

The logo features a stylized pickaxe on the left, with the words "TOMB RAIDER" in a bold, blocky font to its right. Below this, the word "ASCENSION" is written in a clean, sans-serif font.

TOMB RAIDER
ASCENSION

Written by The Matarrese Brothers

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FADE IN:

1 INT. BOAT -- NIGHT

1

DREAM SEQUENCE

The dark cabin of the boat sways in the surf.

LARA sleeps on a couch. She stirs at the sound of a boat engine, opening her eyes.

The light streaming in through the blinds starts to move across the wall. Lara tracks it until it comes to a stop.

A shadow begins to move revealing a silhouette of a man.

He takes a few steps towards her. The shadow speaks with the voice of RICHARD CROFT, Lara's father.

SHADOW RICHARD CROFT

Lara. Wake up. You're almost there.

Lara squints and rubs her eyes, trying to understand what she is seeing.

SHADOW RICHARD CROFT (CONT'D)

They are coming, Lara.

LARA CROFT

What? Who?

SHADOW RICHARD CROFT

They are already here.

The sound of another boat engine.

Lara sits up and looks out of the window.

Through the blinds she can see several boats with flood lights and dozens of men with machine guns.

She turns back and the shadowed figure of her father is gone.

Lara looks out the window once more.

A WOMAN stands in silhouette on the center boat. Her voice booms over the loud speakers.

SILHOUETTE WOMAN

We have you now, Lara. There is no escape.

In a flash Lara is on her feet and up the stairs as the cabin is blasted with machine gun fire.

5 **EXT. MAASAI VILLAGE -- MORNING**

5

The car pulls up to a tribal village and comes to a stop.

Lara and Lu Ren step out. A dusty fog hangs in the air.

The driver points for them to go ahead.

They are met by MAASAI WARRIORS draped in bright red cloth and wearing feathered headdresses.

Lara and Lu Ren make their way through the tribespeople, each one ushering them deeper into the village.

They get to an earthen hut at the center of the village.

Lara and Lu Ren move to enter but Lu Ren is stopped by the warriors standing guard.

Lu Ren eyes Lara.

LARA CROFT
I'll be all right.

Lu Ren looks down at the HK USP 9mm extended mag on her belt.

LARA CROFT (CONT'D)
If anything happens, the other one
is in my bag.

She disappears into the hut.

6 **INT. MAASAI HUT -- CONTINUOUS (DAY)**

6

Lara's eyes adjust to the darkness and she finds three MAASAI ELDERS sitting on the floor.

She sits down with them.

She pulls a wrapped object from her bag and offers it to the elders.

They carefully unwrap it, revealing a sacred wood carving.

LARA CROFT
(in Maa language)
You have what I came for?

One of the elders pulls out a small flight case stamped with the PATNA logo.

Lara examines the contents: various files and paperwork, maps, printed photos from a dig site, ID badges, small pieces of equipment.

She examines the photos and pauses on one with a group of men posing around the dig site. She turns it over and sees the word SPARROW written on it.

She returns the content and closes the lid.

LARA CROFT (CONT'D)
(in Maa language)
Thank you.

7 **INT. SAFARI TRUCK -- DAY**

7

Lara sits in the back of the bouncing truck thinking as she watches the scenery pass.

The stack of photos rests in her hand.

8 **INT. CROFT HOLDINGS BOARD ROOM, LONDON -- DAY**

8

Lara, eyes closed, rests her head on her arm during a very boring board meeting. She is no longer in safari garb but sports smart looking business attire.

ANA MILLER, Croft Holdings' CEO, sits at the head of the table patiently listening to one of the members finish his report.

She stands.

ANA MILLER
Thank you all, very much. That wraps us up, see you next time.

Lara wakes up as the other members begin to file out.

MR. YAFFE, Lara's lawyer, walks over to join them.

LARA CROFT
Oh, did I miss it? Sorry.

ANA MILLER
Is the globetrotting affecting your sleep?

LARA CROFT
This report on our asset retirement obligations is just so riveting.

ANA MILLER
Speaking of which, before you go and shut down companies we own, you must run it by me first. There is a protocol to these things.

LARA CROFT

Oh, I didn't realize...

MR. YAFFE

Technically, the board still does answer to Ms. Croft on any matters of asset reallocation.

LARA CROFT

It's ok, you're right Ana. I put you in charge of running my father's company for a reason. From now on I will run everything by you first.

ANA MILLER

Thank you. How was your trip?

LARA CROFT

It went very well, actually. We were able to provide clean drinking water to over four thousand villagers in Tanzania.

ANA MILLER

You've got a lot of your father in you.

Lara nods and forces a smile, holding onto the pendant on her necklace.

Ana and Mr. Yaffe begin to leave just as Lara's assistant, MEI (20's, Chinese) walks in.

She carries a digital tablet and a tray of coffees.

MEI

Sorry I'm late Ms. Croft. Will the meeting start soon?

Ana, Lara, and Mr. Yaffe all look at her.

MEI (CONT'D)

Also here is your coffee. For some reason they gave me two. Free coffee?

She offers it to Ana and Mr. Yaffe, but both decline.

ANA MILLER

No thank you. Lara.

Ana and Mr. Yaffe exit the board room, leaving Lara and Mei alone.

Mei drops the bubbly assistant act and turns to Lara.

A fluorescent light moves below the table, scanning the document.

An image of the document appears on the table top and she double taps to highlight every mention of "SPARROW."

Lines appear on the smart glass connecting it to other documents on the table top.

She eyes the photograph of the dig site and picks up the one that has "SPARROW" written on the back of it.

She scans the photograph and once it appears on the digital tabletop, she enlarges it, studying the men in the photograph.

She makes note of one of the men wearing a panama hat and suit.

The intercom on the table buzzes.

MEI (O.S.)

Lara. The pawnbrokers are here.

LARA CROFT

I'll be right there.

12 **INT. WORKOUT LIBRARY -- MOMENTS LATER (DAY)**

12

Lara enters what used to be a massive library. The walls and balcony still contain hundreds of books, but the rest of the room has been converted into a training room.

In the center of the room is a boxing ring.

Spread out around the room are several training stations including a motorized rock climbing wall, peg climbing wall, archery range, ropes for climbing, and her old messenger bike, now attached to a magnetic resistance training stand.

There is a large table on one side of the room. Standing next to it is PAWNBROKER ALAN, his wife PAMELA, and Mei.

PAWNBROKER ALAN

I love what you've done with the place. Especially all the naked people painted everywhere.

Pawnbroker Alan looks up at the massive Renaissance painting.

Pamela just stares at him.

PAMELA

Are you seriously flirting with the art?

PAWNBROKER ALAN

What? No- just complimenting the house. The very massive house. Do a lotta exercising, do ya?

LARA CROFT

I like to stay in shape.

Pamela looks at her husband's belly.

PAMELA

Take notes, Alan.

PAWNBROKER ALAN

Round is a shape.

LARA CROFT

So were you able to get everything on the list?

Pamela pulls out a list and goes over each item one by one while Alan points them out.

PAMELA

Ah, yes, here we are. Fifty meters of static line, one Esee Junglas-II knife and sheath, very sharp, two ice axes, one compound bow.

PAWNBROKER ALAN

What are you planning to do with all this stuff? Going on safari?

Pamela hits Alan.

PAMELA

That's none of our business.

MEI

Were you able to get the LAN turtle and relay switch?

Pamela pulls out a small black case.

PAMELA

These little items I had a hard time getting.

Alan clears his throat.

PAWNBROKER ALAN

We.

PAMELA

We had a hard time getting. But thanks to one of our suppliers we were able to track them down.

She opens the case and pulls out what looks like a small USB thumb drive. She hands it to Mei along with a small round black button the size of a penny.

MEI

Perfect.

PAWNBROKER ALAN

What do these little bits do, anyway?

MEI

It's technical.

PAMELA

Well, it's been a pleasure doing business with you. Please let us know if there is anything else we can help provide for your next adventure.

PAWNBROKER ALAN

Or if you need a housesitter.

Pamela rolls her eyes.

Mei taps her smart tablet and it beeps.

MEI

Ok, payment has been wired.

PAMELA

Thank you. Come on, Alan.

They leave Lara and Mei alone in the library.

LARA CROFT

Have everything you need?

MEI

Yes. I'll head to Croft Holdings now and find a way to slip into her office. We should have access to her private network by lunch.

Mei leaves.

Lara looks down at all the new gear. She eyes the compound bow and looks over at the archery range at the other side of the room.

MONTAGE:

-Lara tests out the new bow. Shooting arrows at the target, adjusting as she get's used to the new bow. She gets a bullseye.

-Lara works a speed bag with intense accuracy.

-Lara climbs the peg board, falling, then climbing again. Her muscled strain and bulge when she gets to the top.

-Lara swings on ropes and jumps from beam to beam high above the floor of the library.

-Lara reads a book about knife throwing. She practices throwing knives at a target on the wall and misses. She looks back at the book, adjusts her stance and tries again- a hit!

13 INT. CROFT HOLDINGS -- DAY

13

Ana sits in her large office. A sweeping view of London is seen out of the floor-to-ceiling windows.

Her phone buzzes and she looks down to see the message that has just come in. She makes a mental note of it and finishes sending an email.

Ana gets up, collects her things and exits to the reception area.

ANA MILLER

Catherine, I'm taking a long lunch.

Ana walks past her secretary and heads towards the elevator, passing Mei on the way.

MEI

Hi Ms. Ana- sorry, Ms. Miller.

Ana gives Mei a polite smile.

Mei continues down the hallway and ducks around a corner.

Mei checks her watch and pulls out her smartphone. A countdown appears on the screen: 3... 2... 1...

When the clock hits zero an alarm sounds and emergency lights flash- a fire alarm has been tripped.

Ana's secretary finishes up an email, not taking the alarm seriously.

Mei emerges from around the corner and puts on a concerned face.

MEI (CONT'D)

Come on Catherine, the fire alarm!

Ana's secretary rolls her eyes and gets up.

MEI (CONT'D)

I'll go check the bathroom.

Ana's secretary follows the rest of the people filing towards the emergency exit.

Mei doubles back and slips into Ana's office.

She goes over to the computer and plugs the LAN turtle into a port on the back. She hits a few keys on the keyboard, then puts the computer to sleep.

She pulls the small round button and slips it under the desk, adhering it to the underside. It blinks green as it connects to the network.

Mei checks her smartphone and is greeted with a message:
CONNECTED TO NETWORK.

She smiles and slips out.

14 **EXT. CROFT MANOR -- DAY**

14

The door bell rings. Lara opens the door to find NITIN(30's, Indian).

NITIN

Oh, hi Lara. I wasn't sure if this was the right house.

She smiles.

LARA CROFT

Nitin. What are you doing here?

NITIN

Oh, well, my mom saw your photo in the newspaper and she sent some food.

He holds up a to-go bag of Indian food from his family's restaurant.

LARA CROFT

Aww, that is so sweet. How are they?

NITIN

They are good.

LARA CROFT

Good.

NITIN

Good....

An awkward pause.

NITIN (CONT'D)

I was actually thinking about you
the other day. I was thinking that
I thought maybe we could go to a
place sometime.

Lara is confused.

NITIN (CONT'D)

Where they have the food. A
restaurant. It's called a restaurant.

He gathers himself and starts over.

NITIN (CONT'D)

Perhaps you and I would have a meal
together sometime?

Lara smiles.

LARA CROFT

Yeah, that sounds really nice. Hey,
how about this meal?

She points to the food Nitin is holding.

Her smartwatch beeps. The notification is from Mei.

It reads "ALL HOOKED UP. YOU HAVE REMOTE ACCESS."

Lara looks back up to Nitin.

LARA CROFT (CONT'D)

Actually, I'm so sorry, I have to go
right now. But we can have a meal
together soon.

NITIN

Oh, yeah totally. No worries.

LARA CROFT

Great!

NITIN

Great!

She begins to close the door as he backs away to his car,
still holding the food.

NITIN (CONT'D)

Oh, wait- here.

He hands her the bag of food and then heads to his car waving his goodbyes awkwardly.

LARA CROFT

Thank you. I'll call you later in the week.

NITIN

Yeah, call me.

Lara closes the door.

Nitin is completely embarrassed.

NITIN (CONT'D)

Call me?

15 **INT. SECRET STUDY -- AFTERNOON**

15

Lara walks down the stairs to the study and logs on to the computer. She opens a program and her screen changes as she gains access to Ana's work computer.

Lara opens a file search and types in "SPARROW"

Her screen flashes with a long list of hits.

LARA CROFT

Ana, what are you up to.

She scrolls through the hits and clicks on a random file. A scanned dossier that reads "VERACRUZ PIPELINE ANEX" comes up along with a map and permit papers.

She clicks on another one: It's a supply delivery schedule. The destination is "YAMATAI," account code is "SPARROW."

LARA CROFT (CONT'D)

That one looks familiar.

She clicks on another file and an email opens: "SPARROW, HAVE RC, DOOR OPEN SOON. V"

She clicks out of the email and scrolls down to another file and opens it.

A map showing the southern mountain range of Siberia bordering Mongolia.

She clicks the search bar to sort the files by date.

The files rearrange themselves and she clicks on the first file. A photo opens.

It is a photo of the man, the same man in the panama hat in the dig site photo. This time he is sitting on the edges of a helicopter, rolling plains behind him with the snowy peaks of mountains beyond.

Lara squints and tilts her head. She zooms in and realizes that in the background is a familiar looking person. She zooms in more and we discover- Ana Miller.

Lara clicks out and enters a save command. A status bar appears as all the files are downloaded.

Lara sits back, trying to understand the evidence she is gathering.

After a moment she leans over to the computer and types in "VOGUL" to the search command.

No results.

She retypes it: "VOGEL"

No results.

She types in: "TRINITY"

No results.

LARA CROFT (CONT'D)

Of course not. Don't be stupid Lara.

She pauses and types in: "RICHARD CROFT"

A flood of hits show up on screen.

She finds a random file and clicks: A photo of Richard Croft and young Lara smiling together. Lara holds up a first prize ribbon and her archery bow as they stand in front of Croft Manor. Ana stands behind them in a distance with the car, she smiles warmly looking at the celebrating pair.

Lara clicks out and finds another file. She clicks.

A candid photo of Richard hugging Lara, both of them happy and playful as they enjoy a sunny day outside. The small emerald pendant hangs around Lara's neck in the photo.

Lara touches the pendant now hanging around her neck. She pulls it over her head and holds it tightly in her hand.

FLASHBACK:

16 **EXT. CROFT MANOR -- DAY**

16

Young Lara sits with Richard Croft in a field on the grounds of the estate, the manor in the background. Her father goes in and out of focus but the rest of the details are clear.

A book of insects lays open in front of them. Young Lara holds very still as a butterfly perches on her open palm.

 YOUNG LARA

It tickles.

 RICHARD CROFT

Hold still, hold still. This looks like a... let me see here, orange wings, brown edge, small black speck...

Richard looks through the book.

 RICHARD CROFT (CONT'D)

A pyronia tithonus. Ah, very rare indeed.

Young Lara reads the page with him.

 YOUNG LARA

Gatekeeper butterfly, also known as a Hedge Brown. It's only the most common butterfly in the United Kingdom.

 RICHARD CROFT

Ah but you see, Lara- this particular butterfly is brave which makes him very rare.

 YOUNG LARA

How can you tell?

 RICHARD CROFT

See the little chip out of his wing. He's lost a part of himself, perhaps to a bird, a starling or a sparrow, and yet he fights on.

 YOUNG LARA

But how can a butterfly fight?

Richard laughs.

 RICHARD CROFT

Well, you know... sometimes people are underestimated.

(MORE)

RICHARD CROFT (CONT'D)
 They seem small and weak like our
 little friend here. But they fight
 to survive. They are stronger than
 they look.

Young Lara raises her hand.

YOUNG LARA
 Go be strong my rare little friend.

The butterfly takes off into the wind.

Footsteps and a blurred figure of a woman approach from behind them.

UNKNOWN WOMAN
 There you two are. Smile!

Richard hugs Young Lara tightly and tickles her so she laughs and smiles for the photograph.

The memory begins to fade into a blur as we hear Richard's voice begins to fade in and out.

RICHARD CROFT
 Hello A-- how-- you?

17 **INT. SECRET STUDY -- AFTERNOON**

17

Lara opens her palm and lets the pendant slip onto her desk. She looks at it for a moment and then puts it back around her neck.

She clicks in a copy command and another status bar appears as the files are transferred.

Lara gets up and walks over to the large smart table and double taps the surface.

A search box opens and she punches in "SPARROW."

Translucent lines are drawn between the various material spread out on the table.

She finds the photo of the site dig and picks it up. She inspects it and compares it to the blown up photos of the same man with Ana in the background.

Lara places the photograph back on the table in the top center and the lines adjust themselves.

Lara follows another line to a business document for the company PATNA with Ana Miller's signature.

ANA MILLER

I don't know what you're going on about, but you're starting to worry me. Traveling from here to there, talking about terrorism, breaking into my apartment for God's sake! What would your father think of his little Sprout?

Lara steps forward.

LARA CROFT

No! You are not allowed to call me that! You knew my father was on Yamatai. It's because of you he is dead.

Ana softens and reflects on the memory of Richard Croft for the first time in a long time.

ANA MILLER

Lara, please. I would have never harmed your father. If he hadn't gone on that foolhardy adventure, as he called it, we wouldn't be where we are now. Hell, if I knew he was stranded on some desert island I would have gone there myself and brought him back. I loved him, Lara. And you.

Lara stares.

ANA MILLER (CONT'D)

Once Amelia- your mother passed, I promised your father I would always always take care of you. Even if that means telling you hard truths. Please, let me take care of you now. Let me make you some tea and we can talk this all over.

Lara softens, not sure what you think.

ANA MILLER (CONT'D)

How does that sound?

Lara nods.

ANA MILLER (CONT'D)

Good.

Ana moves into the kitchen and starts the kettle.

Lara notices a photograph on the mantel of Ana, Richard Croft, and several other people in front of some Aztec ruins. One of the men looks similar to the man in the panama hat.

Below each person are their initials. The mystery man has the initials "A.C". Under Richard Croft "R.C."

FLASHBACK:

Lara remembers reading an e-mail from Ana's computer with the phrase "SPARROW, HAVE RC, DOOR OPEN SOON. V."

BACK IN PRESENT:

Lara's eye go wide.

LARA CROFT
Richard Croft...Vogel.

Ana returns with a cup of tea for Lara.

ANA MILLER
Here we are, let's have some tea and
sort this all out.

LARA CROFT
You're Sparrow.

ANA MILLER
I'm sorry.

LARA CROFT
You knew about the operation on
Yamatai. You funded it with my
family's money. You knew about it
all along.

Ana's eyes narrow.

ANA MILLER
You don't know what you're saying.

LARA CROFT
You're part of Trinity. For all
these years you've been using Croft
Holdings to fund their expeditions.

ANA MILLER
Yes!

Ana irrupts with impressive anger. She crushes the tea cup, cutting and burning her hands.

ANA MILLER (CONT'D)
 You have no idea what kind of dangers
 are out there! What I've had to
 sacrifice!

She starts approaching Lara, who backs away.

ANA MILLER (CONT'D)
 While you're out doing your
 humanitarian work to make yourself
 feel better, I've been doing REAL
 work! Don't stand in the way, like
 your father did!

Screeching tires are heard outside. Lara looks through the
 window where several black SUVs have pulled up.

Ana lunges towards a desk and pulls out a gun.

Lara grabs Ana's arm, kicks her backwards, spins and runs
 towards the back of the apartment.

ANA MILLER (CONT'D)
 Lara!

Lara stops and turns to Ana.

ANA MILLER (CONT'D)
 It's too late. There is no escape.
 Not even for me.

Ana puts the gun to her chin and pulls the trigger.

BANG!

Ana's body falls to the floor.

Lara is frozen for a moment, then jumps as commandos burst
 into the front door.

Lara runs to the back of the apartment, looking for an exit.

She runs upstairs.

23 **INT. ANA'S FLAT: UPSTAIRS -- CONTINUOUS (NIGHT)**

23

Lara runs up the stairs and down the hall looking for an
 escape.

The men can be heard down below. She finds an open window
 and climbs out.

24 **EXT. BALCONY -- CONTINUOUS (NIGHT)**

24

Lara climbs onto the tiny balcony and looks down, no men in sight.

She quickly jumps to the neighboring balcony and makes her way from building to building until she's right above it. She looks down on the street and sees...

...her vintage Ducati Scrambler motorcycle.

Lara swings over the side of the balcony and slides down a drain pipe.

25 **EXT. LONDON STREETS -- CONTINUOUS (NIGHT)**

25

Lara mounts her vintage bike and presses the ignition, taking off into the night.

Shouts are heard behind her as the commandos give chase.

One of the black SUVs chases Lara as she speeds through London weaving around cars.

A second black SUV turns a corner ahead of her, attempting to cut her off.

She cuts across oncoming traffic and weaves between cars.

Lara turns a corner and looks back to see if she's lost them.

The two SUVs turn the corner and race after her.

She guns it, focused.

Lara zooms around passing cars; they swerve as they nearly crash.

One of the pursuing SUVs gets hit by a swerving car.

The other gains on her, forcing her to turn and head towards the river.

A few gunshots ring out, barely missing Lara. She drives up onto the sidewalk, then swerves all the way across the road.

She swerves and spins the bike around, heading in the opposite direction. The SUV slams on its brakes, but cannot turn as fast as the motorcycle.

Finally she outmaneuvers her pursuer and speeds onto a riverfront walkway where the SUV is unable to follow.

She looks back, smiles, and drives off into the night.

Lara hurries down the stairs to her secret study and tosses her motorcycle gear onto a chair.

She looks up at the large screen mounted on the wall and sees a notification: FACE SCAN COMPLETE.

She clicks a command on the keyboard and dozens of photos of the mystery man pop up.

She flips through the photos, seeing him in photos all around the world, often with her father.

She finds a scanned passport page of the man. She reads the name: ABRAXAS COBURN.

LARA CROFT

Abraxas Coburn... I know that name.

She types it into a search command and a line appears on the smart table leading right to her father's diary.

Lara opens it up and begins reading.

MONTAGE:

Lara reads her father's diary.

RICHARD CROFT (V.O.)

Amelia's death has taken a toll on me. I find it hard to focus in meetings the past few months, I feel lost in this world without her. My only source of light is my little Lara. Her strength is something I must hold on to.

Lara looks through old emails and other files.

RICHARD CROFT (V.O.) (CONT'D)

August 16th, I am afraid that I am sinking deeper and deeper into this darkness in the now year that Amelia has been gone. I have recently been contemplating other ways of reconnecting with her. As strange as it sounds, a recent acquaintance by the name of Abraxas Coburn has suggested exploring the existence of other realms. Coburn believes that ancient artifacts hold the keys to entering these realms, which could lead me to Amelia.

Lara looks over charts and maps of her father's travels.

RICHARD CROFT (V.O.) (CONT'D)
 September 9th, we've reached the summit of Machu Picchu in record time thanks to our guide. We will camp here for that night and Abraxas has arranged that we be allowed into the hidden chambers of the Temple of Three Windows. He seems just as driven as I am, though I do not know what his motivation is.

Lara finds a topographical map of Mongolia with a route through the mountains marked on it.

RICHARD CROFT (V.O.) (CONT'D)
 April 30th, It has become apparent that Abraxas is becoming obsessed with the occult, almost fanatical. Last night I found him screaming in his sleep about the holy trinity. He is making me more and more uneasy...

Lara searches through files: Maps of Mongolia, scanned pages from ancient text, the Mongolian myth of Erlik Khan, photos of Coburn at a mountain basecamp, surrounded by shamans.

RICHARD CROFT (V.O.) (CONT'D)
 I now realize that Abraxas is part of a fanatical cult, hell bent on finding ancient objects of mythical power. He tried to convince me on more than one occasion to join them in their quest, but I refused. Trinity, as they call themselves, must be stopped.

She sees a box of her father's on the shelf labeled Mongolia. She goes over to it and looks through it, pulling out a notebook.

Flipping through it she finds a page with a drawing of Erlik Khan riding a horse.

An e-mail notification pops up from Ana's computer. Lara taps on it to open.

It reads: BASECAMP ALMOST READY. WILL START THE ASCENT IN A FEW DAYS. ERLIK KHAN AWAITS. -COBURN

Lara picks up her phone and dials a number.

LARA CROFT

I'm gonna need some mountain climbing gear.

27 **INT. WORK OUT LIBRARY -- DAY**

27

Pawnbroker Alan and Pamela stand next to large flight cases full of equipment. Mei stands with them, waiting patiently.

PAWNBROKER ALAN

Hey, do you think that a house this big comes with a butler?

PAMELA

Shut up, Alan. Don't be rude.

Lara appears decked out in all of her new mountaineering equipment.

LARA CROFT

I feel ridiculous with all this stuff.

PAWNBROKER ALAN

Nooo.

PAMELA

Not at all.

Pamela pulls some of the gear from Lara's belt and stuffs it into her climbing pack.

PAMELA (CONT'D)

Look, most of this stuff can be in your pack. See, there. Light as a feather.

LARA CROFT

Yeah except my guns are a little hard to reach with the climbing harness on.

PAMELA

Oh, I have just the thing for that.

Pamela goes to one of the cases and pulls out a pair of black leather holsters with long straps.

PAMELA (CONT'D)

Low impact, quick draw matching leather thigh holsters. It's like lingerie for your pistols.

PAWNBROKER ALAN

Now who's flirting.

Pamela helps Lara get them in place. Lara draws and holsters her weapons a few times.

LARA CROFT

Ah, much better.

28 **EXT. HONG KONG HARBOR -- DAY**

28

Lara walks down a crowded Hong Kong pier.

LU REN (O.S.)

Lara!

Lara looks up to find her friend Lu Ren standing on the deck of a beautiful new boat. ENDURANCE II is written on the side in both English and Chinese characters.

He walks down the gang plank and meets her.

LU REN (CONT'D)

How is my cousin working out as an assistant? You sick of her yet?

LARA CROFT

On the contrary. She's the complete opposite of you: smart, funny, hard working.

LU REN

Yeah, but she can't captain a boat like me.

LARA CROFT

True.

LU REN

What do you think?

Lu Ren nods his beautiful new boat.

LU REN (CONT'D)

State of the art navigation and sonar. Cameras on the hull and closed circuit TV throughout. Ready for any adventure.

LARA CROFT

She's beautiful and impressive.

LU REN

Well, you paid for her. Nice of you since you destroyed my last boat.

LARA CROFT

I remember you driving.

LU REN
You steer a boat. So, where are we going? Mei mentioned a trip but no destination.

LARA CROFT
Mongolia.

LU REN
Wait, Mongolia is land locked.

LARA CROFT
I know.

LU REN
How are we going to take the boat there?

LARA CROFT
We're not, we're going to fly.

LU REN
Fly?

LARA CROFT
Meet me at the FCC in Central for lunch and I'll explain more.

Lara smiles and starts to walk away.

LU REN
But what about the boat?

Lara is gone, leaving Lu Ren standing alone in front of his impressive boat.

29 **INT. FOREIGN CORRESPONDENTS CLUB -- AFTERNOON**

29

Lara and Lu Ren sit at a table looking over notes and maps, sipping some tea and beer.

LU REN
So this Coburn guy is somewhere in Mongolia? Looking for what?

LARA CROFT
I think it has to do with Erlik Khan.

LU REN
Who?

LARA CROFT
The mythical ruler of the underworld.

Lu Ren laughs.

LU REN

You can't be serious? What is he expecting to find?

LARA CROFT

I'm not sure. But I need to know what he's up to. He is the only link I have now to Trinity since Ana-

LU REN

I heard what happened. I'm sorry.

LARA CROFT

We need to beat Trinity to whatever it is that they are looking for before they turn it into a weapon.

Lu Ren nods and smiles.

LU REN

Ok, lead the way.

MONTAGE - VARIOUS

A) EXT. GOBI DESERT -- DAY -- A transport plane flies high over the rolling sand dunes of the Gobi Desert.

The song "Wolf Totem" by The HU (a Mongolian metal band) starts to play.

B) EXT. MONGOLIAN PLAINS -- DAY -- Treeless rolling hills of green grass flank a two lane highway. Two fully loaded Volvo Xc90's speed through the countryside.

C) EXT. ULAANBAATAR -- DAY -- The capital city is revealed to be a sprawling display of color against the brown and green valley in which it sits. Cold snowcapped peaks rise in the distant north.

30

EXT. ULAANBAATAR -- DAY

30

Lara and Lu Ren step out of each of their SUVs to meet BATSAIKHAN(50's and solid-looking with a smile). He has several MONGOLIAN MEN with him.

BATSAIKHAN

Lara Croft! So good to see you.

LARA CROFT

Hello Batsaikhan. Thanks for helping us on such short notice.

BATSAIKHAN

It's not every day Lara Croft comes to Mongolia.

Lara smiles and motions to Lu Ren.

LARA CROFT

This is Lu Ren, my travel companion.

Batsaikhan grins and gives Lu Ren a hearty hand shake.

BATSAIKHAN

Ahhh hello Lu Ren. Any friend of Lara's is a friend of mine. It's a pleasure and an honor to meet you. I am Batsaikhan: great great great great great grandson of Genghis Khan, local historian, and tour guide extraordinaire, at your service.

He gives him a wink.

His men walk over to the SUVs and climb in.

BATSAIKHAN (CONT'D)

My men will take care of the vehicles and gear. But first, we must celebrate. Come, I know a place.

He winks again and leads Lara down the street with Lu Ren in tow.

31 **INT. ULAANBAATAR BAR -- DAY**

31

Batsaikhan, Lara and Lu Ren sit in the corner of dark bar. A waiter delivers three small bowls of steaming clear liquid with what looks like a small piece of butter floating in it.

LU REN

What is this?

LARA CROFT

Arkhi.

BATSAIKHAN

Traditional vodka distilled from milk.

Lara and Batsaikhan pick up their bowls.

LARA CROFT

Erүүл мendiin төлөө.

He nods to Lara and they down their drinks.

Lu Ren is hesitant, but follows suit, downing his drink. He coughs and exhales.

BATSAIKHAN

Ahh, you like it?

Batsaikhan pats Lu Rens back.

LU REN

It's lovely.

BATSAIKHAN

So, Lara, what brings you to Mongolia?

LARA CROFT

The mountains.

Lara pulls out her notebook and a map and everyone leans in.

LARA CROFT (CONT'D)

We're after a man names Abraxas Coburn. He's an adventurer and a collector of relics working for a secret organization named Trinity.

BATSAIKHAN

I see.

LARA CROFT

From what I've gathered, he is somewhere in the northern ranges, right on the border with Russia. Given Trinity's obsession with ancient artifacts with supposed powers, I am pretty sure he is trying to locate a gateway to the underworld.

LU REN

Yeah, but that's just myth so what are they really after?

LARA CROFT

All myths are foundations of reality.

LU REN

Yeah but the underworld? Come on.

LARA CROFT

Maybe they're after his nine sons.

LU REN

Whose nine sons?

BATSAIKHAN

Erlik Khan.

LU REN

I thought he was a made up god?

LARA CROFT

He is- didn't you read any of the file on the plane?

LU REN

I don't read on planes. I get airsick.

LARA CROFT

You don't get seasick, but you get carsick and airsick?

Lu Ren just shrugs.

LU REN

So what's the legend?

BATSAIKHAN

In primordial time, before the creation of our world, Erlik Khan was the spirit of Venus- the Morning Star. Each morning before dawn, he would slaughter all the other stars. After Earth was created, Tengri, the supreme creator, destroyed Erlik's celestial territory. Erlik Khan was furious and demanded a kingdom on Earth, but was denied that too. Instead, he was given a subterranean realm- the Underworld.

LU REN

Of course he was.

LARA CROFT

Oh it gets better. According to legend he has spent centuries plotting his revenge. In the Mongol vision of the Apocalypse, at the end of time, Erlik Khan will emerge from his realm accompanied by nine iron warriors riding nine iron horses- his sons.

BATSAIKHAN

Everyone and everything in their path will be destroyed and the earth will be consumed by flames.

Lu Ren takes this in for a moment.

LU REN

Trinity never goes after the happy gods do they?

(MORE)

LU REN (CONT'D)

Like the god of hugs, or the goddess
of cotton candy. It's always blood
and fire and death with these people.

BATSAIKHAN

But why are you here?

Lu Ren looks confused.

LU REN

Because of what she just said about
the whole gates of hell unleashing
the fire of the apocalypse thing.

BATSAIKHAN

Yes, but you- why risk your life for
this cause?

Lu Ren gets serious.

LU REN

They killed my father. I want
revenge.

BATSAIKHAN

Ah, a classic revenge story. I'm a
sucker for those.

Batsaikhan laughs and holds up his glass in cheers.

32 **EXT. MOUNTAIN BASECAMP -- DAY**

32

Among rocky crags and patches of snow sits a mountain
basecamp. Military tents, a small helipad with two choppers,
and some machinery take up the small patch of level ground
surrounded by mountains.

ABRAXAS COBURN, rugged and smart, emerges from his tent.

COBURN

We'll try the east ridge today, Mr.
Hooper.

MR. HOOPER, Coburn's second in command, nods and signals to
one of the choppers and flight team as they walk to the
helipad.

A team of MONGOLIAN MEN and a few ARMED GUARDS load up into
one of the helicopters, a Mil Mi-8MT 'Hip'.

COBURN (CONT'D)

No stone unturned.

Mr. Hooper nods and climbs aboard the helicopter.

Coburn watches it take off and heads towards the snowcapped mountains.

A MONGOLIAN WORKER approaches Coburn.

MONGOLIAN WORKER
Mr. Coburn. You have a telephone call.

Coburn heads toward his tent.

33 **INT. COBURNS TENT -- MOMENTS LATER (DAY)**

33

Coburn enters his tent and picks up his satellite phone.

COBURN
Coburn here.

He listens.

COBURN (CONT'D)
The team is already on their way...
yes... We are very close, I can feel it.

He listens some more.

COBURN (CONT'D)
Yes, thank you for your patience.

Coburn hangs up the sat-phone and sighs.

He looks up at the map on his wall of the mountain range and red circles and lines of where they have searched. A drawing of a temple built into a mountain is pinned to the map.

He pulls a small vial of eyedrops from his small med kit and drips them into each eye with a sharp inhale.

34 **EXT. MONGOLIAN COUNTRYSIDE -- DAY**

34

The two Volvo SUVs drive across the high plains of Mongolia heading towards snow capped mountains.

Two off-road vans have joined the caravan.

35 **EXT. MONGOLIAN VILLAGE -- AFTERNOON**

35

The two SUVs and vans are parked next to several gers, Mongolian yurt tents.

The men from Lara's caravan can be seen in the field beyond taking care of the horses as the local children watch.

36 INT. GER -- CONTINUOUS (AFTERNOON)

36

Lara sits on one side of the round tent, the men sit on the other. The soft felt walls are decorated with colorful patterns.

Meat hangs on a section of wall, curing for winter. A wood stove stands in the middle, flanked by the two support posts holding up the tent.

A shaman and his assistant sit in the center of the ger.

Batsaikhan speaks with the Shaman in their native tongue and translates for Lara and Lu Ren.

BATSAIKHAN

He says some foreigners came through here two weeks ago. They had him perform a vision ceremony.

LARA CROFT

Can you ask him if this was one of the men?

Lara hands him a printed photo of Coburn.

The shaman nods.

BATSAIKHAN

Yes.

LARA CROFT

And what is this vision ceremony he performed?

BATSAIKHAN

It's for clarity of vision, kind of like trying to see into the future. More like being able to see all paths before you.

Batsaikhan talks to the shaman to make sure he's explaining it right.

BATSAIKHAN (CONT'D)

He says most foreigners do it because they are seeking something they don't have. But it never works because they don't understand one of Buddha's principle teachings.

LARA CROFT

Which is?

BATSAIKHAN

The key to happiness: Want what you have, don't want what you don't have.

LARA CROFT

Can he do this ceremony for us?

Batsaikhan ask and the shaman responds.

BATSAIKHAN

Yes, he says he can perform this ceremony for you.

Rhythmic drums and bells are heard.

37 **EXT. SNOWY PEAK -- AFTERNOON**

37

The drums and bells escalate, incorporating deep Mongolian chant.

The group of explorers and sherpas walk wearily back to the waiting helicopters.

Coburn stands there looking at the mountain in frustration clenching his map in his fist.

Mr. Hooper walks up to him as the rest of the men load into the helicopters and simply shakes his head in disappointment.

38 **EXT. MONGOLIAN HILLTOP -- EVENING**

38

Ritual drums and deep Mongolian throat chants mix with light strings of traditional ceremonial music.

Lara and team trek up the gentle slope to the top of the hill. A large pyramid of wood sits at the crest of the hill ready to be burned.

The shaman kneels facing the sun. He is dressed in traditional ritual clothing and wears his mask and large feathered headpiece.

He stands and prays, passing two ceremony stones between his hands.

LARA CROFT

What are those?

BATSAIKHAN

One of those is a rain stone, the other is an ice stone. He's praying for a storm.

LARA CROFT

A storm? The last thing we needs is--

Batsaikhan holds up his hand.

The wind picks up suddenly.

The shaman finishes his prayer and lays prostrate on the ground.

The wind stops.

The shaman speaks.

BATSAIKHAN
He's asking for you.

Lara is guided around and sits next to the shaman. She is handed a bowl of cloudy milk tea. She follows the shaman as he prays, bows, stands, and throws the tea into the air in a libation ceremony to the gods.

They sit back down and incense is lit, the smoke billowing between them in the breeze.

Lara is handed another cup of milk tea and they both drink.

The shaman picks up his drum and stick and begins beating it in front of his face.

Lu Ren stand with Batsaikhan a ways off, watching.

BATSAIKHAN (CONT'D)
Have you ever seen one of these things?

LU REN
No... why?

He looks uneasy and Batsaikhan's smile doesn't make him feel any easier.

BATSAIKHAN
You'll see.

The shaman beats his drum faster, louder.

Suddenly the shaman stands up, beating the drum furiously and dancing. He slices at the grass with his drum and stick, moving erratically as if possessed by another power.

Lu Ren steps forward ready for action but Batsaikhan holds him back.

BATSAIKHAN (CONT'D)
No, keep watching.

Lara sits there stunned as the shaman drums and moves frantically, reaching a fever pitch!

Suddenly, the shaman collapses into a kneeling position in front of Lara.

RICHARD CROFT

Why have you come here, Lara?

Lara hears the voice of her father coming from the Shaman. She looks around, she is alone with the Shaman on the hillside.

LARA CROFT

Uh... Dad? Is that you?

SHADOW RICHARD CROFT

Why have you come here?

LARA CROFT

I... to stop Trinity.

She is suddenly transported...

39 **INT. GER TENT -- DAY**

39

Lara is suddenly transported to a dark tent. She sees the figure of a man but his face is in shadow.

LARA CROFT

Dad, what does this all mean?

SHADOW RICHARD CROFT

What do you seek that you do not already possess?

She thinks for a moment.

LARA CROFT

The gateway to the underworld. I need to know where it is.

The shadow of her father looks up to the roof of the ger.

SHADOW RICHARD CROFT

What do you see?

The roof of the ger turns into a dark sea of black. Slowly stars appear.

LARA CROFT

Stars... the heavens?

A dark shadow begins to cover the stars, returning the night to black.

LARA CROFT (CONT'D)
 Erlik Khan, killing the stars before
 dawn.

The stars slowly twinkle back to life.

Five of them begin to glow brighter than the others, forming
 a sort of "W" shape.

LARA CROFT (CONT'D)
 What are those five points?

The five stars grow brighter and brighter until...

40 **EXT. MONGOLIAN COUNTRYSIDE -- DAY**

40

Lara stands in the middle of the Mongolian countryside.
 Even though it is the middle of the day, the sky is dark,
 almost black.

She hears thunder and turns in the direction of it.

Nine iron warriors, Erlik Khan's sons, ride across the
 landscape on their iron steeds, kicking up dust and debris
 behind them.

The land they travel on is scorched.

An eagle flies over one of the riders with wings on his
 helmet.

They are almost to Lara and are about to trample over her
 when-

41 **EXT. MOUNTAIN PEAK -- DAY**

41

Lara finds herself on a snowy mountain peak.

She looks around and finds her gaze met by a Mongolian warrior
 on horseback. A large eagle is perched on his arm.

The Mongolian warrior lifts his arm and the eagle takes off.

The eagle soars past five snowy peaks.

The eagle lands on one of the mountain peaks. We see Lara's
 green pendant sitting in the snow under the eagle's talons.

42 **EXT. MONGOLIAN HILLTOP -- EVENING**

42

Lara is back with everyone else on the hilltop.

She is kneeling down face-to-face with the shaman who is
 whispering to himself.

Lara leans in and listens to him.

Lu Ren and Batsaikhan observe from a ways off.

The bonfire is being lit behind them.

LU REN

What's he saying to her?

BATSAIKHAN

Whatever she needs to hear. The shaman is a vessel, so whatever god chooses to visit usually has a message.

They watch as Lara talks with the Shaman, almost like they are old friends. She picks at the grass as they speak.

After a moment Lara gets up and walks over to them.

LU REN

Did you find answers?

LARA CROFT

I don't know...

BATSAIKHAN

You saw what you needed to see.

The other shamans on the hill begin to dance around the bonfire hitting their drums as the sun begins to set.

Darkness falls but the glow of the fire lights the hillside with dancing shadows.

43 **EXT. MONGOLIAN VILLAGE -- NIGHT**

43

Lara sits watching the Mongolian men play music and sing around a campfire at the center of the village.

Lu Ren walks up and sits next to Lara, offering her a drink.

LU REN

How you feeling?

LARA CROFT

A little hungover actually. Must have been something powerful in that Shaman tea.

LU REN

That fermented milk is no joke. What did you see anyway?

Lara doesn't know how to describe it.

LU REN (CONT'D)

You don't have to tell me if you don't want to.

LARA CROFT

I saw my father. Five stars that turned into mountains. The nine sons of Erlik Khan. And then an eagle flew past them and landed on my necklace... I am still trying to piece it together.

LU REN

That's incredible.

Lara reflects on her experience.

LARA CROFT

I can't picture him clearly anymore.

LU REN

Who?

LARA CROFT

My father. Every time I dream of him he gets more and more... blurry. Out of focus. I feel like I'm forgetting him.

Lara looks into the flames.

LARA CROFT (CONT'D)

I remember feelings, I just can't really picture him. I remember being angry.

LU REN

So you were an angry child, then?

Lara gives him a push.

LARA CROFT

Shove it! Yeah, even back then. He was always leaving. Of course I was mad at him.

She begins to remember something.

LARA CROFT (CONT'D)

I remember one time... he had missed my birthday. We had a whole party planned, all my friends were there, my dad was supposed to arrive in the morning.

FLASHBACK:

44 **EXT. CROFT MANOR LAWN - EARLY EVENING (FLASHBACK)** 44

YOUNG LARA stands in the middle of a sweeping lawn watching a helicopter touch down. She looks angry.

LARA CROFT (V.O.)
Of course he didn't.

The decorative streamers blow in the wash of the helicopter.

Silhouetted Richard Croft hops down from the chopper and walks towards his daughter.

RICHARD CROFT
Hey, I'm so sorry, Lara. I'll make-

Richard swoops down to scoop up Young Lara but she lands a hard slap on her father's cheek.

She turns and runs crying towards the manor, leaving the usually confident Richard Croft flabbergasted and shaken.

45 **EXT. MONGOLIAN VILLAGE -- NIGHT** 45

Lara stares into the fire remembering.

LARA CROFT
I hate that I'm so angry with him.
And now he's slipping away.

She clutches the green pendant around her neck.

LU REN
You're never going to forget your
father, Lara. He's a part of you.
He's guided you this far, hasn't he?
You have him in here whether you
want to or not.

Lu Ren taps his heart.

Lara thinks of something and heads to her tent.

LARA CROFT
Want what you have...

46 **INT. GER -- EVENING** 46

Lara enters her ger, walks over to her bag and pulls out her father's notebook.

LARA CROFT
Want what I have.

She flips to the drawing of Erlik Khan and studies it.

What was the shaman trying to tell her?

She flips the page and looks on the back.

Nothing.

She turns it back over and studies the drawing closer.

She gets frustrated and flips a few more pages, then stops.

She finds a drawing of five peaks, the same peaks she saw in her vision with the shaman. On the page to the left are the maps of the five stars connected with lines.

Under the drawing are a series of numbers.

Lara pulls out a magnifying glass and copies the numbers down: 49 53 07 N 101 43 03 E

Lara smiles.

LARA CROFT (CONT'D)
Coordinates. Clever, Dad.

47 **EXT. MONGOLIAN VILLAGE -- EVENING**

47

Lara walks with Batsaikhan who holds the copy of the coordinates.

BATSAIKHAN
You found this in your father's notebook?

LARA CROFT
Yes. This is where the vision led me.

BATSAIKHAN
Want what you have, eh?

Lara smiles.

LARA CROFT
How long will it take us to get there?

BATSAIKHAN
It will be hard, not many roads go here. Nearly a day if all goes well. The men will pack up camp. We will leave tomorrow after breakfast.

LARA CROFT
Thank you.

48 **EXT. MONGOLIAN VILLAGE -- MORNING**

48

Lara and Lu Ren sit with the men eating breakfast.

Batsaikhan sits down at the table with them.

BATSAIKHAN

Eat up, it will be a long journey
today.

Lara is distracted by some of the men wrestling in the field nearby.

BATSAIKHAN (CONT'D)

Bökh. Traditional Mongolian
wrestling. The most important of
the three manly skills.

LARA CROFT

What are the other two?

BATSAIKHAN

Horsemanship and archery.

LARA CROFT

Sounds like a typical summer from my
childhood.

Batsaikhan just stares at her. Then lets out a howling laugh.

BATSAIKHAN

You trained as a Mongolian warrior
when you were a child?

LU REN

She *is* pretty good with a bow and
arrow. And she can probably ride a
horse. I don't know about the
wrestling though.

LARA CROFT

You don't think I can do it?

Batsaikhan turns and yells across to one of his men who answers and laughs.

BATSAIKHAN

Khunbish here trains for two hours a
day just to be able to compete with
the younger men.

Khunbish keeps talking.

BATSAIKHAN (CONT'D)

He says he trains using bricks and large rocks.

Some of the other men join the conversation. Batsaikhan listens but doesn't translate.

LARA CROFT

What did he just say?

Batsaikhan hesitates.

LARA CROFT (CONT'D)

Come on, out with it.

BATSAIKHAN

He says it is very tough, even for the strongest man, that no woman would be able to compete.

LARA CROFT

Would he like to bet?

She smiles and stands up.

49 **EXT. MONGOLIAN VILLAGE -- MORNING**

49

Lara and Khunbish square off in the field, surrounded by the other men, an impressed Batsaikhan, and a stunned Lu Ren.

BATSAIKHAN

Remember, if any part of your body besides your feet touches the ground, you lose.

LARA CROFT

Got it.

Batsaikhan gives a signal and the two begin to grapple.

They go back and forth, the warrior's strength showing as Lara is driven back, the crowd moving with them.

Khunbish gains the upper hand and almost has Lara toppled but at the last minute Lara is able to pivot and gives herself an advantageous foot position.

She uses all of her weight and catches Khunbish off guard, slipping a foot behind him and toppling him to the ground.

The crowd cheers, she has won!

She walks past Batsaikhan and Lu Ren with a smile.

LU REN

Wait 'til you see her with a bow and arrow.

50 **EXT. MOUNTAIN BASECAMP -- DAY**

50

Coburn stands looking over the map of the search area on a big table among tents. He does not look pleased.

COBURN

We need to multiply our efforts.
We're running out of time. Get a second team out on the north icefall.

MR. HOOPER

Yes, sir.

Hooper spins and whistles, making a circle motion above his head and points to the second chopper.

A group of men gather their gear and trudge to their waiting ride.

One of the men walks over to Hooper. They exchange words.

Coburn applies his eyedrops, wincing with each stinging drip. He pounds the table with a fist.

COBURN

What's the hold up?

TEAM 2 LEADER

Sir, a storm moving in from the north.
Too dangerous.

Coburn closes his eyes, he doesn't have time for this.

COBURN

Too dangerous?

He looks around at the current weather condition.

COBURN (CONT'D)

It appears to be a perfectly fine day here in northern Mongolia. Don't you agree, Mr. Hooper? A balmy seven degrees in the sun.

TEAM 2 LEADER

Sir, no. We cannot go, the storm.

COBURN

Can't or won't? There is a big difference between the two.

TEAM 2 LEADER

Too dangerous.

Coburn grabs him by the collar, yelling.

COBURN

Too dangerous!? Do you have any
idea how dangerous it is *here*!?

Coburn pushes him up against a post.

The other men look on but not for too long as Mr. Hooper
lights a cigarette and stares them all down.

COBURN (CONT'D)

Do you have any clue, any inkling of
an understanding of how dangerous it
is *right here*... every hour, every
MINUTE that we don't have control of
the gateway?!

The struggling man gasps as Coburn begins to choke the life
out of him.

COBURN (CONT'D)

Every second we waste here is one
more step closer to the end of the
world and I did not come all the way
to hell's doorstep to WAIT FOR A
PATHETIC! LITTLE!! STORM!!!

Snow begins to lightly fall around the camp.

Coburn lets go of the man's throat. He clenches his throat,
gasping for air, and scrambles away.

Coburn turns to the camp.

COBURN (CONT'D)

Anyone else afraid of a little snow?

No reply. They load into the chopper and take off.

Coburn turns back to the map.

51 **EXT. MONGOLIA -- EVENING**

51

Lara, Lu Ren, and the team circle around her as she points
to a map on the hood of her Volvo.

She points to a circled point and the team looks off in the
direction they must travel.

A few of them zip up their jackets, they know they are headed
into a storm.

An altar sits in the very center of the room with a statue of Erlik Khan above it. He is, in every sense of the word, a monster- pig nose, devilish eyes, blue skin, and towering horns.

LU REN

Now that is a cool looking god.

MONK (O.S.)

You've made it.

They turn to see a monk standing there.

LARA CROFT

I'm searching for the gateway. The gateway to Erlik Khan.

MONK

Like your friends before you.

The monk points towards the altar.

Lara and Lu Ren make their way to the altar. They stare up at the menacing statue.

LU REN

I don't get it. It's just a statue.

They turn back to the monk who has vanished.

LU REN (CONT'D)

This is getting weird.

Lara studies the statue. There must be a secret, a puzzle that she must solve.

LU REN (CONT'D)

Is it like, a puzzle or something?

Lu Ren slowly reaches out towards the statue, his hand inching closer and closer and closer....

LARA CROFT

Wait!

He pulls his hand back in fear.

LU REN

What?

Lara points to beyond the statue. On the back wall is a large Dharma wheel with concentric circles within.

Lanterns hang on chains from the ceiling in front of the wheel to illuminate it.

Lara walks up to the wheel.

LARA CROFT
 Nine wheels... look, see these
 markings, they must line up.

Each wheel has a set of markings that run into the next wheel,
 but many of them don't line up with each other.

Lara spins the outer wheel.

LARA CROFT (CONT'D)
 Erlik Khan has nine sons, remember?
 The god of darkness, Karash Han, is
 the first one.

She spins the wheel until the marking for the God of darkness
 sits at the top.

She pulls out her father's notebook, opens it, and hands it
 to Lu Ren.

LARA CROFT (CONT'D)
 Who's next?

LU REN
 Uh... god of Darkness. Matyr Han,
 god of courage and bravery.

She spins the wheel so it lines up.

LU REN (CONT'D)
 Ok, next is Shyngay Han, god of chaos.

Lara spins the third wheel. The fourth, fifth, and sixth
 continuing to the center as Lu Ren reads.

LU REN (CONT'D)
 Then Komur Han, god of Evil. Badysh
 Han, god of disaster. Yabash Han.
 God of defeat. Next Temir Han, god
 of iron and mining. Uchar Han, god
 of informants. And last, Kerey Han,
 god of discord.

The final wheel is lined up and an echoing thud is heard
 throughout the building.

LARA CROFT
 Look.

She points at the lines running through the wheel now creating
 a triangle symbol connecting three circles.

LARA CROFT (CONT'D)
The heavens, the earth, and the
underworld.

The sounds of moving chains echoes through the chamber.

LU REN
Booby trap?

LARA CROFT
No...

The hanging lanterns above move slowly; some are being pulled
up, some are being lowered down.

LARA CROFT (CONT'D)
Look.

She points back to the dharma wheel. In their new position,
the hanging lanterns form a "W" pattern.

She holds up the sketch she made in her notebook of the
pattern of the five stars and it matches what she sees- five
points of light connected by lines in a "W" shape.

LARA CROFT (CONT'D)
Five peaks.

LU REN
What five peaks?

Lara flips a few pages in the notebook and finds a hand-drawn
map of a mountain range.

LARA CROFT
See, my father, and I am assuming
Trinity, knew the gateway was
somewhere in this mountain range. A
mountain range with five peaks.

One of the peaks glows green from the colored glass in the
lanterns.

LARA CROFT (CONT'D)
That must be it. This peak- this is
where the gateway is!

LU REN
We have to climb a mountain?!

Lara turns to leave but stops.

LU REN (CONT'D)
What?

LARA CROFT

Erlik Khan... this is the gateway to the underworld. A place where the worlds meet.

LU REN

Yeah. So?

LARA CROFT

So why is he looking away from it?

Lara points to the statue, its back to the wheel.

Lara keeps walking, trying to figure it out. As she passes the statue she sees it: the giant mirror hanging above the doorway.

As Lara approaches she sees the reflection of the wheel and lanterns, the image now reversed.

LARA CROFT (CONT'D)

They are climbing the wrong mountain.

56 **INT. COBURNS TENT -- NIGHT**

56

Coburn sits at his desk in his tent sipping a drink and studying maps.

He is frazzled as the raging storm shakes his tent and the drink in his hand is not calming him down.

His sat-phone rings.

He hesitates, but then picks it up.

COBURN

Coburn.

He listens.

COBURN (CONT'D)

I understand it's taking longer than expected. I didn't set this time table-

He gets cut off.

COBURN (CONT'D)

We've narrowed it down to a couple hundred square kilometers. That has to count for something.

He pauses and listens as the camera slowly pushes in on him.

His face slowly turns from agitation to fear.

COBURN (CONT'D)
 We are very close...I ask for your
 patience.

He gets cut off again.

Tears start rolling down his face.

COBURN (CONT'D)
 It won't come to that, you have my
 word. Of course I understand how
 important this is to the organization.

He gets cut off.

He nods.

COBURN (CONT'D)
 Yes...For all of our souls...You're
 right. Thank you, Corrector. I won't
 fail.

Coburn hangs up the phone and sits for a moment as his tent
 rocks back and forth in the storm.

He gets up and looks at the small mirror mounted on a post
 of the tent.

He takes his eyedrops in his trembling hand and tries to
 apply them, getting more drops on his face than his eye.

He finally manages, with two hands, to get the drops in.

He stares up to the heavens as the drops take effect.

COBURN (CONT'D)
 Give me sight that I may see, the
 glimpse of truth you have for me...

He turns back to his work, pouring himself another drink.

57 **EXT. MOUNTAIN -- DAY**

57

The caravan is stopped at the base of a massive snowy
 mountain.

Batsaikhan and his men are saying goodbye to Lara and Lu Ren
 as they gather their climbing gear.

BATSAIKHAN
 Good luck on your climb, both of
 you.

LU REN
 Thank you for everything.

Lu Ren shakes his hand.

LARA CROFT

Yes, thank you Batsaikhan. Your
great great grandfather many times
removed would be proud.

She leans in and kisses him on the cheek.

He grins as Lara and Lu Ren start their climb.

Batsaikhan turns towards his men, who have started a fire in
the snow and are pouring glasses of Arkhi.

He marches towards them and starts to sing.

BATSAIKHAN

When I went to the bar as a very
young man/ said I to myself, said I/
I'll work on a new and original plan/
said I to myself said I.

Lu Ren looks over his shoulder at the men drinking and
laughing as they hike away.

LU REN

Is he really a descendant of Genghis
Khan?

LARA CROFT

Who knows. But he gets more tours
that way.

They hike higher into the mountain.

58 **EXT. MOUNTAIN -- DAY** 58

Lara and Lu Ren hike in the snow up the side of the mountain.

59 **EXT. MOUNTAIN -- DAY** 59

Batsaikhan and his men drink and sing.

Khunbish sneaks away towards the lead truck of the caravan.

He pulls out his phone, dials a number, and puts the phone
to his ear.

60 **EXT. MOUNTAIN -- DAY** 60

Lara and Lu Ren are high up on a cliff face climbing. The
wind picks up as they battle through the storm.

LU REN
 What did you do in Mongolia, Lu Ren?
 On, you know- climb a mountain in a
 blizzard. The usual.

Lara shouts down from above.

LARA CROFT
 What?

LU REN
 Nothing!

He gives her a thumbs up.

61 **INT. COBURNS TENT -- DAY**

61

Mr. Hooper hangs up the phone as he enters from the storm.
 He brushes the snow off his jacket.

COBURN
 Yes?

MR. HOOPER
 We have visitors.

Mr. Hooper walks over to the map and points at one of the
 peaks.

MR. HOOPER (CONT'D)
 Lara Croft is climbing the north
 face.

COBURN
 Lara Croft is here?!

He looks at the map of mountains on the wall, realizing she
 must know something he doesn't.

COBURN (CONT'D)
 Come on, let's go.

MR. HOOPER
 The storm.

COBURN
 There is no prize for second place
 in this race.

62 **EXT. ICE WALL -- DAY**

62

Lara and Lu Ren crest a peak and look up.

LARA CROFT
 There it is!

She points up at a temple cut into the side of the mountain, covered in ice and snow.

LU REN
What the hell is that!?

He points to the gigantic ice wall they'll have to climb to reach the temple.

Lara pulls out her second ice axe and makes sure everything is attached to her harness correctly.

LARA CROFT
That is where we are going.

LU REN
We're going up?

LARA CROFT
We're going up.

Lara connects herself to Lu Ren, then digs her ice picks and crampons into the ice wall and starts to climb.

LARA CROFT (CONT'D)
You remember what I taught you?

LU REN
Uhh, I think so.

Lu Ren starts to climb, muttering to himself.

LU REN (CONT'D)
Dig, dig, stand. Form a triangle.
Hips in.

He digs his crampons into the ice and stands, forming a triangle with his legs. He climbs by the numbers.

They climb and climb, higher and higher towards the temple.

63 **I/E. HELICOPTER -- DAY**

63

Mr. Hooper pilots the helicopter through the mountain peaks with Coburn in the passenger seat.

They zoom through the storm.

64 **EXT. ICE WALL -- DAY**

64

The storm rages. Lu Ren looks up as Lara leads.

LU REN
Hey, we're not that far away, now.

He looks down to see how far they've climbed.

LU REN (CONT'D)
Oh, no, don't look down. That was a
mistake.

Lara looks down.

LARA CROFT
What?

LU REN
Nothing. We're almost there.

LARA CROFT
Yes. Keep up the pace.

Lu Ren nods and looks out. Through the storm he hears another
noise.

Then he sees it: A small black dot growing fast.

LU REN
Oh god.

He looks back up at Lara and then the temple, calculating
how long the climb will take.

LU REN (CONT'D)
We've got company!

Lara looks down.

Lu Ren motions to the approaching helicopter.

Lara looks up and sees the helicopter coming in fast.

She focuses and starts to climb faster.

The slack of the rope between them shortens and Lu Ren starts
to climb as fast as he can.

He is having trouble keeping up.

He shouts up to Lara.

LU REN (CONT'D)
Slow down!

Lara looks down.

LARA CROFT
Come on, they will be here any second!

Lu Ren digs in and continues his climb.

65 **INT. HELICOPTER -- CONTINUOUS (DAY)**

65

Mr. Hooper pilots the chopper, trying to hold it steady in the storm.

COBURN

There!

He points at Lara and Lu Ren as they climb.

Above them he can barely make out the shape of something.

COBURN (CONT'D)

Is it...? Get closer.

The chopper maneuvers up and closer to the rock face and the hidden temple comes into view.

Coburn stares in awe, the view almost too beautiful for him to take in.

COBURN (CONT'D)

My god... there it is.

He gets on the radio.

COBURN (CONT'D)

Get both teams over here, now! We've found it!

MR. HOOPER

What about Croft?

Coburn looks down at Lara and Lu Ren still climbing.

COBURN

Don't let them reach the top.

Mr. Hooper nods and circles around.

66 **EXT. ICE WALL -- CONTINUOUS (DAY)**

66

Lara and Lu Ren climb almost side by side now, nearly to the top.

Lu Ren reaches up with his axe, drives it into the ice and begins to pull but his axe slips as the ice cracks.

He slides down and catches himself with the other axe.

LARA CROFT

You ok?

LU REN

Yeah, keep go--

The sound of gunfire erupts in the storm as the helicopter circles.

Ice explodes around them.

Lara loses her hold and slides down the ice, stopping herself with her other axe.

LU REN (CONT'D)
I think they're trying to kill us!

LARA CROFT
I know!

She looks around for some way, any way to escape. She spots a rocky outcropping to one side that they could hide under.

LARA CROFT (CONT'D)
If we can make it to that rock there
we might be able to find cover.
Follow me!

They both begin to climb sideways.

The helicopter comes around for another pass.

LU REN
We're not gonna make it!

LARA CROFT
Hang on! Tight!

LU REN
What?

Lara lets go of her holds with both axes and drops, swinging on the rope like a pendulum.

She grabs hold at the peak of her swing.

LARA CROFT
Ok, your turn!

LU REN
What!?

LARA CROFT
Go!

Gunfire erupts again!

With a scream, Lu Ren pulls his axe's from the ice and swings on the rope. He grabs hold... BUT his axe slips and Lu Ren falls, swinging back.

He manages a get a hold on the second swing.

The chopper begins to make another pass.

LU REN
Keep climbing, I'll distract them!

LARA CROFT
What? Lu Ren!

Too late, he detaches his rope.

LU REN
Climb!

Lara begins to climb as quickly as she can.

Lu Ren pulls a flare gun from his belt and aims it at the helicopter.

67 **INT. HELICOPTER -- CONTINUOUS (DAY)**

67

They circle for another chance to fire at Lara and Lu Ren but the storm is making it hard to hold the chopper steady.

MR. HOOPER
Which one do I go after?

Suddenly, a red light flashes from Lu Ren as a flare heads straight for the chopper.

COBURN
The one shooting at us!

Mr. Hooper levels the helicopter as best he can in the storm and aims for Lu Ren.

68 **EXT. ICE WALL -- CONTINUOUS (DAY)**

68

Lara climbs, almost to the top.

She looks back at the helicopter as the guns fire.

The ice above Lu Ren explodes as a gigantic chunk of the ice wall begins to fall to the rocky crags below, taking Lu Ren with it.

LARA CROFT
No! Lu Ren!

She holds herself close to the ice.

Anger flares and Lara pulls one of her pistols.

She fires in vain at the chopper.

69 **INT. HELICOPTER -- CONTINUOUS (DAY)**

69

A few bullets ricochet off of the chopper.

COBURN

They're both shooting at us now!

Mr. Hooper turns the helicopter on Lara, who continues to fire.

One of of the bullets hits a hydraulic line, causing the helicopter to pitch.

COBURN (CONT'D)

Son of a-- forget it, we'll corner her inside. Find a place to land!

70 **EXT. ICE WALL -- CONTINUOUS (DAY)**

70

Lara empties her mag and puts her gun back in its holster.

The helicopter pulls away from her position and starts to ascend.

Lara continues to climb as fast as she can.

The helicopter struggles against the storm.

Lara climbs higher and higher. She is almost to the top.

The helicopter looks for a place to land but the rough terrain and gusts of wind make it challenging.

Lara makes it to the top and pulls herself over the edge. She looks down one final time to search for any sign of Lu Ren.

She can't see anything in the storm.

Lara runs for the door of the temple.

She tries to open them but they are stuck in the ice and snow.

Mr. Hooper manages to land the helicopter and both men jump out, guns pulled.

Lara puts her shoulder to the doors. They start to give way.

Lara gets the doors open enough for her to slip inside, slamming them behind her.

COBURN

Set some flares and meet me inside with the men! I'll go after Croft!

Mr. Hooper nods and runs back to the helicopter to set the flares.

Coburn heads for the temple.

71 **INT. TEMPLE -- CONTINUOUS (DAY)**

71

The inside of the temple is a series of rooms and tunnels hewn from the rocks. An altar sits in the center of the large main room with cavernous ceilings covered in ancient stalactites of black rock shimmering with crystals.

Lara stands in a dark corner of the dimly light temple. She silently slips off her harness and climbing gear.

She stiffens when she hears the massive front doors slam. Coburn must be inside.

She pulls her gun and checks the empty clip. She slips a new clip out of her backpack and slides it into the gun with a click that echos throughout the temple.

Coburn freezes, trying to pinpoint the source of the echo, holding his gun close.

He slips behind pillars of rock, slowly making his way to where Lara is hiding.

He gets closer and closer; peering around the corner, gun at the ready, and finds...

An empty corner.

He hears footsteps behind him and spins quickly only to see a shadow dart across the wall.

BAM- Coburn fires but only hits rock.

COBURN

Lara Croft. I'm sorry, I don't want to shoot you.

He slowly circles, ducking behind pillars.

COBURN (CONT'D)

How were you able to find this place?
It doesn't matter, you've led me here and that's the most important part.

Coburn hears a sound and pivots.

COBURN (CONT'D)

I really can not wait to see inside.

Lara sneaks a look from behind a wooden bookcase. She sees Coburn making his way around the far side of the main room.

COBURN (CONT'D)

I tried to convince your father to join us. Imagine all he could have done for the world with his wealth. But he was too shortsighted... he couldn't see the forest for the trees. The bigger picture.

She moves to a new spot, attempting to flank Coburn.

She pulls both pistols and braces herself.

COBURN (CONT'D)

What we are doing is for the good of all mankind. We are the world's protectors.

Suddenly the doors fly open and over a dozen heavily armed men rush in.

Coburn holds up his hand for the men to hold their fire.

COBURN (CONT'D)

It's ok, men. Don't shoot her. We need her alive. Lara- do you see this? There is no point in getting violent. You'll end up like your friend on the ice if you do. Now let's just put our guns away and talk like the two adults that we are.

Coburn makes a show of it and holsters his pistol.

Lara grips her pistols tight and readies her stance.

She takes a deep breath and spins into sight, holstering her guns.

The armed men all point their guns at her and she slowly lifts her hands up.

COBURN (CONT'D)

See, I knew you would be smarter than your father.

Some of the armed men rush in and grab her arms. Another knocks her unconscious with the butt of his gun.

FADE TO:

72 **INT. YOUNG LARA'S BEDROOM - NIGHT**

72

Young Lara paces angrily.

She is so mad, she wants to break something. She grabs the nearest thing to her- a hardbound book.

She winds up, aiming for the mirror, but suddenly stops. She tosses the book on her nearby bed and picks up a stuffed animal instead and hurls it- the impact less than satisfying.

After a second she picks up the book and hurls it at the door instead where it hits with a loud thud.

She looks at her open closet and walks to it quickly. She pulls out a backpack and stuffs it with clothes and random items.

Young Lara pulls on some pants, quickly laces up shoes, and opens the window.

She looks down... it's higher than she expected.

She finds some blankets and sheets and begins to tie them together one by one.

Suddenly a knock.

She freezes.

RICHARD CROFT (O.S.)

Lara?

YOUNG LARA

Go away!

Young Lara listens but tries to work quietly on her makeshift rope.

Her dad's voice comes softly from beyond the door.

RICHARD CROFT (O.S.)

I made a mistake.

Lara pauses.

YOUNG LARA

It doesn't matter anyway! You're always leaving so why bother to come back at all!?

Young Lara pauses.

73 **INT. MANOR HALLWAY - NIGHT**

73

Richard Croft pauses.

For the first time we see him clearly.

He reaches for the knob.

74 **INT. YOUNG LARA'S BEDROOM - NIGHT**

74

Lara senses the door is about to open and flings her backpack off, sliding it under the bed and deftly diving under the covers just as her dad opens the door and sticks his head in.

Richard looks down at the book she threw against the door.

RICHARD CROFT
Some light reading, I see.

He bends down and picks it up.

RICHARD CROFT (CONT'D)
Ah! Treasure Island! One of my
absolute favorites.

Young Lara sulks under the covers and turned away from her father.

He pulls a tray of food from a waiting cart in the hallway and brings it in, setting it down on her dresser.

RICHARD CROFT (CONT'D)
Since you wouldn't come to dinner,
dinner came to you.

His sweet charm has no effect on his daughter. She covers her head with the covers.

He sees the open window, the sheets on the ground and the backpack, and lets a smile slip. He realizes the emotional weight of the situation.

He tries a different approach.

RICHARD CROFT (CONT'D)
Lara. I'm sorry. I broke a promise
to be here for your birthday and...
that wasn't fair to you. I need to
do better and I will.

Richard remembers his plan to make peace.

RICHARD CROFT (CONT'D)

Now, I have a very special birthday
surprise for a very special birthday
girl.

He pulls a cupcake with a candle from under the silver top
of the food tray, lights the candle and sets it on her bedside
table and sings.

RICHARD CROFT (CONT'D)

Happy Birthday to you! Happy birthday
to you! Happy Birthday dear Lara!
Happy Birthday to you!

While he sings Lara pokes out from the covers, blows out the
candle, grabs the cupcake and retreats back into her cocoon.

Meanwhile Richard wheels in the cart revealing a super 8mm
projector spooled up.

Lara pokes out a little to see what is going on.

RICHARD CROFT (CONT'D)

All we need is a screen. May I borrow
this sheet?

She retreats- the jig is up!

Richard smiles as he unties the corners of the sheet rope.

He hums as he tacks the bedsheet to the wall.

He sits on the bed and presses the button on the projector.
It spins to life, projecting a colorful home movie on her
bedroom wall.

The low tech audio quietly emerges from the projector speaker.

A younger Richard is holding a cake and lights the candle.

YOUNG RICHARD

Alright, Am?

Young Richard on the screen turn off the lights in the room.

The gentle voice of the camera person is heard.

AMELIA CROFT (O.S.)

Oh don't scare her, Richard.

YOUNG RICHARD

Ok, ok.

He turns the lights up so we see BABY LARA in a high chair
wearing a little dress and ready for her first cake.

The young parents begin to sing Happy Birthday on screen, presenting baby Lara with her cake.

Richard watches from his seat on the bed.

RICHARD CROFT
Ah, so I have always had an amazing
singing voice. I knew it!

Lara begins to pull the covers down and watch the home movie.

The next scene comes on, Richard holding baby Lara under her arms as if she can walk.

YOUNG RICHARD
And... Go
go go go go go.

Richard runs around the lawn as if Baby Lara is running. A huge smile can be seen on baby Lara's face.

Young Lara cracks a smile.

AMELIA CROFT (O.S.)
She loves it! Our little runner!

Young Richard holds her high above him like she's flying, Baby Lara laughs.

YOUNG RICHARD
Our strong girl.

Young Lara now stares at the movies flickering on the screen. Seeing her dad with her in happier times she doesn't remember.

The scene in the home movie changes and we see Amelia Croft sitting in a rocking chair, back to camera, feeding baby Lara.

Richard looks at the screen lovingly, cherishing the memory.

YOUNG LARA
...mummy.

RICHARD CROFT
I used to love watching you two
together. Especially when you didn't
know I was watching. I always was.

He turns to her.

RICHARD CROFT (CONT'D)
And I always will be, Sprout.

The faint sound of Amelia Croft singing seeps through the old speakers with warmth. Richard turns back to the screen.

AMELIA CROFT

Twinkle twinkle little star/How I
wonder what you are/ Up above the
world so high/ Like a Lara in the
sky/Twinkle twinkle little star/ How
I love you as you are.

The memories return to him now too.

RICHARD CROFT

I was with you every day. But it
doesn't mean anything if you don't
remember it.

The image on the screen turn to the beautiful orange hue of the end of a reel and finally becomes a white box.

RICHARD CROFT (CONT'D)

Let's make some new memories together,
ok?

YOUNG LARA

Ok.

Richard brings her in for a hug, kisses her on her head.

RICHARD CROFT

I love you, my strong girl. Happy
Birthday.

Richard gets up and begins to wheel the projector out but pauses.

He looks at his daughter.

RICHARD CROFT (CONT'D)

I'll leave it.

YOUNG LARA

Good night, Dad.

RICHARD CROFT

Good night.

He heads towards the door.

RICHARD CROFT (CONT'D)

And we can go over the proper way to
tie a climbing knot tomorrow.

Young Lara's eyes go big as Richard Croft closes the door to black.

75 **INT. TEMPLE -- DAY**

75

Lara opens her eyes. She is laying on the cold stone floor of the temple.

She hears the sound of men's voices and sits up, rubbing the back of her head.

She stands and checks her holsters. Both guns are there, surprisingly.

Lara looks around and follows the sound of the voices.

Work lights have been set up throughout the temple. She notices several stone baths in each room resembling healing baths.

She slowly approaches the group of men.

76 **EXT. ICE WALL -- DAY**

76

The helicopters sit on a rocky crest above the ice wall, the temple in the background.

Suddenly an ice axe is driven into the ice and snow with a thud.

77 **INT. TEMPLE -- DAY**

77

Scaffolding has been erected against the back wall and several large cases are stacked around.

Mr. Hooper walks a sat-phone over to Coburn.

COBURN

Yes, Corrector. We have found the temple and are about to gain access to the inner chamber...

He notices Lara approaching.

COBURN (CONT'D)

...With the help of Lara Croft. I will report once we are through.

Coburn hangs up.

COBURN (CONT'D)

Ahhh Ms. Croft. So nice of you to join us. We weren't able to find your father's journal in your personal effects, it must have gone down with your friend. Nevertheless, we still have you.

Lara slowly approaches Coburn.

Coburn pills the file of eyedrops and squeezes them into his eyes.

COBURN (CONT'D)
Forgive me, the cold air makes my
eyes water and this prevents them
from freezing to my face.

He puts the drops away and points to Lara's holsters.

COBURN (CONT'D)
I'm sure you noticed we left your
weapons on you. A sign of goodwill
to show that we do not wish to kill
you. We simply need your help to
access the gate.

Lara realizes that everyone is gathered around a wall with a giant relief carved into the stone.

It depicts the three worlds, heaven, earth, and the underworld. She sees, Ulgen, the god of creating, in the heavens above and Erlik Khan down below.

In the center section she sees carvings of mortals.

These mortals are soaking in pools, some of them turning into skeletons.

Next to them is a gateway which seems to allow the skeletons to flow either to heaven or the underworld.

LARA CROFT
The gate connecting three worlds.

COBURN
Exactly. Here we can come face to
face with Erlik Khan and offer him
and his sons the world in exchange
for our souls. We can finally rid
this planet of everyone too weak and
unworthy. A cleansing to purify the
world.

He blinks back a few tears, trying to contain his excitement.

COBURN (CONT'D)
It's all so overwhelming.

Lara takes it all in. She's not sure what to say.

Coburn knows he must sell her.

COBURN (CONT'D)

Don't you see- this is a radio to the afterlife. A pathway to your father. Wouldn't he want you to explore the unknown, reveal the truth behind the secret door? Don't tell me that you are not a little bit curious. Don't you want to see your father one more time? Or your mother?

He motions towards the relief.

Lara clutches her green pendant necklace for a moment and looks up at the stone door.

Coburn makes all the men step back.

LARA CROFT

No.

COBURN

No what?

LARA CROFT

I won't help you.

Suddenly the doors to the temple fly open. The men aim their guns and Lu Ren staggers in.

COBURN

Oh good, bait.

Lu Ren sees he's outnumbered.

LU REN

Great.

He puts his hands up as the Trinity men bring him to Coburn.

Coburn looks him over.

COBURN

Are you someone she cares about?

Coburn draws his pistol and aims it at Lu Ren.

Lara tenses.

COBURN (CONT'D)

Yes.

He turns to Lara.

COBURN (CONT'D)

Open the gate or he dies.

LU REN
Don't do it Lara!

COBURN
Five...

Lara looks at Lu Ren, then to Coburn, then up at the gate.

COBURN (CONT'D)
Four...

LU REN
Remember what they did to your father!

COBURN
Three...

Lara looks back at the doorway, then to Lu Ren.

COBURN (CONT'D)
Two...

Coburn cocks his gun.

LARA CROFT
Wait! I'll do it.

Coburn lowers his gun.

COBURN
I knew you would come to your senses.

Coburn raises his gun and fires into Lu Ren's thigh. He collapses with a scream.

COBURN (CONT'D)
Relax, it's not a fatal wound. As long as your friend plays along, you'll be fine.

He turns back to Lara.

COBURN (CONT'D)
He'll get medical attention after you've successfully opened the door and led us to the gate.

Lara knows she has no choice.

COBURN (CONT'D)
Please...do the honors.

Lara inspects the door.

COBURN (CONT'D)

Go ahead.

Lara sees that surrounding the relief are Erlik Khan's nine sons on their horses all pointing towards the center.

One of Coburn's soldiers reaches out and touches the relief.

He puts his hand on the almost life size statue of one of Erlik Khan's sons, a sword-wielding horseman, and it pushes inward with a click.

Suddenly the statue's hand and sword spin, cutting the soldier's hand off!

The man falls in pain, holding his arm. Coburn's men rush to give him medical attention.

COBURN (CONT'D)

Well, now we know.

Lara studies the door.

LARA CROFT

Nine sons... all deadly except...

She sees one of the horseman has wings on his helmet.

LARA CROFT (CONT'D)

Matyr Han, god of courage and bravery.

She remembers her shaman ceremony and the vision of the eagle flying over one of the nine horsemen.

Lara moves to the scaffolding and climbs up to the horseman with the winged helmet.

She uses her ice axe and slowly pushes the figure in with a click.

After a beat, the sound of internal gears is heard.

One of the statues holding a round orb begins to move inward and the orb falls, rolling down the relief face of the door.

The men get nervous and everyone backs away, except for Coburn who takes a step closer.

The orb rolls back and forth across the relief until it comes to rest next to the face of Erlik at the bottom.

Suddenly a deep clank is heard and the door splits in two, revealing an opening in the center a little less than a foot wide.

COBURN
It's opening!

The door stops moving, leaving everyone wanting more to happen.

MR. HOOPER
Is that it?

COBURN
That's why we brought the pliers.
Gentlemen.

Some of the men slide a large flight case forward.

They pull out a large jack.

The jack is slid into the opening of the door and several men operate it, pushing the ancient doors open inch by inch until there is enough space to walk through.

COBURN (CONT'D)
Let's go.

The men turn on their lights and file their way between the thick doors into the chamber beyond.

78 **INT. OUTER CHAMBER -- MOMENTS LATER (DAY)**

78

The team of men empties out into a cavernous outer chamber. A low doorway is cut out of the opposite wall.

Mr. Hooper, Coburn, and Lara are the last to enter the room.

COBURN
Onward.

They begin to move across the room slowly.

One of the men steps and a click echoes through the chamber.

TRINITY GUARD
Uh oh.

SMASH!

A giant wooden log falls from the ceiling like a piston, crushing the man underneath.

MR. HOOPER
What the hell was---

Click... another man has tripped the booby trap. He looks up and tries to jump out of the way...

SMASH!

A second log comes crashing down, pinning the man underneath.

He screams in pain.

Coburn draws his weapon and fires, putting the dying man out of his misery.

COBURN

Everyone freeze. Clearly the floor
is rigged.

Coburn puts his hand out waiting for someone to hand him something. Nobody does. He rolls his eyes.

COBURN (CONT'D)

Flashlight!

Mr. Hooper pulls a flashlight from one of the men's belts and hands it to Coburn, who shines it on the ground.

LARA CROFT

There. The round circles.

Coburn aims his pistol and shoots the farthest one.

SMASH- a wooden beam crashes down on top of it.

Coburn aims and fires at each circle stone and one by one the booby traps are set off in a thunderous smash.

The dust settles.

COBURN

Let's continue.

The group snakes its way around the beams of wood to the small stone doorway.

COBURN (CONT'D)

(To Lara)

You first.

79

INT. INDIAN RESTAURANT, LONDON -- DAY

79

Nitin stands in a busy kitchen staring at his phone.

The screen has a text message written on it: "Hey Lara, this is Nitin. Want to grab lunch?"

He shakes his head and retypes the message: "Yo, lunch?"

He almost sends it but...

He deletes it, dials a number and holds the phone to his ear.

NITIN

Hey Lara, you must be traveling because it went to straight to voicemail. I'm sure you're super busy but I wanted to see if maybe you wanted to grab that food we had talked about getting sometime. Oh this is Nitin, by the way. So, yeah, just give me a call whenever you can... no rush. Ok bye.

He hangs up and exhales.

80 **INT. INNER CHAMBER -- MOMENTS LATER (DAY)**

80

Lara leads everyone into the inner chamber. Coburn shines his flashlight down a long hallway.

Carved on one side of the hallway are Erlik Khan's nine sons with the horses carved into the opposite wall.

LARA CROFT

The children of Erlik Khan.

She slowly walks towards the carvings to study them.

She looks down.

Between each of Erlik Khan's sons and their horses is a line of tiles from wall to wall, each with a symbol.

She notices holes in the walls and looks up.

High above them dangle nine metal blades on ropes.

LARA CROFT (CONT'D)

We have to choose the correct path.

Coburn looks up and takes note of the blades.

He puts his hand out again.

COBURN

Flares. Nine of them.

The men each pull flares from their packs and hand them forward.

Coburn hands one to Lara.

COBURN (CONT'D)

To mark your path.

Lara studies the tiles and looks at the carvings on the wall. She notices that the sons of Erlik Khan are all blindfolded.

LARA CROFT

The god of darkness. Turn off your lights.

She turns to the men.

LARA CROFT (CONT'D)

Come on, all of you. Lights out.

COBURN

You heard her.

The men turn their flashlights off and as their eyes adjust they begin to see it: a small pattern of blue dots making their way across the room.

She looks up and sees the phosphorescent water is dripping from the sparkling cave ceiling.

She counts out the tiles, memorizing the pattern.

She uses the axe and presses on the tile. It doesn't move.

Lara holds her breath and steps onto it. Nothing happens.

She lights a flare and marks her path.

She uses the axe again before stepping onto it. Nothing happens. She lights another flare and drops it.

She repeats the same process, dropping flares along the way.

One by one, the men start to follow Lara's path with the flares.

One of the men steps on two tiles at once. Two arrows shoot out from both sides of the hall and hit him. One ricochets off of his armor but the other finds a gap and penetrates, throwing him off balance.

He steps fully on the wrong tile and the giant metal blade above comes crashing down, slicing him in two.

COBURN (CONT'D)

He wasn't worthy. Let's go.

Coburn confidently walks across the marked path to the other side.

Some of the men nervously rush across to safety and squeeze through the small opening at the far end of the hallway.

81 INT. WELL CHAMBER -- CONTINUOUS (DAY)

81

The narrow corridor widens into a large round cave chamber. The rock is dark black, but slick and shiny, glistening from the crystals within. Stalactites hang from the ceiling.

MR. HOOPER

It's slick.

COBURN

From the flames of hell, no doubt.

In the large chamber the floor slopes to a large sinkhole in the ground.

Coburn lights a flare and throws it in, waiting in vain for it to hit bottom.

TRINITY GUARD 2

What's that smell?

LARA CROFT

Sulfur.

COBURN

The gate to the underworld. It's more beautiful than I imagined.

Coburn wipes away tears and dials his sat-phone.

COBURN (CONT'D)

We have secured the gate...Thank you for your paitence, Corrector. I was-

He gets cut off and listens for a moment.

COBURN (CONT'D)

I understand.

He hangs up.

MR. HOOPER

I'll radio to base and have them prepare the--

Coburn holds up his hand.

COBURN

I want to meet him.

MR. HOOPER

What?

Coburn turns to Hooper.

COBURN
We've come all this way.

MR. HOOPER
Our mission was to secure the gate.
Not--

COBURN
I'm not going to give up a chance to
meet Erlik Khan in person. We have
an opportunity to strike a deal,
solidifying ourselves in human
history.

He turns to the men.

COBURN (CONT'D)
Prepare the harness.

Some of the men pull pieces of gear from their packs.

Pins and eye hooks are drilled into the stone walls, cables
are secured, a winch is screwed into the floor.

Two of the men secure a harness on Coburn.

82 **INT. TEMPLE -- DAY**

82

A trail of blood leads from the stone doorway all the way to
the entrance of the temple.

We see Lu Ren drag himself to the doors to escape.

83 **INT. WELL CHAMBER -- DAY**

83

Lights and other equipment have been set up around the
sinkhole.

Coburn stands harnessed to several cables. He is basking in
the glory of the moment, a true believer ready to fulfill
his destiny.

COBURN
I'm ready.

The men crank the winches and Coburn is lifted up and over
the center of the sinkhole.

Hooper and Lara look on in astonishment.

From deep within the rock comes a hearty rumble as the room
shakes a little.

Hooper looks unsure.

COBURN (CONT'D)

He calls to me.

Lara senses danger, she knows this can't end well.

Seeing that the other men are focused on Coburn, she begins to back away slowly.

Coburn spins in the harness to face them.

He sees Lara trying to escape.

COBURN (CONT'D)

Lara, leaving us so soon? Oh well.

He points to her.

COBURN (CONT'D)

Kill her.

The men spin and reach for their weapons.

Lara draws both guns and fires, killing five of the men before racing towards the tunnel exit.

Another rumble, this one closer, as Hooper and some of the men follow.

84 **INT. INNER CHAMBER -- CONTINUOUS (DAY)**

84

Lara emerges from the low tunnel into the inner chamber. She looks down and sees some of the flares closer to the exit have gone out.

She moves from tile to tile pulling the still-lit flares with her to light her path.

A gunshot rings out and she spins.

The men emerge from the tunnel and aim at Lara, who quickly jumps over the fallen blade.

She takes aim and fires into the ceiling, hitting one of the ancient ropes holding one of the blade booby traps.

It snaps and the blade comes crashing down, smashing one of the men into the wall.

This causes a chain reaction and the arrows whiz from the side walls.

The arrows bounce off of the body armor, a few of them finding places to penetrate but most having little effect.

She crouches as arrows fly around her, one hitting her in her bare shoulder, another in her leg. She winces in pain and looks up.

The other blades wobble above and one by one begin to fall.

Lara spins and rushes for the door, guessing on the last few tiles.

She slides into the stone doorway as the last blade comes crashing down.

85 **INT. WELL CHAMBER -- CONTINUOUS (DAY)**

85

Coburn, dangling high above the dark pit, looks down into the rumbling abyss... then up to the heavens.

COBURN

Erlik Khan, I submit myself to you.
Let your sons rain down upon the
unworthy so that the righteous may
rule the world!

The rumbling grows louder and louder.

Coburn looks down in the chasm and sees moving shapes in the darkness.

His eyes go wide with glee and tears of joy stream down his face.

COBURN (CONT'D)

Yes! I offer you a chance to cleanse
this earth. Take the unclean souls
you desire. Join us in our conquest!

He begins to lower himself into the pit when...

A huge geyser of sulfuric water shoots up scalding Coburn, boiling him instantly.

His body is thrown against the ceiling, cutting it to shreds against the thousands of crystals.

Coburn's mangled body is sucked down into the pit as the water retreats, bringing with it all of the crates and work lights and bodies of the dead guards.

86 **INT. OUTER CHAMBER -- CONTINUOUS**

86

Lara hobbles into the outer chamber and hides behind one of the pillars.

Mr. Hooper and two more men emerge after her and freeze.

Mr. Hooper grabs flares from the men, lights them and tosses them deep along the side and back walls.

Lara sees her shadow thrown on the wall and freezes.

MR. HOOPER

Come out, come out wherever you are...

The men fan out and slowly move through the room.

With both guns in hand, Lara moves silently to the next pillar.

One of the men spins and sprays bullets, missing.

Lara sees the shadow of the other guard in the red light of the flares.

She waits for him to get around the pillar, then jumps to the next pillar, firing.

He is caught off guard and she hits him several times, dropping him to the floor.

Hooper continues to move forward slowly, listening to the gunfire and searching the dim chamber.

MR. HOOPER (CONT'D)

Give it up, Ms. Croft.

Lara sees beyond the next pillar are the stone doors of the relief being held open by the jack.

She turns and fires at one of the walls. The remaining guard and Mr. Hooper spin towards where the bullets hit.

Lara races past the last pillar to the exit and squeezes through.

The guard and Mr. Hooper spin back and race after her.

87 **INT. TEMPLE -- CONTINUOUS (DAY)**

87

Lara bursts from between the stone doors.

She spins, pulls out her ice axe, and hits the jack, dislodging it just as Mr. Hooper is almost to her.

The jack falls, slamming the massive stone doors closed, crushing Mr. Hooper and pushing Lara back.

A series of mechanical noises are heard from inside the walls.

Lara stands slowly and backs up.

The orb near Erlik Khans head moves slowly up to the top of the relief, rolls down a small chute back into the hand it was resting in.

Three loud clicks are heard before an echoing boom.

Lara holds her breath, waiting for something to happen.

Nothing.

Lara looks down and sees her hand is bloody.

She finds the source of the blood, a trail leading to the doors of the temple.

LARA CROFT

Lu Ren...

88 **EXT. TEMPLE -- MOMENTS LATER (DAY)**

88

Lara staggers out of the temple into the snow.

She is greeted by a familiar face.

BATSAIKHAN

Lara!

LARA CROFT

Batsaikhan... what are you doing here?

BATSAIKHAN

Please, you think a tiny mountain could get in the way of a descendant of Genghis Khan?

LARA CROFT

Where's Lu Ren?

Batsaikhan is not alone. His team of Mongolians surround the area, some have rifles.

Batsaikhan leads Lara over to the helicopter.

BATSAIKHAN

He's tougher than he looks. Crawled all the way out here and radioed for help. So of course we climb up here to help.

Lara sees Lu Ren sitting in the cockpit of the helicopter. His leg is bandaged.

LARA CROFT
 (to Lu Ren)
 Hey, you doing ok?

LU REN
 Yeah, was about ready to fly us out
 of here. I almost left without you.

Batsaikhan notices her arrow wounds.

BATSAIKHAN
 Here, allow me...

He helps her into the helicopter and one of his men attends
 to her wounds.

LU REN
 This doesn't look that hard. Maybe
 I ought to branch out from boats.

Lara squints in the bright snow. She grabs a pair of aviators
 from the dashboard and puts them on.

LARA CROFT
 Don't you get airsick?

89 **INT. CROFT HOLDINGS BOARD ROOM -- DAY**

89

Lara's eye are glazing over while Mr. Yaffe finishes up the
 board meeting.

MR. YAFFE
 Thank you everyone.

Lara shakes herself awake as people shuffle out of the board
 room.

She stands and approaches Mr. Yaffe as he collects his things.

LARA CROFT
 Well done today, Mr. Yaffe.

MR. YAFFE
 Thank you Ms. Croft. You almost
 stayed awake through the whole thing.

LARA CROFT
 I'm sorry, jet lag.

MR. YAFFE
 It's quite all right. Most people
 find these meetings dreadfully boring.
 I actually find them quite
 interesting, myself.

LARA CROFT

That's why I'm putting you in charge.
At least, until you can find a
suitable replacement for Ana.

Mr. Yaffe straightens up, honored.

MR. YAFFE

Yes, ma'am. I will guard your company
safely.

LARA CROFT

I know.

90 **INT. CROFT MANOR -- DAY** 90

Lara walks into the entry hall of the family manor.

She stops and looks up at the large painting of her father
hanging on the wall.

91 **INT. ATTIC, CROFT MANOR -- DAY** 91

Lara rummages around the attic looking for something.

92 **INT. YOUNG LARA'S BEDROOM -- DAY** 92

Lara wheels the projector and films into her old bedroom.

She finds a place to plug it in and pulls a dusty sheet off
the furniture.

She tacks it to the wall and turns on the projector.

The machine comes to life as colorful images of the Croft
home movies splash across the sheet.

Lara sits on the edge of her old bed watching.

93 **INT. INDIAN RESTAURANT, LONDON -- DAY** 93

The restaurant is buzzing. NITIN'S MOTHER places several to
go containers in front of Nitin and he bags them up.

Nitin turns and finds Lara standing in the door way.

LARA CROFT

Hey, are you free for lunch?

Nitin stands there with the to go bag, speechless.

Nitin's mother gives him a push towards Lara.

NITIN

Hey, sorry about all the messages.
Sometimes I don't know if my phone
is working properly and...

LARA CROFT

Stop, I need to apologize to you. I
know I haven't been around much lately
and... oh god I sound like my father.

Nitin smiles politely.

LARA CROFT (CONT'D)

How about we make some new memories?

NITIN

Great.

94 **INT. WORK OUT LIBRARY -- DAY**

94

Mei leads Pawnbroker Alan and Pamela into the room.

Lara is unpacking and organizing all of her expedition
equipment.

PAMELA

Hello dear. How was your holiday?

LARA CROFT

It was... restful.

PAMELA

That's good to hear. I wish more
people would make time to holiday.

She nudges Alan.

PAWNBROKER ALAN

What? I don't own a mansion and
have the luxury of rushing off around
the world on a whim.

Pamela turns back to Lara.

PAMELA

How did all the equipment work out?

LARA CROFT

It was a lifesaver.

PAMELA

Oh good. You said you had a list of
things you needed?

LARA CROFT

Yes, here.

She hands over a list of new supplies.

PAMELA

Oh, spear gun. That shouldn't be too hard.

PAWNBROKER ALAN

Going fishing, are we?

LARA CROFT

Something like that.

PAMELA

I'll have it all by next week.

LARA CROFT

Thank you.

PAMELA

Come along Alan, before you say something stupid.

They begin to leave.

PAMELA (CONT'D)

I'm not saying we have to go to the Canary Islands, I'll settle for Kent.

PAWNBROKER ALAN

Oh, alright, let me just call my butler and make the arrangements. Hello, butler, book me a holiday...

Mei walks over to Lara and looks at the table of equipment.

MEI

That might be a good idea, actually.

LARA CROFT

What?

MEI

Getting a butler.

Lara considers it.

MEI (CONT'D)

So where are you off to next?

LARA CROFT

Come with me.

95 **INT. SECRET STUDY -- MOMENTS LATER (DAY)**

95

Lara leads Mei down the steps to the secret study.

MEI

Holy cow, Batman. This has been here the whole time?

LARA CROFT

I figure if we're gonna keep this up, you may as well get all access.

Mei runs her hands over the keyboard.

MEI

Yeah, I can work with this. But if we're talking about the amount of data I think we're talking about... then we are definitely going to need a butler to take care of the house.

LARA CROFT

Ok.

Lara points up to the screen on the wall.

LARA CROFT (CONT'D)

These are all the transfers Ana made in the last three months. Is there any way to figure out where they went to...

Mei is already typing.

MEI

Mostly Latin America. Lots of hits in Peru, Ecuador, and Bolivia.

Lara looks up with a smile.

LARA CROFT

Jobs to do.

"TOMB RAIDER: ASCENSION"

ROLL MAIN CREDITS.

96 **EXT. MOUNTAIN TOP, PERU -- DAY**

96

A herd of llamas grazes on a mountain top. A native tends the herd a little ways away.

A wind begins to kick up and the animals become unsettled. The native looks up, his hat is almost blown off his head as a helicopter lands on the hilltop.

Boot clad feet step down the skids.

The camera moves up to reveal...

Ana stands there, surrounded by Trinity foot soldiers. A scar cuts up her left cheek and she wears an eye patch.

ANA MILLER

Spread out. We're close...

ROLL THE REST OF THE CREDITS. AND JUST LIKE EVERY MARVEL MOVIE, LARA CROFT GETS HER OWN POST CREDIT SCENE:

97 **INT. WORK OUT LIBRARY -- DAY**

97

Lara practices archery.

Mei enters showing someone in.

MEI

Lara, the first butler candidate has arrived.

Lara turns to find a very well dressed Englishman, who looks just like a famous British actor. He bows politely.

ENGLISHMEN

How do you do, ma'am?