSN_32_LC_MINES_SA_03

LARSON Line 3

Damn.

SEGMENT INT. MINES - NIGHT**33_LC_LARSON_DIES**

Cine Gut shot, Larson FALLS TO HIS KNEES as the blood pours out of him. Lara CROSSES to him. And when he looks up at her, his eyes convey a stark message of SHOCK and CONFUSION.

Larson DIES. And when Lara removes the FUSE from his SHIRT POCKET, she gets her hands BLOODY. A BEAT as she STARES at those hands, TRIES TO RUB THEM CLEAN ON HER SHORTS. But it's no use. And After today, they will never be truly clean again.

She STUMBLES OFF overwhelmed by what she's done--

SEGMENT INT. MINES - ENTRANCE TO PYRAMID**34_LC_MERCS**

Cine As Lara approaches the entrance to the PYRAMID, she sees Kold guarding the only entrance.

Lara EJECTS the spent clips from her PISTOLS and slams two fresh ones home in their place. She walks into the open she is still shaken up from her fight with Larson.

It doesn't take long for Kold to spot her -

C_KOLD_34_LC_MERCS_01

KOLD

I was hopin' you'd show up;
I wanna make you scream.

Kold UNSHEATHES HIS BLADE and begins ADVANCING on Lara.

C_LARA_34_LC_MERCS_01

LARA

Unless you want to end up like
Larson, get out of my way.

Kold understands what that means, he likes the idea that she is a killer too. He draws his own knife across his hand and as he says -

C_KOLD_34_LC_MERCS_02

KOLD

It's so good, isn't it? It gets
even better. You can't explain it
to people; they have to feel it.

Lara feels he stomach lurch - she has a hard time keeping eye contact with Kold, who gets CLOSER WITH EVERY STEP.

Behind, KID EMERGES from around a corner; ZIPPING UP after a nature call --

C_KID_34_LC_MERCS_01

KID

(pulls his 9mm)
Girl, you gotta be out of your
mind!

34_LC_MERCS_SA

LARA FIGHTS KID & KOLD

If Lara is killed:

KOLD

C_KOLD_34_LC_MERCS_SA_01	You were good. But I'm somethin' special.
C_KOLD_34_LC_MERCS_SA_02	That was almost too easy.
C_KOLD_34_LC_MERCS_SA_03	[Blank intentionally]
C_KOLD_34_LC_MERCS_SA_04	Each time's better than the last.
C_KOLD_34_LC_MERCS_SA_05	Not your turn, Kid.
C_KOLD_34_LC_MERCS_SA_06	Move.

C_KOLD_34_LC_MERCS_SA_07	She's mine.
C_KOLD_34_LC_MERCS_SA_08	Play time.
C_KOLD_34_LC_MERCS_SA_09	Gotcha.
C_KOLD_34_LC_MERCS_SA_10	Finally, some quiet.
C_KOLD_34_LC_MERCS_SA_11	Night, night.
C_KOLD_34_LC_MERCS_SA_12	I've been waitin' to do that.

KID

C_KID_34_LC_MERCS_SA_01	Who did she think she was, frontin' on me?
C_KID_34_LC_MERCS_SA_02	No way I was gettin' punked by no girl.
C_KID_34_LC_MERCS_SA_03	Yeah. That's how we do it.
C_KID_34_LC_MERCS_SA_04	Move it!
C_KID_34_LC_MERCS_SA_05	Move it, sasquatch!
C_KID_34_LC_MERCS_SA_06	Outta my way, roadblock!
C_KID_34_LC_MERCS_SA_07	Get outta my way.
C_KID_34_LC_MERCS_SA_08	Watch it, Goliath.
C_KID_34_LC_MERCS_SA_09	Who's on top now?
C_KID_34_LC_MERCS_SA_10	That's right. Punk.
C_KID_34_LC_MERCS_SA_11	Not so hard now, are you?
C_KID_34_LC_MERCS_SA_12	I told you son, I'm the real deal.
C_KID_34_LC_MERCS_SA_13	<mocking> Oooh, I bet that hurts.

SEGMENT INT. MINES - OUTSIDE PYRAMID

35_LC_DEAD_MERCS

Cine Kid and Kold lay dead on the ground. She HOLSTERS HER WEAPONS.

Her hands are TREMBLING - this is uncharted territory. Lara makes a FIST, willing herself back into control. She turns to see the DOOR to the pyramid. MOVES TOWARDS IT with steely resolve --

SEGMENT INT. PYRAMID BIRTHING ROOM - CONTINUOUS

36_LC_PYRAMID_ON

Lara makes her way through the darkness of an UNSEEN ROOM. Just ahead, a tiny amount of light allows us to see that she has reached the CENTRAL SHAFT. She peers DOWN over the edge. The shaft falls away into the inky blackness. But FAR ABOVE, there is light coming from another level. Lara can just make out NATLA in the control room high above. A flash of light comes from within.

CENTRAL SHAFT

Suddenly, the entire shaft is filled with a BEAM of LIGHT, nearly blinding Lara. She turns her head to look back DOWN the shaft and sees a stone floor very far below. It's beginning to MELT. The shaft begins to slowly fill with bubbling MAGMA.

ISLAND EXTERIOR

Looking back at the island from the sea, we see the very top of the mountain BLOW OFF revealing the tip of the PYRAMID beneath.

BIRTHING ROOM

Lara looks back at the room she is in. Where it was dark before, it is now light and the walls are moving. Not falling down... moving. She takes a closer look and sees that they are covered in STRANGE CREATURES. They begin to TWITCH and SPASM as a strange LIQUID comes from somewhere to SEEP INTO THEM.

Something is very wrong here.

SEGMENT INT. PYRAMID - CENTRAL SHAFT - SAME**37_LC_HALLWAY**

Cine Lara has reached another level. And walks down the shaft.

DOPPLEGANGER_ROOM

A collection of strange looking PODS stand before her. As soon as she ENTERS the room, one of the pods SPLITS OPEN, revealing a SLIMY version of LARA HERSELF. And while it doesn't attack her, it MIRRORS HER EVERY MOVE, making it impossible to get past -

SEGMENT INT. DOPPLEGANGET_ROOM - CONTINUOUS**38_LC_TWIN**

Cine Lara OUTWITS Doppelganger; causing it to FALL into pit.

C_LARA_38_LC_TWIN_01

LARA

Talk about being your own worst enemy.

HALL_TO_CONTROL_ROOM

Now free of the Doppelganger, Lara continues up the hall --

SEGMENT INT. PYRAMID - CONTROL ROOM - CONTINUOUS**39_LC_CHOICE**

Cine Lara has reached the Control Room. She spots the Scion, suspended in the center of METAL RINGS that WHIRL AROUND IT IN VARIOUS ORBITS. She continues past, and reaches the edge of THE CENTRAL SHAFT. She looks down into the black ABYSS --

From behind, Natla EMERGES in FULL ATLANTEAN REGALIA. She is attended by SEVERAL ATLANTEAN SOLDIERS. She UNFURLS HER WINGS and STRETCHES as you would after a long flight. This is the closest to her true self we have yet seen -

C_NATL_39_LC_CHOICE_01

NATLA

You've reached the top, Lara.
There's nowhere left to go but down.

Lara SPINS to face Natla and her soldiers; Let's HER HAND GO TO THE HANDLE OF HER GUN, but DOESN'T DRAW. She realizes that she is indeed backed into a corner, so she decides to stall for time-

C_LARA_39_LC_CHOICE_01

LARA

You're rebuilding the army of
Atlantis.

C_NATL_39_LC_CHOICE_02

NATLA

(points to the giant pod)
This Pyramid breeds far more than
the soldiers you've faced. With
the Scion, I now have the means
to create anything I desire.

C_LARA_39_LC_CHOICE_02

LARA

What is it you desire, Natla?

C_NATL_39_LC_CHOICE_03

NATLA

It takes Three to rule. Tihocan
and Qualopec were too weak to
destroy what stands in the way of
the Seventh Age.

(gestures to throne beside her)

But you have the strength to
claim this seat beside me.
Immortality has its price.

(beat)

But what are a few lives to
sacrifice for your dreams?

Natla seems to understand Lara, but the
conclusion she draws from that horrifies her.

C_LARA_39_LC_CHOICE_03

LARA

This is madness.

C_NATL_39_LC_CHOICE_04

NATLA

This is what you've been searching for. The answers you've sought your entire life are within the Scion; everything you've done has led you to this place. You're here because you belong here, Lara.

Lara is realizes this is all true. This really is the end of her lifelong quest.

(beat)

That's who you are.

This reminds Lara of the last thing Larson said. It reminds her of her *new self*, She stares at her BLOODY HANDSS and she realizes how much further she might fall--

Lara looks back at the Scion still GLOWING behind her. And a part of her ACHES to accept this offer. A big part. She's so close to her father's dream. The Scion and its secrets are now literally within reach.

Lara has changed today. Perhaps too severely to ever return. But not like this --

C_LARA_39_LC_CHOICE_04

LARA

I'm sorry, Father.

Natla SMILES WIDE - thinking she has converted her. But Lara DRAWS HER GUNS and SWIVELS TOWARDS THE SCION -- the thing for which she and her family before her have searched their entire lives -- and she FIRES.

SEGMENT INT. PYRAMID - CONTROL ROOM AND MAIN SHAFT - CONTINUOUS
40_LC_SHAFTED (note: now part of 39_LC_CHOICE)

When the bullet hits the Scion, a chunk of it FLIES INTO THE AIR and the energy field around it transforms from soft white to an angry flash of every color in the spectrum.

C_NATL_40_LC_SHAFTED_01

NATLA

(shrieks)

NOOOOOOO!

Natla gives a great FLAP of her wings and flies at Lara who wheels back to empty her clips in this... thing. She manages to get a few rounds off before Natla SLAMS into her and sends them both TUMBLING DOWN INTO THE CENTRAL SHAFT.

FREE-FALL as Lara continues to fire, pumping round after round into the SCREAMING thing that Natla has become until, finally, Natla's wings collapse and she goes limp.

Lara kicks the limp Natla away from her and THROWS HER GRAPPLE somehow just managing to GRAB HOLD of the LEDGE of the BIRTHING PLATFORM. Natla plunges down the shaft and drops into the LAVA and with a flash of fire is gone.

BIRTHING ROOM

Lara PULLS HERSELF UP into the room and relative safety. It dawns on her what just took place. Jesus, what has she done? And then we hear something disgusting, off-screen -- SCHLOP!

Lara turns around just in time to see the creature that has just been birthed by this contraption PLOP to the floor. It GLISTENS in its afterbirth - writhing and horrible. Lara EJECTS her spent clips once more. Here we go again...

LARA AND CREATURE FIGHT.

SEGMENT INT. PYRAMID - MAIN SHAFT - LATER

41_LC_DANGER

Cine The creature lays DEAD in an OOZY MESS on the floor, but the problems keep right on coming. MAGMA has reached the main shaft level and the pyramid is SHAKING VIOLENTLY now. Large chunks of ceiling FALL around Lara sending a message, loud and clear -- time to get out. LARA RUNS FOR IT -

SEGMENT INT. PYRAMID EXIT - MOMENTS LATER**42_LC_SURPRISE**

Lara gets out of the pyramid just in time... to be AMBUSHED by the still living Natla! She is scorched, RAW (and for those of us paying attention, we notice she resembles very closely the creature we saw emerge from the blast zone of that nuclear bomb way back at the beginning). It takes every bit of cunning for Lara to evade her here. They face off, each waiting for the other to make a move -

C_NATL_42_LC_SURPRISE_01

NATLA

(seething)

Thousands of years I've waited
for this moment! Do you realize
what you've done?

Natla ATTACKS Lara she flies around as Lara tries to shoot her from the sky. They FIGHT SAVAGELY, each ready to exploit any mistake by her adversary.

C_NATL_42_LC_SURPRISE_02

NATLA (CONT'D)

That blood on your hands, do you
believe it was spilled for the
good of all man, or for your own
selfish desire? Look inside
yourself, Lara. Your heart is as
black as mine.

And now, it is those WORDS that hurt more than anything else.
The battle RAGES ON --

Natla CHARGES and in her rage makes a crucial mistake,
finally allowing Lara to deliver an unmistakable DEATH BLOW.

SEGMENT INT. PYRAMID EXIT - CONTINUOUS**43_LC_REBORN**

Cine Natla plunges from the sky and hits the floor. Lara approaches and pumps a few more rounds in. But Natla simply gets up--

C_NATL_43_LC_REBORN_01

NATLA

I cannot die, you fool.

And for the first time in a long time, perhaps ever. Lara looks truly AFRAID.

C_NATL_43_LC_REBORN_02

NATLA (CONT'D)

Sooner or later, you'll run out of bullets.

FIGHT CONTINUES.

C_NATL_43_LC_REBORN_03

NATLA (CONT'D)

Are you getting tired, Lara? It won't be long now.

LARA SHOOTS HER AGAIN --

C_NATL_43_LC_REBORN_04

NATLA

(frustrated; enraged)

Ahhhhhhhhhhhh!

NATLA FLIES OFF and disappears INTO A FISSURE IN THE ROCK WALL. But this time, when she comes back, she is wearing a FLESH-MECH SUIT to help finish the job --

FIGHT CONTINUES.

SEGMENT INT. PYRAMID EXIT - MOMENTS LATER

44_LC_DEFEAT

Cine Natla stalks towards a seemingly helpless Lara. This is looking bleak -

C_NATL_44_LC_DEFEAT_01

NATLA (CONT'D)

What have you really accomplished here? Nothing but a temporary stay of execution for your kind. This island is just one remnant of Atlantis; I will find another.

(beat)

But you, Lara. You have lost everything.

When Natla LUNGES to deliver the coup de grace, Lara BURIES Natla in an AVALANCE OF ROCK -

C_LARA_44_LC_DEFEAT_01

LARA

No. I haven't.

SEGMENT INT. PYRAMID EXIT - CONTINUOUS

45_CIN_ISLAND_ESCAPE

Cine She may be down for now, but Lara has seen enough to realize she won't stay down. And with the Pyramid and the island teetering on the edge of total annihilation she searches for and escape route. There, off to the side is a TUNNEL leading down the mountain. STEAM leaks out of the top, telling Lara off this tunnel must lead to the SEA. No more time to spare. Lara SPRINTS for it!

EXT. ISLAND EXTERIOR - DAY BREAK

Chunks of rock and ash fall around her as lava has begun to POUR DOWN THE MOUNTAINSIDE in the background. She STREAKS across a rocky outcropping, a natural JETTY thrusting into the sea. And just as she reaches the end, the BIGGEST EXPLOSION YET RIPS INTO THE SKY as the entire TOP OF THE PYRAMID DISINTEGRATES. The shock of the explosion actually PROPELS LARA FURTHER UP AND OUT over the water. And she lands a perfect dive into the churning sea.

In a flash, she has regained the surface and is SWIMMING with everything she's got - pulling for the yacht still anchored in the distance.

YACHT

Lara PULLS HERSELF ABOARD as a black snow of ASH begins to coat the deck. She scrambles up to the flying bridge as HUGE CHUNKS OF DEBRIS SPLASH all BOIL around her. She raises anchor, PRESSES THE IGNITION and cranks the wheel around and GUNS it, speeding out to sea.

A look behind her shows the island in the process of rebirth. Molten ash and lava CHURN into the sky, blotting out the sun and turning day to night. Lara ENGAGES the yachts RUNNING LIGHTS and continues to pull further and further to safety. Lara looks down at her hand, now washed clean by the seawater. She looks back up ready to face her future, a grim and slight smile coming to her lips.

When it comes to her family, she will never stop searching...

As we watch the yacht disappearing into the distance, a rain of hot ash begins to fall in the foreground. The sea begins to turn black and a black cloud of ash begins to blot out the sun, billowing away from the island and towards Lara's distant boat.

THE END

*****MISCELLANEOUS DIALOGUE, ETC**

LARA CROFT

C_LARA_MISC_01

LARA

No.

C_LARA_MISC_02

LARA

(relief; that's better)

Ahhh.

WINSTON (BUTLER)

C_WINSTON_MISC_01

WINSTON

Good morning, my Lady.

C_WINSTON_MISC_02

WINSTON

Splendid day for a walk, madam.

C_WINSTON_MISC_03

WINSTON

Will you be needing anything else?

C_WINSTON_MISC_04

WINSTON

Yes!

C_WINSTON_MISC_05

WINSTON

No.

C_WINSTON_MISC_06

WINSTON

No, not like that.

C_WINSTON_MISC_07

WINSTON

Well done.

C_WINSTON_MISC_08

WINSTON

Try the other one.

C_WINSTON_MISC_09

WINSTON

Score!

C_WINSTON_MISC_10
WINSTON

That's it, you've almost got it.

C_WINSTON_MISC_11
WINSTON

Your mother would be proud.

C_WINSTON_MISC_12
WINSTON

Sorry, better luck next time.

C_WINSTON_MISC_13
WINSTON

Good heavens, that's fantastic!

C_WINSTON_MISC_14
WINSTON

You've broken my record.

C_WINSTON_MISC_15
WINSTON

Why don't you visit Croft Manor?

C_WINSTON_MISC_16
WINSTON

Congratulations!

C_WINSTON_MISC_17
WINSTON

That's the best cup of tea I've ever had.

C_WINSTON_MISC_18	Right then, I'll get to that shortly.
C_WINSTON_MISC_19	Looking for something in particular?
C_WINSTON_MISC_20	Yes, Ma'am?
C_WINSTON_MISC_21	Just tidying up.
C_WINSTON_MISC_22	You're looking lovely today.
C_WINSTON_MISC_23	The pool is still under construction.
C_WINSTON_MISC_24	The gym is unlocked if you'd like to work out.
C_WINSTON_MISC_25	I've displayed your latest acquisition in the gallery.