

TOMB RAIDER

S01E01 | "NAVARATNA" (Pilot)

Written by Brady Brown & Chris Davis

*Loosely based upon the video game franchise of the same name,
developed by Core Design and published by Eidos Interactive. Based
on a character created by Toby Gard.*

TOMB RAIDER

1.01 | NAVARATNA

MAIN CAST

LARA CROFT..... KATRINA LAW
CARMINE DEMARCO..... DJ COTRONA
SIMONE YATES..... GUGU MBATHA-RAW
COLIN BLAKE..... ROBERT SHEEHAN
ASHA JVAHERI..... NAOMI SCOTT
NIGEL FLEMING..... ANTHONY HEAD

RECURRING CAST

KARIM AL SADAT..... RAMI MALEK
RICHARD CROFT..... DERMOT MULRONEY
AMELIA CROFT..... MICHELLE KRUSIEC
SAYEEDA JHAVERI..... INDIRA VARMA
RAAHI JHAVERI..... RAZA JAFFREY
TAHIR..... SENDHIL RAMAMURTHY
TOBIAS KNIGHT..... JOSEPH FIENNES

FADE IN:

EXT. AKAPANA PYRAMID - DAY

Establishing shot of the Ancient Akapana Pyramids. PAN across the hills of wind-swept sand until we reach several brown levels, formed from the earth, looking like giant steps for tourists to walk on.

TIWANAKU, BOLIVIA

Several sections have been dug out of the ground, with much smaller steps leading down inside a network of caves below.

INT. AKAPANA PYRAMID - TOMB

A jagged, rocky wall containing many cracks. A combat boot moves down, sticking the toe of the shoe into one of the openings.

PAN UP, meeting a matching combat boot, smooth legs, cargo shorts, a fitted tank top, and long black hair tied up in a ponytail -- all of which belong to LARA CROFT (20s).

Lara spins her head around and looks down, continuing to scale down the wall.

Once she's lowered down far enough, she pushes off the wall and hits an acrobatic back-flip to land perfectly on the floor, in a crouch. Rising up, she taps the EARPIECE in her ear.

LARA

Alright, Colin, I've made it into the main corridor.

(beat)

I hope.

COLIN

(over com-link)

That's very reassuring, Lara, thank you.

(beat)

Well, if you've *hopefully* made it, then there should be a set of stairs to the right, according to Simone.

Lara turns her head to the right and walks down the stone corridor, turning a corner, then notices a large set of STAIRS, leading down to another level of the tomb.

LARA
Looks like I've made it then.

COLIN
Brilliant! Now, just go down the stairs and the pedestal should be there.

LARA
Sounds simple enough.

COLIN
Lovely catchphrase, Lara.

Lara rolls her eyes, taps her earpiece, and begins walking down the stairs, inspecting the rocky walls on either side of her. Once she reaches the next level, an ancient PEDESTAL comes into view. It sits at the end of the corridor. On the pedestal, a dusty STONE TABLET lies.

Smiling, Lara approaches.

When she is in arm's reach, she grabs the tablet and puts it in the satchel hanging around her shoulder. She taps her earpiece again.

LARA
Got it.

COLIN
(disappointed)
Aww!
(beat)
Don't get too cocky, Lara, sooner or later there will be a --

LARA
Hold on...

The pedestal slowly turns 180 degrees, garnering Lara's attention. It locks into place with a loud *CLICK* and begins to sink into the ground. The ground beneath her begins to shake.

LARA (CONT'D)
I'm gonna have to get back to you.

She taps her earpiece just as the ground quickly begins to cave in! Lara swings around on her heel and begins to RUN up the stairs, which begin to collapse.

Rushing up to the next level, Lara JUMPS, barely missing the last step as it falls down into the abyss below her. She grabs the newly created ledge and quickly pulls herself up.

SCOOTING away, she looks the collapsed tomb, listening as the final pieces of stone hit the ground far, far below.

Lara CRACKS a smirk.

EXT. BOLIVIA - AKAPANA PYRAMID

Lara DARTS out of a pyramid opening and runs towards her motorbike. Once she SWINGS her leg over the seat, she TAPS her earpiece once again.

COLIN
-- LARA, WHAT IN THE HELL IS
HAPPENING?!?!

LARA
Sorry about that.

Colin breaths a sigh of relief.

COLIN
Well, on a much happier note, it
looks like I win the bet, yeah? It
was booby trapped.

Lara scoffs.

LARA
You call that a trap? It obviously
didn't work.

COLIN
What?! It worked fine! You just
escaped it!

Lara cracks a smirk.

LARA
Exactly.

She starts the motorbike and ZOOMS off, leaving dust billowing behind her.

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

ON A LUXURIOUS MANOR, sitting behind a black, iron gate.

A quiet, calm afternoon. It's been raining out, made evident by the damp grass and concrete.

SURREY, ENGLAND

The violent roar of a motorcycle engine echoes in the distance, as the iron gates begin to open.

Moments pass, and the roar intensifies until the bike SWOOPS into view, passing through the opening of the gates.

Ridden by none other than Lara Croft, the bike heads down the long, stone pathway leading to Croft Manor.

INT. CROFT MANOR - LIVING ROOM - DAY

A set of double wooden doors SLING open, revealing Lara behind them. She enters the manor and is instantly greeted by her butler...

NIGEL FLEMING (60s), a firm, stanch man in formal wear.

He smiles at the sight of the young lady.

NIGEL

Good day, Lady Croft. How was your flight?

He holds his arm out to take Lara's coat.

LARA

Uneventful. But the views were spectacular.

Lara removes her coat, hands it to Nigel, who carefully hangs it up on the coat rack beside the door.

NIGEL

And I suspect you found whatever it is you traveled half way across the globe for?

LARA

I'm shocked you even have to ask.

They flash each other warm smiles, then meet in an embrace.

NIGEL
Welcome home, Lara.

LARA
It's good to be back.

They pull apart, and Lara's attention turns toward the other end of the room.

LARA (CONT'D)
Is the kid here?

COLIN (O.S.)
BOLLOCKS!!

Nigel shuts his eyes, then releases an aggravated sigh. Lara raises her brow, confused, and awaiting an explanation.

NIGEL
Don't look at me. He's been
flailing about the manor all
morning.
(beat)
Do go check on him before he hurts
himself... or I hurt him.

Lara smirks at the man, not entirely sure if he's being sarcastic. She sidesteps around Nigel, and moves toward...

INT. CROFT MANOR - COLIN'S LAB

MEET COLIN BLAKE (20s), subtly handsome, adventurous eyes, with a youthful energy about him.

He slouches over his desk with a look of pure exasperation, TINKERING with what looks like some kind of high-tech walkie talkie.

He is wearing headphones, with obnoxiously loud pop music blaring from them. He taps his foot to the beat of the song, and tinkers along.

There's a knock at the door, which he fails to hear. Then another... and another, until finally the door swings open, revealing Lara on the other side.

She rolls her eyes at the sight of Colin. His back is turned the other way.

LARA

Colin...
 (louder)
 COLIN!!

Frustrated, Lara grabs the foam football sitting on the file cabinet beside her, then lunges it at the back of Colin's head.

He jumps out of his seat, knocking his headphones onto the ground. He spins in his chair to face Lara.

COLIN

Bloody hell, Lara! That hurt. You couldn't get my attention gently?

Lara shrugs her shoulders.

LARA

It's not really my style.

Colin massages his head, dramatically.

LARA (CONT'D)

Lose the headphones. They're a safety hazard.

COLIN

Would you rather hear the music playing throughout the entire manor?

Lara raises her brow, intimidatingly. Colin gulps in fear.

COLIN (CONT'D)

Fine, I'll listen in one ear.

Lara crosses her arms, curious.

LARA

So, what's all the racket? Nigel's threatened your life.

COLIN

Really? You don't think he meant it... you know he terrifies me.

LARA

I'd like to think he'd ask me before doing something so drastic. You should probably stay on my good side, just in case.

COLIN

If you must know, I've been trying to modify a standard, handheld transceiver to not only enable communication between its sister device, but any electronic device within a 500 mile radius.

Lara nods and purses her lips.

COLIN (CONT'D)

Potentially, if I get these circuits right, you'd be able to hack into other radios, computers, cell phones, whatever, with the press of a button.

LARA

Well, can't you already do that remotely?

COLIN

Well yes, *I can*. But I'm a computer genius. It's basically a hacking device for dummies... Like you. No offense.

LARA

None taken. I pay you for a reason.

COLIN

Wait... why am I telling you this. I'm mad at you. Get out of my lab.

LARA

Come on. It was a foam football. I could have shot you.

Colin remains silent. Goes back to tinkering. Lara sighs.

LARA (CONT'D)

Fine... I guess I'll just have to find another "computer genius" who's been searching for this little beauty for weeks.

She pulls a small, cylinder-shaped device from her pocket. Colin's eyes light up at the sight of it.

COLIN

Is that...

LARA

Yep.

COLIN
No way. Gimme!!

Colin reaches for the device, but Lara moves her hand away.

LARA
Ah ah... what do you say?

COLIN
Give it to me, now!
(beat)
Please.

Lara smiles, then tosses it to Colin. He catches it, then slides around in his chair to examine it more closely.

COLIN (CONT'D)
The Solaris 5X47. It's beautiful...
you know this hasn't even been put
on the market yet? How'd you manage
to get your hands on it?

LARA
Finding priceless artifacts is kind
of my job.

COLIN
Oh yeah... how's your 'old thingy?'

LARA
The tablet of Akapana, dating back
to 700 A.D, hand carved by
craftsmen of the ancient Tiwanaku
civilization, worth a quarter of a
million dollars.

COLIN
Yeah... that.

LARA
It's fine. Was gonna run it by
Simone to check its authenticity.

COLIN
Well, if anybody will know, it's
her. She's like the keeper of all
things ancient and boring.

LARA
Don't be rude.

COLIN
But I thought that's what you liked
most about me.

LARA
Cute... Is she here?

COLIN
No, she's at her second home.

Lara nods, then turns on her heels to leave the lab.

INT. CROFT MANOR - LIVING ROOM (CONTINUOUS)

Lara starts toward the entrance. Nigel stands by the fireplace, eyeing her as she moves. Confused.

NIGEL
Leaving so soon? You just arrived.
I think this might be a new record
for you.

LARA
Oh, Nigel. You know I can't stay in
one place for too long.

NIGEL
Shall I start the countdown until
your next sudden adventure?

LARA
Go ahead. With luck, I should have
something new to do within the
hour.

NIGEL
You truly are magnificently
allergic to this perfectly
comfortable manor.

LARA
I *am* a Croft.

Nigel opens the door for Lara, then watches her as she leaves the manor. A proud grin crosses his face.

NIGEL
Yes, you are.

He shakes his head, then closes the door shut.

INT. THE BRITISH MUSEUM OF MYTHOLOGICAL RELICS - OFFICE

SIMONE YATES (late 20's) sits at her desk across from several colleagues (COLLEAGUE #1 & #2 speak), who form a semi circle of sorts.

COLLEAGUE #1

What are we going to do about the next exhibit, Simone? We barely made enough from the last one.

COLLEAGUE #2

It seems as though people are beginning to lose interest. We're going to go under, especially if we don't find something worthwhile soon.

Simone simply shakes her head from side to side.

SIMONE

That's not true. We're going to be *fine*. We've just hit a bump in the road, and when we get back on smooth ground, people will be *begging* to have exhibits in here.

(beat)

Look, just... just do your jobs, and I'll do mine, yeah?

KNOCK, KNOCK. Through a crack in the door, we see Lara, who slowly makes her way inside.

SIMONE (CONT'D)

(smiling)

Lara.

(beat; to Colleagues)

If you'll excuse us.

The colleagues exit. Simone gets up and meets Lara in an embrace.

SIMONE (CONT'D)

Good to see you, Lara.

They detach.

LARA

Everything okay?

SIMONE

It's nothing.

(beat)

How was Bolivia?

LARA

It was *stunning*. Absolutely *beautiful* this time of year. You should join me one of these days.

SIMONE
 (chuckling)
 I'll have to think about it.

Both women smile. Simone notices Lara's satchel.

SIMONE (CONT'D)
 You got something for me?

Lara nods and pulls out the dusty tablet, causing Simone's eyes to quickly light up. She grabs the magnifying glass off of her desk and begins to inspect.

SIMONE (CONT'D)
 Exquisite... the tablet of Akapana,
 written in ancient Puquina. It's
 rumored to have been chiseling by
 Muechuaga Qean and his small league
 of craftsmen.

(beat)
 His markings are a rarity - there
 are only a handful of artifacts
 containing them. This must have
 been rather difficult to acquire?

LARA
 (smirking)
 Eh, not difficult enough.
 (beat; joking)
 So, by that spark in your eye, I'm
 assuming it was worth running
 through a collapsing tomb?

SIMONE
 Certainly.
 (beat; strangely curious)
 Who... who did you say this was for
 again?

LARA
 They specifically requested
discretion.

SIMONE
 Fair enough.

Simone drops her head ever so slightly and hands the tablet back to Lara, who places it back inside her satchel.

LARA
 So... about that conversation I
 walked in on...

SIMONE
 (sighing)
 It's nothing you need to concern
 yourself with.

Lara is obviously unconvinced.

LARA
 Simone.

SIMONE
 I said it was nothing, Lara.

Lara sets her satchel down and steps towards Simone.

LARA
 Simone, you're one of my closest
 friends. You can talk to me about
 anything.

Simone sighs once more.

SIMONE
 The museum is going under, Lara.
 We're barely making enough money to
 open more exhibits and the ticket
 sales just keep decreasing.
 (beat)
 I... I don't know what I'm going to
 do.

LARA
 Simone, I can donate to the museum
 if--

SIMONE
 No, Lara. Please, I... I can't
 bring myself to accept something
 like that. I have a masters in
 archaeology from Oxford, I *should*
 be able to figure something out.
 (beat)
 I *have* to figure something out.

VZZZ. VZZZ. VZZZ. Lara digs her phone out of her satchel and
 looks at the caller ID:

COLIN BLAKE.

Lara answers, but before she can say anything --

COLIN

Lara! Get back here *now!* Your expert adventure skills have been requested once again!

LARA

Be right there, Colin.

COLIN

Try not to sound too excited, love.

Lara ends the call and turns back to Simone.

LARA

I have to head back. Care to tag along?

Simone smiles.

SIMONE

(playful)

You'd probably end up needing me anyway.

Lara chuckles, softly.

INT. CROFT MANOR - COLIN'S LAB

Colin sits at his desk, typing away on his computer. Focused, he almost doesn't notice the door to his office being opened.

In comes Lara, with Simone a few steps behind.

COLIN

Lara, good you're here.

He spins around in his chair with a cheeky grin on his face, which soon fades away once he's seen Simone. He covers it up by forcing a smile.

COLIN (CONT'D)

And look, you brought Simone... always a pleasure...

SIMONE

You're not a very good liar, are you?

COLIN

It was sarcasm, actually.

SIMONE
(equally as sarcastic)
Well, then the pleasure is all
mine.

LARA
Do I need to separate you two?

SIMONE
I wouldn't object.

LARA
(to Colin)
Just... give me the details.

COLIN
Fine...

Colin turns back around in his chair.

COLIN (CONT'D)
I think you're gonna like this one.

Lara looks to Simone, curious.

COLIN (CONT'D)
Your next destination... India.
Mumbai, to be exact. Some rich
family there is looking for a
priceless, astrological gem.

SIMONE
Impeccable description.

COLIN
If you would let me finish...
(beat)
As I was saying... the gem is
supposedly meant to complete a set
of nine, I think. They've got the
others and they need you to
retrieve the last.

Simone cocks her head.

SIMONE
Did you say nine gems... you mean a
Navaratna?

COLIN
Yeah, that... I just didn't want to
risk saying it incorrectly.
Apparently this...

Colin gazes at Simone for help.

SIMONE

Navaratna.

COLIN

-Ratna, is an ancient Buddhist talisman...

(to Simone)

Right?

Simone rolls her eyes.

SIMONE

Navaratna, a Sanskrit compound word meaning "nine gems". It's a Buddhist talisman made up of these nine gems, each of which represent a piece of astrological system.

(beat)

Look.

Simone walks towards Colin, moves him out of the way, and begins to type on his computer.

COLIN

Ummmm....

As Simone finishes typing, an image of a a gold necklace with nine circles, each filled with a glittering gem, pops up.

SIMONE

The ruby for Sun, natural pearl for Moon, red coral for Mars, emerald for Mercury, yellow sapphire for Jupiter, diamond for Venus, blue sapphire Saturn, hessonite for the ascending node of the Moon, and cat's eye for the descending node of the Moon.

(beat)

The Navaratna must be arranged in that specific order. Also, each gem must be of high-birth and flawless for the talisman to have any affect, spiritual or otherwise.

LARA

Why that arrangement, specifically?

SIMONE

The ruby must always be placed in the center of the talisman.

(MORE)

SIMONE (CONT'D)

It acts as the sun, and to disrupt that arrangement would be to go against the flow of nature. Because the Sun is the center of the solar system, the ruby acts as the heart of the Navaratna.

Colin looks over at Lara, and claps his hands together once.

COLIN

I hope you got all of that, cause I got lost at "Buddhist talisman."

LARA

I'm sure you can send the cliff notes to my datapad.

COLIN

You got it.

Lara takes a deep breath, then smiles with excitement.

LARA

Well, it looks like I'm going to India.

NIGEL (O.S.)

Ahem...

The trio turn toward Nigel, who stands at the door with a stop watch in his hand.

NIGEL (CONT'D)

That would be one hour, two minutes and twenty-nine seconds, Lady Croft.

Colin and Simone eye each other, confused, while Lara just grins. On that, we...

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. PRIVATE JET RUNWAY - DAY

The blades of a jet turbine spin around at a dangerously rapid speed. PULL OUT to reveal the landing strip, holding Lara's private jet.

Lara rides up to the plane on her bike, her hair blowing in the wind beneath her helmet.

CUT OVER to the jet. The hatch falls down, revealing Lara's personal pilot --

KARIM AL SADAT (30), dark haired, medium brown skin, wearing a look a confidence to go along with his pilot's uniform. He smiles down at Lara as she reveals herself under her helmet.

She heads up the steps into the plane, Karim takes her hand to assist her.

LARA

How was your vacation?

KARIM

Great. Just enough time to refuel the jet. Even got a good half hour at the deli. Thanks.

LARA

I try.

He smiles, genuinely. They step inside the cabin, and the hatch closes shut.

JUMP TO -- the jet moving swiftly down the runway, picking up more speed by the second. As it begins to touch off the ground, we...

CUT TO:

INT. LARA'S JET - CABIN - LATER

Lara sits in a comfy jet seat, her DATAPAD in her lap. She uses a stylus to tap the screen, maneuvering through several files regarding her current mission.

Her gaze shifts to the small storage bin beside her seat, or rather what's inside. A brown, leather book. Worn from years of use. She smiles, then picks it up.

She presses it to her chest before opening it. A sense of familiarity falls over her. She turns through the first few pages, and stops at a particular entry.

LARA'S POV

The date on the worn page reads: 21st May, 2009

BACK TO SCENE

Lara's nostalgic expression grows heavy, and a deep vulnerability shines through. She closes her eyes and we ...

FLASH TO:

INT. CROFT MANOR - LARA'S BEDROOM - NIGHT (FLASHBACK)

Lara is noticeably upset as she throws random items of clothing into a large suitcase.

SURREY, ENGLAND

FIVE YEARS AGO

There's a storm outside. Thunder claps and lightning strikes shine through the water-stained, glass window. An older man steps into Lara's doorway.

Meet RICHARD CROFT (late 40s), Lara's father and world renowned explorer.

RICHARD

Little Lara, talk to me.

LARA

Don't call me that, father! I'm not your little girl anymore.

RICHARD

Nonsense. You'll always be my little girl.

Lara sighs in frustration.

LARA

I can't believe you're forcing me to go on this trip with mother. I should be joining you on your expedition. You promised me!

RICHARD

I know I did, but things don't always work out as we hope, Lara. Besides, you're not ready for this journey.

Lara shuts her suitcase, and darts her attention toward her father.

LARA

Not ready!? I'm as ready as I'll ever be. I've prepared my whole life for this, and I know you're doing this to protect me but I don't need protecting.

RICHARD

Lara, please listen--

LARA

No, I've been listening. I've spent every moment of my childhood listening to your stories of adventure and conquest... Now it's your turn to listen.

(beat)

When you look at me, you see a little girl with eyes full of wonder and unfulfilled dreams. But I'm much more than that now. How will I ever be ready if you keep me trapped behind these walls?

RICHARD

You know, I didn't go on my first big expedition until I was 26 years old. Back then I thought my life was already half over, but by that time, I had seen things, been places I couldn't even imagine.

Richard approaches his daughter, and puts his hands on her shoulders.

RICHARD (CONT'D)

You will have your time, Lara. But you must start small, and build your way up. No explorer makes history on their first job.

Lara sighs, begins to find acceptance.

LARA

I just want to be like you.
Discovering ancient artifacts in
centuries old tombs across the
world.

Richard grins, then pulls Lara in for a hug. He kisses the
top of her head, softly.

RICHARD

In time, my love. And who knows,
you might become even better.

CLOSE UP on Lara's smile and on that, we...

FLASH TO:

INT. LARA'S JET - CABIN (PRESENT DAY)

Lara shakes her head, snapping out of her memory.

KARIM (OVER INTERCOM)

Attention. Ten minutes from landing
zone. I repeat, ten minutes from
landing zone.

Lara turns her attention back to her datapad, then presses
her earpiece.

LARA

Colin, we're ten minutes out. Could
you give me a quick rundown of our
newest employers?

COLIN

(over com-link)
Sure thing, Lara. Sending their
profiles to you now.

Two files load on Lara's datapad, which include a photograph
of a wealthy, Indian couple. She reads them over.

COLIN (CONT'D)

Alright, we got Raahi and Sayeeda
Jhaveri. One of the most powerful
couples in all of India.

LARA

And how did they earn that status?

COLIN

Well, the husband's a defense contractor and military weapons engineer for the Union Government. His company, Jhaveri Corp, made a total arms sale of 23 billion last year.

LARA

And the wife?

COLIN

Sayeeda Jhaveri. Didn't come from wealth like her hubby but she's definitely taken advantage of his fame.

(beat)

She's made waves in the political circuit, standing up for women's rights and supporting her husband's business. If she keeps it up, my calculations say she'll be governor of the state in the next six years, easy.

LARA

They sound like the real deal. But can they be trusted?

COLIN

Well, I wouldn't trust anybody who makes more money than you, Lara. But that's just me.

LARA

I guess we'll find out soon, won't we?

COLIN

You mean you'll find out soon. There's a reason I prefer to stay behind in the comfort of my lab during these intercontinental adventures of yours.

LARA

Let me guess, you're afraid of heights.

COLIN

No-- Well yes, I am, actually.

(beat)

(MORE)

COLIN (CONT'D)

But the main reason being, you're too damn unpredictable. I need some order and stability in my life.

LARA

I take that as a compliment.

COLIN

Yeah, you would...

Lara glances out the window, staring at the beautiful city below her.

LARA

That's quite enough chit-chat...
I've made it.

She takes the city in. On Lara's mesmerized expression, we...

EXT. MUMBAI, INDIA - SKYLINE - DAY

Establishing shot of ...

MUMBAI, INDIA

Tall city structures stand against one another, the Arabian Sea sparkling off of the coast.

INT. CROFT MANOR - COLIN'S LAB

COLIN sits in his rolling desk chair and throws his foam football up in the air, catching it as it comes back down.

Behind him, SIMONE looks up from the book in her hand and stares at Colin, who quickly stops and looks at her.

COLIN

Oh my god, I can practically feel you burning a hole through my skull. What do you want? Why are you still here??

Simone lets out a sigh.

SIMONE

I'm here in case *Lara* needs me.

COLIN

Aw, and here I was thinking you fancied me.

SIMONE

Oh, I can be on my way if you believe you can inform her on details she would need for the Navar--

(beat; smirking)

How do you say it again, Colin?

Colin glares at her.

COLIN

Okay, fine... you have *some* purpose. But can not be so purposeful in my personal space, which is where *my* purpose is needed? I'll be *more* than happy to contact you if the boss needs your assistance.

SIMONE

You know...

Simone SLAMS her book closed.

SIMONE (CONT'D)

Why don't you do that.

(beat)

And for the record, you don't have to act like a childish ass 100% of the time.

Colin sighs.

COLIN

Fine, fine! You can stay if you want, I promise to be... erm... a slightly new Colin, who is not as childish, but does contain the same amount of ass.

Simone echoes Colin's sigh and sits back down, quickly going back to her book.

BEAT. BEAT. BEAT.

COLIN (CONT'D)

So, you're having trouble at the museum, huh?

Simone darts her head up, shocked.

SIMONE

What?! How -- how did you --

(furious)

(MORE)

SIMONE (CONT'D)

Were you *snooping* on my conversation?!

COLIN

No, not snooping! Lara, she... she may or may not have turned her comm off, and I was just being the responsible team member that I am, making sure she wasn't... in... trouble.

SIMONE

You were making sure she wasn't in danger at *The British Museum of Mythological Relics*?!

COLIN

Technically, it's Lara's fault, so...

SIMONE

And how often does this occur?

COLIN

Hmm... couldn't say, sorry.

Simone sighs.

SIMONE

I'll tell you the same thing I told Lara, I'll *handle it*.

COLIN

You're ashamed to accept any help, aren't you? *Especiall*y from someone younger, and not nearly as intelligent as someone from *Oxford*.

SIMONE

That's ridiculous.

COLIN

Fine, whatever. What do I know? I'm just the tech guy. I'll leave raiding tombs and climaxing over relics to you gals.

(beat)

But, if it were me, I would be using Lara's friendship to my advantage. For Christ's sake, you're standing in a giant manor that could be an exhibit in itself! Just take something! Lara won't mind.

Simone ponders the idea, but then --

SIMONE

Thanks for the advice. I'll be sure
to actually ask for some next time.

Colin rolls his eyes.

EXT. JHAVARI ESTATE - DAY

TIGHT on a MASSIVE, extravagant mansion. Quite larger than Croft Manor.

A long, red stoned driveway leads to the large estate, winding in a circle at the end of the driveway, which sits an expensive water fountain.

Armed guards surround the perimeter, some pacing the grounds and others standing still as statues on their posts.

A TRUCK slows to a halt in front of a security gate. The driver's side window rolls down, revealing Lara. A GUARD approaches her.

GUARD

May I help you?

LARA

Lara Croft. Here to see the Mr. and Mrs. Jhaveri. They've requested me.

GUARD

Ah, yes! Ms. Croft. One moment.

The guard returns to his post inside a small building and begins to type on his computer. OVER HIS SHOULDER, we see an image of Lara on the screen.

He types in a code on a keypad embedded on the wall, causing the gate to slowly part.

GUARD (CONT'D)

There you are, Ms. Croft.

Lara smiles in reply and begins to drive up the path towards the Jhaveri Estate. However, as she makes her way down, window still rolled down, she is watched carefully by the remaining guards.

INT. JHAVERI ESTATE - FOYER

Lara enters the extravagant estate. She stops and looks around, noticing the large chandelier hanging from the ceiling, as well several Indian artifacts sitting on tables lining the walls.

A METAL DETECTOR stands in front of Lara, guards surrounding. Without saying a word, Lara slowly steps through.

BEEP, BEEP, BEEP, BEEP.

The guards quickly surround her.

LARA

Don't worry, they're just combat knives and dual pistols. Child's play.

She smiles and she hands her bag to the closest guard.

WOMAN (O.S.)

Gentlemen!

SWISH PAN to reveal a beautiful, Indian woman, dressed in fine silk and jewels. She is MRS. SAYEEDA JHAVERI.

SAYEEDA

Please do not treat our guest as if she is some sort of criminal.

(beat)

You must be, Ms. Croft.

LARA

Indeed I am, Mrs. Jhaveri.

SAYEEDA

Please, call me Sayeeda.

(beat)

Now, gentlemen, *please* give Ms. Croft her supplies back.

The guards obey.

SAYEEDA (CONT'D)

In case of emergency, I would rather have her protecting me than the lot of you.

Lara cracks a smirk, and shakes hands with Sayeeda.

SAYEEDA (CONT'D)

Thank you for coming on such short notice, Ms. Croft.

LARA

Lara.

SAYEEDA

(smiling)

You come highly recommended, *Lara*.

LARA

I do what I can, Mrs. Jhave--

(beat)

Sayeeda.

SAYEEDA

Please, follow me.

Sayeeds turns around and begins to walk down the foyer. Lara quickly follows her.

INT. JHAVERI ESTATE - MR. JHAVERI'S STUDY (CONTINUOUS)

RAAHI JHAVERI (40s), a well dressed Indian gentlemen, stands in front of one of his ADVISERS -- TAHIR. They're in a heated discussion, creating a thick layer of tension throughout the room.

TAHIR

But, Mr. Jhaveri --

RAAHI

Enough! I will not speak of this matter any longer.

A soft cough is heard, and Raahi and Tarih SPIN AROUND to meet Sayeeda and Lara entering the study.

RAAHI (CONT'D)

Sayeeda, is this...?

LARA

Lara Croft, Mr. Jhaveri. It's a pleasure to meet you.

A friendly smile forms upon Raahi's lips, and he shakes Lara's hand.

RAAHI

The pleasure is all ours, Ms. Croft. We've heard nothing but extraordinary things.

LARA

I'm very glad to hear that.

RAAHI
(to Adviser; not nearly as
friendly)
You're dismissed.

Tahir's jaw tenses and he walks out, his eyes firmly on Lara as he exits.

RAAHI (CONT'D)
I apologize about that, Ms. Croft.
Would you like something to drink?

LARA
No, thank you.

Mr. Jhaveri pours two drink - one for himself and one for his wife.

RAAHI
I'm assuming you've done some
research regarding the Navaratna?

LARA
Yes, I have.

Raahi walks over to a VAULT on the other side of the room. He types in the code and pulls out a clear case with the NAVARATNA TALISMAN sitting inside.

It looks exactly like the image Simone showed earlier, only without the glittering ruby in the center.

LARA (CONT'D)
It's... it's beautiful.

SAYEEDA
We have been searching for this
ruby for many years, Ms. Croft.

RAAHI
The other gems were fairly easy to
obtain. They were scattered across
many of the islands. But the
ruby... the only thing we've been
able to deduce is that it is
located on Elephanta Island, and,
to be quite honest with you, that
in itself is only an assumption.

LARA
What do you mean?

SAYEEDA

Legends say that each natural gem would be located on its own island. After obtaining the other eight, other explorers have searched the remainder of the islands, most of which had no tombs or caves for a gem to be found.

RAAHI

Also, we... we hired another explorer to search Elephanta Island, but he has yet to return. We can only assume the worst. He must have been lost within Elephanta Caves.

(beat)

Ms. Croft, we are not the only family who want this ruby. This gem in particular is the purest of all. Even those not wanting to complete the Navaratna wish to take it for themselves.

LARA

Well, you're in luck. I love a good challenge.

SAYEEDA

Night is starting to fall. We insist you stay in our guest quarters before you set off on your journey, Ms. Croft.

LARA

(chuckling)

You're in luck once again. I can never deny such lavish luxuries.

RAAHI

Excellent. My wife will show you to your quarters, then.

Sayedda touches Lara's shoulder, leading her out of the office. On Raahi's pleasant smile, we cut to ...

INT. JHAVERI ESTATE - GUEST ROOM - NIGHT

A dark room. Quite large for a guest bedroom, completely furnished and equipped with it's own theater system and bathroom.

Lara is laid across the king sized bed, but she's not asleep. Moments of peaceful relaxation pass and we hear a quiet rustling coming from the balcony.

Lara's eyes shift to the balcony door, as she reaches under her pillow, pulling out one of her pistols. She slowly slips out of bed, revealing the grayish, silk night gown she wears.

She moves carefully to the door, then twists it open.

EXT. JHAVERI ESTATE - GUEST ROOM - BALCONY (CONTINUOUS)

Stepping out onto the balcony, the wind's chill blowing her hair and gown in its smooth gusts.

Scanning the balcony and surrounding area, she see's nothing. A few guards posted in the back yard, and even a few Pit Bulls asleep in their dog houses.

We focus on Lara, still holding her weapon, and pan upward to reveal a young girl, hanging from her legs on the balcony railing above Lara. She swings her arms down, grabbing hold of a sturdy pole and falls down to Lara's balcony, touching down softly.

But not soft enough, as Lara flings her pistol around, aiming it straight at the girl's head. The girl puts her hands in the air.

LARA

Who are you? What are you doing here!?

GIRL

Asha Jhaveri... I kinda live here.

Lara looks ASHA over, then puts down her pistol.

LARA

Mind explaining why I almost shot you in the head?

ASHA

Sorry, I was just... um...

Lara raises her eyebrow.

ASHA (CONT'D)

Practicing my climbing.

Lara is confused, but she shrugs it off.

LARA
I've heard stranger excuses.
(beat)
I'm Lara. Lara Croft.

ASHA
It's nice to meet you, Lara.

The two of them shake hands, pleasantly.

ASHA (CONT'D)
So, my parents hired you for some
kind of job?

LARA
Something tells me you know exactly
what it is your parents hired me
for.

ASHA
I might have overheard them talking
earlier. Or... I was snooping.

LARA
By the way you were hanging from
that railing, I'm guessing you're a
pro.

ASHA
I don't like to brag.

Lara chuckles.

LARA
What are doing up so late?

ASHA
Couldn't sleep. I've got way too
much on my mind, nowadays.

Lara is curious, she leans on the edge of the balcony. Asha
does the same.

ASHA (CONT'D)
I've been in Mumbai, stuck in this
mansion since I was a little girl.
I mean, don't get me wrong, it's
nice here. I'm better off than most
in my country but... I need more,
as selfish as that sounds.

LARA
Well, what did you have in mind?

ASHA

I don't know. Exploring the world.
Going on adventures. Seeing things
I wouldn't possibly be able to see
under this roof. Diving down into
oceans and climbing mountains.

Lara smiles.

LARA

You know, you sound a lot like a
girl I used to know.
(beat)
So eager to break away from the
life she'd be given. To go out and
see the world for all it was, and
all that it could be.

ASHA

Did she get to do those things?

Lara looks at her view of the mountains overlooking the
estate. She smiles, then looks back to Asha.

LARA

Yes... she did.

ASHA

Well, whoever she is... maybe I'll
be like her one day.

LARA

Who knows. You might be even
better.

Asha hopeful eyes begin to tire, realizing how late it is.

LARA (CONT'D)

Alright, we both should get some
sleep. Your parents won't be too
happy if I'm dozing off on the job.

ASHA

Well, it was good talking to you,
Lara.

Asha's already climbing to the next floor's balcony.

LARA

It's was good talking with --

Lara turns around to face her and see's that she's gone. She
lets out a smile.

LARA (CONT'D)

You too...

She chuckles, then steps back inside her room.

CUT TO:

EXT. MOUNTAIN - CLIFF - NIGHT

A dark, hooded figure stands atop a rocky cliff, with a pair of binoculars in his hands. He puts them up to his eyes and we CUT TO his POV --

In a night vision filter, he watches as Lara closes the door to the balcony and walks back to her bed. He zooms in on her, watching her as she falls asleep.

BACK TO SCENE

As the shadowy figure continues to watch Lara, we PAN DOWN to his bare forearm to reveal a tattoo of what appears to be black scorpion. Off that image, we...

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. CROFT PRIVATE JET - NIGHT - FLASHBACK

The jet soars across snowy mountains, barely visible due to the lack of light. A THUNDER CLAP roars in the distance.

OVER THE HIMALAYAN MOUNTAINS

FIVE YEARS AGO

A SPRAY OF LIGHTNING streaks above the mountains peak.

INT. CROFT PRIVATE JET (CONTINUOUS)

LARA sits across from her mother AMELIA. Neither woman look at one another as they go on doing their own individual activities. However, Amelia finally looks up.

AMELIA

It shouldn't be too long before we land.

LARA

(sarcastic)

Yes, I can't wait until we get back to Surrey so I can study.

AMELIA

Lara --

LARA

I just don't understand why I couldn't have gone with father.

AMELIA

You're only nineteen years old, dear.

LARA

Exactly! *Nineteen.*

AMELIA

You need your education, Lara.

Lara crosses her arms and looks away.

AMELIA (CONT'D)

Lara, you're almost twenty years old, if you truly want to do what your father does, then that's going to be your decision. Honestly, I am only trying to get you to realize your full potential.

Amelia lets out a deep breath and smiles, attempting to get her daughter to do the same.

A CRACK of THUNDER. A FLASH of LIGHTNING.

The jet begins to shake. Lara and Amelia look around.

The shaking becomes more furious, sending small objects flying throughout the jet. Another shake and Lara falls out of her seat, slamming into the other side of the interior.

AMELIA (CONT'D)

LARA!!

Amelia lunges forward, but her seat belt keeps her held down. Lara hurriedly grabs onto the bottom of another seat as the jet continues to shake.

Both women SCREAM.

FLASH TO:

INT. JHAVERI ESTATE - GUEST ROOM (PRESENT DAY)

Lara jolts awake from her nightmare, breathing heavily. It's the next morning. She lets out a deep sigh and gradually takes in her surroundings before falling back down onto the bed.

JUMP CUT TO:

INT. MUMBAI, INDIA - SHIPPING DOCKS

Large, rectangular containers sit stacked all throughout the docks and on several of the ships. A TRUCK slows to a halt near the edge of the port.

The door opens and Lara steps out, dressed in her dark brown, fitted combats pants and brown shirt. Her dual PISTOLS hang in their holsters around her waist.

She walks towards a YACHT that has "CROFT" printed on the side. There, she approaches KARIM, who jumps down from the boat to the port.

LARA
And how on Earth did you acquire
this beauty?

KARIM
It's my job, Lady Croft.

LARA
(chuckling)
It's a bit large, no?

KARIM
Only the best for you.

LARA
Try not to get too cliché on me,
Karim.

Karim laughs as Lara steps up onto the yacht, then follows her.

JUMP TO THE YACHT'S MOTORS. They begin to roll.

BACK to Karim, who steers the boat while Lara sits behind him, the wind blowing through her dark locks.

EXT. ELEPHANTA ISLAND

Establishing shot. An island covered in trees and brush, which hide the many tombs and caves waiting to be discovered.

EXT. ELEPHANTA ISLAND - COAST

The yacht pulls up to the coast of ELEPHANTA ISLAND. On the boat, Lara turns on her comm.

LARA
I'm here.

SIMONE
(over com-link)
Alright. The tomb should be located
somewhere within the east wing of
the Elephanta Caves. Really, you
can't miss the entrance.

LARA
Should I be on the lookout for any
locals wanting to protect their
precious sun ruby?

SIMONE

Don't worry, the island hasn't been inhabited since the 16th century. You should be fine.

LARA

'Should' being the key word here.

(beat)

Okay, I'll contact you when I reach the caves.

Lara puts Simone on standby and starts off towards the forest.

INT. JHAVERI ESTATE - MR. JHAVERI'S STUDY

RAAHI sits at his desk as one of his ASSISTANTS enters.

ASSISTANT

Ms. Croft has made it to the island, sir.

RAAHI

Excellent. Keep me posted.

The assistant leaves the office, but TAHIR quickly enters.

TAHIR

Sir, can we talk?

RAAHI

If you wish to speak about defense contracts or ways to increase my company's revenue, then yes we can talk.

Tahir closes the door.

TAHIR

Sir, I'm one of your most trusted advisers. I'm obligated to bring your attention to better opportunities relating to your business and personal matters.

RAAHI

We are *not* having this conversation again. I am not going to *sell* the talisman to some corrupt, British philanthropist.

TAHIR

Mr. Knight is willing to pay a substantial amount for it, as well as invest in your company. A partnership could extend your shares by 200%.

RAAHI

I'm not going to say it again,
Tahir - *no*.

(beat)

Do you believe this talisman is only for eyes to ponder at? Just a fine piece of ancient jewelry that you can put in a glass case at a museum?

Tahir lets out a sigh. Shakes his head.

RAAHI (CONT'D)

The Navaratna holds power. Power you could not even dream of. I will not let it fall into the hands of a criminal passing off as a savior sent to improve humanity and its faults. I would sooner die.

Raahi stands and walks around his desk, positioning himself in front of Tahir.

RAAHI (CONT'D)

Why are you so eager for this merger, Tahir? You're making me question where your loyalties truly lie.

Tahir drops his head.

TAHIR

Please, forgive me, sir. I only have you and your company's best interest in mind.

RAAHI

That's all good and well, but I've made my decision and that decision is *final*.

TAHIR

Yes -- yes, sir.

Tahir nods and quickly exits the office.

INT. JHAVERI ESTATE - HALLWAY (CONTINUOUS)

Tahir walks down the empty hallway, then stops. He dials a number on his cellphone and places it up to his ear.

A *CLICK* signals the person on the other line has answered.

TAHIR

Yes, Mr. Knight... Jhaveri will not comply.

INTERCUT WITH: TOBIAS KNIGHT'S OFFICE. We don't see his full face, only his hand as he twirls a ring between his fingers.

TOBIAS

What a shame. But it was expected.

TAHIR

I think we have no other choice but to move onto Plan B...

TOBIAS

I agree. You know what to do.

TAHIR

Understood, sir. But what about Croft?

TOBIAS

Don't worry. I already have a plan set in place for her. Just take care of Mr. Jhaveri.

TAHIR

Very good, sir. Will do.

He ends the call and continues to walk down the hallway, going about his day.

INT. CROFT MANOR - SHOWROOM

An open doorway shines light into the dark room. A shadowy figure walks by, but quickly back steps. They step inside, turning on the lights to reveal -- Simone. She takes a moment to examine her surroundings.

POV SHOT

Vases, urns, paintings, stones, and ancient weaponry sit on display stands. Simone is amazed.

She walks towards one of the stands and picks up the urn that sits there. She glances from side-to-side, considering...

NIGEL (O.S.)
 What are you doing?

Simone practically throws the urn back down onto the stand.
 SWISH PAN to reveal NIGEL approaching her.

SIMONE
 Um... not -- nothing. I was just...
 admiring.

Nigel raises his eyebrows, unconvinced.

NIGEL
 Ms. Yates, I've been around here a
 very long time. Yes, I am Lara's
 butler, but don't mistake me for a
 fool. I can tell when I am being
 lied to.

Simone sighs.

SIMONE
 The museum is failing, Nigel...
 We're going to be closed within the
 next few months.

NIGEL
 Ms. Yates, if you require Lady
 Croft's help, all you must do is
 ask her for it.

SIMONE
 Everyone keeps telling me that. I
 just... I look up to Lara. The
 things she can do, I... I can only
 dream of. I feel like I have to
 work twice as hard to be half as
 good.

NIGEL
 We all have our own unique talents.
 Lara has her strength, Colin has
 his knowledge of computers, I have
 my ability to manage this entire
 manor and the people living in
 it...

Simone laughs.

NIGEL (CONT'D)
 But no one here is as intelligent
 as you, Ms. Yates. You must always
 remember that.
 (beat)
 (MORE)

NIGEL (CONT'D)

Just because we don't have the same talents as someone does not mean we should feel inferior to them.

SIMONE

Thank you, Nigel.

Simone finds comfort in his words, and smiles, causing Nigel to smile back.

EXT. ELEPHANTA ISLAND - JUNGLE

Lara walks through the jungle brush, scanning her surroundings at each and every moment.

Birds fly out of a tree nearby, and Lara, on instinct, swings around and aims her pistols.

COLIN

(over com-link)

Everything alright, Lara?

Lara relaxes.

LARA

Brilliant. Pressing forward now.

FOLLOW Lara as she treks deeper and deeper into the jungle. She stops once the glorious ELEPHANTA CAVES come into view.

POV SHOT

An enormous stone statue of the god SHIVA stands on either side of the main entrance.

LARA (CONT'D)

It's... amazing. These statues must be centuries old.

SIMONE

(over com-link)

They are. The pre-Incan civilization that inhabited the island carved everything in these caves from the purest minerals found there.

Lara approaches the stone door. She places her hands on them and, with severe force, pushes it open. She walks forward...

INT. ELEPHANTA CAVES (CONTINUOUS)

Once Lara enters, the stone door closes by itself!

LARA

Well that's... normal.

She takes out her flashlight and turns it on, shining the rays of light around the dark and dusty caves.

COLIN

Alright, Lara, keep an eye -- the island was given to the Portuguese -- late 15th century -- they've got a hard on for booby traps.

LARA

There's some static coming through. Shouldn't be a problem.

SIMONE

(ignoring Lara)

Colin, have you been *reading*?

COLIN

What? I got bored!

LARA

Alright guys, I'm gonna keep the chatter to a minimum. Would rather not disturb anything in here.

SIMONE

Caves -- should be empty.

LARA

Then why do I get the feeling something's watching me?

COLIN

You always feel that way, Lara.

LARA

Touché.

Lara walks past a large stone statue of a winged lion, or a LEOGRIFF, one of its paws raised.

We STAY ON the statues, and, after a few BEATS, its stone eyes slowly move in Lara's direction.

ON Lara as she makes her way further and further into the caves. Off-screen, ROCKS crumble.

She SNAPS AROUND, shining her flashlight in the direction of the noise, then sees movement.

She takes out one of her pistols and aims it.

LARA (CONT'D)

Who's there? Show yourself!

Everything goes quiet. But Lara raises her eyebrows and SNAPS AROUND again to see a MAN! She takes aim.

MAN

Whoa, whoa, whoa!! Don't shoot,
don't shoot!

LARA

Identify yourself!

MAN

My name's Carmine. Carmine Demarco.
(beat; smirking)
What about you, gorgeous?

He quickly sports a flirtacious grin. And off that, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ELEPHANTA CAVES

Still at a standoff, Lara keeps her pistol pointed at Carmine's chest. He puts his hands in the air.

CARMINE

Alright, why don't you put the gun down, huh? You're making me nervous.

LARA

Good. You should be. How 'bout you tell me what you're doing down here?

CARMINE

I was hired by the Jhaveri family to retrieve a ruby for a talisman made of nine, priceless gems.

LARA

The Navaratna... they told me they had sent another explorer. We thought you didn't make it.

Carmine lowers his hands to his sides.

CARMINE

They gave up on me? Already? I've only been trapped in here for what, two days?

LARA

Trapped? You mean the entrance--

CARMINE

Is just an entrance? Yup. It's impossible to open from the inside without a lot of firepower. Trust me, I've been trying.

LARA

Interesting.

CARMINE

I would have brought a bigger gun but I thought this would be just a simple loot.

LARA

First rule of treasure hunting:
always expect trouble.

CARMINE

Well excuse me... did you bring any
explosives?

(beat)

Or a bazooka?

LARA

No, I've got something better.

Lara taps her earpiece.

LARA (CONT'D)

Guys, it looks like the entrance is
locked from the outside. Simone,
you wouldn't happen to know of
another way out of here...

INTERCUT WITH: Simone and Colin in the lab. Simone looks
through her books. Colin rolls his eyes.

COLIN

Honestly... buy a computer.

SIMONE

Shhhuusshh...

(beat)

Ah, yes! Looks like there is more
than one way out. It's not clear
where, but once you've found the
ruby, it should be made apparent to
you.

LARA

Not a lot to go on, but it's a
start. Oh, and Colin, run the name
Carmine DeMarco through your
database. I'm not alone down here.

COLIN

Sure thing, Lara. And... do be
careful.

Lara cracks a smirk.

LARA

I always am.

She turns off her comm, then eyes Carmine.

LARA (CONT'D)

Alright, we'll see if you are who you say you are, but in the mean time...

Lara turns Carmine around, and begins tying a rope around his wrists.

LARA (CONT'D)

I've got a job to finish, and you're gonna help me.

CARMINE

Come on, beautiful. Is this really necessary? I mean, I can get kinky if I have to...

LARA

I'm not taking any chances with you. The last American I trusted with a gun almost blew my head off.

CARMINE

Actually, I'm originally from Rome.

Lara pauses.

LARA

Really? The last Italian I worked with gave me this.

Lara raises her sleeve and shows an old scar on her shoulder. It looks like she got it from a bullet graze.

She puts her sleeve back down, then ties the rope in one last knot with all the strength she's got. Carmine flinches.

CARMINE

Right.

LARA

Now, get moving. I don't plan on staying here for longer than is required.

Lara pushes her pistol into his back, leading him deeper into the cave, lighting the way with her flashlight. They fall from sight, and we PULL backwards toward the cave entrance.

We notice the Leogriff which sat at the edge of the cave has disappeared.

INT. JHAVERI ESTATE - THIRD FLOOR CORRIDOR

Sayeeda calmly walks through an empty hallway on the third floor. She knocks on a closed door.

SAYEEDA

Asha? Are you awake?

She knocks a few more times, before opening the door, and stepping inside. She scans the room to see it empty. Confused, she steps back outside, closes the door behind her.

She makes her way toward the stairs and sees a guard posted near them.

SAYEEDA (CONT'D)

Have you seen Asha?

GUARD

No, ma'am, not since last night.

Sayeeda does not respond. Just treads down the long staircase. She reaches the bottom, then peaks her head in the kitchen. No sight of her. She shakes her head.

SAYEEDA

That girl...

She turns back around and is GRABBED by a large figure. Their massive, gloved hand covers her mouth, containing a muffled scream. PAN UP to reveal Tahir.

TAHIR

Shh.. don't scream. No one has to get hurt.

After a few moments of struggling, she doesn't see the point, and calms herself.

INT. JHAVERI ESTATE - MR. JHAVERI'S STUDY

Raahi sits at his desk, going over his company's daily report, when the doors to the room BURST OPEN. A few guards barge in with assault rifles in their hands.

Raahi looks confused.

RAAHI

What's going on??

Tahir leads Sayeeda into the study. A gun pointed to her head. Even though she's afraid, she stays strong. Raahi's eyes widen at the sight, and he stands to his feet.

RAAHI (CONT'D)

TAHIR! What is this!? Let my wife go!

TAHIR

This is the consequence of your ignorance, Mr. Jhaveri. I didn't want to go to such extreme measures, but you gave me no choice.

RAAHI

What are you talking about? Is this about the nine gems?!

TAHIR

You should have taken my counsel seriously. Mr. Knight is a very powerful man, and he's made me quite the offer to acquire the talisman for him.

RAAHI

You fool! You've made a deal with the devil. This won't end well for you.

TAHIR

I don't think you're in any position to be making threats.

A guard steps into the room and turns to Tahir.

GUARD

We searched the entire estate. No sign of the girl.

Tahir grunts.

TAHIR

How hard is it to find a nineteen year old girl!? Search the estate again, and if nothing turns up, go into town, ask around.

GUARD

Yes, sir.

The guard leaves, and Sayeeda begins to tear up.

SAYEEDA

If you touch one hair on her head, you son of a bitch, I'll--

TAHIR

-- You'll what? I told you, no one needs to get hurt... as long as you both comply. If not, I'll be forced to put a bullet in the both of you. And your daughter would be next.

RAAHI

No, please! Fine, I'll give you what you want. Just-- just don't harm my family.

Tahir pauses for a moment, then takes the gun off Sayeeda's head. He motions for the vault at the other end of the room. Raahi goes to open it.

He types in a code, and opens the vault. Takes out the glass case with the Navaratna inside. He sits it down gently on the table, then backs away.

Tahir pushes Sayeeda away from him, and she runs into her husbands arms. They embrace, then turn their attention back on Tahir.

They look on in disgust as he checks the case.

RAAHI (CONT'D)

You have what you're after. Now leave my family in peace!

TAHIR

Not until the last gem is recovered... let's hope Ms. Croft is as talented as the world says she is.

On the couple's contemptuous expression, we...

CUT TO:

EXT. ELEPHANTA ISLAND - LARA'S YACHT

Karim lays in a comfy, folding chair on the deck. Wearing nothing but board shorts and a pair of sunglasses, he soaks up the sun's rays and relaxes his stress away.

He releases a soft sigh. Then, his paradise is interrupted by a loud knocking, coming somewhere from the boat. He takes his glasses off, then sits up, looking around the deck.

He stands to his feet, and grabs a steel rod from the storage cabinet. The knocking continues, and he approaches the source of the noise, with caution.

There's a compartment, hidden by a few large sheets. The knocking, now a loud BANGING is coming from inside. Karim moves the sheets out of the way, and slowly motions for the latch. He twists it up, and out POPS Asha. Gasping for air!

Karim falls back on the deck, with a shout!

ASHA

Phew, thank god! I didn't know it would lock from the outside.

Karim grabs hold of the steel rod. Aims it at the girl.

KARIM

Who are you!?

ASHA

This is becoming a thing now, isn't it?

Karim looks confused.

ASHA (CONT'D)

(with a sigh)

Asha Jhaveri... Lara's new friend.

KARIM

Okay, what the hell are you doing on my boat?

ASHA

Sorry. I just wanted to get away from the estate. My parents don't let me go anywhere.

Asha catches sight of a cold, alcoholic beverage sitting on the table near where Karim was tanning. Her eyes light up.

ASHA (CONT'D)

Oooo, do you mind?

She walks over to it, completely ignoring the steel rod in her face, which Karim finally sets down.

KARIM

How old are you?

ASHA

I'll be twenty in a few months.

KARIM

The legal drinking age in Mumbai is twenty-five.

ASHA

Sure, like you've never broken the law. Helping Lara raid tombs around the world.

KARIM

Point taken.

She smiles, looking proud of herself. Then she takes a large gulp of the drink, and spits it out just as fast.

ASHA

God! What is that?

KARIM

A special brew from Cairo. Mixed it myself.

ASHA

Is it supposed to taste like that? I don't think it's supposed to taste like that...

KARIM

Yeah well, maybe you'll appreciate it in five years.

Asha shakes off the strange taste in her mouth. Then Karim turns his attention to something in the distance.

KARIM (CONT'D)

Hey... what's that?!

Asha looks behind her, curious. Then... CLICK! She turns back around and notices her wrists handcuffed to the yacht railing.

ASHA

What??

Karim shakes his head.

KARIM

Amateur. Stay put, and be quiet.

Karim leaves her there, and picks up a radio in his wheelhouse. He turns the dial, and hears static.

INT. ELEPHANTA CAVES

Lara continues to lead Carmine through the caves. Suddenly, static comes through on Lara's comm. She taps it until it clears up.

KARIM
 (over com-link)
 Lara-- can you here me?

LARA
 Barely. I'm not getting a great
 signal down here.

KARIM
 Well, you told me to let you know
 if anything out of ordinary
 happened up top.

LARA
 And?

KARIM
 Well, looks like we've got a
 stowaway. Found the Jhaveri girl
 hiding out on the yacht.

LARA
 What? God, okay... there's nothing
 I can do about it now. Just keep
 her there and comfortable. Don't
 let her out of your sight... she's
 slippery.

INTERCUT WITH: Karim looks over at Asha as she attempts to
 loosen her cuffs. He sighs.

KARIM
 Yeah, I can see that.

BACK TO LARA

LARA
 Thanks.

She taps her earpiece off. Carmine smirks.

CARMINE
 So, you got a whole team of
 specialists helping you out, huh? I
 prefer to work alone.

LARA
 Really? Is that why you've been
 trapped in a fifteenth century tomb
 for two days? Honestly, did you
 even attempt to retrieve the ruby?

CARMINE

Matter of fact, I did. Got turned around. This isn't just a tomb you know, it's a damn labyrinth.

He looks all around the cave.

CARMINE (CONT'D)

I'm surprised I was able to make it back to the entrance.

LARA

Well, you're in luck. Labyrinths just so happen to be my favorite.

They turn down the next corner and get to a massive, stone door with ancient Sanskrit carving engraved on and around it. The pair of them look over the markings, amazed.

CARMINE

Yeah, I didn't make it this far.

Lara touches the wall, softly going over the engravings with her fingers. She begins searching for a way inside, touching the stones, one by one until --

She smiles, then pushes the odd stone in.

It seeps into the wall, then the door slides open. Carmine looks at Lara, impressed.

LARA

This way...

Carmine goes through first. Lara follows.

INT. ELEPHANTA CAVES - TOMB (CONTINUOUS)

COMPLETE DARKNESS until the room illuminates itself with fire. The long row of torches, hanging on all four stone walls become lit. Lara takes in the room, turning off her flashlight.

LARA

Brilliant...

Carmine scoffs.

CARMINE

Just a neat trick.

In the center of the tomb sits a stone pedestal, the glittering RUBY lying on top of it.

Another large door sits on the opposite side of the tomb. The two explorers walk in a straight line toward the pedestal. Once they reach it, Lara shakes her head.

LARA

If only it could be this simple.

Lara turns on her comm.

LARA (CONT'D)

Simone, I've found the gem. It's sitting on a pedestal right for the taking.

COLIN

(over com-link)

Yeah, cause that worked so well last time.

LARA

Tell me something good.

SIMONE

(over com-link)

Well, the inhabitants of the original Gharapuri Island were master stone and sand craftsmen. Not only due to their unmatched talent in crafting these statues to last centuries, but also their talents in ancient, ritualistic magic.

(beat)

Legends say they used transference spells to imbue their figures with the spirits of the deities they worshiped.

LARA

Simone, that doesn't sound very good.

SIMONE

Sorry, but it gets worse... Some passages tell of the ancient spirit of Ardhanarishvara, the composite, androgynous form of the Hindu God Shiva, and his consort, Parvati, in the form of a Leogriff. A half lion, half eagle, guarding the entrance to the tomb.

LARA

I may have seen that on my way in.

SIMONE

Well, if the legends are true, the Leogriff will remain lifeless until someone or something threatens what it was created to protect.

CARMINE

Lemme guess... the gem?

SIMONE

I believe so.

Lara nods, trying to come up with her next course of action.

LARA

Great. So, not only are we trapped in a tomb with no clear exit route, the only way to get what we came here for means waking up an ancient Hindu spirit. Hmmm, sounds fun.

CARMINE

Speak for yourself.

CUT TO -- An aerial view of the tomb. Someone, or something is watching them from above.

BACK TO SCENE

CARMINE (CONT'D)

I say we look for a way out first. That door over there's probably our best bet. Get it open, grab the gem, and make a run for it before that thing's gets a chance to kill us.

Some small stones fall down from the ceiling above, landing near Lara and Carmine. They both look up to see -

THE LEOGRIFF, a large winged lion, made completely of stone, eyeing them from above.

LARA

Or... it could skip all that and just go straight to killing us.

The creature swoops down, his wings making an awful cracking noise, while letting out a harsh screech. On that, we ...

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. ELEPHANTA CAVES - TOMB

The furious Leogriff PLUNGES down toward Lara and Carmine. They both DIVE in opposite directions, dodging its first attack.

CARMINE

Hey!! Could use a little help over here!

He shows her his restraints. Lara takes the blade of her thigh, and tosses it to him. He catches it behind his back, then cuts the ropes loose.

The Leogriff comes around for another attack. Soars through the air in a smooth, circular motion.

LARA

You distract it, I'll work on the door!

Carmine nods in agreement.

Lara grabs the ruby off the pedestal, then makes a break for the possible exit as Carmine throws rocks at the creature, egging him on.

It only makes him angry, as he lets out another violent screech, then dives down swiftly toward Carmine. Again, he's able to dodge the creature.

Meanwhile, Lara reaches the stone door and notices a dial on the wall right of it. There are eight adjustable stones, and a small opening in the center of the dial.

LARA (CONT'D)

The Navaratna...

(taps her earpiece)

Simone, I think I found the way out. I need to adjust a set of stones using the arrangement of the nine gems.

Lara hears nothing but static. She taps her earpiece again. Still nothing.

LARA (CONT'D)

Damn!

Lara looks back to check on Carmine.

He's struggling to hold his own against the creature. Just barely dodging his attacks.

CARMINE

I can't keep this up much longer!

Lara pulls out her dual pistols and fires rapidly at the Leogriff. She empties the magazine unto the beast and eventually damages one of its wings, sending it crashing down to the ground.

Carmine smirks, but it slowly fades away once the creature gets up as if nothing happened. Even without it's wings, it's as vicious as ever. The creature barrels toward him.

CARMINE (CONT'D)

(sarcastic)

Thanks, a lot! This is *much* better!

Lara bites her lip, then turns her attention back to the dial. She begins arranging the stones, not quite sure if she's doing it properly.

LARA

Okay, let's see... pearl for the moon, red coral represents Mars, then... diamond?

She places the wrong stone in the dial and a dozen small spike spring out of it, puncturing her palm. She lets out a painful shriek. Slowly pulls her hand out of the spikes. They fall back down into the dial.

LARA (CONT'D)

Nice going, Croft.

She uses the same hand to complete the arrangement, smearing blood all over the stone dial.

LARA (CONT'D)

Alright, you can do this. Pearl, Red Coral, Emerald... Yellow Sapphire for Jupiter.

She looks over the stones, not quite sure what goes next. She lets out a soft chuckle.

LARA (CONT'D)

Diamond.

She shifts the stone, then peers back at Carmine.

Carmine rushes over to the far wall, and grabs a lit torch from its holder, and waves it at the Leogriff. Torch in one hand, knife in the other.

The creature dashes toward him. He stays in place in front of the wall, then steps to the side as it gets closer. The creature smashes into the wall, and Carmine slams the blade into its back. It shatters on impact.

CARMINE

Ugh, really??

The creature twists its head around, and bites down into Carmine's leg. Taking a good chunk of flesh out of it.

He shouts in pain, then the creature swings its tail, sending Carmine soaring through the air, landing hard on the rocky ground.

Carmine grabs hold of his leg, blood gushing from his battle wound. He looks to Lara at the other end of the tomb.

CARMINE (CONT'D)

What's the hold up!?

LARA

Just a second!

Lara closes her eyes, trying to recall the arrangement.

LARA (CONT'D)

If only I had paid attention in Astrology. Erm... diamond, blue sapphire, hessonite for the ascending node of the moon, and cat's eye for the descending node.

Lara smirks, then raises the ruby up to the center of the dial.

LARA (CONT'D)

And, the heart of the Navaratna... the sun.

Lara places the ruby into the opening in the dial, and it locks in place. The door begins to slowly slide open.

LARA (CONT'D)

That's it! I've got it!

Carmine crawls toward the exit, but the Leogriff is too fast. The creature tumbles toward him at inhuman speed.

He closes his eyes as the creature closes in on him, accepting his fate, but as the light from the opening door reaches the creature, his stone shell begins to crack.

Carmine opens his eyes, in amazement. The Leogriff crumbles away into a pile of rocks.

Lara runs back to help Carmine. She picks him up, puts his arm around her shoulder and they limp toward the exit. Lara pulls the ruby from the dial on her way out, and the door closes behind her.

INT. JHAVERI ESTATE - MR. JHAVERI'S STUDY

Raahi and Sayeeda sit curled up in the corner, comforting one another. Tahir, standing in the middle of the room, receives a call from one of the guards on his cellphone.

TAHIR

Yes?

GUARD (OVER PHONE)

The girl, Asha -- We asked around and someone in town says they saw her at the shipping docks, getting on a boat marked "Croft".

Tahir lets out a frustrated sigh, then hangs up.

TAHIR

Looks like your precious daughter is with the tomb raider. Makes her as good as dead.

Tahir turns around. Raahi moves his gaze to his desk, continuously moving back and forth between it and Tahir.

Raahi then lunges forward and wraps his hand around something under his desk. He raises his arm to reveal a PISTOL and aims it at Tahir. He FIRES.

BANG, BANG, BANG!

But Tahir quickly SPINS himself around a guard and uses him as a shield for the bullets to fly into.

As the guard goes limp in his arms, Tahir grabs the MACHINE GUN that was strapped to his waist and FIRES.

Bullets soar throughout the room. Raahi quickly drops to the floor for cover, but, as he does, he notices the bullets pierce Sayeeda's flesh, spraying blood all over her elegant silk.

RAAHI
SAYEEDA!!!

Raahi runs over to his dying wife and wraps his arms around her, immediately putting pressure on her wounds. Tahir throws the dead guard to the floor, but grabs his pistol before he does so. He approaches.

TAHIR
All of this could have been avoided. I have been a loyal servant to you and your family for years. I did not want bloodshed, but now, you leave me no choice.

Tahir's gaze drifts to Sayeeda. Blood pouring out of her numbing body.

TAHIR (CONT'D)
Your wife will bleed out soon, and I don't believe you'll be exacting any revenge on me or Mr. Knight.

Tahir aims the gun at Raahi's head. The grieving husband simply looks up at him, a furious expression on his face but pure defeat in his watering eyes.

TAHIR (CONT'D)
I'm sorry, old friend...

BANG!

CUT TO:

EXT. ELEPHANTA ISLAND - LARA'S YACHT

Karim sits at the wheel, a look of exhaustion on his face. Meanwhile, Asha has given up on trying to force her handcuffs off. She sits on the edge of the yacht, with puppy dog's eyes and a pouted lip.

She looks at Karim, pleadingly.

ASHA
I'm sorry I hid out on your yacht, mister. What's your name, anyway?

KARIM
(with a sigh)
Karim...

ASHA
What a nice name.

She bats her eyelashes.

ASHA (CONT'D)
Listen, I promise not to run away
if you take these cuffs off.

KARIM
Yeah, and I was born yesterday. I
don't think so.

ASHA
These things itch!

Asha sighs, then rests her head on the side. She seems two
figures, stumbling out of the jungle. She squints her eyes a
bit, then widens them again.

ASHA (CONT'D)
Hey! It's Lara!

Karim turns to the jungle, catches sight of them. He notices
they're hurt, and rushes to assist.

ON LARA and CARMINE -- Slowly making their way to the yacht.
Carmine keeps slipping in and out of consciousness.

LARA
Come on, mate. Stay awake!

Lara gives him a good smack in the face to keep him from
falling asleep. His eyes spring back open, and they press on.

Karim has climbed down from the boat, and barrels toward
them. Grabs one of Carmine's arms, and tosses it around his
shoulder. The three of them walk back.

KARIM
Who's your friend?

LARA
I'll explain on the way back to the
estate. He's lost a lot of blood.
He needs medical attention.

They get to the yacht, and Carmine sits him down on the
chair, rushes over to the cabin to find a first aid kit.

Lara eyes Asha, who just sits there, handcuffed to the edge
of the boat with an innocent grin on her face.

LARA (CONT'D)
I underestimated you.

ASHA
 (with a chuckle)
 Story of my life.

On Lara's playful grin, we...

DISSOLVE TO:

EXT. MUMBAI, INDIA - SKYLINE

Establishing shot. The large buildings begin to light up for the night, and the SHOPPING DISTRICT grows busier.

INT. TRUCK - MOVING

Lara drives. Asha sits in the passengers seat beside her.

ASHA
 I know I'm about to say it for the seventeenth time, but *I'm sorry*.

LARA
 Asha, it's fine. Let's just get you home. Your parents are probably worried sick.

ASHA
 I would give *anything* to go back with you, Lara. This life... it isn't for me. My parents will never understand that.

LARA
 Give them time. They just want you to be able to use your full potential. They'll come around eventually.
 (beat)
 And when they do, feel free to look me up.

Both women smile at one another.

Lara slows to a stop in front of the security gate, which happens to be wide open. There's no guard.

ASHA
 That's strange...

Lara slowly steps out of her truck and walks towards the estate. As she gets closer, she realizes there are no guards in sight.

LARA

Asha, get in the backseat. Get down on the floor and *don't move*.

She pulls out her dual pistols.

ASHA

What?! Why?!

LARA

Just do what I say.

Asha obeys and climbs into the backseat of the truck.

Lara walks closer towards the estate.

INT. JHAVERI ESTATE - FOYER

Lara slowly enters the home and scans her surroundings, finding no one in sight.

INT. JHAVERI ESTATE - HALLWAY (CONTINUOUS)

She makes her way down the hallway, continuously looking all around. She glances down and notices dark crimson coming out of from under the study door.

INT. JHAVERI ESTATE - MR. JHAVERI'S STUDY (CONTINUOUS)

The door slowly opens, and Lara steps inside, gasping at the sight.

LARA

Oh my god...

LARA'S POV: Blood covers the corner of the room, where Raahi's lifeless body lays, a bullet hole in his head.

Lara activates her comm.

LARA (CONT'D)

Colin... something -- something's happened at the estate. Mr. Jhaveri, he's... he's dead. He's been killed.

COLIN

(over com-link)
What?!

LARA
There's... there's no sign of Mrs.
Jhaveri though.

As if on cue, movement is heard right outside the study. Lara spins on her heel and walks out.

INT. JHAVERI ESTATE - HALLWAY (CONTINUOUS)

SAYEEDA slowly crawls on the floor, a trail of crimson leading down the hallway behind her. Several bullet holes cause blood to pour from her body.

Lara runs to her.

LARA
Try not to move, we'll-- we'll get
you help!

SAYEEDA
Don't... There's... there's no
helping me. Where... where is my
daughter? Where is Asha? Is... she
safe?

Lara pauses, then nods her head.

LARA
She's fine.

SAYEEDA
I... I need you to take care of
her, Ms. Croft. She... she's so
young.

LARA
I'll never let her out of my sight,
Mrs. Jhaveri, I promise.

Sayeeda flashes a weak smile.

SAYEEDA
I asked you to call me Sayeeda...
remember?

LARA
Who did this to you?

SAYEEDA
One of... one of my husband's
advisers... Tahir Malek.

A footstep heard off-screen.

ASHA (O.S.)

Maaji...

SWISH PAN. Asha stops in her tracks, tears already forming in her eyes.

LARA

Asha, no! You don't need to see this.

Asha ignores Lara and runs over to her mother. She wraps her arms around her.

ASHA

Maaji, Maaji, no!! No, please!! Stay with me, please!

SAYEEDA

Please, my sweet girl... listen to me... You must be strong. Remember the love your father and I have for you. Make your mark... on this world, Asha... make it the way you decide to.

ASHA

Maaji, please... Please don't go...

SAYEEDA

I'm so proud of you... I love you...

Lara's eyes water as Sayeeda clenches Asha's hand.

ASHA

I -- I love you too.

Sayeeda's gaze slowly lifts and her mouth falls open as she slips from this world.

Asha drops her head to her mother's chest and continues to cry. Lara crawls over and wraps her arms around the young, orphaned girl.

EXT. CROFT MANOR - NIGHT

There's a thickness in the air. The blades of grass in the front gardens shine in the moon's light.

SIMONE (V.O)

So, what about the Navartna?

We PUSH into the manor to establish...

INT. CROFT MANOR - SITTING ROOM

Lara, Colin and Simone are lounging in the sitting room, drinking tea and relaxing in front of the fire.

LARA

Nowhere to be found. Before Ms. Jhaveri died, she told me an adviser of her husband's named Tahir was responsible for taking the talisman, and their lives.

SIMONE

Which means he's gonna be looking for the ninth gem.

Lara nods, then takes out the small ruby from her satchel. She looks over it, as it glistens off the fire.

LARA

We're not gonna make it easy for him.

They hear footsteps on approach, and turn toward the stairs to see Nigel heading down. Lara meets him by the end of the stairs. Curious.

LARA (CONT'D)

How is he?

NIGEL

You patched him up quite nicely. It's a good thing you did, he would have surely bled out on the trip home.

LARA

So, he's gonna be okay?

NIGEL

I looked for any sign of infection and saw none so, with rest, he should make a full recovery.

LANA

Thank you, Nigel...

Nigel nods.

NIGEL

And... what about our other house guest?

Lara sighs and crosses her arms.

LARA

She didn't say a word on the flight back... I can't say I expected her to. She just lost her parents. Her mother died in her arms...

NIGEL

You should speak with her.

LARA

What would I even say to her after going through something like that?

NIGEL

I imagine you'd tell her what you would have wanted to be told after losing your own mother.

Nigel squeezes Lara's shoulder to comfort her, then joins the others by the fire. We stay on Lara, as she sighs one last time before stepping off in another direction.

EXT. CROFT MANOR - GARDEN

Asha sits on a wooden swing set off to the side of the large garden. Her head is down, and she's silent as grave.

Lara is seen out of focus in the background, stepping out of the manor and into the garden. She approaches Asha.

LARA

Mind if I join you?

Asha simply shrugs her shoulders. Lara takes that as a 'yes,' and sits down on the swing next to her. She smiles at her surroundings, recalling memories.

LARA (CONT'D)

My mother and I used to play out here when I was a girl. I'd want to stay on this swing set all day and night. Even pitched a tent some nights, just so I could see the stars.

She looks to Asha, still wearing a depressed face.

LARA (CONT'D)

Anyway... my mother died five years ago. I was nineteen, just like you...

Asha finally looks up at her.

ASHA
What happened?

Her voice cracks.

LARA
We were on a plane and... there was
a terrible storm.

PUSH IN on Lara as her face tightens.

FLASH TO:

EXT. THE HIMALAYAS (FLASHBACK)

Pieces of the wrecked plane are scattered all across the snowy mountain. We see the fuselage cracked open and up in flames.

SOMEWHERE IN THE HIMALAYAS

FIVE YEARS AGO

PANNING AROUND THE MOUNTAIN, we meet Lara, unconscious near the edge of a cliff. Moments pass and her eyes dart open! She gasps for air, coughing from smoke inhalation.

She gets her bounds, then stands to her feet, breathing heavily. She scans the area, furiously.

LARA
Mother!!?

She calls out, but gets no reply.

LARA (CONT'D)
Mother!! Where are you!?

AMELIA (O.S.)
(in the distance)
Lara!?

Lara's eyes widen, then she runs toward the fuselage, looking around for any sight of Amelia. Finally, she sees her, pinned underneath a piece of the plane's wing.

LARA
Mother!!

She kneels down before her, then attempts to pull the wing up with all the strength she can muster. It's not enough. She tries again. Her mother starts coughing.

AMELIA

No, Lara! Stop! You must save your strength. You'll need it if you want to survive until rescue comes.

Lara looks to her mother. Disturbed.

LARA

What do you mean? *We're* getting rescued! The both of us!

Lara tries to pull the wing up again, to no avail. It's just too heavy. Amelia shakes her head.

AMELIA

Lara... it's over for me. I can't feel my legs. They're crushed.

Lara's eyes begin to water.

LARA

No...

AMELIA

Lara, please. Listen to me... You need to be strong, my darling. You're a Croft. That means you're a survivor. It's in your blood.

LARA

I can't do this without you, mother...

AMELIA

You can. And you must.

Amelia continues to cough. Even worse than before. She looks up at Lara, one last time.

AMELIA (CONT'D)

I love... you.

Lara takes her hand.

LARA

I love you too, mother.

Lara watches as the life leaves her mother's eyes. Amelia takes her last breath, then she's gone.

Emotion overtakes Lara, and she lets out an awful cry. On that, we ...

FLASH TO:

EXT. CROFT MANOR - GARDEN (PRESENT DAY)

Lara comes out of her memory, then looks over at Asha, her eyes full of emotion.

ASHA

I'm sorry, Lara.

LARA

Don't be. Parents aren't meant to outlive their children. It's the natural order, but the way your parents were taken from you... was anything but natural.

(beat)

We will find the person responsible. Together.

Asha looks to Lara, a fire growing in her eyes.

LARA (CONT'D)

But until we do, take comfort in the fact that you're safe, and among friends here. I know what you're feeling, and it's not gonna get any better for a long time. You'll be sad everyday, but you'll learn to use that as a weapon. It's what'll fuel your spirit from this moment until the day you see your loved ones in the afterlife.

Asha nods, with determination. Lara takes her head, and rests it on her shoulder.

On that, we PULL UPWARD, into the sky. The dark, gray clouds shifting in gravity's pull. We focus on the brightness of the full moon. On that, we ...

FADE TO BLACK.

Moments of complete blackness LINGER, until...

FADE IN:

INT. CROFT MANOR - GUEST BEDROOM - NIGHT

Carmine is resting in bed. Shirtless. A silk blanket covers everything below his waist besides the top of a pair of black boxer briefs. A few seconds pass before his eyes start to flicker open.

He takes in his surroundings, then sits up. He tries to swing his leg off the edge of the bed, but it starts throbbing. He pulls the blanket back to reveal the bandages covering his lower leg where he was bitten.

He takes a deep breath, then gets out of the bed. Limping to the other end of the room where his clothes sit on a chair. He searches through the pants, and takes out a cell phone.

He unlocks it, dials a number, then puts the phone up to his ear. It rings a few times, then --

CARMINE

Hello...

INTERCUT WITH: TOBIAS KNIGHT, in his office. We see his lips, biting into an red apple, then chewing.

TOBIAS

Carmine... I was beginning to think you didn't make it.

CARMINE

I'm fine. I sustained an injury but I should recover.

TOBIAS

Good... did you retrieve the ruby from Ms. Croft?

CARMINE

No... not yet, but I'm with her now. She's taken me in. No telling for how long.

TOBIAS

Then be sure to move quickly. Once you've retrieved the ruby, you know how to find me.

Carmine walks over to the window and peers down.

CARMINE'S POV: Lara and Asha sit on the swing out in the back garden.

CARMINE
And what about Croft?

Tobias takes a few moments pause. Then smirks.

TOBIAS
Eliminate her.

FOCUS IN on Carmine as his jaw tightens.

CARMINE
Understood.

He hangs up the phone, and rests his arm on the window sill. We pan downward to his forearm and reveal a tattoo of a BLACK SCORPION. On that image, we...

BLACKOUT.

END OF EPISODE