

TOMB RAIDER: The Temple of Mulac

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A SHORT FILM

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SCENE I

CUT 1 - RECORDING A

Blackness. Static, echoing noises of a cave is filling the area. We can hear small rock movements and wind noises, along with some groans due to someone performing intense body movement. As seconds pass, a supposed woman comes closer and we can hear that she finally has the time to breath and rest.

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Some moments later we can hear the lady reaching in one of her pockets. Several seconds later she finds what she has been looking for.

CUT 2 - RECORDING A

The CAMERA is looking closely at a lighter.

The lady ignites her lighter and we can see its bright orange light scattering in the air. Not much is visible, although in the dark we can make out some lines of the lady and her surroundings. She decides to move her hand with the lighter closer to the wall she is next to and the *CAMERA* precisely follows her movement and the lighter. As light reaches the wall red symbols painted on it seem to appear.

CUT 3 - RECORDING B

The CAMERA is looking at the wall, the lady is visible on the right side of the recording.

The lady is surprised, positively disappointed and is looking at and inspecting the symbols. She seems to be in a big coat with the hood up and fingerless gloves. She puts her hand on the wall and follows the symbols as she is quietly mumbling and trying to read them. They could possibly be painted with blood.

CUT 4 - RECORDING C

The CAMERA is looking down pitched at the wall and the lady behind and above her left shoulder.

LARA (whispering)
Mulac...!

As she reaches the end of the symbols, she takes away her hands and checks her fingers if they had picked up any dust from the symbols, however that is not the case. This leads her to the assumption that the symbols must have been there for an extended period - which is only good for her. As she finishes admiring the wall she moves on to her right, getting farther in the cave.

CUT 5 - RECORDING D

The CAMERA is looking at the lady in level with her stomach.

As she is walking, she breaks a blue glow stick in halves to make light. She rises her hand in front of her to see.

CUT 6 - RECORDING E

The CAMERA is behind and following the lady.

Some moments pass by and as she is walking, suddenly she hears some noises coming from behind her. For a moment she stops and looks back, remaining silent in hopes of hearing something again. That never happens so eventually she continues walking on the path.

CUT 7 - RECORDING F

The CAMERA is looking at a crack in the wall.

It appears that the way the lady is coming from leads to a brighter area compared to the pitch blackness she suddenly shows up of. She grabs an edge of the crack and tries to push herself through it. We can see her shiny blue eyes clear now.

CUT 8 - RECORDING G

The CAMERA is behind and following the lady.

She eventually gets through the crack and now has time to look around.

The CAMERA follows behind her as she is slowly moving forward and is looking slightly up pitched at what is before her.

She gasps; amazed by what she has discovered: it seems to be an ancient gate with a similar symbol to what she has seen previously on it along with many statues and several items left lying around.

This is the first time we can see more clearly her coat and pants - first of which is red and mostly covered in snow while the other is brown and slightly striped.

CUT 9 - RECORDING H

The CAMERA is looking at her face.

The lady decides to attach the glow stick to her holster and pulls down her hoodie and her winter face mask. This is the first time we can see her brown medium-long hair and her face. She is Lara Croft, the wish-to-be famous archeologist. She left her mouth a bit open in her amusement with what she is seeing. Some moments later her attention and eyes turn towards the items around.

CUT 10 - RECORDING I

The CAMERA is looking at a set of jingling objects hanging on a base.

The objects are only slightly moving due to the small amount of wind waving them around. As Lara walks in frame and passes the objects, she reaches out and touches them, causing them to wave around more and jingle louder.

CUT 11 - RECORDING J

The CAMERA is looking at Lara and her surroundings and slowly moving to the right.

She is slowly walking around, looking at, examining, and sometimes even picking up items. As she is doing so, after a while she notices a golden statue.

The CAMERA reaches the statue and stops when it is visible on the right side of the recording.

Lara, slowly putting down an object she was holding, starts walking towards the statue.

CUT 12 - RECORDING K

The CAMERA is looking down pitched at the statue.

Lara walks in frame. She notices some sort of a papyrus under the statue and at first hesitates on what to do about it.

CUT 13 - RECORDING J

The CAMERA is looking at Lara and the statue with the latter visible on the right side of the recording.

Lara decides to slowly touch the edge of the papyrus and starts carefully pulling it out. She holds the statue with her other hand in fear of something happening to it.

CUT 14 - RECORDING K

The CAMERA is looking down pitched at Lara and the statue.

Lara slowly takes out the papyrus and looks on it. The marks and writings on it seem a bit faded over time but with some effort could still be readable. Lara looks behind her, still concerned about the noises she has heard and a slight eeriness she has been feeling the whole time she has been here. She looks back on the papyrus and rolls it up.

CUT 15 - RECORDING J

The CAMERA is looking at Lara and the statue visible on the right side of the recording.

Lara reaches underneath her coat and opens her bag to put the papyrus in it. While doing so, the statue slightly moves and emits quiet sounds, but Lara fails to notice it whatsoever.

CUT 16 - RECORDING K

The CAMERA is looking down pitched at Lara and the statue.

As Lara looks up to the statue she stops for a moment, her hand reaching for the statue.

CUT 17 - RECORDING L

The CAMERA is looking closely at the statue.

Lara finally decides and picks up the statue to put it in her bag as well.

The CAMERA, after the statue has been picked up, some seconds later focuses on the gate in the background.

CUT 18 - RECORDING M

The CAMERA is next to the gate and looking to the right of it.

Lara walks in frame, examining the gate and the writings and symbols on it.

CUT 19 - RECORDING N

The CAMERA is behind Lara and is looking at her and the gate.

Lara walks back a bit to see a bigger picture of the gate.

That is when she notices two levers on each side.

CUT 20 - RECORDING M

The CAMERA is next to the gate, looking to the right of it and slowly moving to the left of it, backwards for the camera.

Lara looks to her right and then to her left.

The CAMERA by now reaches the left lever.

She decides to walk towards the left lever. When she gets there, she carefully grabs the lever and tries to move it.

The lever moves to the left.

CUT 21 - RECORDING O

The CAMERA is looking down pitched and is behind Lara, above her left shoulder.

Lara, still struggling a bit tries to pull the lever back and the lever goes to the right this time. Finally, she sets it back to its centered position.

LARA (to herself)
Must be a combination...

CUT 22 - RECORDING N

The CAMERA is behind Lara and is looking at her and the gate.

Lara backs up a bit and takes another look at the gate and now the right lever. She turns around, thinking, how could she solve this puzzle - if it even could be solved. Finally, it hits; she decides to open her bag to look at the papyrus again.

CUT 23 - RECORDING O

The CAMERA is looking down pitched and is next to Lara, above her left shoulder.

Lara opens her bag and takes out the papyrus.

The CAMERA, as she is looking at the papyrus, goes in front of her, looking at her directly.

As she is examining the marks, symbols, and writings, she suddenly pays attention to the light beam that is coming in from a crack in the ceiling above. She thinks about maybe it has to do with the puzzle and in mind links it to the papyrus.

CUT 24 - RECORDING P

The CAMERA is looking up pitched at the crack on the ceiling where the light comes in.

Lara raises the papyrus right in front of the light beam and it reveals additional writings. She gets both surprised and excited and is now hopeful to figure out a way in that gate.

LARA (whispering)
Left, right... Up... Left...
Up, left... Down, right.
Okay...

She puts down her hands and the papyrus.

CUT 25 - RECORDING O

The CAMERA is looking directly at Lara.

Lara rolls up the papyrus and puts it back in her bag and then walks to the left lever.

CUT 26 - RECORDING M

The CAMERA is next to the left lever.

Lara grabs the lever and, according to the writings, moves it to the left, right, up, left, up, left, down, right. Something quietly clicks and this gives Lara a bit of a hope. After this, she turns towards the right lever.

CUT 27 - RECORDING Q

The CAMERA is next to the gate, looking to the left of it and slowly moving to the right of it, backwards for the camera, only to reveal that the right lever's handle is not in its place.

Lara gets a bit nervous and stops for a second, only to continue walking to the right lever.

The CAMERA moves down as Lara approaches, revealing the right handle lying on the ground with some sort of debris.

She picks up the handle and examines it.

The CAMERA is following the handle and Lara's movements.

She tries to put it back to its place and with some struggle it seems like she succeeds.

LARA (to herself)
Please work...

She grabs the lever and according to the writings, moves it to the left, right, up, left, up, left, down, right.

CUT 28 - RECORDING O

The CAMERA is looking down pitched and is next to Lara, above her right shoulder.

As she finishes the combination another quiet click sound can be heard which is then followed by louder, heavy movement sounds. To this, Lara quickly looks behind her.

CUT 29 - RECORDING N

The CAMERA is behind Lara and is looking at her and the gate.

Lara backs up to be in front of the gate and the gate is slowly opening, causing some dust to fall from above.

CUT 30 - RECORDING R

The CAMERA is looking at Lara behind the gate as it is opening.

The gate hid, what it seems like yet, only blackness and some long-burned-out torches on the walls. Lara is seemingly hesitating a bit whether she should continue or not but her curiosity and amount of effort she put in this expedition tells her she simply cannot give up now at this point. Therefore, she takes her first steps inside - what previously was deemed to be - the lost *Temple of Mulac*.

CUT 31 - RECORDING S

The CAMERA is looking closely at Lara as she has now stepped further inside.

Lara looks at the torches on the walls and walks up to one of them.

The CAMERA keeps looking at her.

She takes off the wall one of the torches and has a closer look on it.

CUT 32 - RECORDING T

The CAMERA is looking at Lara and the torch in level with her stomach.

Lara reaches for her flask filled with alcohol and opens it with one hand. Then, she pours some of its content on the end of the torch. After that she takes her lighter and lights up the torch.

CUT 31 - RECORDING S

The CAMERA is looking closely at Lara as she has now stepped further inside.

The torch lights up and Lara puts away her lighter. Raising her hand and the torch in front of her to see, she carefully walks further inside the area.

The CAMERA, as Lara walks away, stays in place but keeps looking at her.

SCENE II

CUT 32 - RECORDING A'

The CAMERA is in front of Lara, looking at and moving with her.

As Lara is cautiously moving inside, suddenly she almost falls and frightens. She looks down at her feet.

CUT 33 - RECORDING B'

The CAMERA is looking down at Lara's feet.

If she took just one more step, she would have fallen into who knows where. There is a massive leap in front of her, its depth fades into blackness along with the falling gravel she kicked up.

CUT 34 - RECORDING A'

The CAMERA is in front of Lara, looking at her.

Lara calms down a bit, decides to detach the previously used glow stick from her holster and drop it down the gap.

CUT 35 - RECORDING B'

The CAMERA is looking down at Lara's feet.

Lara drops the glowstick down the pit and it does not stop for several seconds. Finally, it reaches the bottom, only to be barely visible. Its impact sound reaches Lara's ears with a delay.

CUT 36 - RECORDING A'

The CAMERA is in front of Lara, looking at her.

Lara widens her eyes and gets a bit excited. After a few seconds she looks in front of her.

CUT 37 - RECORDING C'

The CAMERA is on the ground, on the other side of the gap, a few meters away from Lara.

Light comes through on a crack on the wall to her right and falls on the edge of the other side. Lara raises her hand with the torch in front of her. As she examines it, she might just be able to pull off a jump.

CUT 38 - RECORDING A'

The CAMERA is in front of Lara, looking at her.

Lara slows her breathing and looks down again. She takes a deep breath and exhales and after a second or two looks up to the other side.

CUT 39 - RECORDING C'

The CAMERA is on the ground, on the other side of the gap, a few meters away from Lara.

Lara backs up a bit, trying to figure out the speed and momentum required to pull off the jump.

CUT 40 - RECORDING D'

The CAMERA is behind Lara to the right.

Lara, still backing up, whispering to herself:

LARA (whispering to
herself)
You can do this...

She stops and takes a deep breath.

CUT 41 - RECORDING A'

The CAMERA is in front of Lara, looking at her.

Lara's focus is on the gap and the other side. She prepares for the jump and when she finally feels like it, starts running towards the gap.

The CAMERA is moving along with her.

CUT 42 - RECORDING D'

The CAMERA is looking down pitched at Lara and the gap.

At time moving half speed, Lara jumps and tries to land safely on the other side.

CUT 43 - RECORDING C'

The CAMERA is on the ground, on the other side of the gap.

Lara lands, falling on her knees and the moment she does everything starts moving in real time again.

CUT 44 - RECORDING E'

The CAMERA is over the gap, looking at Lara.

As Lara falls on her knees, the torch in her hand slightly touches her coat and it starts burning. In the moment of relief, she quickly notices that and takes out the fire in an instant. Frightened by the fire, she puts down the torch next to her and looks at the gap she has just jumped across.

LARA (whispering to
herself)
Okay...

She takes a deep breath, picks up the torch and stands up.

CUT 45 - RECORDING C'

The CAMERA is in front of Lara and is moving with her.

Lara, putting herself together, continues moving inside the supposed temple. After a few seconds of walking, she takes a turn to her left, revealing a lighter area. She gasps in relief.

CUT 46 - RECORDING F'

The CAMERA is behind Lara to the right, following her, and is looking at the new area she has just discovered.

We can see a bright area with some snow, a big clean water puddle and a new path at the end of it. Lara takes her way towards the puddle. For some reason, she feels as it is getting warmer since the entry of the temple, despite the snow and the obvious weather outside. She throws down the

torch and because of the warm temperature she reaches for her coat's zip.

CUT 47 - RECORDING G'

The CAMERA is after the puddle and is looking at Lara and her surroundings.

As Lara is slowly walking towards the puddle, she begins to unzip her coat. She is looking around.

CUT 48 - RECORDING H'

The CAMERA is in front of Lara in level with her stomach and is looking at her.

Lara unzips the coat and begins to take it off. As she unzipped it, her blue top, belt, and holster with the two of her handguns and additional equipment are now more visible than before.

CUT 49 - RECORDING F'

The CAMERA is behind Lara to the right, close to the ground, following her.

As Lara takes off her coat, she drops it to the ground. *The CAMERA follows the coat as it falls and when it lands the CAMERA stops moving.*

Lara continues to walk towards the puddle.

CUT 50 - RECORDING I'

The CAMERA is looking down pitched at the edge of the puddle.

Lara walks in frame and looks down at her reflection on the water. She begins to get down on her knees.

CUT 51 - RECORDING H'

The CAMERA is in front of Lara and is looking at her.

Lara gets down on her knees.

The CAMERA, as Lara is kneeling, follows her movement and is now a few centimeters above the surface of the puddle.

She takes her hand and fills it up with water. She raises it up to her face and drinks from it.

The CAMERA follows her hands and is now in level with her face.

After she drinks for the first time, she fills her hands up a few more times to drink more.

CUT 52 - RECORDING G'

The CAMERA is after the puddle and is looking at Lara and her surroundings.

Lara drinks from the water and washes her face and her arms. Eerie sounds are beginning to be heard from the darkness of the new path.

CUT 53 - RECORDING I'

The CAMERA is looking down pitched at Lara's holster and bag.

The statue smoothly starts shaking and emitting sounds again, just like when Lara picked it up before; this time however she notices it and slowly puts her hand on the bag and looks at it.

The CAMERA looks up onto her upper body.

Suddenly, the unknown sounds along with some sort of voices are now can be heard by Lara herself from ahead. Lara looks forward at the source of the sounds.

CUT 54 - RECORDING F'

The CAMERA is behind Lara to the right.

Lara is looking at the new path full of darkness.

CUT 55 - RECORDING G'

The CAMERA is after the puddle and is looking at Lara and her surroundings.

Lara stays still for a moment. She stands up and starts walking towards the new path. She reaches for one of her pockets.

CUT 56 - RECORDING H'

The CAMERA is in front of Lara in level with her stomach and is looking at and moving with her.

She takes out a hair band and begins to make a ponytail for her hair.

The CAMERA moves up to be in level with her face as she raises her hand to do her hair.

CUT 57 - RECORDING F'

The CAMERA is behind Lara to the right and is moving with her.

Lara finishes the ponytail. After that, she reaches for her holster. The sounds of a pistol can be heard.

CUT 58 - RECORDING H'

The CAMERA is in front of Lara in level with her stomach and is looking at and moving with her.

Lara takes out one of her handguns and pulls back its slide. Then she reaches for another one of her pockets and takes out a small flashlight attachment and attaches it to the pistol under its barrel.

CUT 59 - RECORDING F'

The CAMERA is behind Lara to the right and is moving with her.

Lara, as she gets to the entry of the new path, stops, and pays attention to what could be ahead.

CUT 60 - RECORDING J'

The CAMERA is in the darkness of the new path, close to the ground and is looking at Lara.

Lara kneels and turns on the flashlight on her pistol. She slowly looks around.

CUT 61 - RECORDING F'

The CAMERA is behind Lara to the right.

Lara discovers a rock wall to the left and turns the flashlight towards it.

CUT 62 - RECORDING K'

The CAMERA is following the flashlight's light beam.

As Lara explores her surroundings with the beam of the flashlight, suddenly an old, dirty, and dusty skull appears.

CUT 63 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

Lara looks a bit frightened by the skull but calms herself down since it has been there for a long time now. She turns her flashlight towards the wall and looks at it.

CUT 64 - RECORDING M'

The CAMERA is looking at the part of the wall the light makes visible.

Lara discovers red marks written on it - the same kind she found at the entrance, on the gate and some of the items before. She gasps in excitement and tries to translate it.

LARA (reading out loud)
"Thou have come to be and
arrived... must be warned
that the King awaits
impatient. For thou to
bring his torn soul..."

CUT 65 - RECORDING N'

The CAMERA is looking at Lara in level with her face.

Lara continues reading, trying to interpret the text.

LARA (reading out loud)
"... a sacrifice of
ours... and of your
own."

Lara, a bit confused, looks in front of her thinking about the meaning of these words.

LARA (to herself)
His torn soul... Mulac is
still alive...!

Suddenly, something starts to move to the left of Lara and emits unknown sounds and scratches the floor towards Lara.

CUT 66 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

Lara quickly looks to the left and points her handgun towards the source.

CUT 67 - RECORDING O'

The CAMERA is looking at a living skeleton, an undead, crawling towards and trying to catch Lara.

The creature reaches for Lara's hand and seems as if it is trying to talk to her but fails to do so. Lara gasps in awe.

CUT 68 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

Lara opens fire at the creature.

CUT 69 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path. The creature is visible on the left side of the screen.

Lara shoots and hits the creature several times in the head, causing its skull to explode and tore.

CUT 70 - RECORDING O'

The CAMERA is looking at the creature.

The creature's skull is torn into several pieces by the bullets, causing it to not be able to maintain its functions and collapse to the ground motionless.

CUT 71 - RECORDING N'

The CAMERA is looking at Lara in level with her face.

Lara is breathing heavily; her heart is pounding faster due to what has just happened. Not to be able to rest though, she hears another one of these creatures from ahead and her attention and handgun turn towards it.

CUT 72 - RECORDING P'

The CAMERA is looking at another one of the same kinds of creature crawling from beneath of the wall.

This creature, just like the last one, is trying to catch Lara and talk to her. Lara opens fire on it as well.

CUT 73 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path.

Lara manages to shoot the creature several times.

CUT 74 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

As Lara is shooting, she runs out of ammo in that pistol therefore forcing her to take out the other handgun from her holster. Once she did that, she opens fire again, pointing at the creature with the empty handgun as well to see where she is shooting.

CUT 75 - RECORDING P'

The CAMERA is looking at the creature.

Lara shoots the creature several times.

CUT 76 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path.

Lara finally kills the creature, yet another one appears just left of the recently deceased one. Lara opens fire on it too, however two more of them appear on both sides of the first newcomer, on Lara's left.

CUT 77 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

Lara is shooting at the three of them, yet after a few seconds she runs out of ammo again, resulting in both of her handguns to have empty chambers and magazines. Therefore, she ejects the magazines to reload the handguns. If only she had the time for that.

CUT 78 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path.

The creature on Lara's right grabs her right leg, causing her to fall on her bottom. To that, she tries kicking the creature off yet fails to do so.

CUT 79 - RECORDING Q'

The CAMERA is looking at Lara, close to the ground, next to the creature holding onto Lara.

In this stressful situation Lara's breathing fastens as she is looking for magazines in her holster. She manages to put a mag into the handgun with the flashlight attachment, releases the slide lock and starts firing at the creature. Meanwhile, the two new creatures on her left grab onto her left leg.

CUT 80 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path.

The creatures start to drag her slowly inward. In panic, Lara starts shooting at the other two creatures, not killing the one holding onto her right leg. Eventually she runs out of ammunition. She ejects the magazine of the pistol with the flashlight attachment, releases the slide lock of her other handgun, puts it back into her holster, and takes out her knife in a last attempt.

CUT 81 - RECORDING L'

The CAMERA is looking at Lara in level with her chest.

Lara tries to stab one of the creatures however misses every attempt.

CUT 82 - RECORDING J'

The CAMERA is looking at Lara from the darkness of the path.

The creatures got a more stable hold of her with all three of them holding her legs, start dragging her with more power than before. As a result, Lara drops her knife. She tries to hold onto something however the edges of the walls are out of

her reach and the ground does not have big enough bulges for her to grab onto.

CUT 83 - RECORDING F'

The CAMERA is at the entrance of the new path, looking inside and at Lara.

The creatures drag away Lara and as they are doing it, she turns on her stomach, reaching in front of her in hopes of grabbing onto something, her flashlight on the gun spreading lights everywhere. Within seconds, she and the lights vanish in the darkness and her screams last only a few seconds. Silence.

SCENE III

After a few moments, Lara's screams can be heard again, getting louder and louder.

CUT 84 - RECORDING A''

The CAMERA is looking at Lara as she is falling in a tight pit.

From time to time, light beams through cracks lighten her. The beam of her flashlight chaotically spreads everywhere as she is falling.

CUT 85 - RECORDING B''

The CAMERA is looking at Lara down pitched as she is falling.

Lara falls on a rock with her stomach and she groans in pain. Soon after, she continues to fall.

CUT 86 - RECORDING A''

The CAMERA is looking at Lara as she is falling in a tight pit.

Lara continues falling. Due to the previous impact, she let go of her gun and it is now falling above her.

CUT 87 - RECORDING C''

The CAMERA is looking in Lara's direction several meters inward a dark passageway.

Lara lands on her stomach again and screams in pain. Her handgun lands, too, falling on her and then onto the ground with the flashlight looking inward. She puts her hand on her side and stomach and turns on her back.

CUT 88 - RECORDING D''

The CAMERA is looking at Lara down pitched.

Lara is lying on her back, breathing heavily, trying to rest a bit after this thrilling excitement and dangerous situation. As light sheds on her upper body, she is wandering about how she is still alive and how much of a fool she is that she did not turn back while she could.

CUT 89 - RECORDING C''

The CAMERA is looking at Lara several meters inward the dark passageway.

Lara closes her eyes and calms down; her breathing slows over time. Out of nowhere, several torches on the walls light up, giving the passageway an entrance vibe; they possibly lead somewhere.

CUT 90 - RECORDING D''

The CAMERA is looking at Lara down pitched.

Lara takes a deep breath, swallows, and opens her eyes. Noticing the light of the torches on her right, she looks towards them.

CUT 91 - RECORDING E''

The CAMERA is next to Lara, looking at her.

Lara turns on her side and by doing so she gasps a little in pain.

The CAMERA looks down on her injuries on her stomach.

She puts her hand on her stomach.

The CAMERA looks back on her upper body.

Lara scatters the area with her eyes then looks down on her pistol.

CUT 92 - RECORDING F''

The CAMERA is in front of the handgun, looking at both it and Lara.

Lara picks up her pistol with her left hand. She takes out a full magazine from her holster.

CUT 93 - RECORDING E''

The CAMERA is in front of Lara, looking at her.

She inserts the mag into the pistol, then pulls back its slide. She points it at the passageway with the flashlight. As she is looking, she decides to point it to her right; discovering a skeleton very much like the ones who dragged her down. She jumps and shoots the skeleton, making it fall on its side without any movement.

The CAMERA tracks as the skeleton falls over. After it is motionless, the CAMERA looks back on Lara's upper body.

Lara, still a bit excited and scared, is looking at the skeleton with widened eyes. As it is not doing anything she calms down and takes a deeper breath.

CUT 94 - RECORDING C''

The CAMERA is looking at Lara several meters inward the passageway.

As she is looking at the skeleton, she sees something in her peripheral vision - or rather someone. She quickly looks up and points her handgun at - what she believed she saw was - a shadow or ghost of a person.

CUT 95 - RECORDING G''

The CAMERA is looking at the passageway and the end of it where Lara points with the flashlight of her gun.

For a moment we can see someone in total black walking out of the view, possibly taking a turn at the end of the passageway. Perhaps it was really a... shadow?
Is there someone down here with her?

CUT 96 - RECORDING E''

The CAMERA is in front of Lara, looking at her.

She becomes a bit scared since she did not expect anyone like that in here but quickly gets herself together, swallows, and starts moving inward the passageway.

CUT 97 - RECORDING G''

The CAMERA is next to Lara and is looking inward the passageway. Lara can be seen on the right side of the screen.

Lara crawls a bit then stands up.

The CAMERA stands up with her to be in level with her chest.

CUT 98 - RECORDING C''

The CAMERA is looking at Lara several meters inward the passageway.

Lara starts moving forward, carefully looking around and holding her pistol in both hands, ready to open fire anytime.

As she is exploring her surroundings, she discovers several writings on the wall to her left. She approaches the wall.

The CAMERA as Lara gets closer to the wall, moves to her.

She puts her hands on the symbols, trying to read them.

LARA (reading out loud)

"The King hung the Queen,
for that she cursed us,
We all live forever, but
at what a terrible cost."

Lara stops a bit.

CUT 99 - RECORDING H''

The CAMERA is behind Lara to the right and is looking at her and the symbols.

Lara continues reading.

LARA (reading out loud)

"Our flesh rots away, our
blood dries right up,
The suffering is
immortal..."

CUT 100 - RECORDING C''

The CAMERA is next to Lara and is looking at her face.

LARA (reading out loud)

"... thou must listen up."

Lara moves a bit to her right to read more of the symbols.

The CAMERA tracks her movement and keeps her in frame.

CUT 101 - RECORDING I''

The CAMERA is before the wall and is looking directly at Lara.

Lara stops to read the symbols.

LARA (reading out loud)

"But thou shall be
warned: a hard role to

play,
From this point on until
the end: ..."

CUT 102 - RECORDING J''

The CAMERA is looking closely at the symbols, moving to the right as Lara is reading them.

LARA (reading out loud)
"... No one else interfere!
The procedure begins, the
King cannot wait;
He has been with thou a
while...

CUT 103 - RECORDING C''

The CAMERA is next to Lara and is looking at her face.

LARA (reading out loud)
...and knows it is your
fate."

Lara gets a bit confused and tries to take apart the meaning of these words.

LARA (to herself)
Mulac's servants... the
sacrifice!

CUT 104 - RECORDING I''

The CAMERA is looking at Lara a bit ahead in the passageway.

Lara discovers more symbols on the wall and moves forward to examine them, too.

The CAMERA moves along with Lara while it keeps looking at her.

LARA (whispering to
herself)
'Has been with me a
while... what?

She looks for more symbols yet most of them are unreadable at this point. After a few seconds heavy movement sounds interrupt her. To that she looks forward and points her gun towards the source. She starts walking forward.

CUT 105 - RECORDING H''

The CAMERA is behind Lara to the left and is following her.

Lara is walking towards the source of the sounds and that leads her to an opening gate to her left.

CUT 106 - RECORDING K''

The CAMERA is behind the gate, looking at Lara.

Lara can be seen through the gate as it is opening. She prepares herself for whatever she may find past it.

CUT 107 - RECORDING L''

The CAMERA is in front of Lara in level with her stomach.

Lara takes her other pistol in hand, holsters the one with the flashlight to get a magazine. She does so, puts the magazine in the pistol and releases the slide lock.

CUT 108 - RECORDING K''

The CAMERA is looking at Lara from the new area.

She takes the pistol with the flashlight in hand, too, and decides to walk through the gate. She gets to a corner and looks to her right; the shadows are covering the front of her body by now. She takes the turn on her right and walks forward.

The CAMERA falls behind Lara as she turns in the corner.

CUT 109 - RECORDING M''

The CAMERA is in front of Lara and is moving with her.

LARA (to herself)
The queen... why did Mulac
kill her?

She turns from left to right, the path ahead her is kind of curvy.

LARA (to herself)
I need answers.

CUT 110 - RECORDING N''

The CAMERA is looking at some sort of a gate.

The gate is supposed to be going up but is stuck in its place with a small gap under it from which some light spread in. Lara walks in frame from the right and looks at the gate.

CUT 111 - RECORDING O''

The CAMERA is looking down pitched at the gap under the gate.

Lara walks in frame. She turns off the flashlight attachment, holsters her guns and crouches down to try to pull up the gate more so she could squeeze herself through it.

CUT 112 - RECORDING P''

The CAMERA is close to the ground, looking at Lara's hands as she is pressing up the gate.

Lara struggles a bit but after a few seconds the gate seem to move up a bit.

CUT 113 - RECORDING Q''

The CAMERA is behind Lara to the right on the ground and is looking at her and the gap under the gate.

Lara pulls and presses some more on the gate and it goes up just enough for her to squeeze through it. She begins to do so.

CUT 114 - RECORDING R''

The CAMERA is next to the gate on the other side.

Lara crawls in frame; she gets through and then begins to stand up.

CUT 115 - RECORDING S''

The CAMERA is in front of Lara looking at her face.

Lara stands up, therefore gets in frame. She is astonished by what she has discovered. She gasps in wonder and starts moving inwards the Throne Room.

The CAMERA is moving with her, keeping her in frame.

CUT 116 - RECORDING T''

The CAMERA is looking at the Throne Room of Mulac.

Lara walks in frame and appears on the right side of the screen, back to the CAMERA. The Throne Room is a large room with several pillars, tables, items, and big stairs leading up, possibly outside. In the center of it is the sacrificial stand, around it kneels four servants of Mulac. Lara came from the right gate - it should be noted that two gates lead to the room, the left one has been sealed off by rocks over time.

CUT 117 - RECORDING U''

The CAMERA is moving along with Lara on her right a few meters from her.

Lara walks towards the center of the room, looking around everywhere she can. Interpreting the saying "No one else interfere", she does not react as anxiously to the presence of the skeletons as before, yet she does not forget about them either.

CUT 118 - RECORDING V''

The CAMERA is looking at one of the skeletons while Lara can be seen in the background walking and looking towards it.

The creatures do not move as if they were just actual skeletons. Lara is moving to the left side of the room towards one of the tables.

CUT 119 - RECORDING U''

The CAMERA is looking at Lara on her right a few meters away from here, in front of the group of skeletons.

Lara looks at the table and the items on them and notices one of the pillars in the background. She walks towards the pillar in hopes of getting the big picture.

CUT 120 - RECORDING V''

The CAMERA is looking at the pillar Lara walks up to.

On the pillar we can see several symbols and even figures of past characters such as the queen and the king, along with the servants. Lara starts to get it clear what they might mean and say it out loud.

LARA (to herself)
Queen... Queen Eleuia!

CUT 121 - RECORDING S''

The CAMERA is to Lara's right, looking at her face.

Lara goes on thinking.

LARA (to herself)
Apparently... Eleuia
attempted to... to
assassinate several women
in Mulac's garden...

CUT 122 - RECORDING V''

The CAMERA is looking at the pillar.

LARA (to herself)
These women must have
been lovers of Mulac...
Eleuia was jealous of
them.

CUT 123 - RECORDING W''

The CAMERA is behind Lara and is looking at her and the pillar.

Lara tries to understand more of what she can read. She moves on to another pillar.

The CAMERA is following her movement, ending up behind her to the left, keeping her and the pillar in frame.

LARA (to herself)
Mulac, he... hung her for
this. Leading her last
words to be the
imprecation on him and
everyone else under his
reign... They were to live
forever but all of them
fell sick... including
Mulac.

Lara looks back on the table.

LARA (whispering)
The sacrifice...

Lara looks at the pillar for a few seconds and then back at the table.

LARA (to herself)
These people, they gave
everything they could to
Mulac...

Lara walks back to the center of the room.
The CAMERA keeps her in frame.

LARA (to herself)
He wanted a cure...

CUT 124 - RECORDING V''

The CAMERA is looking at one of the skeletons and Lara.
Lara looks at the skeleton in frame.

LARA (to herself)
A new start... With their
efforts and suffering as
their sacrifice...

CUT 125 - RECORDING U''

The CAMERA is looking at Lara in level with her chest.
Lara looks in front of her, thinking about the elements of the story.

LARA (to herself)
"... his torn soul..."
He needed a healthy body
to fully live again... and...

Lara turns towards the sacrificial stand.

LARA (to herself)
Still hasn't found one.

The statue in Lara's bag starts to shake and emit sounds again. Lara slowly looks down on her bag and takes out the statue.

CUT 126 - RECORDING X''

The CAMERA is looking at the statue as it gets in frame when Lara takes it out of her bag.

The statue's eyes glow in red, directly into Lara's eyes.

CUT 127 - RECORDING U''

The CAMERA is looking at Lara in level with her chest.
Lara looks into the eyes of the statue - she feels something out of the ordinary; almost a need to do something.

LARA (whispering)
"... a sacrifice of your
own..."

CUT 128 - RECORDING X''

The CAMERA is looking at the sacrificial stand.

Lara puts down the statue on the stand, in the center of the frame.

CUT 129 - RECORDING S''

The CAMERA is looking at Lara's face to her right. She keeps looking into the statue's eyes, seemingly emotionless. For some reason, she turns back and looks down on one of the skeletons.

The CAMERA turns towards the skeleton with Lara, keeping her in frame.

The skeleton seems to hold something shiny and golden.

CUT 130 - RECORDING Y''

The CAMERA is looking at the skeleton's hands.

A golden dagger. The sacrifice.

CUT 131 - RECORDING V''

The CAMERA is behind the skeleton, looking at Lara and her surroundings.

Lara keeps staring at the dagger for several seconds, her eyes shining red despite not looking at the statue. Then she walks up to the skeleton to take the dagger.

CUT 132 - RECORDING Y''

The CAMERA is looking at the skeleton's hands with the dagger in them.

Lara takes the dagger in hand.

CUT 133 - RECORDING U''

The CAMERA is looking at Lara in level with her stomach.

Lara looks at the dagger, rotating it in her hands.

The CAMERA goes up to be in level with her chest again.

Lara turns back towards the statue, looking into its eyes again.

CUT 134 - RECORDING X''

The CAMERA is looking at the statue on the sacrificial stand.

The statue seems to talk to Lara in an ancient language.

LARA
A sacrifice of my own.

CUT 135 - RECORDING Z''

The CAMERA is looking at Lara next to the statue.

Lara takes the dagger and raises it in front of her stomach. She slowly looks down on it.

CUT 136 - RECORDING S''

The CAMERA is looking at Lara's stomach.

A devil red spot appears on Lara's stomach in line with the dagger.

CUT 137 - RECORDING X''

The CAMERA is looking at the statue on the sacrificial stand.

The statue keeps talking to Lara, seemingly more aggressively.

CUT 138 - RECORDING U''

The CAMERA is looking at Lara in level with her chest.

Lara begins to unconsciously resist the statue however yet cannot act upon it.

CUT 139 - RECORDING S''

The CAMERA is looking at Lara's stomach.

Lara puts the dagger on the red spot and the end of the dagger starts to smolder.

CUT 140 - RECORDING X''

The CAMERA is looking at the statue on the sacrificial stand.

The statue keeps talking to Lara.

CUT 141 - RECORDING U''

The CAMERA is looking at Lara in level with her chest.

Lara begins to resist the will of Mulac. She grits her teeth, visibly trying as hard as she can to pull her hands away from her stomach.

CUT 142 - RECORDING S''

The CAMERA is looking at Lara's stomach.

Lara unwillingly puts the dagger closer to her stomach, resulting a small burning spot to appear on her top. She starts to scream in agony as she is both being hurt and is trying extremely hard to resist.

CUT 143 - RECORDING U''

The CAMERA is looking at Lara in level with her chest.

Lara opens her mouth in her agony and focuses entirely on not to stab herself; not to give her body to Mulac.

CUT 144 - RECORDING Z''

The CAMERA is looking at Lara next to the statue.

Lara keeps struggling but her efforts are about to benefit the outcome.

CUT 145 - RECORDING S''

The CAMERA is looking at Lara's stomach.

Lara finally can pull the dagger away and she does so at a tremendous speed.

CUT 146 - RECORDING U''

The CAMERA is looking at Lara in level with her stomach.

Lara, as she pulled the dagger away, accidentally throws it to the left of her.

CUT 147 - RECORDING X''

The CAMERA is looking at the statue on the sacrificial stand.

Mulac screams in anger; he lost his power over Lara and the sacrifice does not finish as it was meant to be. The red glowing eyes begin to fade away.

CUT 148 - RECORDING ZA''

The CAMERA is looking down at Lara from above.

Lara collapses onto the ground and starts crying, holding her stomach with one hand.

CUT 149 - RECORDING U''

The CAMERA is looking at Lara as she is lying on the floor.

Lara tries to stop her crying and get herself together however that is not easy to do. Suddenly, she feels like something is moving below her. She painfully sits up and as she is doing it the whole room begins to shake.

CUT 150 - RECORDING T''

The CAMERA is looking at the Throne Room.

As seconds go by it shakes more and more, resulting dust to come out and pieces of the room to fall apart. Lara tries to stand up, but she needs a few moments to be able to.

CUT 151 - RECORDING V''

The CAMERA is next to the dagger, close to the ground, and is looking at it. Lara can be seen in the background.

Lara as she is trying to stand up looks at the dagger. It seems as if she is hesitating on something, more peculiarly on whether she should pick up the dagger again. Her instincts, despite that it was a weapon that could have killed her moments ago, tell her she should put it in her holster as it will be somewhat important. Also, she is an archaeologist - does not want to just leave it behind as the room will most likely collapse shortly. She slowly but surely stands up and decides to run up to the dagger. Once she is in front of it, she picks it up and puts it in her holster. *The CAMERA rises as she picks the dagger up, keeping it in frame. She then runs back to the sacrificial stand.*

CUT 152 - RECORDING Z''

The CAMERA is looking at Lara next to the statue.

Lara, hesitates again, but still ends up picking up the golden statue, too. She quickly reaches towards it.

CUT 153 - RECORDING X''

The CAMERA is looking at the statue on the sacrificial stand.

Lara quickly grabs the statue and starts running towards the stairs. She can be seen in the background.

CUT 154 - RECORDING T''

The CAMERA is looking at the Throne Room.

Everything starts to collapse; pillars fall over, pieces of the room cover the floor and the whole ceiling falls. At the top of the stairs the walls start to break and thus an exit for Lara is now available.

CUT 154 - RECORDING U''

The CAMERA is looking at Lara to her right and is following her movement.

Lara is running up the stairs with the statue in her hand, covering her eyes from the dust and debris.

CUT 155 - RECORDING ZB''

The CAMERA is looking at Lara from the exit of the Throne Room.

Light enters the Throne Room from outside and Lara appears at the top of the stairs. Behind her everything is falling, and huge dust clouds are everywhere. She, as fast as she can, is running towards the exit, centimeters ahead the debris.

The CAMERA fades into a dust cloud and so does Lara.

SCENE IV

Everything is in smoke and dust. Lara can soon be heard coughing and coming closer and closer. We can hear her jogging and when she is close, she drops the statue and falls on her knees. The statue rolls on the ground, possibly made of stone or brick, emitting heavy and slow rolling sounds. Lara is still coughing, trying to get herself together.

CUT 155 - RECORDING A'''

The CAMERA is next to Lara close to the ground, looking at her.

The dust clouds start to dissolve, and Lara and her surroundings are about to be visible. Lara is holding her stomach and after a few seconds decide to lay down on her back to rest a bit. By then a big amount of the dust and smoke have dissolved, Lara and her surroundings are visible. She is covered in dirt. She closes her eyes, breathes heavily due to exhaustion, and rests her right hand on her stomach a bit.

CUT 156 - RECORDING B'''

The CAMERA is looking at Lara a few meters away from her.

We can see the exit and Lara. The ground is also covered in dirt and dust. Lara, after a few seconds, takes away her hand and rests it on the ground. Her breathing slows down. She touches her face with her left hand and then puts it back next to her where it was.

LARA (to herself)
Jesus Christ...

Silence. Soon, some strange noises can be heard from ahead.

CUT 157 - RECORDING A'''

The CAMERA is next to Lara close to the ground, looking at her.

Lara, a bit delayed with a response, but decides to look in the direction of the sounds. For that she needs to roll on her side a bit. She looks up.

CUT 158 - RECORDING C'''

The CAMERA is looking at the statue on the ground.

As red as its eyes were before, some particles fly out of it and they disappear behind one of the several pillars we can see.

The CAMERA, as the particles fly behind the pillars, keep them in frame, ending up looking at the pillars when they disappear.

CUT 157 - RECORDING A'''

The CAMERA is next to Lara close to the ground, looking at her.

Lara, a bit scared of what might be ahead, does not look away from where she last saw the particles. She starts to feel more and more terrified yet feels an urge to look ahead and see what is going on. She slowly stands up, focusing forward.

CUT 158 - RECORDING D'''

The CAMERA is behind Lara to her right in level with her hips.

Lara, slowly walking towards the pillars, takes out both of her pistols with shaking hands.

CUT 159 - RECORDING E'''

The CAMERA is Lara's perspective.

Lara is walking towards the pillars. When she is close to them, she can see from time to time behind them, revealing nothing but a blank space with medium-height walls, the blue sky and some plants - perhaps the top of trees in the background. The whole area she is in is an L-shaped outdoors area: one end of the L is the exit she came from, to the right of her is the other end of the L; yet another exit - or maybe an entry - and between the two ends is the blank area guarded by the pillars. As she walks by one of the pillars, looking towards the blank area, the pillar blocks the view. As she is about to enter the blank area, the pillar blocking the view is about to reveal a horrifying sight. Lara enters the blank area and there is a bear with her. A big grizzly bear with shining red eyes, dripping saliva and showing an angry attitude. It does not look away from her even for a moment and emits aggressive and threatening sounds.

CUT 160 - RECORDING F'''

The CAMERA is moving in front of Lara and is looking at her face.

Lara sheds a tear in fear as she is looking at the bear, still moving forward very slowly. With both pistols in her hands she tries to prepare herself for what is eventually about to come.

CUT 161 - RECORDING G'''

The CAMERA is looking down pitched from the wall in front of the other exit at the two of them.

Lara, walking slowly, ends up standing in front of the bear. Behind her are more pillars and the other exit as mentioned before - she, however, does not notice it as she clearly has a more important issue to deal with first. The bear, still looking at her and emitting aggressive sounds, could attack any moment.

CUT 162 - RECORDING F'''

The CAMERA is next to the bear to its left and is looking at it and Lara.

Lara breathes heavily and changes the positions of her fingers on the guns. The bear remains aggressive and is getting louder and louder.

LARA (whispering)
Fuck.

CUT 163 - RECORDING E'''

The CAMERA is Lara's perspective.

The bear attacks; starts running towards Lara. She quickly raises her pistols and starts firing at the bear. The bear bites her left wrist and holds onto it. Lara screams in pain.

CUT 164 - RECORDING F'''

The CAMERA is next to Lara and the bear and is looking at them both.

The bear starts to pull Lara's left hand to which she keeps shooting the bear and even hits its head with the pistol in her right hand. The bear suddenly lets go of her and seemingly runs away. Lara drops the pistol which was in her left hand and reaches for her left wrist with her right hand, with the pistol still in it.

CUT 165 - RECORDING H'''

The CAMERA is before the wall to which the bear seemingly ran towards, the wall in front of the exit Lara came from and is looking at her.

Lara picks up her pistol and looks at the direction the bear ran. She, utterly terrified, looks around and tries to figure out where the bear might be.

CUT 166 - RECORDING F'''

The CAMERA is looking at Lara in level with her chest and is rotating from left to right, keeping her in the center of the frame.

Lara, while slowly moving towards the wall in front of the other exit, is looking everywhere, searching for signs of the bear's whereabouts. For such a small area and sparse opportunities to hide for that big of a bear, Lara becomes confused and does not understand where the bear could be.

CUT 167 - RECORDING I'''

The CAMERA is closely behind Lara and is looking at the area.

It is too big to hide behind the pillars and that sort of behavior would certainly be odd from a bear in the current situation. It seems as if the bear has just simply vanished.

CUT 168 - RECORDING F'''

The CAMERA is looking at Lara in level with her chest.

Lara reaches the wall and suddenly looks in front of her. The bear can be heard again.

CUT 169 - RECORDING E'''

The CAMERA is Lara's perspective.

The bear can be seen rushing towards Lara.

CUT 170 - RECORDING J'''

The CAMERA is looking at Lara and the pillar behind her.

The bear runs in frame. Lara barely, but dodges the bear resulting in it hitting the pillar which shakes, and a big crack appears on it along with a dust cloud.

The CAMERA follows Lara as she dodges, keeping her in frame.

Lara falls on her knees and then side. She almost sprains her ankle but because of the adrenaline she does not even feel it as powerful as normally she would. She quickly looks back on the bear and shoots at it again.

The pistol in her right hand shortly runs out of ammo so she is just firing with the pistol in her left hand. Knowing that it will run out too in a matter of a few shots, she tries to fire at the more critical parts of the bear and while doing so she is backing up as fast as she can. Also, she ejects the magazine of the pistol in her right hand so later she will be able to reload faster.

In the meantime, the bear gets itself together after the impact with the pillar and can be heard preparing to rush Lara again. A second later the bear runs in frame towards Lara.

CUT 171 - RECORDING F'''

The CAMERA is behind Lara to her right in level with the bear.

The bear is rushing towards Lara. Her second pistol runs out of ammo, too, so she starts reloading the one in her right hand. She tries to slide the magazine on her holster into the pistol without taking the magazine out of the holster. She manages to slide the magazine into the pistol but not fully. The bear attacks and bites her left leg, holding onto it. Lara screams. She hits the pistol on her right leg, so the magazine gets into it fully this time, releases the slide lock and starts shooting the bear's head with only some of the shots hitting it. The bear starts to shake Lara by her leg.

CUT 172 - RECORDING J'''

The CAMERA is next to the bear and looking at both it and Lara.

Lara drops the pistol in her left arm and runs out of ammo from the one in her right arm. She quickly grabs the golden dagger from her holster and is about to stab the bear.

CUT 173 - RECORDING F'''

The CAMERA is next to Lara looking up pitched at the bear.

Lara stabs the bear in the nose on its left. The bear screams and moves quickly to its right, also striking at Lara with its left paw.

CUT 174 - RECORDING J'''

The CAMERA is next to the bear and looking at both it and Lara.

The bear scratches Lara's face and then runs out of frame. Lara quickly stands up, the dagger still in her hand, shaking, looking in the bear's direction and backing up to the wall in front of the other exit.

The CAMERA follows her and keeps her in frame.

CUT 175 - RECORDING G'''

The CAMERA is looking down pitched from the wall in front of the other exit at Lara.

Lara, moving backwards to the wall, is looking around. Her blood can be seen on the ground where she was before.

CUT 176 - RECORDING J'''

The CAMERA is looking at Lara.

Lara is before the wall, looking around with her pistol in the right hand and the dagger in the left. She looks down on her pistol and realizes she forgot to reload it. She panics and ejects the magazine - but too late.

The bear attacks from the right of her and bumps into Lara, resulting her to drop both her pistol and dagger. The pistol falls North-West to her while the dagger falls North to her, towards the camera.

The CAMERA, as the dagger lands, goes down to be in level with it.

The bear grabs onto Lara's top from behind and starts to shake Lara by it. It eventually scratches up her top, so she is free for a few seconds. Living with the chance, she immediately starts crawling towards the dagger as fast as she can. The bear attacks again and this time it starts biting her in the back. Lara screams and tries to get a hold of the dagger but cannot because it is out of her reach. The bear starts to shake Lara again, so much that she is being turned on her back with her stomach facing the bear. Lara tries to hold back the bear by putting her arms in front of its face and mouth.

The CAMERA moves up to be down pitched looking at them both.

She starts hitting the bear's head and left eye with her right fist while the bear tries to bite her stomach with not much of a success. Therefore, it decides to walk away once again, clawing her several times and stepping on her left leg beforehand. Lara screams in pain.

The bear backs off and Lara reaches for her left leg; while doing so she notices something: her flask full of alcohol started leaking as a result of the bear stepping on it and now the alcohol is pouring out on a hole on the flask.

The CAMERA tracks her motion as she stands up, keeping her - more specifically - left leg in frame.

Lara backs up, grabs the dagger with her right hand and stands up while leaning on the pillar behind her with the same hand. All the while she is holding her left leg with her left hand and is looking at the pouring alcohol.

The CAMERA goes up to be in level with Lara's chest.

She looks up at the bear as if she realized something - a way to kill the beast. She quickly looks down and grabs the flask out of her holster and opens it.

CUT 177 - RECORDING F'''

The CAMERA is behind Lara to her right and is looking at them both.

Lara starts pouring the alcohol at the bear while it is walking around, shaking his head. Then, it stops in front of Lara, looking at her, possibly not understanding why she is doing what she is doing. Alcohol gets on both the ground and the bear. The bear roars at Lara and as a result some of the alcohol even goes down its throat.

CUT 178 - RECORDING J'''

The CAMERA is looking at Lara in level with her chest.

Lara, as the flask empties, throws it next to her.

The CAMERA comes closer and goes down to be in level with her stomach.

Lara takes out her lighter and ignites it.

The CAMERA by now is in the same position as the first time we ever see it in the film.

CUT 179 - RECORDING K'''

The CAMERA is looking at them both before the wall in front of the exit Lara came from earlier.

She throws it at the bear and as she does everything is moving half the real time speed.

CUT 180 - RECORDING L'''

The CAMERA is close to the ground in front of the bear, looking at its paws and the alcohol on the floor.

The lighter lands in front of the bear on a small puddle of alcohol, igniting a fire. The alcohol on the ground starts burning.

CUT 181 - RECORDING F'''

The CAMERA is behind Lara to her right and is looking at them both.

Flames fly upwards and reaches both the bear and the alcohol on it, causing more and more fire. As the bear starts burning, time starts moving at real time speed again. The bear is screaming as it is burning.

CUT 182 - RECORDING K'''

The CAMERA is looking at them both before the wall in front of the exit Lara came from earlier.

Due to both exhaustion and pain, Lara leans back to the pillar a bit but realizes the fight is not over just yet.

CUT 183 - RECORDING J'''

The CAMERA is looking at Lara in level with her chest.

Lara is looking angrily at the bear and plans on doing one last move.

CUT 184 - RECORDING J'''

The CAMERA is looking at Lara in level with her stomach.

Lara, as she is holding the dagger, her hand is shaking heavily; and she is about to use it. She starts moving towards the bear.

CUT 188 - RECORDING K'''

The CAMERA is looking at them both before the wall in front of the exit Lara came from earlier.

Lara moves up to the bear as fast as she can while it is burning and struggling and is about to strike with the golden dagger.

CUT 189 - RECORDING M'''

The CAMERA is behind the bear a bit to the left so both are visible.

Lara, next to the bear, raises her hand with the dagger above the bear's head.

CUT 190 - RECORDING N'''

The CAMERA is looking at the raised dagger with the blue sky in the background.

Light shines on the dagger and suddenly it goes way down.

CUT 191 - RECORDING F'''

The CAMERA is behind Lara to her left and is looking at them both.

Lara stabs the bear on the top of its head and the dagger enters its skull all the way down through its palate. The bear stands up on two legs in shock and tries to scream, revealing the dagger's blade in its mouth. Lara backs off due to the bear standing up.

CUT 192 - RECORDING O'''

The CAMERA is looking at the bear's head.

The bear, unable to scream, goes silent. The red lights of its eyes die down.

CUT 193 - RECORDING M'''

The CAMERA is behind the bear a bit to the left so both are visible.

The bear collapses onto the ground and Lara falls on her bottom in front of the pillar she leaned on before.

CUT 194 - RECORDING K'''

The CAMERA is looking at them both before the wall in front of the exit Lara came from earlier.

Lara backs off to the pillar and leans onto it with her back, groans in pain, breathing heavily and looking at the corpse of the bear - the corpse of Mulac.

Silence: only the wind, Lara's breathing and the fire can be heard.

CUT 195 - RECORDING M'''

The CAMERA is behind Mulac's corpse looking at them both.

Lara's breathing slows over time. She does not take her eyes off Mulac just yet.

CUT 196 - RECORDING P'''

The CAMERA is looking at Lara's face.

The dagger can be heard falling onto the ground and Lara tracks it with her eyes. After a few seconds she looks at the blue sky above her. She closes her eyes in relief.

CUT 197 - RECORDING Q'''

The CAMERA is next to Lara on her left and is looking up pitched at both her and the blue sky.

She sighs and finally rests a bit.

SCENE V

The fire dies down. Peace, at least. The wind softly touches Lara's face. Her sufferings are soon to be worth it.

CUT 198 - RECORDING A''''

The CAMERA is looking down pitched at the ground and is slowly moving forward.

On the ground we can see Lara's and Mulac's blood from earlier, some alcohol, smoke, burn marks and dust, along with some ashes - possibly Mulac's.

The CAMERA goes up to the golden dagger and stops when it is in the center of the frame.

The golden dagger is lying on the ground, in the alcohol, blood, dust and ash. Lara's hand slowly appears and is reaching towards the dagger. She grabs the dagger and picks it up tiredly.

CUT 199 - RECORDING B''''

The CAMERA is behind Lara to her right, looking at her back in level with her chest.

Lara is heading towards the new exit - the entry. Her back is covered in blood and scratches. She must be feeling horrible pain with each of her movement. Her body is shaking in shock. On the left of her is the pillar to which she leaned onto, covered in blood from her back. She is carefully and achingly going step by step with her left hand on her left leg.

Momentarily she lets go of her leg to grab the edge of the pillar she leaned onto before. As she walks by the pillar, she takes off her hand and a bloody handprint is left on the spot she touched. She lowers her hand back to her left leg.

CUT 200 - RECORDING C''''

The CAMERA is in front of Lara and is looking at her.

Lara is looking almost emotionless for she is far from okay. She is minding every step and she is wondering about how the hell she will get back in town from here. She is just as hurt mentally as she is physically.

LARA (whispering to
herself)
Keep going...

She almost made it to the entry by now, only a few seconds keep her away.

CUT 201 - RECORDING D''''

The CAMERA is next to the gate looking left of it in level with Lara's face.

Lara walks in frame on the left side of the screen. She stops before the gate and is looking at it, not even thinking

anything about the symbols on it or how she could get in. She is just simply standing there waiting and resting.

CUT 202 - RECORDING B''''

The CAMERA is behind Lara to her right, looking at her back in level with her chest.

The wind touches Lara's back, making her groan very quietly. Nothing happens yet she feels as if the role of opening a gate is not on her. She cannot and does not want to explain why.

CUT 203 - RECORDING E''''

The CAMERA is looking at Lara's face.

Lara feels as if something is about to happen shortly, therefore just waits and does nothing to open the gate. And somehow... she is right.

CUT 204 - RECORDING B''''

The CAMERA is behind Lara to her right, looking at her back in level with her chest.

After several seconds, the gate starts to open. Lara sighs.

CUT 205 - RECORDING F''''

The CAMERA is behind the gate in a new room, looking at the gate opening and Lara revealing behind it.

Light enters the already well-lit room as the gate opens. We can see strict lines and markings on the walls with water surrounding them in small quadrangular gaps. The middle of the room we cannot see yet but can presume that something monumental or important is lying. Also, the room most likely has a big hole on its ceiling from which light could enter. The gate is open, Lara is still standing and possibly is trying to get herself together for the next set of steps she is about to take. She is also surprised by what she has discovered but the shock and pain make her less interested as she would be normally. Still, she decides to enter the room and with painful steps she is on her way to the center of it. *The CAMERA, as Lara gradually makes it to the center of the room, goes down and reveals something truly monumental and wonderful.*

Lara gets to the center and we can see a bright blue water orb - an element, so to speak. Water is moving inside its very self as the waves of the ocean and the light from above reflects on it. Lara does not know what she is seeing but realizes that it is something that not even has been written of, found or brought home as what she is looking at this very moment - at least not in her area. It must have power but does not have a sinister vibe - Lara reaches for it. Blackness.

THE END