

TOMB RAIDER : THE LOST DOMINION
PARIS GAMEPLAY

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OPENING SEQUENCE AND TITLES_**POINT 1.1:**

Flashback/forward OPENING SEQUENCE #1. Jackal's head Von Croy's apartment in disarray, a striking SYMBOL being daubed on a wall, glimpses of Lara's desert time, a mysterious SHAMAN figure, an AMULET, etc. This ends with the TITLES.

[\(Cutscene\)](#) (storyboards) [\(flow-chart\)](#)

POINT 1.2:**TITLES****TOMB RAIDER : THE LOST DOMINION**

The main hub of the game, use this screen to start a new game, load a previously saved game and access the options screens.

POINT 1.3:

OPENING SEQUENCE #2. Lara being chased by police and dogs.

[\(Cutscene\)](#) (storyboards)

SCENE 1 - PARIS BACKSTREETS (INTERACTIVE INTRO)**POINT 1.4:**

ESTABLISHING INTRO

She has a torn, bloodstained fax page showing Mme Carvier's address on the top. The rest of the page has odd, alchemic symbols similar to the reoccurring SYMBOL from the opening cutscene.

POINT 1.5:

GAMEPLAY – COURTYARD

The courtyard is full of 'practice' options with a variety of balconies of increasing difficulty. All exits from the courtyard are 'locked'.

WHENEVER LARA TRIES SOME NEW TASK SHE CAN ENTER THE TRAINING ZONE:

THE TRAINING ZONE (a temple or cave) EXISTS IN LARA'S MEMORY AND IS PLAYED OUT FLASHBACK STYLE. **THE SHAMAN** TUTORS HER IN NEW SKILLS.

THE FIRST TIME THIS AREA IS OPENED HAPPENS AUTOMATICALLY. AFTER THAT THE TRAINING ZONE CAN BE ACCESSED BY SELECTING THE **AMULET** IN THE INVENTORY.

Loads of potentially useful objects are lying around in the courtyard, crates etc. If Lara gets close to a moveable object she will give a hint to the player, if the player can't figure how to stack the crates up to reach the first balcony a setpiece will ensue:

POINT 1.6:

SET PIECE: A cat or some animate object makes a noise, a copper arrives (after Lara is safely hidden) peers around and exits leaving the doorway open.

NOTE: This is a controlled sequence of events, Lara cannot get caught by the police officer.

[\(Cutscene\)](#) (storyboards)

For the players bright enough to stack up the crates they can jump step to the:

POINT 1.7:

FIRST BALCONY

- No safety rail, broken floor.
- Requires a series of small jumps and grabs over damaged areas.
- Climb ladder to reach:

POINT 1.8:

SECOND BALCONY

- Can exit the courtyard if you want but beware police patrolling the street below – also there will be a voice-over ‘TOO MANY POLICE’. If the player persists on leaving that’s that.

POINT 1.9:

- At this level is a deserted bedsit room to explore, containing a locked cupboard/wardrobe.
- a loose brick behind broken plaster.
- a large box containing rare, near mint collectors’ 1950’s French jazz magazines – (hm!).
- push the box onto the balcony, reach the pull down ladder and reach:

POINT 1.10:

THIRD BALCONY

- more hazardous terrain with jumps and challenging manoeuvres
- a drainpipe to climb – which comes away from the wall.
- Can climb up the broken masonry left by the pipe.
- Sound of falling masonry alerts police who enters courtyard, torches around and forgets to lock the door as he leaves.
- Once on the roof Lara receives an **UPPER BODY UPGRADE (lev.2)**

POINT 1.11:

THE ROOF

- On the roof is a water tower – (nice views too).
- workmen’s tools left from repairing the water tank
- a screwdriver can be used to prise open the cupboard/wardrobe in the bedsit to find extra cash – OR -
- behind the loose brick is a stash of purloined jewellery, rare stamps, a Rolex

Also items found, jewellery etc can be pawned at the pawnbrokers later for vital funds – that’s is they are found of course.

Lara can work her way off the roof via the:

POINT 1.12:

FOURTH BALCONY

POINT 1.13:

- have access to a communal loo with a medicine cabinet – health stock-up.

ESCAPE BY:

- A. climbing down the back of the building having gained upper body strength from point 1.10
- B. descending the balconies and using the opened courtyard door.

POINT 1.14:

GAMEPLAY - STEALTH INTRO

Lara must use STEALTH in the back streets and alleyways to evade capture by the law, a la Metal Gear. There are plenty of bins, parked cars etc. She makes her way into

POINT 1.15:

ACCESS B- a yard backing onto the apartment block. A tangle heap of builders stuff has been temporarily stored here. She can reach the middle floor of the apartment block by:

- dragging and climbing onto a large garbage trolley
- Now Lara can jump onto a fire escape, she will get an **LOWER BODY UPGRADE (lev.2)** for doing this. If the player goes back down the alley they can now kick open one of the doors and get some health.

POINT 1.16:

CUTSCENE – CAPTURE AND ESCAPE – If caught, through not being stealthy enough, Lara is arrested and thrown into the back of a police van.

POINT 1.16a:

Inside the van we go back ingame. Lara must escape.

She kicks at the back door, it won't budge. If Lara kicks it twice in quick succession her 3rd kick power will be controlled by the player. If the player times it right Lara bursts out of the van.

POINT 1.16b:

CUTSCENE- She escapes from the van and breaks into the apartment block via DOOR A. She barricades the door. The main door and police van are only seen in cutscene. Once inside the building Lara is back IN GAME.

[\(Cutscene\)](#) (storyboards)

POINT 1.17:

APARTMENT BLOCK - The atmosphere in the leaking, crumbling heap is given a Blade Runner edge by police helicopter searchlights lancing down

through the murky block interior. Police are breaking their way in through the front door - DOOR A.

[\(concept art\)](#)

POINT 1.18:

- Police sweep through the block bursting through apartment doors.
- The police fire teargas into the building, reducing visibility. Obviously not lethal but will affect controls in some way.
- Lara is forced further upstairs by the gas and gunfire which starts to damage the architecture of the old wooden building.
- Lara can use laundry chutes, climb on top of the ascending lift and take shelter in occupants' rooms.
- The deadly search pattern forces Lara to climb up into the apartment attics, through the skylight...and out on to the roof.

POINT 1.19:

CUT SCENE - ROOFTOPS CHASE

When Lara reaches a certain point on the roof-tops there will be a cut-scene in which the police helicopter will rise in to view having spotted her. The helicopter then chases Lara across the roof. If she gets caught in the spotlight a police marksman takes pot-shots at her from the helicopter door.

[\(Cutscene\)](#) (storyboards) [\(concept art\)](#)

POINT 1.20:

GAMEPLAY. Dash across rooftops dodging gunfire to get to sheltered areas and limit damage. Introduce some jumps leading up to a really 'big' jump between blocks. Lara finds a hiding place and loses the helicopter.

POINT 1.21:

Having lost the chopper Lara now has to get down from the roof-tops.

SCENE 1a – CARVIERS APARTMENT

POINT 1.22:

CUT SCENE - BIG JUMP OFF BUILDING

Desperate leap across a gap grabbing at guttering on other side. It begins to give way. Lara hangs onto collapsing drainpipe slowly falling into alley below. She crashes noisily into trash bins and bags. Lara recovers and checks fax page with an address on it - Mme Carvier's Street. We CUT TO Lara outside entering a much more salubrious quarter of Paris. She turns up at Carvier's apartment, gets let in and tells Carvier that Von Croy is dead.

[\(Cutscene\)](#) (storyboards)

Mme CARVIER'S APARTMENT

Carvier responds to news that Von Croy is dead. Carvier works at the Louvre and was helping Von Croy research the OBSCURA PAINTINGS. Lara hears of Eckhardt for the first time and Carvier's suspicions that he and the Obscura Paintings brought about Von Croy's death.

[\(concept art\)](#)

Carvier has Von Croy's notebook to pass on to Lara but depending on how Lara approaches the older woman she may cooperate or reluctant to part with it.

POINT 1.23:

GAMEPLAY - Lara has to trick or persuade Carvier out of Von Croy's notebook.

[\(Script details\)](#)

POINT 1.24:

If she can't sweet talk her Carvier locks herself in a room and calls the police.

POINT 1.25:

Lara has to search for the notebook fast.

OR...

POINT 1.26:

Carvier gives Lara the notebook.

POINT 1.27:

Lara gets out just ahead of a convoy of Gendarmes and makes for a more derelict part of town. Lara hides up in a derelict railway carriage in a deep, disused siding blocked off at both ends. Time out to sleep, rest, heal, take stock.

[\(Cutscene\)](#) (storyboards)

SCENE 2 - PARISIAN GHETTO

The next morning Lara wakes, she's still in the rail carriage. She looks out the window to help remember what happened last night, oh god Von-Croy, he's dead. The events of the last day come flooding back, then Lara remembers she has the notebook, Von-Croy's notebook.

[\(concept art\)](#) [\(flow-chart\)](#)

POINT 2-1:

She studies the notebook for the first time. Anything useful that she reads can go into her inventory. Amongst many other things is the name LOUIS BOUCHARD. Von Croy has obviously been in touch with Bouchard recently (purchased a handgun from him).
(more detail)

POINT 2-2:

VON CROY'S NOTEBOOK

*Lots of useful info in here and Lara uses the notebook to add notes of her own. Adding to this and reviewing it periodically will help the player keep track of essential details – **will be in Lara's voice as she reads it.***

One entry in the notebook shows Von Croy's deranged state of mind. He rambles on about his fear of Eckhardt and says he has bought a gun (off Bouchard) for protection.

POINT 2-3:

Lara exits the carriage and studies her surroundings, how the hell did she get down here. The siding is tunnelled off at one end, the other stops at what looks like a dis-used warehouse. Both the tunnel and warehouse are blocked with huge steel doors, this area looks like it's been left alone for forty years. Over in the tunnel mouth Lara can see a faint glow, a fire. She goes to investigate.

POINT 2-4:

A tramp sits near the fire, his dog sits eagerly awaiting his breakfast that's sizzling away on the embers, god know what he's actually cooking, probably rat.

Lara can talk to this stranger, maybe he'll give her some info on Bouchard, maybe not. If Lara is nice he could offer her a swig of his whiskey (small energy boost)

(more detail) (script details)

POINT 2-5:

GAMEPLAY – There is a service ladder that serves as the exit from the siding, it is half broken and Lara must climb on the roof of the train and jump across to it.

Lara moves off into the streets and encounters various street characters who she asks about the nightclub Louis Bouchard.

(Gameplay details of how the interactions will work i.e. use of FUC - friendly, unfriendly and context buttons, to be added later.)

POINT 2-5a:

Evade the police road block by climbing up onto a window ledge, now Lara can shimmy across and down the other side. This will give Lara an **UPPER BODY UPGRADE (lev.3)** allowing her to access another jammed door.

POINT 2-5b:

Lara can enter the Metro tunnels in the park area. She has to smash through a locked door to enter the tunnels. From here Lara can pop up in other parts of the streets, unnoticed by the police.

POINT 2-6:

THE DEALER - Lara gets told that Bouchard runs a club called Le Serpent Rouge, maybe that's a good starting point.
(Cutscene) (script details)

POINT 2.6a:

Kurtis on his Harley. Neither the player nor Lara knows who he is, we just see him walk from an alleyway and climb onto his bike. He then roars off into the distance. Lara searches the dark alley for pawn items. Lara sees a body groaning in the darkness. Lara walks on. [*Kurtis is making the rounds asking questions*].

Lara can pawn the items she has found/liberated or brought with her to Paris – the JEWELRY – whatever to get enough cash to bribe the doorman or just to buy health items in the herbalist shop.

POINT 2-7:

JANICE - Janice tells Lara that the club has been shut down. No way here to find Bouchard. Word on the rue is that Bouchard has set up operations in another location, a hideout. The place has been swarming with police but they seem to have cleared out, nothing for them to find. Janice also mentions the MONSTRUM killings and that she's seen other more sinister figures disappearing into the club.
(Cutscene) (script details) ([Janice finished model](#))

LARA NEEDS TO FIND HER WAY TO BOUCHARD'S HIDEOUT AND BRIBE HER WAY INTO OR BREAK HER WAY IN OR GET IN USING A PASSWORD

SHE ALSO NEEDS MONEY TO GET HERSELF KITTED UP AND FOR BRIBES ETC. HOW SHE GETS HOLD OF THE MONEY CAN GO SEVERAL DIFFERENT WAYS. SEE CHART - '*Possible Routes To Bouchard's*'.

ROUTE A/ Meets and deals with café owner Pierre, ex barman at the club
ROUTE B/ Meets an Old Geezer who worked at the old club, ex-janitor
ROUTE C/ Uses a pawnbroker Daniel Rennes to raise cash for bribing the doorman.

POINT 2-17:

ROUTE A – The Café owner

She meets **Pierre, the café owner** at Café X, who offers to trade information about Bouchard's new whereabouts. After being sacked from the Serpent Rouge the café owner hid a stash THE MYSTERIOUS BOX in the club before it closed down. If Lara will retrieve it for him she will learn what she wants. He has a key into the back of the club.

(Cutscene) (script details) ([concept art](#))

POINT 2-17a:

A shadowy figure sits near the window inside the café, it's Kurtis but Lara doesn't know him yet, for all she knows he could be the Monstrum killer, she tries to talk to him and is flatly refused.

(Script details) ([concept art](#))

POINT 2-18:**ROUTE B – The Janitor**

Lara talks to an Old Geezer out on the streets. This guy says he was a **Janitor** at Le Serpent Rouge and the little garage next door. He claims that the Box stashed in the club is his. If she gets it for him he has a password that will get her past the doorman at Bouchard's hideout. The Janitor has a key into the small garage next to the club which can be reached through a tunnel.

(script details) ([Janitor: final model](#))

OR she might retrieve the Box from the club and not give it to anyone. She could keep it to bribe her way into the hideout using the doorman and cut out the middle men. In this case she would still have to find the hideout's location independently.

POINT 2-8, 2-9, 2-10, 2-11, 2-12:**ROUTE C – The Pawnbroker**

THE PAWNBROKERS. THIS IS NOT A SHORT-CUT ROUTE! It can't be used instead of other routes, only in conjunction with them e.g. the doorman at the gate to the churchyard may want EXTRA cash coz he's greedy, so Lara must get extra funds at the pawnbrokers.

(script details) ([concept art](#))

POINT 2-16:

Lara can search the streets of Paris to find possible pawn items, the first of these could be acquired at the church gymnasium (the gold watch). Other items can be found in the back alleys and old apartment buildings, even in the Serpent Rouge club itself.

One of the items is located in the park, in the fountain. Lara must prise open the grate and reach inside, she will find a gold ring.

POINT 2-13:

Lara searches the dark alleys for pawnable items. Kurtis walks out of an alleyway, climbs onto a huge Harley and roars off. If Lara glances up the alley she will see a body groaning in the darkness. Lara walks on. [*Kurtis is making the rounds asking questions*].

Lara can pawn the items she has found/liberated or brought with her to Paris – the JEWELRY – whatever to get enough cash to bribe the doorman or just to buy health items in the herbalist shop.

POINT 2-14:

The kiosk

Lara can obtain a snippet of information from here by purchasing a newspaper and talking to the vendor. She can also buy health items.
(script details)

POINT 2-15:

The Herbalist

Lara can purchase health and energy items from here with the money she's acquired. Also gets a hint about the 'Doorman'.
(script details)

POINT 2-52:

The Doorman

Lara can take the cash that she's accrued and try to bribe the doorman at the church gates. His help doesn't come cheap however, unless Lara can find all of the pawnable items in the main street area, her best bet may be to get the box from the club and try to bribe the doorman with it.
Having bribed the doorman and got inside the church grounds she makes her way to the back of the church building where she gets in.
(script details) ([Doorman: final model](#))

SCENE 2a - THE SERPENT ROUGE:

The club building was once a factory of some sort, it backs onto the river seine where a small loading yard used to carry stocks to and from the factory, the factory building itself is very old and only part of it was converted into the Serpent Rouge.
([concept art](#))

There are two entrances into the club, one is given via Pierre (the café owner) he gives Lara a key to the stage entrance door, the other route is opened up via the Janitor (the janitor), he gives you a key to the garage next door to the club, he also tells Lara of a secret tunnel that links the two.

POINT 2-20:

THE GARAGE (the Janitors route):

Lara is given a key to the side entrance of the garage, it is accessed down a short alleyway. Lara must search the interior for the aforementioned secret tunnel. Lara can explore a locker, a tool-chest, and a desk in the small, connected office. The desk drawer contains a gun, it's empty, she takes it anyway. Lara may also find health items in here.

The secret tunnel lies under the garage floor, it is situated in-front of the service pit in the centre of the workshop area, there is a car parked on the hydraulic lift above the pit, the player may think they must first switch on the power for the entire garage then activate the lift to raise the car, this is a red herring, the power does turn on but when Lara tries to activate the lift the power shorts out again.

Now Lara must find a crowbar from the tool-chest, go over to the trapdoor and prise it open. Upon trying to open the trapdoor the player is warned "I don't think I'm strong enough" there is something else she can crow-bar open, it's the locker in the corner. Now Lara's **UPPER BODY UPGRADE** level has been increased to (**lev.4**) she can go back to the trapdoor and try to open it, she may be stronger but Lara only succeeds in breaking the crowbar in the lock.

The only possible way to get down the trapdoor is to smash through it, Lara must use the cars engine and winch it up, she needs to have **UB lev.4** upgraded to do this, now using the pulley mechanism she can manoeuvre the engine over to the grate. Lara now releases the winch and sends the engine crashing through the steel grate, opening the tunnel.

Lara drops down into the secret tunnel, it is a short corridor lined with flickering old mining lights, bits of dust and the odd brick fall upon Lara's entrance, it looks like Bouchard tried to collapse this tunnel recently, Lara must dodge around the more fragile looking support beams and sidestep around dodgy bits of floor, she can even pick up small rocks and throw them onto weak looking floor, if the floor falls away it's, Hmm... unsafe. Once she reaches the end she must kick down the rotting door, Lara is now in the cellar of the Serpent Rouge.

THE CELLAR (still the Janitors route):

The cellar is full of old beer crates and kegs, it also contains the main water and power controls for most of the club, there are many shelves and boxes here that Lara can search through.

The door to the cellar stairs is locked. Lara is stuck in here.

Unbeknown to Lara, it's the Cabal who are searching the club, they are looking for clues as to Bouchards whereabouts. They're upstairs in the club area, there is a mesh grille in the cellar ceiling above Lara's head, built into the main ground floor.

We cut to a small scripted cut-scene showing the police from the eyes of our dear Lara as she looks up through the grille. "she can hear them muttering something along the lines of "Mr Eckhardt is not gonna like it if we don't find Bouchard, he's really pissed off with him". Lara must get past these cronies if she's to find the 'BOX' up in the lighting rigs, the first thing to do is get out of the cellar.

The Cellar door won't budge, if Lara tries to crowbar it open the bar snaps in two and Lara discards it (she could find another one later if need be). If she doesn't bother to try and crow-bar the cellar door she can keep the crowbar for a while longer and use it to open a secret once she gets in the club, the crowbar could also be used as a stealth attack weapon.
Anyway back to the door puzzle.

Eventually the player will open up the fuse box, it's looking pretty knackered and is full of cobwebs and dust, a large rusted lever sticks out of the side, a diagram of what's connected to what lies on the back of the fuse door, this will tell the player that the switch turns the leccy off. If Lara tries to pull this lever the lights will flicker, pulling it again will snap the lever leaving the power on, why does the player want to switch the power off, because the Cabal upstairs will come down to the cellar to switch it back on again, thus opening the door, if Lara is sneaky enough she can get out of the cellar and onto the stairs.

The only thing stopping Lara's cunning plan is the broken switch, she has to find a makeshift replacement. Upon searching near the barrels the player will discover an adjustable spanner attached to one of the feed pipes, Lara can grab the spanner and use it on the broken switch turning the power off.

Cut to a small scripted cut-scene showing a Cabal goon legging it toward the cellar door, same Lara's eye view as before.

Lara must hide behind the crates at the back of the door until the goon has unlocked the door and is over near the switch, then she must sneak out into the stairwell.

POINT 2-19:

PIERRE'S ROUTE:

Pierre's key takes you into a corridor behind the stage area, this is where the dressing rooms and storage cupboards are, the doorway leading through to the main club is locked and can only be opened by Cabal.

Lara must use stealth around this area, one of the side rooms is open, its an office, a Cabal heavy sits at the desk looking at the mass of paperwork strewn over it.

Next to him on the desk sits his desert eagle pistol and a set of keys.

Lara can try to open the other doors in the corridor, none of them will budge, she has to distract the heavy without him seeing her, if the player looks up at the ceiling in the corridor they will notice two pipes running the full length, Lara can jump and grab onto these pipes monkey swing style, if the player presses the duck button Lara will tuck her legs up out of view, her grip bar is diminishing the whole time. This is Lara's hiding place.

Now all she needs is a distraction, in the corridor near the door to the dance floor sits a light switch, Lara must flip the lights off and quickly jump and grab the pipes, her grip bar is depleting so the player must time it right, the

heavy will walk out into the corridor to see what's wrong, he isn't carrying a torch and takes his time to find the light switch, within this time Lara must quietly drop down from the pipes and sneak into the office, grab the gun and keys and press herself up against the wall behind the door, the gun is empty so she must still try to get out un-detected. When the heavy walks back in she must sneak out of the office behind him, sneak down the corridor and unlock the door.

Lara's **UPPER BODY UPGRADE** will have increased to (lev.4) after she held onto the pipes, if the player thinks to try the other doors in the corridor again, one of them will open revealing a secret.

Note: both routes will only increase Lara's strength by the same amount to (lev.4), the only difference being Pierre's route uncovers a secret.

POINT 2-21:

THE GROUND FLOOR:

NOTE: Both Pierre's and the Janitors routes converge into one at this point. If Lara collected the gun from either Pierre or the janitors route she will find some ammo soon, not yet though. If she didn't collect a gun she will find a loaded one soon instead of the ammo.

[\(Cabal agents artwork\)](#)

The club is in total darkness, the Cabal are carrying flashlights and must be avoided at all costs, getting caught will mean loss of life. Nasty.

The ground floor consists of a dance floor and a small stage like area containing a DJ box and speakers towards one of the back walls.

Close to this there is a locked door (explained later) and also a set of stairs up beside the dance floor to the first floor balcony. As the club has closed down there are various boxes containing lights and other equipment, old tables and chairs will be stacked up neatly as the police sifted for evidence of Bouchard's dealings.

There are five Cabal heavies on the ground floor, Lara suspects there may be more, two of them have gone down into the cellar to fix the lights. One of them is down near the stage entrance (Pierres route). Two others are on the ground floor waiting nervously for the lights to come back on, they are searching near the stairs that lead up to the 1st floor.

After a pre-determined time the auxiliary power will kick in and illuminate parts of the club, but not everywhere. The player will get a warning prior to this in the form of low flickering light, this will last for about 20 seconds before the auxiliary power comes on, within this time Lara must ensure she's hidden from view until it's safe to continue.

Lara must again use stealth and cunning to distract the Cabal so she can get access to the aforementioned stairway.

POINT 2-22:
THE DJ BOOTH:

Apart from avoiding the Cabal there is only one real goal in this area, to reach the DJ booth, there is a large prominent cable leading from the booth to the power socket on the far wall, the cable isn't plugged in.

If the player ignores the plug and looks around the back of the DJ booth, they will find a main switch.

Now if the player decides to plug the plug in first and then switch the power on at the DJ booth, the speakers will activate (playing je'taime at full volume) and the Cabal will dash round to the booth and attack her, Lara could still escape using this method but she will lose precious energy, below is the preferred course of action.

If, on the other hand, Lara turns the booth on first then returns to the plug and whams it in, the Cabal will race around to the DJ booth, but surprise! Surprise! Lara will be concealed over where the plug is, allowing her to quickly escape up the stairs whilst the Cabal are distracted.

The stairwell has a small reception area at the foot of it, a telephone booth and drinks machine occupy the space along with a couch and coffee table, on the table sits a loaded gun or a couple of ammo clips depending on if Lara collected the gun earlier or not.

If the player takes a little more time in the DJ booth they will find a couple of valuable items, these can be taken to the pawn shop later to be exchanged for cash.

From this point on the Cabal will act more aggressively toward Lara, they are constantly in ALERT mode because they know another intruder (Lara) is in the club with them.

POINT 2-23:
THE 1st FLOOR:

The first floor is a balcony area that overlooks the ground floor DJ/stage area, small cosy tables are placed near the balcony railing with a bar at the back of the room, this area was intended to be the "chill out" zone.

If Lara wanders to the edge of the balcony or makes loads of noise banging into the tables, the Cabal will be alerted and will rush up the stairs from the ground floor. If the player messed up the DJ booth puzzle the Cabal will probably be already up on the 1st floor searching for Lara, making this area slightly harder but still doable.

The stairs to the 2nd floor are blocked, crates and other large items have been moved and stacked ready for the Cabal to take them away. Lara cannot get up to the 2nd floor via the stairs, no matter what.

POINT 2-24:

The only route available to Lara is to get onto the balcony railing (overlooking the ground floor) and JUMP to one of the side lighting rigs, from the lighting rig she can jump and catch onto another rig, this rig half gives way under Lara's weight (small cut-scene possibly) and lurches noisily, the Cabal hear the commotion and will start to fire at Lara, she must quickly jump over to the 2nd balcony, Lara must now shimmy around until she reaches a broken bit of railing whilst dodging gunfire and keeping an eye on her GRIP bar, then she can pull herself up.

POINT 2-25:**THE 2nd FLOOR:**

The second floor will be a small balcony area, reserved for VIP's in the past, it is now pretty much empty apart from an un-stocked bar in the corner and two doors.

The first door is locked, since after the club shut down. The Cabal, now fully aware of an intruder are hell-bent on breaking this door down and killing Lara, the door is holding up so far, but will eventually break open later.

The second door leads through to a short network of gantries that in-turn lead to the lighting box.

POINT 2-26:**THE LIGHTING BOX:**

A small room suspended high up near the ceiling, from here the player can see all the way down to ground level, the lighting box controls all the dance floor and ambient lights around the club.

There is a fire-door in the corner of the lighting box, if the player tries to open it the handle will fall to bits, she isn't strong enough to kick it open either, yet.

A hatch to the roof of the lighting box sits in the corner of the ceiling, Lara must find the key to this hatch, the key is hidden within the lighting box along with a couple of pawn-shop items, once Lara has the key she can crawl along the suspended light rigs and search for the correct light that contains the hidden stash.

POINT 2-27:

There are loads of lights up in the rigging and to stop the player from dying of boredom another puzzle has been added.

If Lara switches the lights on via the lighting box (they will have to flip a number of switches) the searching becomes easier because the stash is hidden inside one of the broken lights. The downside to this is that one of the Cabal goons will stop trying to break down the door and head back to the 1st floor, here he'll start blasting at Lara with his guns.

One of the lighting rigs is quite a way out hanging above the centre of the room, this lighting rig has only one broken light, this is the one. The only way across to this rig is via a raised up drawbridge style gantry, the controls for the gantry are smashed, Lara must kick down the gantry and carefully walk across to the rig.

Lara retrieves the stash which turns out to be a small trinket box, the player never gets to see what's inside, only the astonished look on peoples faces when they see the contents (pulp fiction style). Now it's time to escape. As Lara makes her way back to the lighting box the Cabal finally manage to break through onto the 2nd floor and are climbing up onto the gantries after her.

The Cabal shoot at Lara as she reaches the drawbridge section of catwalk, they blast it away just as she's walking across it, the catwalk swings from under Lara and hangs in mid-air, attached to the main catwalk only with wires. Lara jumps for the catwalk and just manages to grab it with one hand, she hangs there whilst the Cabal continue to shoot at her, Lara reaches for her gun but another Cabal gunshot forces her to slip and drop it, the guns falls three storeys and shatters on the dancefloor.

POINT 2-28:
THE ESCAPE:

Lara must quickly get back to the lighting box and lock the door that leads to the gantries, this will hold off the Cabal for a while. Kicking down the gantry increased Lara's **LOWER BODY UPGRADE (lev.3)** allowing her to kick open the fire-door, the fire escape has long since collapsed, Lara looks down into the alleyway, there is a large garbage bin below, go for it!

IF LARA GETS CAUGHT BY THE CABAL AT ANY TIME IN THE CLUB IT IS
END OF GAME.

POINT 2-29:
ROUTE A – LARA HAS THE BOX

If Lara takes the box back to the café - Pierre takes the Box and after making a phonecall to his ex, Francine, tells Lara where to find Francine's apartment block.
(script details)

POINT 2-29a:

Depending on how conversation went in **POINT 2-29** Lara may decide not to give the box to the café owner, in this instance she leaves the café and heads back to the streets to find one of the other routes.

The café owner could call the police and tip them off, this would only add to Lara's worries.

SCENE 2b – FRANCINES APARTMENT

POINT 2-30:

Lara goes to **Francine's apartment** which overlooks an abandoned, de-consecrated CHURCH. This is Bouchard's hideout. Francine lets Lara out of her apartment window.
(script details)

POINT 2-30a:

To get to the church Lara has to clamber around buildings and over rooftops fighting wind currents, crumbling drainpipes and boarding. Lara must jump from one building to another, she warns that the jump is too far. If Lara kick's through one of the balcony doors she will receive a **LOWER BODY UPGRADE (lev.4)** allowing her to jump the gap. Lara jumps over the church fence Avoiding impaling herself on spikes, she leaps onto a mausoleum roof and into the cemetery.

POINT 2-30b:

Small set piece involving birds scaring Lara into nearly falling off the ledge.

POINT 2-31:

Lara must carefully negotiate the mausoleum roofs, many of which may be weak and give way to a death scenario. Dropping down in the overgrown alleys between the mausoleums, LARA will encounter dogs on chains and possibly armed henchmen.

POINT 2-31a:

Lara pushes opens a mausoleum door and is chased out by a pack of angry Dobermans. She gets an **UPPER BODY UPGRADE (lev.5)** for her troubles.

POINT 2-32:

Lara breaks into the church through a tunnel accessed by smashing open the lid on a mausoleum slab. She does this by climbing onto the roof of one of the Mausoleums, then pushing a statue off the roof thus breaking the slab.
Lara must have first acquired an upper body upgrade from point 2-31a first before she can push the statue.

POINT 2-33:

If Lara has returned to the Janitor with the box she will then have the doorman's secret **PASSWORD**, in this case the above game-play from POINTS 2-30 to 2-32 is skipped over because the doorman has let Lara in through the church gate.

POINT 2-34:**SCENE 2c – BOUCHARDS HIDEOUT****INSIDE THE CHURCH FROM THE FRONT – BOUCHARD'S GYM**

If Lara enters the church at the front earlier in the game, before she gets cash bribes, codewords or a back route in through the cemetery she will find it is just a gym. There is a secret item hidden near the church organ, Lara climbs

up the broken wall near the altar and traverses the wooden beams over to the Organ balcony.

[\(concept art\)](#)

POINT 2-35:

CUT SCENE - Lara has a wager with the trainer. His flashy gold watch if she can take out one of the grunts sparing in the ring.

(script details) [\(Heavies: final models\)](#)

GAMEPLAY – She fights the heavy. Depending on the outcome you get:

POINT 2-36:

CUT SCENE - Lara walking off with the trainer's watch.

POINT 2-37:

CUT SCENE - Lara walking off with a black eye but no watch.

POINT 2-38:

INSIDE THE CHURCH – Bouchard's hideout is beneath the church.

POINT 2-38a:

Lara gets attacked by some rats

POINT 2-39:

CUT SCENE - Inside the church/hideout. Lara creeps around in the gloom and comes across a mortally wounded henchman in a sick bed with repulsive crystalline growths erupting out of him. He screams and one of the heavies come to investigate from upstairs.

[\(concept art\)](#) [\(Victim: final model\)](#)

POINT 2-40:

GAMEPLAY – a return match with ol' thick neck boxing guy from upstairs until the armed heavy turns up. Lara gets a **DEXTERITY UPGRADE (upper 6), (lower 5), (brain 2)** which boosts all of her skills by 1 level.

POINT 2-41:

A much cooler armed dude turns up, spits derisively at the useless plonker and ushers them both in front of Bouchard. Everything looks cramped and temporary crushed into the underground crypt spaces of the church cellars.

POINT 2-43:

CUT SCENE – CONVERSATION - LOUIS BOUCHARD RESPONDS TO LARA BEING NICE.

Bouchard admits helping Von Croy and says he can provide the contacts she needs to kit up and get into the Louvre if she will deliver a package of Czech passports for him to the contact. This is a paranoid guy, a forger called DANIEL RENNES. He can provide her with the maps and gear she needs to access the Louvre. He operates out of the PAWNBROKERS SHOP

Bouchard is puzzled about his own men being hunted and gruesomely killed by someone or something - the serial killer? The guy in the sickbed was one of the victims who hasn't quite died - yet. All 'business' is suspended because of increased police activity and the killings. He can't provide her with any firearms. He needs all the firepower he can get.

NB Lara may already have run into RENNES whilst trying to pawn stuff.

Lara heads off to find Rennes at the pawnbrokers again.
(script details)

POINT 2-42:

CUT SCENE – CONVERSATION - LOUIS BOUCHARD RESPONDS TO LARA BEING LIPPY.

In response to Lara's hard attitude things go wrong and Bouchard whips out an automatic and shoots her – stone dead. END.
(script details)

POINT 2-44:

If Lara has a successful exchange with Bouchard she leaves the church which is locked so that the less acute player can't go back in. She heads for the pawnbrokers. As she enters the premises she notices that the barricaded part of the shop at the back is open. As she enters the passageway to see what's at the rear a cutscene triggers.

SCENE 2d – THE PAWN SHOP

POINT 2-45:

CUT SCENE – Lara enters the room which is empty. She drops the Czech passports on a surface somewhere and takes a look around. One feature she notices is a sealed, reinforced hatchway set into the floor. She sees racks of useful combat gear which she helps herself to. Then she spies monsieur Rennes who has been messily murdered Monstrum style.

POINT 2-45a:

She has time to root around the premises for as much extra illegally stashed gear as she can carry. There is no real firepower though. Medical supplies, tools, Taser, tranquilliser gun and darts and as much stealth gear as the Russian Mafia. On Rennes' cadaver she finds his wallet and inside is a code number. This will open the safe.

POINT 2-46:

CUTSCENE - From outside we see a silhouette figure watching the shop
(Kurtis)

POINT 2-47:

HANDCAM MODE with Lara's hands tippy tapping out the code and then rifling the safe. Lara pulls out a backpack with Von Croy's name on it. He obviously never came back to pick up the goods.

Inside are essential kit she needs for tackling the Louvre, the maps, torch, GPS's, explosives and anything else we can think up. But an alarm has been triggered and the safe snaps shut and whoopy alarms go off, metal shutters go slam on all exits.

POINT 2-48:

GAMEPLAY - Lara has to find and activate the escape hatchway which Rennes has set into the floor before she gets boomed to bits. The computer displays a countdown, the entire place is rigged to blow, the keyboard is booby-trapped, Lara will get her hands blown off if she touches this. If Lara has picked up the spray-on low grade explosive and the taser she can use them to blow open the trap-door, the clock is still ticking.

If Lara is successful in opening the trapdoor she jumps down into an escape tunnel, as she hits the floor she lands on a pressure pad that activates the bomb instantly, Lara scrambles to her feet and runs down the tunnel, explosions and hell-fire chase her through into a sewer outlet, she see's daylight and dives for it. If Lara is too slow or takes a wrong turn we go to...

POINT 2-49:

CUTSCENE – Lara's face saying 'Damn!' Then cut to a view outside by the Seine with the mysterious figure we have seen before (Kurtis) suddenly lit up by a vast explosion. Lara is dead.

POINT 2-50:

IN GAME - Lara running down the escape tunnel she has accessed followed by a billowing ball of flame.

POINT 2-51:

CUTSCENE - Cut to a view overlooking the Seine with a barge passing. From a pipe overlooking the river comes smoke and a belch of flame and – Lara! She clears the end of the pipe and drops onto the barge. Cut to shady figure (you guessed it –Kurtis) From his POV we see the scene as if with some special night vision ability. But he isn't using night goggles. **It's his Lux Veritatis initiate special vision.** Cut back to the shady figure as he steps back into shadow, the cool bastard.

She jumps onto a river barge going down river, towards the Louvre (that's lucky). We see the mysterious silhouette figure watching.

POINT 2.51a:

CUTSCENE – The Cabal meeting. Our first real encounter with Eckhardt and the cabal. Eckhardt explains to the other members that the 4th painting has been located in Paris and that the sleeper is on it's way from Turkey.

On the barge. Lara in her new combat gear examining the maps, when superimposed the two maps of the Louvre dig and the storm drain system show where it might be possible to break through a thin dividing wall into the complex. And, in case we've forgotten, Von Croy's notes say the Obscura Painting is in a recently uncovered archaeological dig in there.

SCENE 3 - PARIS SEWERS AND OLD LOUVRE

POINT 3-1:

CUTSCENE - THE LOUVRE. THE STORM DRAINS AND TUNNELS. Downriver. View from the river bank of the Seine and the barge passing. Something drops off the barge. Cut to inside a large overflow pipe looking towards the river. The barge is moving out of shot. Lara slips into view and stands up surveying her surroundings. She enters the storm drains. **She is being watched by the mysterious figure (Kurtis).**
[\(flow-chart\)](#)

POINT 3-2:

She tumbles down a sloping flood drain into a small **sump chamber**. Although Lara doesn't know it there is way back now she is in the tunnel system. Lara can explore the dead end tunnels in here, they're blocked off with wire fencing, one of the tunnels hides a power terminal, switching the power on will make it easier to see through the gloom, some of the water becomes electrified killing some of rats but also killing Lara if she dives in, Lara will also receive a **BRAIN UPGRADE (lev.3)**.

The power terminal has a fan next to it with one broken blade, if Lara grabs the fan and turns it so that the broken blade is at the bottom, she can crawl through the gap and find a secret.

NOTE - GAMEPLAY - USE OF GPS's:

Lara can place **GLOBAL POSITIONING SYSTEM** thingies at strategic points (out of sight so they won't be found) to negotiate her way back if she gets lost. **THESE CAN DOUBLE AS LIMITED GAME-SAVE MARKERS – PLAYER WILL GET A LIMITED NUMBER PER LEVEL.**

NOTE - TIME SCALE AND LIGHTING: we discussed having the river segment at sunset and consequently the sewer segment is in the moonlight (through vents) plus artificial neon lighting. Lara will also have a torch and possibly flares thoughtfully provided in the magic backpack that was prepared for Von Croy.

POINT 3-3:

GAMEPLAY – the force of water against Lara will force her back into the sump chamber. She will need to wade, rest every so often and avoid running or she will be swept back a lot. Lara will receive a **LOWER BODY UPGRADE (lev.6)** when she succeeds.

POINT 3-4:

RATS - As in all games be it video or role playing, Rats lurk within the sewers of Paris and so shall they lurk within the sewers of the Louvre. One nasty “next gen” idea was to have a huge rats nest that Lara gets swept into if she takes the wrong route, Lara can escape from this chamber but she will have to swim and wade through hundreds of the little buggers.
[\(concept art\)](#)

NOTE - Slippery grip:

The grip bar could be affected by slippery surfaces, in this case “slimey pipes” could be the hindrance. If Lara is shimmying around the edge of the “rats nest” chamber her grip bar will decrease as normal, if she comes across a slippery bit the grip bar will decrease quicker until she reaches a dry bit again.

POINT 3-5:

LAST CHANCE GRAB -

Lara can get swept away by water currents, we thought it would be only fair to give her a last chance grab move if she’s sliding on her ass. If Lara is sliding and is approaching the end of the tunnel, as she reaches the lip the player can press action, this will allow Lara to quickly grab the lip with one hand and swing around into her normal hang pose, the grip bar could also be affected by the last chance grab, for example: a moderate chunk of the grip bar gets taken away immediately when the last chance grab is performed (‘cos it’s a harder move).

[\(concept art\)](#)

NOTE - Instant death:

The Louvre is the first real trap/puzzle area of next-gen, thus it has been decreed that there will be no instant death traps within this or any other part of the game, not without warning at least.

POINT 3-6:

Lara progresses from small sump chamber into another large overflow chamber, water pours in from many pipes and tunnels around it’s walls and in-turn gets fed down other pipes into the rest of the sewer. Lara must get into the large tunnel that currently has a huge plume of water gushing from it, there’s no way Lara can walk up there, she’ll have to shut down the water flow somehow. Lara has another problem apart from the rats that have taken interest.

[\(concept art\)](#)

POINT 3-7:

Lara has to climb up to the tunnel around the slippery walls and then negotiate the pipes at the top of the chamber, this in turn will lead her to a valve that will shut down the water flow. Lara receives an **UPPER BODY UPGRADE (lev.7)** for this.

POINT 3-8:

Beyond the overflow chamber lies a large room that has a reservoir in it, the reservoir fills the entire bottom half of the room, on entering this room Lara will say “I can smell oil, I’d better be careful”.

[\(concept art\)](#)

POINT 3-9:

Old half rotted steel catwalks surround the walls of the room with ladders going up to where a second catwalk used to be, most of it has fallen into the reservoir. This is the room that’s mentioned in the map, the room Lara needs to use the bomb to get through into the Louvre.

POINT 3-10:

This is an important bit of info for the player so we'll have Lara say something like "I think this is the room mentioned in the map, I better check" hopefully this should prompt the player to look at the map.

Lara uses the bomb and blows a hole through to the Buttress gallery, depending on which pipe she attached the bomb to will also affect how hard it was to reach this point.

POINT 3-11:

The left pipe blows a hole lower down on the chamber wall, to reach this hole Lara will have to get closer to the flames.

POINT 3-12:

The right pipe will blow a hole higher up in the wall, Lara won't be near the flames but she will have to perform harder jumps to get out.

Blowing one pipe ignites an oil spill on the water setting fire to the slick. Lara has to swim underwater to escape the flames. Blowing the other pipe causes everything to collapse around her.

POINT 3-13:

To escape the effects of the explosion she dives under water. The gas/oil mix ignites on the surface. Lara has to swim underwater to escape the flames. She swims a large distance underwater, climbs out, and comes back through a passageway to overlook the burning oil chamber from a higher vantage point.

The taser she acquired from Rennes is now broken cos of the underwater section.

POINT 3-14:

She will then have to negotiate a way over the flames by wrenching a pipe loose to swing over the burning pool and drop next to the hole she has blown in the wall.

POINT 3-15:

She gets through the hole she has blasted into the next area.

POINT 3-16:

Once into the buttress gallery the player/Lara will be given a breather, no nasty enemies or traps in here, maybe just some info or clues as to where the newly uncovered 2nd Buttress is. There could even be a Louvre map that has things on it that aren't on Lara's map (area's closed for refurbishment maybe). We could also put a secret in this area.

[\(concept art\)](#)

SCENE 4 - MODERN LOUVRE AREA PART ONE

See chart – ‘*Louvre-chart. Lara in the Louvre*’.

THE PUBLIC BUTTRESS AND THE MODERN LOUVRE BUILDING - STEALTH PRACTICE AREA.**POINT 4-1:**

Lara has entered the Louvre at the First Buttress area open to the public. She makes her way up the stairs into the MAIN MODERN LOUVRE AREA, here she must find the correct way down to the soon-to-be opened NEW EXCAVATION AREA. She must stealth her way around night staff guards, alarms etc. going via Carvier’s office. Lara will actually pass the entrance to the NEW EXCAVATION AREA but cannot get in.

[\(flow-chart\)](#)

POINT 4-2:

Lara looks at the map she got from Rennes.

The main galleries link this entire area together, they run in a C shape around a central display room. Lara can try to open doors in the galleries, she must use stealth to avoid the patrolling guards.

POINT 4-3:

Shoulder barge:

Lara can try to open doors using the handle, if they are locked she will attempt to shoulder barge it open.

POINT 4-4:

Audio prompt – The tranquilliser gun

Lara reminds the player that they have a none-lethal weapon to use against the guards.

The ammo Lara has for the tranquilliser from Bouchard is limited so the player will have to be careful as to where they use it. You don’t actually need the tranquilliser gun to finish the level, but it makes things a helluva lot easier. Unfortunately the tranc gun is useless against some of the armoured Cabal members Lara will face later.

POINT 4-5:

Lara is trying to find Carvier’s office to get the access pass to the NEW EXCAVATION AREA where the painting is, according to Von Croy’s notes. She must use the vent in the central display room in-order to reach Carviers. Unfortunately the guards can also crawl in the vents to give chase.

POINT 4-6:

The vents are tight and claustrophobic but there isn’t much danger in here really, it’s more like a small maze of crawling and climbing. The vents lead up to an enclosed roof area, The roof area is a flat asphalt roof with windows and vents leading down into the offices below, it is totally surrounded by walls and higher roofs, Lara must find another open vent without making too much noise, this could alert any guards in the offices below. Whilst in the vents Lara

must be as silent as possible, if any guards hear her they will shoot up through the vent walls.

POINT 4-7:

Lara must look at the map she has to locate the correct vent that leads down to Carviers office.

POINT 4-8:

There is also guards patrolling in the corridors of the surrounding buildings, Lara must use anything she can to stay out of view. Lara negotiates the roof and dips inside the correct vent, A wrong turn could lead to danger – the vent collapsing into the guards room, a vent shaft that leads to the incinerators etc... If Lara takes out 5 baddies with either the tranc gun or the tear gas she will receive a **BRAIN UPGRADE (lev.4)**.

The correct vent drops Lara into the X-ray/ Restoration lab.

POINT 4-9:

The map shows Carvier's office is locked and alarmed. If Lara tries the handle she will activate the perimeter defences in the corridor in the form of lasers and motion detecting cameras. Lara can use the spray canisters she got from Rennes to reveal the lasers. If Lara trips any of these defences the guards will switch to ALERT mode. Lara needs a security pass.

POINT 4-10:

Guards have to be avoided or rendered unconscious using stealth gear, knockout sprays, clinically judged blows to the nerve centres etc. There are lab assistants wandering around too but only in the second part of the X-Ray room, they must be avoided or knocked out.

POINT 4-11:

The security pass is hidden within the X-ray/restoration lab, she must search for it. Whilst searching Lara may come across the X-ray machine, the machine already has a painting set up to be scanned, if Lara switches the machine on she will see through the canvas, the hanging wire is clearly visible (just to drill it into the player that it's an X-ray machine). Lara may also notice a row of gas masks hanging in the restoration area, the masks protect the workers from the noxious chemicals they use to treat the paintings, they could also be useful to Lara. Later on.

POINT 4-12:

The guards are not interested in punch ups and if Lara alerts them they will simply hide in a locked control room and try to trap her by closing off security doors, if Lara is quick she can roll under them, if not she'll have to go the long way round.

NO POLICE WILL ARRIVE IN RESPONSE TO THE ALARMS.

POINT 4-13:

There is a short corridor between the X-ray lab and Carviers office, within this corridor is the guards room, a couple of whom sit playing cards, Lara must sneak past them.

POINT 4-14:**Stealing the Taser:**

Lara can steal a Taser from the guards in this room, they're busy playing cards but she must be quiet and use stealth mode to sneak in the room and grab the tazer from the desk near the back.

POINT 4-15:**How the Taser works:**

The Taser doesn't actually have ammo, it works by launching a claw that stays attached to the Taser by a wire, once contact is made an electric current is passed down the wire and into the enemy. To make sure the enemy is disabled the claw must be attached for at least 4 seconds, any less and the guard might get straight back up. The claw can be retracted back into the Taser by letting go of the fire/action button, if another enemy runs into the wire the claw will retract automatically. Each successful knockout will drain the Taser's battery, the player will have to wait for a brief period before they can use the Taser again. The Taser can be used when $\frac{3}{4}$ full charge, but will be weaker.

NOTE: The Taser is a non-lethal weapon and any guard knocked out by it will eventually recover and begin patrolling again, if Lara wants to disable them for good she'll have to lock them away either in a cupboard or locked room.

Pepper spray, another possible non-lethal weapon could be collected from guards or store rooms.

POINT 4-16:

Guards, if alerted, will be on the alert for 30 secs during which time you have to hide or stay low otherwise you risk capture. In some situations if a guard's body is not hidden out of sight ie in a cupboard, an alert is triggered after a set period.

POINT 4-17:

Laser triggers, proximity or pressure pads, infra-red, heat triggers, cameras – the lot (this is where the French National Treasures are stored after all). Lara can use sprays to reveal laser detectors.

POINT 4-18:**THE GUARDS RADIO -**

Lara can acquire a radio from one of the guards, this could give the player clues as to where certain guards are within the level or even activate when Lara's trying to perform a stealth move, messing it up.

POINT 4-19:

The guards can communicate to each other using walkie talkies, they are talking about an intruder but not Lara (it's Kurtis) then we hear one of the guards getting taken out by him.

Tannoy system gives the guards Lara's location at key points, this info can be used against the guards because it warns Lara of impending danger, with announcements like "Intruder is in Madam Carviers office. Level 3 block 1", or something similart.

POINT 4-20:

THE HOLDING ROOM/STORE ROOM AND GETTING OUT.

If Lara gets caught by the guards she will be thrown into one of the store rooms until the police get there,

POINT 4-21:

she can escape by connecting the light socket on the ceiling to the door-handle with some electrical flex, then banging on the door will alert the guard, repeated banging will anger him enough to come over and put the key in the lock and say something threatening.

POINT 4-22:

Lara must time switching the power on after the guard has unlocked the door.

POINT 4-23:

If Lara electrocutes the guard too early she will have to find another way of getting the key inside the store room.

POINT 4-24:

If Lara times it right and electrocutes the guard after he's unlocked the door she will be able to walk straight out, but only if she's switched off the power first, otherwise it's fried Lara for tea.

POINT 4-25:

If Lara immobilised the guard but before he could unlock the door, the key is in the door and she's gotta get it. The player explores the storeroom inside the many cupboards, drawers, and boxes to find a screwdriver and a plastic folder. By pushing the folder under the door and then poking the screwdriver into the lock the key will drop onto the folder. Now Lara can pull the folder and key under the door and then unlock it from the inside. Hey it's cheap old trick but it works.

POINT 4-26:

Hints to the player:

Voice prompts will activate if the player is stuck in key places throughout the adventure, this will be portrayed as Lara talking to herself trying to figure the puzzle out. In this case if the player doesn't know how to complete POINTS 4-9 to 4-14 Lara will give clues as to what to do next.

SCENE 4a – CARVIERS OFFICE

POINT 4-27:

INSIDE CARVIER'S OFFICE Lara finds the pass she needs but the office also has other useful information on Carvier's computer files, proof that Von Croy has been

trying to find the OBSCURA ENGRAVINGS - documents recording the Obscura Paintings – like Leonardo da Vinci sketches.

- The Engravings are the only recorded images of the five complete Obscura Paintings.
- From Carvier's terminal Lara can access a simulated web address on the Obscura Engravings for background info. A real link into a real website can be added later – e.g.
<http://www.voncroyinc.com/~voncroy/research/alchemy.html>.
- Very important clue from Carvier's office - MATHIAS VASILEY, ART DEALER FROM PRAGUE who has exchanged info with Von Croy about a second Obscura Painting and hints he may have the Obscura Engravings.

POINT 4-28:

Lara exits Carviers office using her room pass, she now has the other pass that allows her to access the NEW EXCAVATION AREA, she makes her way back to the X-ray lab.

POINT 4-29:

Lara cannot get back into the vent (it's too high) she can however, go down an internal fire escape (staff only) and use Carviers pass to open previously locked doors, she will end up back at the entrance to the NEW EXCAVATION AREA.

POINT 4-30:

The Taser can be used to short out certain electrical obstacles – lasers, lights, puddles of water, electronic locks.

The last corridor to the entrance of the dig site has an armed guard patrolling down it, Lara must get past him. In the center of the corridor lies a water dispenser, it's been leaking and a large puddle can be seen to cover about half of the floor area and around the corner where Lara is standing. A sign depicting a man slipping on a wet surface should give the player a visual clue. The trick is to launch the tazer at the puddle whilst standing on dry land, this will electrify the water and dispense with the guard, if the guard is alerted by Lara he will kill her quickly 'cos he's armed.

POINT 4-31:

Lara uses Carviers pass and exits down the stairwell into the NEW EXCAVATION AREA.

SCENE 5 - THE ARCHAEOLOGICAL DIG

POINT 5-1:

Lara enters the dig site via the ventilation shafts, a small network of tunnels with little security.

[\(flow-chart\)](#)

POINT 5-2:

When she reaches the cordoned off area of the archaeological dig she first comes across a newly uncovered paved area. A geo-thermal-sonar doohickey machine has been left by the archaeologists.

[\(concept art\)](#)

POINT 5-3:

Archaeological gear, lamps etc have been left for the night. At the back of the excavation site is a small office area containing controls for the site lights.

POINT 5-4:

Lara can use these lights to illuminate the site.

POINT 5-5:

The buttress itself is covered in scaffolding, the scientists must have uncovered something else. Lara climbs onto the scaffold and must use the catwalks and ladders to reach the top of the buttress, this will involve jumping, climbing and dodging falling debris.

POINT 5-5a:

A small brass contraption built into the wall has been exposed by the archaeologists. It bears the symbol of the Lux Veritatis, a raised 'LV'. This can be rotated into different configurations. She must overlap the FOUR LAYERS in the correct order. Von Croy's notebook has information she needs on two symbols and their order but two are missing. These are hidden in the paved area.

POINT 5-6:

The Geo thermal device will uncover the last two symbols hidden beneath the mosaic. If the player is slow to get the point there can be a player prompt from Lara. Lara receives a **BRAIN UPGRADE (lev 5)** for completing this puzzle. Lara completes the configuration puzzle, clambers back up the scaffolding and enters the buttress.

SCENE 5a - INSIDE THE SECOND BUTTRESS

POINT 5-7:

LARA must now climb down the hollow inside of the BUTTRESS. This is constructed from protruding slabs of stone that can recess or protrude at random. Lara will receive a **DEXTERITY UPGRADE (upper 8), (lower 7), (brain 6)** for completing this tricky section. After carefully working her way down this she enters the:-

[\(concept art\)](#)

POINT 5-8:**The Hall of Seasons:**

Below the Louvre lies a large round room with 12 doors around its edge and a large circular mosaic in the centre, There is a symbol above each door and also pictorial reference to the four seasons within the mosaic. In the centre of the mosaic lies four pressure pads, each pad has a different symbol on it, they are of the same design as the ones above the doors.

[\(concept art\)](#)

There are only four types of symbol each one representing one of the seasons, if Lara stands on one of the pads the three doors directly opposite will open, behind these doors lies another set of doors each with a symbol matching the design of the others, only one door will take Lara to the Element room the other two will take her to a trap tunnel that eventually leads back into the main chamber.

Water – Spring

Fire – Summer

Air – Autumn

Earth – Winter

The trick is to work out the pattern right from the pressure pad to the correct door, for example: If Lara is standing on the pad that has the **Earth** symbol on it, the mosaic in front of her will be of **spring**, then the correct symbol above the open door is **Fire** and then finally **Air** on the last. Sounds easy but believe me It's not. The mosaic could even rotate to confuse the player further. A diagram will also be hidden within the room to help decipher which symbol means what.

The last symbol will give the player a clue as to what challenge lies ahead, the water symbol will mean a water trap challenge etc...

POINT 5-14:**The Trap Tunnel:**

Encompasses the hall of seasons, if Lara chooses the wrong door into an element room she will end up in here. The only exit is back into the hall, to get here Lara must avoid traps and rats.

POINT 5-9:**The Great Engine:**

A huge medieval monstrosity lies below the Hall of seasons, it is the main part of the entire “under the Louvre” puzzle. The Great engine is an ancient steam engine, as such it requires the four elements to get it working. Why does Lara want to get it working? Because within the Hall of seasons lies the entrance to the Obscura chamber – resting place of the Obscura painting. The entrance is actually in the ceiling of the hall and is accessed by bringing the great engine to life. Once activated, the engine in-turn transforms the mosaic in the Hall of Seasons into a series of raised platforms, climbing them will lead to the Obscura chamber.

[\(concept art\)](#)

POINT 5-10:

The water chamber:

Contains the water that's needed to help power the great engine, Lara must swim inside and explore the many pipes and chambers and eventually find the valve mechanism to drain the water into the engine. Matters are made worse because the water level is constantly changing, safe air pockets appear and disappear as the water fills and empties them, vertical tunnels can only be reached as the water fills up through them or empties down them.

POINT 5-11:

The fire chamber:

A large oval cave awaits, the entrance is set high up on the south wall, a huge iron pot full of oil rests at either side of the entrance, rocky steps lead down to a lake of oil, the steps split and break off in different directions like a screwed up game of Q-bert. Lara's goal lies on opposite side of the chamber, stepping stones lead across the oil over to what looks like an Olympic torch, the torch is suspended from the ceiling. When Lara enters the chamber the door slams shut! Then a mechanism kicks in and a huge flint strikes the wall above the iron pots igniting the oil, double shit! The pots begin to rotate and spill the oil onto the steps. Lara must run down the step ahead of the burning oil and get across the stepping stones before the flames reach the huge lake of oil.

Once on the other side of the lake Lara is quite safe, the ledge the "Olympic torch" rests on is high above the flames, on the back wall near the torch lies a wooden candle, Lara picks this up and lights it from the "Olympic torch" she can then take it to the great engine room and place it.

[\(concept art\)](#)

POINT 5-12:

The air chamber:

Stone pillars and walkways rise up from a seemingly bottomless pit, on the far wall a huge grate leading to blackness bellows wind into the chamber, the wind affects Lara when she's in mid-air, a normally jumpable gap may not be reachable due to the wind blowing against her. Lara can temporarily shut off the wind allowing her to jump the aforementioned gap, the wind could also be used to allow Lara to jump gaps that would normally be too long. Lara's ultimate aim is to open up another grate on the opposite wall, doing this will allow the air to flow into the great engine's combustion chamber.

[\(concept art\)](#)

POINT 5-13:

The earth chamber:

Earthquake! This room is quite long, it's made of stone and looks like the inside of the castle Butress, as Lara walks across the stone floor it begins to crack open, huge chunks of floor fall away underfoot while others rise high in the air, a huge gorge opens out in front of Lara, a faint glow can be seen at the far end, Lara must traverse the gorge and reach the far end before it closes up

again. Once through the gorge Lara finds a chamber full of coal, opening the sluice gates will drain the coal into the Great engine.

[\(concept art\)](#)

POINT 5-15:

When all the elements have been correctly assembled and/or put into their right places the Great Engine starts up belting out steam and causing the mosaic to rise up in impressive columns to the ceiling. From there Lara can access the last room of the series.

POINT 5-16:

THE BROTHER OBSCURA PAINTING ROOM

The rising pillars lift Lara to a room above the chamber – the ceiling opens up. It is the final room, an ossuary where the painting is clutched to the skeleton chest of Bro Obscura – classic Tomb Raider territory.

[\(concept art\)](#)

As Lara enters the door seals her in, the room is covered with bone architecture, statues surround its circular wall each holding a seemingly identical painting, which one is real?

[\(concept art\)](#)

If Lara tries to grab one of the painting brother Obscura will appear, his ghostly apparition attacks Lara depleting her energy. Lara must find out which painting is real, the only way of telling is to look at the paintings through the apparition of Brother Obscura whilst dodging his attack, the real painting will glow and reveal the symbol within when Brother Obscura passes over it. A Latin inscription around the walls of the chamber gives a clue – “TO SEE THE TRUTH ONE MUST VIEW ALL THROUGH THE SPIRIT OF THE KEEPER.”

[\(concept art\)](#)

POINT 5-17:

Lara gets the real Obscura painting but Brother Obscura get the last laugh, the painting is booby trapped, when Lara lifts it from the statue the room begins to shake and rumble in true Indy Jones style, water starts to snake it's way up the tunnel into the chamber, Lara realises that the entire level is filled with water, she must swim her way out, back the way she came.

Lara will receive a DEXTERITY UPGRADE (upper 9), (lower 8), (brain 7) on all skills for completing this section and finding the painting. This will allow her to access a secret area up in the dig section.

SCENE 6 - RETURN TO THE MODERN LOUVRE

Refer yet again to the chart – ‘Louvre-chart. Lara in the Louvre’.

Rushing to escape the rising water Lara exits back through the modern part of the Louvre complex again. From here she just wants to get out of the building and escapes.

POINT 6-1:

Lara rushes back through the NEW EXCAVATION AREA and up the stairs toward the galleries, as she gets half way up we cut to...

[\(flow-chart\)](#)

POINT 6-2:

A guard somewhere in the galleries collapses, we then see that some sort of gas is coming from the vents, it's knocking all the guards out. Cut to Gunderson inside the Louvre surrounded by an Agency/Cabal hit squad in SAS style gas masks. He is watching a playback of Lara running around the Louvre on a laptop. He patches in to the Louvre security system and motions the heavies into the corridors.

POINT 6-3:

When Lara emerges from the buttress area into the modern gallery section she sees unconscious guards lying around. They have been gassed. Lara can search the bodies and can take any weapons she can find, including GUNS.

POINT 6-4:

The air in the galleries is still toxic now Lara is getting gassed too. We see her AIR bar appear giving warning to get out of there accompanied by a bizarre screen affect, Remember the gas masks we saw earlier in the X-ray lab?

POINT 6-5:

What happens next is a small timed section of gameplay with Lara running out of air and fighting off the Cabal who have gas masks on, whilst trying to get back up to the X-Ray lab.

POINT 6-6:

The Louvre galleries – At the end of the gallery next to the fire escape lies a locked secure door, Lara needs to open it somehow.

POINT 6-7:

THE LABORATORY-RESTORATION X-RAY ROOM. Lara gets a voice prompt in here to find the masks. The gas masks are stored inside a locked storage area, a toughened glass door stands between Lara and the masks, she must first shoot the glass to weaken it, then she can dive through the door.

Once she's put the mask on she can look around for a short while, there maybe a useful link to details later on in Von Croy's apartment.

POINT 6-8:

In a side room off the lab is the X-RAY facility. the bog standard, non-relevant painting is still set up in the equipment and the revealing X-Rays of the image underneath are displayed nearby. Lara would be familiar with such set-ups from the British Museum.

POINT 6-9:

If Lara has picked up the right clues she will know there is a hidden metal symbol in the Obscura Painting she has just rescued. The X-Ray will reveal it clearly.

POINT 6-10:

Voice prompt – Use the x-ray machine to examine the painting. Lara uses the X-ray machine and examines the painting, the metal symbol can be seen under the top layer, it begins to glow and burns itself through the painting, it is chemically reacting with the X-rays. The painting begins to spark, arcs of energy rip through the room, Lara must dodge them, the energy seems to be targeting metallic objects, it strikes a door on the opposite corridor, fusing the lock and opening it.

POINT 6-11:

Lara collects the painting and enters the unlocked door, it leads into a locker room, searching the lockers will uncover a gun, useful for what comes next.

IF YOU DIE AT THIS POINT YOU DIE. YOUR GAME WILL SAVE TO THE LAST GPS YOU PUT DOWN.

POINT 6-12:

Now Lara has the painting she needs to get out of there, the Cabal are closing in fast. All the exits seem locked, she needs to override the security controls on a few doors. If Lara searches the unconscious guards she will find a pass card that allows her to get into another room in the guards office (the one near Carviers and the X-ray lab) this back room is actually the main security control area.

POINT 6-13:**GUARDS' CONTROL ROOM**

Lara enters the guards control room and uses the computer to access the door security codes, the card she collected was only a mid-security pass. Lara can only open certain doors with it, luckily it opens all the ones she needs to escape. She can also close off certain doors thus containing some of the gunmen and clearing herself an escape route. She still has to stealth around and avoid enemies who are being fed directions by Gunderson who is patched into the security system.

POINT 6-14:

Voice prompt – Use the map to find the Exit.

Rennes has bribed one of the cleaners into leaving a ladies toilet window open, this is Lara's exit route.

POINT 6-15:

Lara is involved in a lengthy running gun battle as she tries to escape, this leads her through another gallery and down a grand staircase into a lounge type room with rest rooms, telephones, water and coke machines, that sort of thing. The ladies loo is the exit. Its blocked off.

POINT 6-16:

MEETING UP WITH KURTIS

Lara is just about to turn and run when an object wizzes past her ear and sticks in the wall, a strange blade weapon of some kind, it is accompanied by a low evil laugh, its the mysterious stranger/Kurtis who has been shadowing her, he waits in the shadows to pick the right moment to attack.

Kurtis appears behind Lara and holds a gun under her chin. He removes her guns and takes the painting from the backpack then steps back to hold her at gunpoint. This first meeting with the stranger/ Kurtis is a serious confrontation because as far as Lara is concerned he could be one of the heavies trying to kill her or the Monstrum serial killer. They exchange a few shots but are stopped by...

POINT 6-17:

CUT SCENE - Gunderson appears from another doorway with a gun blazing squad. Kurtis legs it back up the grand staircase. As he runs off Kurtis calls his weapon back to him by simply reaching toward it, the Glaive rips from the wall and flies into his waiting hand.

POINT 6-18:

Lara's plan has backfired, the ladies restroom is shut down for repairs, there's no other exit on Rennes' map. Kurtis has the painting, maybe he knows a way out. Lara gives chase.

POINT 6-19:

GAMEPLAY – THE CHASE

The gunmen pursue Lara and the stranger/Kurtis shooting. No one is interested in asking questions first. The chase takes place THROUGH THE GALLERIES and storerooms - heaps of antiques, stacked crates, shrouded statuary on plinths etc

POINT 6-20:

Kurtis slows Lara down by pulling big statues, paintings and artwork down in her way to block her path. Lara has to run the gauntlet of obstacles and gunfire.

POINT 6-21:

CUTSCENE - Kurtis has a SECURITY OVERRIDE GADGET which also slows Lara and the gunmen. Lara manages to roll under the last of these and their pursuers are delayed. Kurtis may use his Glaive to cut through the locks

on door obstacles. He slices through the chains holding a giant gong above the next doorway, the gong falls behind Kurtis, Lara just manages to dive through the gap, Gunderson is trapped on the other side.

The chase continues outside the Louvre. Kurtis skids round a corner ahead of Lara. Out of sight of Lara he gets thumped by an unseen assailant –spooky shadows and tilted angles. (It's Shapeshifter in security guard's uniform.)

Lara dashes round the corner, sees Kurtis and bends over him to check on him. She gets knocked out too. From Lara's POV we see the figure in guard's uniform in a tracking shot, as he strides off with the painting. Without breaking stride the guard goes behind a pillar and emerges on the other as one of Bouchard's thugs we have seen earlier.

This is the 2nd clear Shape shifter signal in the game. All others so far have been much subtler i.e. some of the Paris characters Lara meets having subtle telltale signs.

Lara recovers to find Bouchard slapping her awake. He explains he has been monitoring the Louvre guards' shortwave messages calling in the police squads. He decided she may need help. (He's actually there to take possession of the stolen painting and return it to Eckhardt.) She reaches for her gun, it's gone.

Lara says she must get to Von Croy's apartment. There are things she must check out – quickly! Bouchard offers to give her a lift to the crimescene. As she gets to her feet she notices her guns are gone. She spots a **crystal shard** on the spot where the stranger/ Kurtis had been lying. She pockets it quietly.

SCENE 7 - VON CROY'S APARTMENT**POINT 7-1:**

CUTSCENE

Bouchard tells Lara, in the car, that whilst monitoring the police short wave he overheard a report of another Monstrum killing, this time in Prague.

We see Lara arrive at the apartment building. As soon as Lara enters the building we see Bouchard make a call. (It's to tell the Cabal that the Painting has been picked up and a clean-up operation is needed at Von Croy's to take care of Lara.)

[\(flow-chart\)](#)

POINT 7-2:

We then cut to Lara outside the apartment door on the third floor. It is full of bullet holes. If the player tries to walk back downstairs and leave they will get the time honoured –

POINT 7-2a:

Audio prompt - "I have business here, I can't leave."

POINT 7-3:

GAMEPLAY – VON CROY'S APARTMENT

In the apartment Lara searches for the hidden Obscura Engravings and other evidence regarding who killed Von-Croy. The place is daubed with grisly arcane symbols.

There are TWO THINGS SHE HAS TO FIND:

The Jackel head walking stick and Von-Croy's gun.

POINT 7-3a:

The Jackal Headed walking stick with the Obscura Engravings that Von Croy borrowed from the Louvre are inside the hollow stem. Only a close friend of Von Croy's would know to look here. Wrapped around the Engravings are copies of faxes between Von Croy and MATHIAS VASILEY IN PRAGUE. The faxes say that the Engravings Von-Croy has are FOUR of the FIVE Obscura Engravings, VASILEY has just found the 5th engraving and thinks there is a map embedded within it. He also thinks the Engravings show the way to each painting.

POINT 7-3b:

The gun that Von-Croy tried to defend himself with before he was murdered. Lara needs this to defend herself later.

POINT 7-4:

Other optional extra info can be hidden around the place – the other half of the torn, bloodstained fax she had in the opening FMV, images of the Nephilim, Alchemic alphabets, Egyptian stuff, like that.

POINT 7-5:

When Lara opens the hollow Jackal headed walking stick she finds the Obscura Engravings and sees the SYMBOL from the opening FMV. This triggers her full FLASHBACK of events between her and Von Croy in his apartment. – it is a more detailed version of the opening FMV .

SEEING THIS SYMBOL AGAIN IS A GOOD REASON WHY SHE NEEDS TO USE THE X-RAY MACHINE AT THE LOUVRE.

POINT 7-6:

CUT SCENE – FLASHBACK.

We see much of the opening FMV-FLASHBACK, Jackal’s head, symbol all in fragmented images intercut with extra bits with Von Croy off his head shouting and waving a gun about. There are gunshots. Von Croy is clicking on an empty gun.

In the confusion WE SEE THE GUN GO SPINNING OFF UNDER A HEAVY PIECE OF FURNITURE IN THE SHADOWS (a huge bronze statue resting atop a granite displayer). Von Croy makes a lurch towards his desk but doesn’t make it. Things swirl and judder, bleached out by cinematic flashburns. Then a face! Someone else was there in the apartment stood behind Lara. The face is fierce and menacing reflected in a mirror (it is Eckhardt but Lara, and the player, doesn’t know that yet!)

CUTSCENE CONTINUED – VON CROY’S APARTMENT.

She is jolted out of the flashback by the sounds from downstairs. Cut to see the Hit-man breaking his way into the building. He kicks the main door in and closes it behind him, he then unclips a device from his belt and places it across the door, a faint red laser can be seen emanating from it, it’s a bomb. The Hit-man coolly flips out his mobile and whispers something inaudible before stalking up the stairwell toward Lara.

[\(Assassin final model\)](#)

POINT 7-7:

Lara must now find the gun from the flashback, it’s the only thing she has to defend herself apart from the tranq-gun which is pretty useless against a professional killer.

She will have a few minutes to find the gun and some ammo (hidden inside the desk drawer) before the assassin smashes the door to Von-Croys apartment open.

POINT 7-7a:

GAMEPLAY - Lara must retrieve the gun under the massive Bronze statue, the statue is resting atop a granite displayer, the displayer is only a few inches above the floor. She looks under the heavy piece of furniture for the gun. It’s stuck right at the back, jammed into a dark corner. She can pull it out using the walking stick.

Now Lara has to find some ammo, In the flashback we see von-Croy reach for his desk drawer, this is the clue as to where the ammo is.

POINT 7-7b:

The Assassin smashes the door in, he plants another bomb and stands just inside the doorway, he will stay here until Lara finds the gun and ammo (if she hasn't already) and take shots at her. Lara can use the upturned furniture as cover and sneak her way round to the gun's resting place. Once Lara has the gun and ammo the Assassin will begin his true attack, he stalks Lara around the apartment, the best form of attack for Lara is to stealth around and take precise calculated shots rather than trying to stand toe to toe with the guy.

POINT 7-7c:

Lara can go up the spiral stairs into V.C.s bedroom, up here she will find the odd ammo clip. The Assassin will stay downstairs, if Lara sneaks about she'll be OK but if not the Assassin will shoot holes through the bedroom floor, he has a really powerful looking shot-gun and he means business. Lara must also avoid the glass floor area because the Assassin will see her. Lara can go back down the spiral stairs and risk getting shot or she can sneak down into the bathroom.

POINT 7-7d:

The Bathroom contains a couple of health items and is also another route downstairs. Lara can sneak out of the door that leads down into the main apartment area, the Assassin will still be looking up at the ceiling because he still thinks Lara is up in the bedroom, she will be able to get a few shots off before he realises she's there.

POINT 7-7e:

The battle continues until the Assassin has lost 25% of his health, once this has happened he will quickly de-activate the bomb he placed over the door and make a swift exit from the apartment to recover (player control is locked). Lara can now exit the apartment and enter the corridor.

POINT 7-8:

The corridor is quite long and has a stair well at each end, the stairs to Lara's immediate right has a booby trap across it, no way down here. The other stairwell is the only way, as Lara walks up the corridor towards the left stairwell the Assassin spins around the corner at the end of the corridor, he stands grinning at Lara as he pulls a small remote device from his pocket, he presses a button on it and activates another booby trap right in-front of Lara, he then flips back out of view. Lara is trapped, maybe.

POINT 7-9:

Lara is trapped in quite a long section of corridor, there are three doors on each wall including the entrance to V.C's apartment. Lara can try to open each door but only one can actually be opened, the neighbours are getting nervous from the gunfire and scream "leave me alone" in French if Lara tries the door to their home. The only door that can be opened leads into an empty apartment, it is littered with crates and covered furniture, it appears to be a dead end.

POINT 7-10:

Bullet holes flash into the wallpaper from behind the wall, Lara dodges the bullets and ducks for cover, the bullets arc up the wall and back down again into the shape of a crude door, the assassin kicks his way through into the room. What a total nutter. He then kicks over a nearby table and takes cover behind it, Lara and the assassin stealth around the room in a very cagey gunfight indeed, one false move and she's dead.

POINT 7-11:

The gunfight continues until the Assassin has lost another 25% health, he will then shoot out the lights in the room and exit into the corridor de-activating the bomb as he leaves. The Assassin has also planted pressure mines as he left, Lara has to use her torch to spot the mines and dodge them as she leaves the room and enters the dark corridor.

POINT 7-12:

Lara enters the corridor on the other side of the booby trap she encountered earlier, she has access to the stairs down to the next floor. If Lara decides to run straight down she'll get blown up by the bombs that the Assassin planted earlier, if on the other hand Lara decides to take the cautious approach she can look down the stairwell and notice the very faint lasers through the dust particles in the air. How does Lara get down the stairs, where has the Assassin gone?

POINT 7-13:

Somewhere in the corridor lies a fire extinguisher, Lara can pick it up and throw it down the stairs, this will set off the bombs. Lara must run back into the room to avoid the blast, when she returns the stairs are half destroyed, Lara climbs down through the rubble.

POINT 7-14:

The Assassin has been waiting for Lara in the corridor below, he's booby trapped it with remote mines and we see him plant the final laser mine nearest to him, there's no way Lara can get through here, honestly. The Assassin sees the explosion on the stairs and cautiously thinks Lara is dead, he flips out his mobile and makes a call, obviously to the person who's paying him. He stands at the top of the stairs and waits, still on the phone, he looks left and right scanning his surroundings.

POINT 7-15:

Lara climbs down the rubble and lands in the corridor, it is quite dark apart from one functioning light and another flickering half smashed lamp. There are four alcoves on each side of the corridor, each one leading to a locked door. Lara must use the alcoves to stealth up the corridor towards the Assassin, she must take him out in one shot to the head, if she misses or hits him elsewhere the Assassin will activate the bomb nearest to Lara, she could try to take a shot at him from the back but she's a little rusty when it comes to precise shooting, the closer she gets the more stable her aim becomes.

POINT 7-16:

Lara kills the Assassin; he tumbles down the stairs and lands in a broken heap at the bottom. The laser mine blocking her way flickers off, Lara runs down the stairs and has two options - Look around the ground floor or Search the body. She receives a **DEXTERITY UPGRADE (upper 10), (lower 9), (brain 8)** for killing the assassin.

POINT 7-17:

Look around – The front and back doors have laser mines across them, they're still active, through the back door Lara can see a 4x4 parked in the alley, she'll have to search the body to find the device that controls mines.

POINT 7-18:

Search the body- Lara searches the body and finds three things. The control device, a set of car keys that match the 4x4 and the mobile phone the Assassin was using. Lara also takes the assassins gun, it's a really Hi-tech looking piece with a really futuristic laser targeting system, she isn't upgraded enough to use it properly yet, using the target will be quite shakey, until she upgrades again.

POINT 7-19:

CUTSCENE - Lara takes the items and presses the **last number dialled** button, she is shocked to hear Bouchard on the other end asking – “Well, is Lara dead yet” Lara pauses as Bouchard starts to lose his temper at the silence, we cut to outside the apartment building to see Bouchards angry face “ Hello, are you still there. Is she dead”. Lara now fully over the shock coolly replies “No Bouchard SHE isn't dead, but your little friend is, I'll catch you later. Bye.”

Cut back to Lara as she stomps the mobile to bits and tucks the Assassin's Luger in the back of her belt. Then she exits by a back route from the apartments into the alley, unlocks the 4x4 and climbs inside. Lara takes out the engravings and looks at the fax between Von-Croy and Mathias Vasiley, it has Vasiley's address on it, Lara switches the engine on along with the radio and sat-nav system, the radio news tells of another Monstrum killing and that the police have released the names of the other victims, Carviers name is one of them. Lara has to get out of Paris, she keys in Vasiley's address. Her next stop is PRAGUE and the art dealer with the last engraving – MATHIAS VASILEY.