

**LARA CROFT**  
**TOMB RAIDER**  

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**THE DIAMOND TOTEM**

**TOKYO, JAPAN**

**ON BLACK:**

'Circus' by Britney Spears FADES IN as we SMASH CUT TO:

EXT. CITY - NIGHT

Sprawling SKYSCRAPERS, a behemoth of modern technology and colour. Bright LIGHTS illuminate everywhere in the surrounding area as we PUSH IN.

TITLE OVER: TOKYO, JAPAN

CUT TO:

EXT. NISHIMURA CORPORATION - SAME TIME

ANGLE FROM ABOVE to find a tall SKYSCRAPER, like a fin-shaped monolith in the midst of its brothers.

A large sign on the building reads: NISHIMURA CORPORATION

A large glass PENTHOUSE is visible and what appears to be a vibrant PARTY is taking place as we DESCEND INTO:

INT. PENTHOUSE - NEXT

A large converted space, with several wall-mounted PLASMA SCREENS, a well-manned BAR in a corner and a large open-air SKYLIGHT built into the rooftop.

A small but luxurious, curving STAIRCASE leads those present down into the main social area:

Expensive and rare PAINTINGS hang on the walls, as well as a large FIREPLACE and a sprawling MARBLE FOUNTAIN. A CRYSTAL CHANDELIER hangs overhead.

At least a hundred or so PARTYGOERS are here, enjoying the music pumping through large SPEAKERS. All are smartly dressed, in dinner suits or glamorous dresses.

CUT TO:

EXT. PENTHOUSE - SAME TIME

ANGLE FROM ABOVE on the party, studying it for a moment... before a HELICOPTER sweeps into view!

ANGLE ON THE HELICOPTER as the door SLIDES OPEN, a ROPE dropping down through the penthouse's skylight a few seconds later.

And we find a single FEMALE FIGURE crouching inside the helicopter before grabbing hold of the rope and SLIDES DOWN it!

ON THE FEMALE as she DROPS DOWN...

INT. PENTHOUSE - CONTINUOUS

The guests are now watching, amazed, as the Female drops down. She smoothly stands and we start to PAN UP.

She's wearing a pair of elegant HIGH HEELS and a large, stylish OVERCOAT. Continue to PAN UP...

...and it's the smiling face of LARA CROFT that meets us. She flashes a charming GRIN at the guests that's instantly disarming.

She PULLS the overcoat off... revealing a slinky yet relatively modest BLACK DRESS, far from what she normally wears!

A small SILVER BRACELET encircles her wrist and a pair of TURQUOISE EARRINGS are in place. She's wearing minimum makeup - effortlessly gorgeous.

Handing the overcoat over to a CONCIERGE gracefully, Lara discreetly TAPS her earring.

LARA

I'm in.

BRYCE (V.O.)

Forget something?

ON LARA as she looks up - and sees the ROPE still dangling from her exit. She SMILES ruefully and WHISTLES upwards.

A moment later, the rope is RETRACTED and soon the helicopter has disappeared into the dark Japanese night.

BACK ON LARA as she surveys the crowd, taking an offered GLASS of CHAMPAGNE from a WAITER. She looks around - no sign of a certain someone.

LARA

Status report?

BRYCE (V.O.)

Hyde still isn't here. I'm surprised, Nishimura's a supposedly old friend of his.

LARA

(smirk)

Not as old a friend as I am, evidently. He's an angel for getting me inside.

BRYCE (V.O.)

Well, he checked in about five minutes ago.

(MORE)

BRYCE (V.O.) (cont'd)  
 He's still taking your advice and  
 staying at home in case anything  
 kicks off.

LARA  
 Good man. Let me know when Hyde is  
 anywhere nearby?

BRYCE (V.O.)  
 Absolutely.

ON LARA as she looks around the room... before she spots an  
 idly lounging MAN. Something's not right with him.

LARA  
 Hack in the CCTV and check out the  
 man next to the Jackson Pollock.  
 Brown leather jacket, combat  
 trousers.

BRYCE (V.O.)  
 (long beat)  
 Yep, he's one of Hyde's  
 mercenaries. Must be coming here to  
 scope out the place beforehand.

LARA  
 I think I might be able to get an  
 ETA on Hyde's arrival. Any CCTV  
 footage of our charming friend  
 drinking?

BRYCE (V.O.)  
 Lots of it. He's been hitting the  
 hard stuff for almost two hours and  
 pretty much non-stop. Not enough to  
 be totally plastered but enough...

LARA  
 Enough for me to use it to our  
 advantage.

ON LARA as she walks over, SLINKING her way past the crowds  
 and slowly approaches the MERCENARY. He's not bad-looking,  
 just rather drunkenly sullen.

Or rather was - as he sees Lara approaching, his mood  
 brightens. A SMILE creeps onto his face.

LARA (CONT'D)  
 (in Japanese)  
 <Hello.>

MERCENARY  
 <Hi. Good night?>

LARA  
 <You could say that... but it's a  
 little boring.>

MERCENARY  
 <Why?>

LARA  
 (faux-sighs)  
 <I have no one to play with.>

MERCENARY  
 (swallows)  
 <Play with?>

Lara FLASHES him a knowing WINK.

LARA  
 <You know...>

The Mercenary is practically drooling at this point, taking a SWALLOW of beer.

LARA (CONT'D)  
 <Maybe you and I could... leave  
 this party and... have some fun?>

MERCENARY  
 <I would... but I am actually at  
 work.>

LARA  
 <Awww. So you can't...>

ON LARA as she leans in, PRESSING herself against him ever so slightly.

LARA (CONT'D)  
 <...mix business with pleasure?>

MERCENARY  
 <Maybe... before my boss  
 arrives...>

LARA  
 <And when is he due to arrive?>

MERCENARY  
 <Fifteen minutes.>

LARA  
 (coy)  
 <I'll arrange something.>

She KISSES him quickly on the cheek and departs with a cheeky WINK. The Mercenary SAGS against the wall.

BACK ON LARA, the flirtatious smile and body language gone as she taps her earring once more.

LARA (CONT'D)  
Get all that, Bryce?

BRYCE (V.O.)  
Indeed... including your seduction technique.

LARA  
(small smile)  
If I find a recording of that anywhere...

HILARY (V.O.)  
Don't worry. It's just young Bryce here attempting something new. It's called humour.

LARA  
Now now boys...  
(beat)  
Hyde's not going to be for fifteen minutes at least despite his facility being over the road, so I might as well just wait for him to arrive.

HILARY (V.O.)  
We'll stay here if you need us.

Lara SMILES, moving across the dancefloor and BUMPS into a BLONDE WOMAN. The Blonde Woman turns.

LARA  
Sorry about that.

BLONDE WOMAN  
(American accent)  
Oh my God! It's Lara Croft!

ANGLE ON THE BLONDE WOMAN as we take her in. A curvy yet slim frame, shoulder length blonde hair, a fair amount of makeup and a big smile.

The Blonde Woman's clad in a pale pink dress and high heels, the very opposite of Lara's appearance.

LARA  
I'm sorry, have we met before?

BLONDE WOMAN  
No, but I'm such a huge fan of your books and your work, Miss Croft.

Lara BLINKS - a little taken aback by this clear fan!

LARA

And your name might be? Seeing as you know that much about me at least.

BLONDE WOMAN

My name's Mona Lisa.

LARA

Is that actually your name?

MONA LISA

No, but whenever guys ask me, that's the answer I give at parties like these. It's like my alter-ego or something.

(beat)

Ohmigod, I forgot to ask: is it true about the tombs you found at St Francis' Folly? That all the bodies were perfectly preserved even though there was no embalming?

LARA

Well that's not exactly true. They were only decayed to a minor degree.

MONA LISA

What about the rumours about you discovering the Lost City of Vilcabamba underneath the Andes in Peru?

LARA

My team and I managed to locate the ruins of a small town off the Peruvian coast that could have been a site for a sun-worship festival. No lost cities, I'm afraid.

MONA LISA

Even though it's in your third book?

LARA

Unfortunately, what happens and what the publishers include in the books to make them sell differ greatly.

MONA LISA

Oh, really?

LARA

Yes, I'm afraid.

(beat)

(MORE)

LARA (cont'd)  
 I'm also afraid that I have to  
 leave you now. I have to check in  
 with Nishimura-san...

ON LARA as she starts to leave... but Mona Lisa SNAPS her  
 hand out, catching Lara's wrist deftly.

MONA LISA  
 (whispers)  
 I know that you're after the  
 Diamond Shard here in Japan.

LARA  
 How... how do you know this?

MONA LISA  
 I work for a... private  
 organisation and one of my...  
 (sly)  
 clients was privately and covertly  
 tracking you.

LARA  
 Which one?

MONA LISA  
 Zachary Robin.

LARA  
 Well, in case you haven't heard,  
 Mr. Robin is dead. So that's one  
 less client you'll be... ah,  
 servicing...

ON MONA LISA - who SHRUGS nonchalantly.

MONA LISA  
 Doesn't matter to me. The only  
 thing that boy had going on for him  
 was his looks...

PULL BACK rapidly to see the DOUBLE DOORS opening up... and  
 it's JACKSON HYDE who steps through, his entourage right  
 behind him.

However he spots Lara in the crowd, SNARLS... and starts to  
 FIRE! The partyogers immediately start to scatter as:

LARA strides forward and YANKING an object from a pair of  
 HOLSTERS.

Her trusty HANDGUNS.

She starts to FIRE, DIVING behind one of the plasma screens  
 which promptly EXPLODE into SPARKS.

Behind her, Mona Lisa hurries into a side-corridor for safety  
 while Lara SPINS around, SHOOTING two guards dead!

ON HYDE as he picks up a large SEMI-AUTOMATIC RIFLE and lets forth a HAIL of machine-gun fire that BLASTS the windows in the penthouse open!

Lara DUCKS to avoid the shower of BROKEN GLASS, kicking off her high heels before SMASHING her elbow against a FIRE ALARM...

...which doesn't go off! By now it's just Lara, Hyde and his cronies.

HYDE

Lady Croft... the pleasure is all mine.

LARA

Not for long. I'm sure I'll be getting some pleasure after seeing your corpse.

Hyde SMIRKS... before FIRING right at the SCREEN behind Lara which starts to COLLAPSE!

Lara races to the staircase, BULLETS SLAMMING INTO the wall around her. Lara snaps around, PUNCHING the Mercenary from before out cold...

...before SHOOTING the chandelier! It DROPS like the dead weight it is, SLAMMING into the main group of Hyde's henchmen!

ON LARA as she hurries down the staircase and heads into a sub-corridor:

INT. CORRIDOR - CONTINUOUS

Plainly decorated but with an ELEVATOR built into the end of it.

LARA

Bryce, where's Hyde's building?

BRYCE (V.O.)

Almost literally across from Nishimura's place.

LARA

Always conveniently on hand. You wouldn't think Tokyo is a large city.

(beat; serious)

Can I get there without being spotted?

BRYCE (V.O.)

From the roof, maybe.

LARA  
Good, hack me into the elevator  
controls.

There's several BLEEPs but eventually the RED LIGHTS on the  
elevator console turn GREEN and Lara SLIDES inside...

...just as HYDE and his surviving men appear!

SMASH CUT TO:

EXT. ROOFTOP - MOMENTS LATER

**BANG!**

With a well-aimed KICK, the rooftop door BURSTS OPEN and Lara  
hurries out, pulling out her trusty GRAPPLE GUN from her  
other holster.

HYDE'S BUILDING lies opposite, dark except for a few lights  
placed along the top of the building.

LARA  
Distance from the rooftop's  
northeast corner to Hyde's?

BRYCE (V.O.)  
(beat)  
Fifty two point one metres. You  
can't make it, Lara.

Lara SIGHS, bowing her head... but when she looks up again,  
it's determination she has.

ON LARA as she races across the rooftop, a lot faster due to  
her barefoot status. She SHOTS and the grapple wire CURLS  
AROUND a piece of SCAFFOLDING opposite...

...allowing Lara to SWING across the perilous gap! However  
it's too short - but Lara releases the wire!

She's falling... until she SLAMS into a window-washing CART  
right beneath her! She stands, perfectly alright and GRINS.

HILARY (V.O.)  
Don't you dare do anything like  
that again, Lara!

LARA  
Hilary, this is nothing. You should  
have seen me back in the old days.

HOLD ON LARA as she starts to climb up the WIRE...

CUT TO:

INT. BUILDING - TOP FLOOR CORRIDOR - LATER

ON LARA as she enters, rushing through - until GUARDS arrive, GUNS raised!

GUARDS

Freeze!

Lara SIGHS, realising she can't fight this many people. She drops her handgun. NODS.

And then unleashes an almighty ROUNDHOUSE KICK to the nearest guard. She HEADBUTTS another, SWEEPING another's legs free and SUCKER PUNCHES three more.

She bends down, TEARING the bottom of her dress in two... and allowing her to SCISSOR KICK the rest of the guards for good measure.

SCOOPING UP one of their guns, she heads down the corridor. Then she stops, seeing a light on underneath a DOOR marked:

**TECHNICAL LABORATORIES**

Lara ENTERS, gun raised...

INT. TECHNICAL LAB - NEXT

And finds a single person working underneath the main PC TERMINAL.

LARA

Get up. Now.

The figure stands, turning - and it's MONA LISA who stands there. She FLASHES Lara a GRIN and continues working.

LARA (CONT'D)

Mona Lisa? What are you doing here?

MONA LISA

Giving you a hand. When all the commotion started, I figured you'd end up here and so...

With a CRASH, Mona Lisa removes the computer's HARD DRIVE expertly.

LARA

You're stealing his hard drives.

MONA LISA

I prefer the term 'liberating'.

(beat)

And don't worry...

She holds out a MEMORY STICK.

MONA LISA (CONT'D)  
I made you a copy of everything on  
there.

**BANG! BANG! BANG!**

SHOTS can be heard now, coming closer down the hallway. Mona Lisa places the hard drive in a BACKPACK which she slings on her shoulders. Lara eyes it.

MONA LISA (CONT'D)  
Trust me, every girl like us needs  
one of these babies.

Suddenly the door BURSTS open and guards start flooding in, FIRING at the two girls. Lara and Mona Lisa HIT THE DECK, scrambling to safety.

Mona Lisa grabs a FIRE AXE from a CUPBOARD nearby and SLAMS it into the adjoining door, SPLINTERING it in seconds.

CUT TO:

INT. BUILDING - ATRIUM - MOMENTS LATER

ON LARA AND MONA LISA as they hurry down a corridor and entering an ATRIUM.

It's circular, made of metal and glass and leads down to a GLASS FLOOR through which they can see the whole building.

Coloured glass statues and PARTITIONS fill the upper level of the atrium as well as a long STAIRWELL leading down to the glass floor.

Lara RAMS the fire axe in the door handles, locking them. Albeit temporarily. She turns, Mona Lisa looking for an exit as well.

LARA  
(beat)  
Here.

Lara hands Mona Lisa one of her own HANDGUNS. Mona Lisa looks at it, a smile forming on her lips.

LARA (CONT'D)  
We need each other.  
(beat)  
Just... not literally, before you  
get any ideas, Bryce.

BRYCE (V.O.)  
I'm saying nowt!

Behind them, the guards are SMASHING DOWN the doors, the wooden axe SPLINTERING under the pressure.

Mona Lisa COCKS it and takes cover behind a statue as the guards BURST IN and start to FIRE once more!

Lara SWEEPS one near guard to the ground, CRACKING his head against the hard glass and leaving him unconscious. She SHOOTs another two dead, their bullets SMASHING into a glass partition.

ON MONA LISA who shoots one guard dead before using his limp body as cover, BULLET HOLES peppering it...

...before she FLINGS it towards the assaulting guards, allowing her to SHOOT them!

However there's movement behind the guard as someone strides forward, facing Lara:

HYDE

He's looking angry, furious even - as he PEELS off his formal jacket and DROPS his own gun onto the ground.

HYDE

You and me. No guns. Battle to the death.

ON LARA - she TOSSING her gun down and FLEXING her fingers... before she's TACKLED by Hyde, both of them falling down to another level!

'Poker Face' by Lady GaGa KICKS IN as:

BACK ON MONA LISA as she CLICKS her gun - it's EMPTY! She doesn't look fazed however as she runs forward...

...CRACKING her elbow across one guard and KICKING another in the groin. He drops and Mona Lisa uses his body as a pivot, SPRINGING off it to SNAP KICK two more in the face.

ON LARA as she KICKS Hyde off her, SMASHING her FIST into his face, BLOOD SPRAYING. He PUNCHES her in the solar plexus, doubling her over.

He follows it up with a one-two to the back, CRUMPLING Lara. However, she SWEEP KICKS him, causing him to CRASH down to the stairwell floor with her.

She BACKFLIPS, neatly flipping over a SWIPE from Hyde and hurries down the staircase, Hyde following hot in pursuit.

PAN UP to find:

MONA LISA

As she runs towards a wall... before SPRING KICKING off it, SMASHING her foot into three approaching guards' faces!

She lands, ROLLING to avoid a hail of machine-gun fire that SHATTERS several of the partitions and statues, SHARDS rolling on the ground underfoot.

Mona Lisa SIDESTEPS one guard before HIGH KICKING him, KNOCKING him beneath her. She BOUNCES off him and KARATE KICKS another, he FLIPPING over the rail on the atrium...

...and falling with a sickening CRACK on the floor beneath, right behind where Lara and Hyde were fighting!

ON LARA as she dodges another BLOW, SLUGGING him in the face. Hyde backs up, pulling something from his pocket.

It's the DIAMOND SHARD he stole from her in Venice! He gives her a malicious SMILE.

HYDE

Miss it much, Lara? Because this is the key becoming immortal...

He places it inside his pocket.

HYDE (CONT'D)

And I'm not letting go of it.

**SMASH!**

Hyde staggers back, nursing a BLOODY LIP. Lara grabs him, PUNCHING him three times before he can say anything!

LARA

You're not immortal yet, Hyde.

And with that, she DIVES backwards off the staircase, taking Hyde with her!

They LAND heavily onto the next level, only a few floors from the glass floor which is becoming sprinkled with GLASS SHARDS from up above:

ANGLE FROM ABOVE - as Mona Lisa tackles the last of the guards. A CRESCENT KICK knocks another back into a statue which SNAPS IN HALF.

MONA LISA

I'm sorry, I hope you don't have to pay for that.

WHAM! She PUNCHES him in the mouth, a few TEETH being knocked out by that one!

MONA LISA (CONT'D)

Those you will need to pay for those though.

She KNOCKS two more down with unrelenting SNAP KICKS and looks down... and sees Lara battling with Hyde!

ON MONA LISA, she smiling at this and heading off as we PAN DOWN:

Hyde SLUGS Lara but she HEADBUTTS him. He unleashes a nasty KICK to her ribs, knocking her onto her knees...

...where Hyde starts to STRANGLE her with his bare hands!

HYDE

The legend that was Lara Croft...  
dying at my hands...

(smiles)

That's something to tell the  
grandkids...

ON LARA - life fading fast... until she CRACKS back, her head SMASHING into Hyde's and knocking him off balance.

She FLIPS TO HER FEET, SWINGING her foot up and into Hyde's groin. Hard.

LARA

Don't count on the grandchildren  
just yet.

And with a ROAR, she FLIPS Hyde over the edge - where he LANDS on the glass floor.

Lara heads down quickly, scurrying across the glass floor and reaches into Hyde's pocket... pulling out the DIAMOND SHARD intact!

Suddenly Hyde's hand SNAPS OUT, seizing Lara's wrist. He's alive!

HYDE

You... couldn't kill me, Lara...

LARA

(calm)

I had no intention of doing so. But  
you're heavier than me on a glass  
floor...

(whispers)

And it's cracking already.

ANGLE ON THE FLOOR to show CRACKS are spiderwebbing across and around Hyde's body. He sees them and starts to look nervous.

Lara shimmies back, her weight not even being registered. She tips Hyde a mock-salute and rushes upstairs.

ANGLE ON HYDE, the cracks becoming more and more around his body, slowly but surely. Can he make it?

BACK ABOVE, Lara reaches the entrance to the atrium - and sees Mona Lisa missing, but a lot of unconscious GUARDS where she was!

Lara looks up - and sees an OPEN WINDOW in front of her. A figure in front of it.

INT. BUILDING - CORRIDOR - NEXT

ON LARA as she nears the window and sees the Figure stand on the ledge, a breeze from the cold Tokyo night RUSTLING in.

The Figure turns - and it's naturally MONA LISA. She SMILES, drops the gun Lara loaned her.

Her backpack's still on, but with STRAPS across her front. Mona Lisa turns and WAVES to Lara, even giving her a quick cheeky WINK...

...before SWAN DIVING out of the open window! Lara rushes to the window:

LARA  
Mona Lisa!

ANGLE BELOW as we see Mona Lisa falling, perfectly graceful. And then the backpack EXPANDS rapidly...

...becoming an open PARACHUTE, slowing her descent dramatically! The parachute and Mona Lisa swing off into the Japanese metropolis as we PULL BACK.

ON LARA, she smiling and maybe even a little impressed. Lifting the hem of her dress, she places the Diamond Shard in her POCKET HOLSTER along with the memory stick.

Then she picks up the gun Mona Lisa left behind. And SQUINTS at it, seeing a message scribbled across its CLIP.

ANGLE ON THE CLIP as it's tilted towards the light, revealing the message:

**LARA - THANKS FOR ALL THE FUN. HUGS AND KISSES, M.L.**

ON LARA, she looking at this and SMILING. She pockets the gun.

LARA  
Bryce, is the chopper standing by?

BRYCE (V.O.)  
Have him heading for your location now, Lara. ETA anytime now.

And as it on cue, the sounds of WHIRRING BLADES can be heard. Lara looks up - and sees the blurry image of the HELICOPTER through the glass roof.

Lara FIRES, several of the tiles SHATTERING. A moment later, the familiar ROPE drops through the ceiling.

Leaping onto the rope, Lara looks down - seeing that Hyde is still in place, the cracks slowly appearing.

ON LARA as she ascends, the rope carrying her off into the night. She SMILES.

PULL BACK as Lara's lifted away, the helicopter's lights merging with the city's before we:

**BLACK OUT:**

**END OF WEBISODE**