FADE IN:

EXT. GIZA PYRAMID COMPLEX – DAWN

As the first light of the new millennium creeps over the horizon, and millions of stars fade from the sky, a sinister rumbling shifts the desert sands. Blackout, as the noise becomes louder.

FADE TO:

INT. THE GREAT PYRAMID – COLLAPSING PASSAGE

We pull out of an inky-black chasm, panning closely up and over LARA, who is hanging on to a crumbling ledge, and we settle on WERNER, right in front of her, who is scrambling to his knees and reaching out to his protégé.

Their silhouettes are cut in a stark contrast, between the long shadows of the passage, and the opening behind them, through which the rays of the Egyptian sun fall inside.

We close up on Werner, who's being pelted with bits of limestone from all the commotion of the Temple of Horus caving in beneath the pyramid. In this dread state, Werner's old age is evident.

WERNER

(frantic)

Quickly, child – give me your hand!

Cut to a perspective shot of Lara, over her mentor's shoulder. She ignores his pleading, and strong-arms herself, with a strained groan, over the slab she's caught on – but just as she pitches herself on top of it, it unbalances, falling backwards into the darkness, and taking Lara with it.

We close up on Werner as it happens – his face is alight with horror.

WERNER

(breathless)

No!

Blackout, as Werner's shout reverberates throughout the passage, and then starts to die out, though a vague hum of it lingers...

THE DARKNESS – MEDITATIVE VOID

Slowly, the hum thins out to a resonant, chime-like sound.

Out of the black, at first no bigger than a speck of dust, Lara falls with her back towards the camera – arms and legs unfurling as though she was floating in water.

Cut to a distant shot from the side, of Lara's descent smoothly coming to a halt. She is now suspended seemingly in mid-air. We close up on her face – slack jaw, shut eyes. She is visibly at peace, a far cry from moments ago.

Then, we pan out, and around, settling in a perspective shot over Lara's shoulder. Out of the vast nothingness, a flock of crows form, silent but for the flap of their wings, and they begin to circle around her.

Draped in a simple grey robe, PUTAI appears from the endless depths, staff pointed at Lara as the shaman drifts into her space. Her voice seems to ring in our ears as she speaks.

PUTAI

(softly)

There is a great darkness ahead of you, Lara.

We cut to Lara's face – she's visibly tense now – and then back to Putai again.

LARA

(agitated, but with reverence)

The past still troubles me. Where are you?

At this, Putai lowers her staff, and produces from the folds of her robe, an amulet in the shape of a scarab. Lara has stretched out her hand to receive it, and so, Putai places it there.

PUTAI

Where I have always been. Whenever your need is strong – remember the amulet...

There's a moment's silence. Lara closes her fist around the amulet and brings it to her chest.

LARA

(reflective)

I will remember, Putai.

PUTAI

(foreboding)

Use your strength wisely. You must learn to trust in what you have, Lara – you are ready.

Putai uses her staff to beckon the flock of crows back to her, now. Their wings scrape past Lara's body, as she brings her other hand over the closed fist at her chest, and tucks in her chin to look down at the ornate scarab through her fingers. We follow her gaze.

DISSOLVE TO:

EXT. SCHÖNBRUNN PALACE – EVENING

A beetle grazes in a tuft of grass underneath a park bench. Pan up to reveal Lara, cast in a halo of warm light by a street lamp above, who has been sleeping here – in a faraway corner of the hedge maze at Schönbrunn Palace, in Austria.

Her leather jacket is open, slightly askew on her shoulders. Lara wraps it tighter around herself as she stirs awake, knocking away the wad of newspaper that she's been using for a pillow.

We zoom in on the headline of said newspaper as it lands on the ground: ”Esteemed archaeologist Werner Von Croy laid to rest today in the Wiener Zentralfriedhof.”

Lara sits up, exhaling through her nose as she looks around, and zips her jacket up.

LARA

(gravelly)

I need to get back to my hotel.

CUT TO GAMEPLAY.