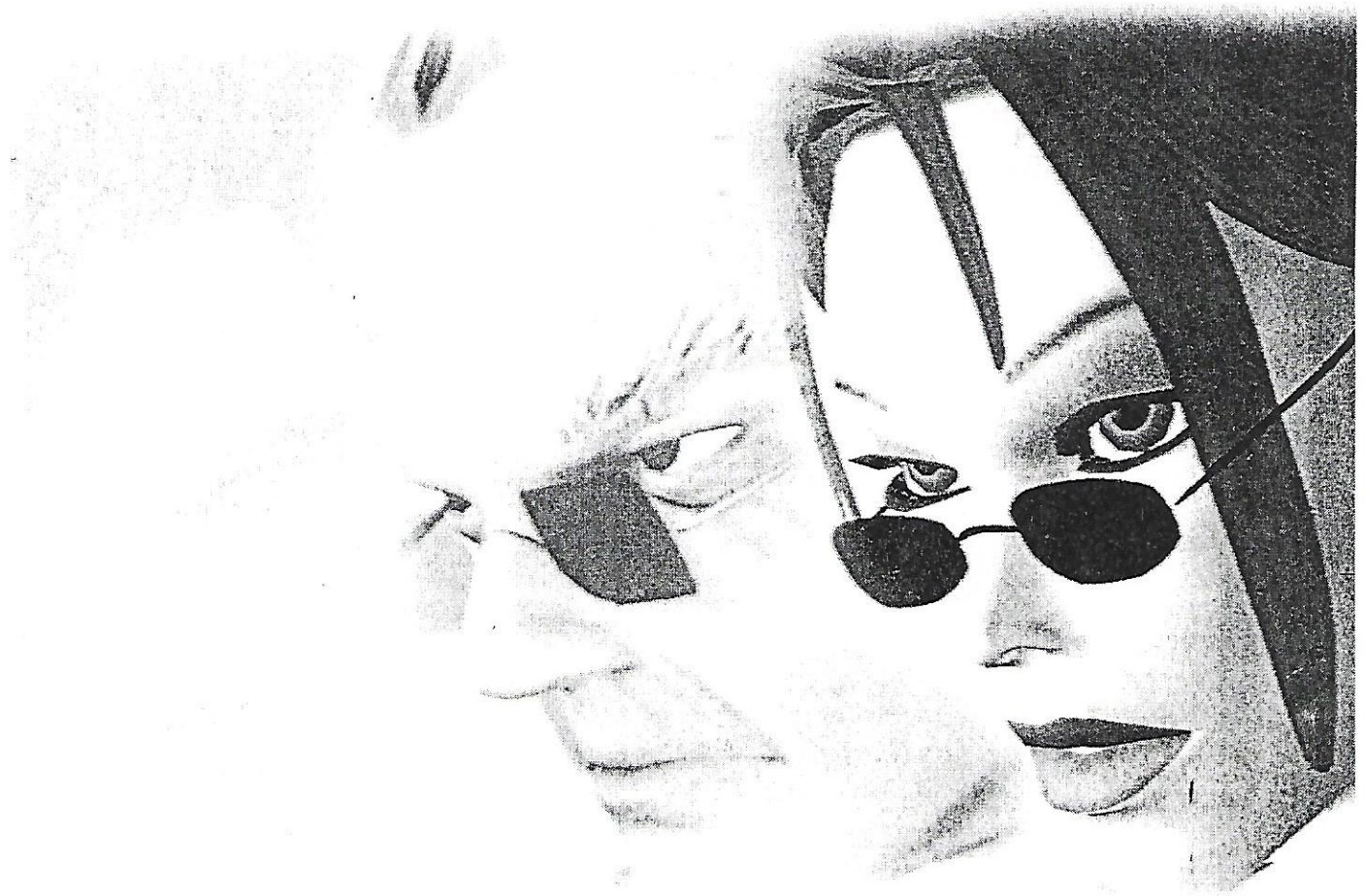


TOMB RAIDER

next generation



starring

LARA CROFT KURTIS TRENT PIETER VAN ECKHARDT

Werner Von Croy Margot Carvier Louis Bouchard Anton Gris Daniel Rennes

Thomas Luddick Mathias Vasily Richard Kurel Grant Muller Kristina Boaz Marten Gunderson

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SYNOPSIS

Lara has changed since Egypt, become darker, harder, less tolerant. Her tomb raiding days are over. Her moods and interests fit more with the criminal underclasses than the British Museum. And she is on the run, framed for murdering **Von Croy** in Paris.

Von Croy became terrified by a sinister client named **Eckhardt** who hired him to track down one of five 14th century artworks, the **Obscura Paintings**. Now Von Croy has been murdered and Lara is in the frame as a suspect.

Whilst on the run she is dragged into the dark parallel world of a serial killer – the **Monstrum**. She becomes the target of faceless forces wielding dangerous powers she can only begin to guess at. To clear her name, and make sense of Von Croy's gruesome killing, she must uncover what Eckhardt wants all five of the mysterious paintings for.

The trail leads her into the grim underworlds of Paris and Prague. She decides to track down the painting that Von Croy believed was in the Louvre. Whilst breaking in there she encounters a kindred spirit in **Kurtis Trent**, a hardened adventurer like herself.

Kurtis has a family history that links him to the serial killer and the bizarre origins of the legends which surround Eckhardt who is in fact the Monstrum. Kurtis has specific reasons of his own for wanting to see Eckhardt put down, including his father's death at the hands of the madman.

Through her underworld contacts (an arms dealer and a discredited Czechoslovakian ex-detective) it becomes clear that there are massive cover-ups linking Eckhardt's Monstrum activities. A series of arcane symbols daubed at two murder scenes match inscriptions Lara finds on the Louvre painting. What begins to emerge is a history of blood, betrayal and vengeance pursued across hundreds of years.

Amongst her contacts and strangers Lara occasionally meets an enigmatic character who appears from time to time in various guises and leads her in helpful directions. [This is the **Shapeshifter** - some subtle feature distinguishes him each time Lara encounters him/her - the feature as yet undecided].

The trail leads to the **Strahov Complex**, a vast rambling stronghold in Prague run by a shadowy group called **The Cabal**. Each of this group has extensive financial empires world wide and a belief in the occult and the modern application of alchemic principles. These five modern alchemists are motivated by greed and the hope of a freakish form of longevity promised by Eckhardt.

Eckhardt has more devious ambitions. Using ancient alchemical processes he plans to become something more than human and to rule over a race of beings, The Nephilim, that he plans to reintroduce through a secret breeding programme. The Nephilim was a race that existed in early biblical times but was exterminated leaving only a handful of survivors. Believed to be the descendants of mortals and angels they had certain powers which Eckhardt wants to breed back into being for his own use.

In some way that Lara does not yet understand the Five Obscura Paintings are an essential part of Eckhardt's plan.

At the Strahov Lara uncovers evidence of grotesque breeding experiments hidden away in the subterranean levels, which honeycomb the complex. There is also an abandoned alchemist's lab where she learns how Eckhardt made a pact with the last of the Nephilim race. For trying to treacherously cheat on this pact they confined him to a living death in a plague pit back in 1445.

Eckhardt escaped from this prison, beneath Castle Kriegler, in 1945 when the three guardians of the crypt were betrayed and perished. Kurtis Trent is the sole descendant of the last member of this order of guardians and he has inherited two of their three Discs of power.

These Discs, the **Periapt**s, were originally used to keep Eckhardt confined. Kurtis believes the third and last Disc is still in the castle ruins.

WE BRIEFLY SEE EVENTS AT **CASTLE KRIEGLER** BACK IN 1945 WHEN ECKHARDT ESCAPED.

Lara and Kurtis manage to steal one of the Obscura Paintings from a vault in the Strahov Complex and Kurtis' explains that he must return to the ruined Castle Kriegler for the last Disc. Kurtis is convinced he can reimprison Eckhardt using all three Discs.

Unfortunately, Eckhardt anticipates their move. He is already at the Castle and traps Lara when she and Kurtis separate. Eckhardt then attacks Kurtis. He has had the third Disc all along. He now takes all three. Without protection Kurtis is defeated – and when Lara finally escapes she has every reason to believe he has been killed.

Lara has learned that Eckhardt's final act of transformation on himself is to take place in a subterranean city in Cappadocia in Turkey. For decades he has been experimenting using a bizarre hybrid of alchemy and hi-tech sciences to create the first of the new Nephilim breeding stock. Eckhardt now has all five of the Obscura Paintings and with the three Periapt Discs locked away safe he cannot be defeated. Final preparations are almost ready. The Cabal of Alchemists will be expecting to receive their reward – longevity.

Lara is determined to see Eckhardt finished, no matter what the cost. Von Croy is dead, Kurtis is lost. Clearing her name with the police seems less important at the moment. It is time for a reckoning!

In Turkey she needs a guide to help identify the correct subterranean city in the area where Eckhardt has holed up. An old guy (Shapeshifter) takes her via an ancient ruined settlement beneath a lake. It is a Nephilim ruin and contains clues about the race that will help Lara in the final confrontation with Eckhardt. This includes the origins of the Three Discs of power.

Lara finally reaches the subterranean city base. The lowest levels are stacked with embryo-vats and incubation chambers containing grotesques as well as more recognisably human results. The breeding programme has been running since 1945 and there are plenty of mistakes roaming the subterranean labyrinth.

Eckhardt has recombined the Five Obscura Paintings into a specially configured symbol, a potent power source for his own Nephilim transformation. He also has the three Periapt Discs safe so he can't be recaptured. And he has the Cabal members.

Lara is approached by one of the Cabal, **Joachim Karel**, (Shapeshifter) who proposes they work together. He no longer trusts Eckhardt who has proved treacherous and insane. Karel will tell her how she can sabotage the Final Ritual if she agrees to protect him if things go wrong. Eckhardt must be stopped.

Lara doesn't completely trust Karel but agrees to go along with the arrangement. Shapeshifter-Karel tells her how to undermine Eckhardt's plans.

Eckhardt and the Cabal gather for the Final Ritual. Everything is set. But it goes horribly wrong...

- Eckhardt is transformed into a hideous, but powerful semi-Nephilim form.
- Shapeshifter-Karel is revealed briefly in a true Nephilim form, unharmed (yep, he was a Nephilim all along).
- The other alchemists collapse, disintegrating messily.

Eckhardt looks dead - but rises, opens a portal in the chamber and disappears underground.

Shapeshifter-Karel's form is shifting unstably and he just manages to tell Lara she must follow Eckhardt and stop him. The three Discs will protect her from what she will meet through the portal. Then he disintegrates in an explosion of light.

Lara retrieves the Discs from their place in the chamber and follows Eckhardt through the portal. Instantly the first of three realities form around her. They are all traumatic experiences from her past. And any of them can kill her. This is a Nephilim defence mechanism to destroy non Nephilim intruders. Fortunately she can defeat the dangers they contain and shut the defence mechanism down using the three Discs.

Unfortunately Eckhardt is able to navigate and control this realm because he has transformed into a semi-Nephilim form.

Lara is too resourceful – hurray! – and defeats Eckhardt even when he takes refuge in a plague ridden reality of his own. His main strength, his alchemic powers, are inverted and Lara turns them against him. He dies. She wins. Hurray again!

The last scene shows Lara going back for Kurtis who may very well not be dead– she is still on the run and has to keep under cover.

TOMBRAIDER NEXTGENERATION

THE GAME

The original 1996 release of Tomb Raider took the games market by storm. We intend Tomb Raider VI, the Next Generation to have as big an impact on its release.

Tomb Raider Next Generation will contain a new level of detail and complexity not seen in the game before. This is the very least that the new platforms will demand but on its own this is not enough. It would be only too easy to take the old game and merely throw more polygons at it!

A past tendency for Tomb Raider has been huge sprawling levels that seem a little lifeless. We want to bring a level of interaction that truly conveys the sense of a real place with vibrant characters populating it. This will involve generally smaller environments with more animations and much more to do within them. At the same time however, occasional larger areas will be used to provide the cinematic grandeur that has always been a part of the Tomb Raider franchise.

Story FMV's and Cut-Scene's will be replaced by more fluid and interactive sequences flowing from the gameplay and character interaction. Story will be told and evolve throughout the game rather than just at isolated intervals. All rendered sequences shall use in-game models and environments so as to achieve a consistent style throughout.

Improved visual fidelity will be achieved in part by the use of multi pass textures. These will allow the reproduction of realistic lighting, shadows and surface detail representation. Polygonal models will have an increased level of detail approximately ten fold what has previously been possible. Game environment and character detail will be further realized by the inclusion of real-time cloth, examples of which are a curtain blowing in the wind or character clothing.

Backgrounds will react to Lara, for example the fronds of a large palm will bend as she pushes past. Much more of what she encounters should be for her to manipulate, be it push, shoot, pickup, stand on, burn or whatever. Big environmental changes like flooding, burning or exploding areas always had to occur whilst Lara was somewhere else, now we will be able to see them happen.

A myriad of characters will populate the areas Lara visits and she will be able to talk to many of them. They might provide useful information or mislead her, so the player will have to decide whom to trust. To gain characters' trust and help Lara may undertake small missions to further her greater quest.

Lara herself will possess more life like attributes, with variations on standard moves. Developing skill sets that improve with experience will reflect the direction in which the player pushes her. Health will be linked to her performance and regained from sources more diverse than just medipacks. She will talk a lot more (full facial morphing), even to the extent of commenting on what she encounters which could provide hints for the player.

She will have a far more fluid control system, generally less regimented and block based, with animations blending to give a far more intuitive response. Inverse Kinematics (IK) will be used to give the player more interaction with the game environment. Control will be analogue. This allows for a smooth transition between player actions giving the player finer control.

Combat, always the weakest aspect of Tomb Raider, will change completely. It will be used more sparingly, involving more stealth and tactical elements, reloading of weapons and no unlimited ammo.

When an enemy engages Lara they will not just stand and shoot, or run toward her, but react more realistically to the situation. Combat situations will utilize the area they are staged in, impacting on the environments themselves.

Equally Lara herself will have more tricks like being able to independently equip each arm, strafing, ducking behind objects, and basic hand-to-hand combat

Back in 1996 everyone was thrilled by the fact that on the cusp of a technological leap, they could suddenly run around and explore three-dimensional tombs, solving puzzles, fighting and controlling a very appealing and well-drawn character. Lara has lost none of her appeal and to do her justice greater, more involving worlds are needed for her to explore.

TECHNICAL OVERVIEW

Starting from the ground up, the game is being developed with an open architecture for multiple platforms, to enable the ease of platform porting and expandability for further iteration of titles. Current platforms expected to ship on are Playstation 2, X Box and high end PC's.

is this a good idea?

1. GAME ENGINE SPECIFICATION

- The game should have a frame rate of 60 fps.
- Use of light maps /shadow maps to create realistically lit environments.
- Real-time shadows on moveable objects and characters.
- Spring Mass Cloth Simulation for clothing and background aesthetics.
- Soft body animation (Hyper Patches).
- Multipass Rendering.
- All in game characters will be soft skinned.
- IK animation override.
- Character and Object Morphing for facial animation and object/baddie effects.
- LOD (Level of Detail) on characters.
- Atmospheric effects. i.e. Rain, Snow and Fog.
- Water Reflections and Underwater Caustics.
- External script control for FX, Traps, Puzzles etc, giving level designers more control and flexibility.
- Generic Base for portability.

2. LARA CROFT.

Control System

Lara's control system will be entirely re-written to be more intuitive and fluid. We aim to make the control less regimented, such as replacing the 'walk to ledge, step back and jump' method with something like the Mario control and playability. The ability to interrupt animations should also make the control system much more responsive

IK system will override animations to allow for trigger flexibility and accuracy when picking up objects, pulling switches etc.

Lara's Moves and Abilities

Most of Lara's current abilities/moves will be incorporated with many more random spot and reactive animations to achieve a higher level of detail and richness.

Lara can improve certain abilities with practice. i.e. She can learn to climb faster, or can use a certain weapon more effectively. Certain new abilities may become available if the player has practiced enough.

Lara will have much more interaction with her environment, i.e. picking up and using/studying objects or moving a chair to reach a high shelf.

Stealth Game play/ Abilities

Lara will have no lethal weapons in Paris and must rely on stealth game-play to evade or defeat enemies where lethal weapons cannot be used e.g. civilians, police and Louvre guards. She can sneak up behind them and render them unconscious. She can also use a variety of objects/noises to distract guards.

Guards will detect Lara if she crashes about noisily or runs past them. There may be a 10 second 'hiding' rule after which the guards will forget Lara, (ala MGS.) An enemy left injured may still be able fire at Lara or set off alarms.

Weapons used in stealth situations – tranquilliser guns/crossbows, gas canisters will have a limited time effect etc. Enemies will be able to alert others or attack Lara when they regain consciousness.

Lara's Combat System

It is important that Lara does not appear helpless without guns, and will have basic weapons such as a baton or knife, which will be picked up early in the game. The use of these weapons will form a basic hand-to-hand combat system. i.e. when dealing with a guard she may use a baton swipe to knock him out.

(WHAT ABOUT TRUE HAND-TO-HAND - PUNCH/KICK?)

Weapons will have to be used wisely as there is now a limited supply of ammo and weapons need to be reloaded. She will start off in Paris with no weapons and slowly build up her arsenal.

Lara will now have the option of using only one gun, which will allow her to hold an item in her other hand. She may also be able to draw one gun whilst hanging from a ledge with one hand.

Lara will now be able to strafe and will have improved targeting i.e. Z Lock (Zelda). Possibly even independent targeting for each arm. Independent injury of limbs for Lara and baddies, i.e. hold appropriate arm if shot etc. fun with a sniper rifle (think Goldeneye.) A headshot may take out a baddie in one go.

Damage and Health

Levels of damage will now affect Lara's abilities and be represented visually on Lara and not with a health bar. When wounded badly she will slow down and limp and be unable to run. If she is underwater an increase in air bubbles can signify a lack of air plus an increase in tempo of music.

Her ability to perform certain moves may be impaired when she is wounded i.e. she may only be able to hang from a ledge for a limited time. She should have to wait and heal or treat herself with medical supplies.

She should have more interesting ways to maintain good health. Certain herbs or tonics may boost her stamina. Others may temporarily improve her reaction time. (Redbull!)

3. ENVIRONMENTS

Far more detail will now be present in levels therefore locations will generally be smaller more focused. (Resident Evil / Metal Gear). However occasional larger areas will provide cinematic grandeur.

Backgrounds will react to Lara, for example the fronds of a large palm will bend as she pushes past. More objects can be picked up/examined. Objects, which are shot/hit by Lara, will be destroyed/opened. Etc.

Drawers and doors may be opened by zooming in and handling. (Shenmue)
However a cinematic camera should be employed to make the experience look cool.

Big environmental changes like flooding, burning or exploding areas always had to occur whilst Lara was somewhere else, now we will be able to see them happen.

Environments will feature realistic weather simulations i.e. rain turning to snow in Prague, puddles etc. Water effects should be improved with reflections and underwater caustic effects being more realistic. Light reduces with depth etc.

Each level of a location will be set in a specific time of day i.e. Paris will start at night, with level 2 being set at dawn. The Louvre may be set at dusk etc. Daylight may shift into evening/night light – streetlights come on, cafes open.

4. INVENTORY SYSTEM

The inventory system will now contain a limited number of objects. It will contain artifacts, medical supplies, puzzle items and miscellaneous items that Lara can use. i.e. ATM cards. There should be a size limit to objects that can be put in her backpack. The inventory may also contain a health status display.

Lara will adopt Von Croy's notebook and make this her diary. Vital information will be automatically stored in the diary and may be flagged by a flashing icon. Other useful

but non-essential info may be stored in the dairy. i.e. sketches, newspaper scraps, photographs etc.

5. CHARACTER INTERACTION

Lara will be able to talk to many of the characters she meets. The conversation system should allow the player some choice without being overly complicated or too far down the role-playing route.

The player will be able to guide the course of these conversations. This will use a dynamic, real-time system (rather than the usual 'choose a line of dialogue' approach usually found in adventure and role-playing games).

During the conversation, the player can make Lara be more *friendly* (flattering or sweet-talking the person she's speaking to), or be *unfriendly* (insulting or maybe even striking the other person).

A context option will allow Lara to talk to people about specific topics *providing she has already heard something about that topic*.

Branches of the conversation depend on a combination of Lara's responses (which will depend on the player's button presses), what information Lara knows (so what contexts are available) and the attitude of the person that she's talking to (which may change depending on how friendly/unfriendly Lara has been in previous meetings, bribes, etc.). Care will be taken to keep the length of conversations down to a minimum, or things will get very complicated.

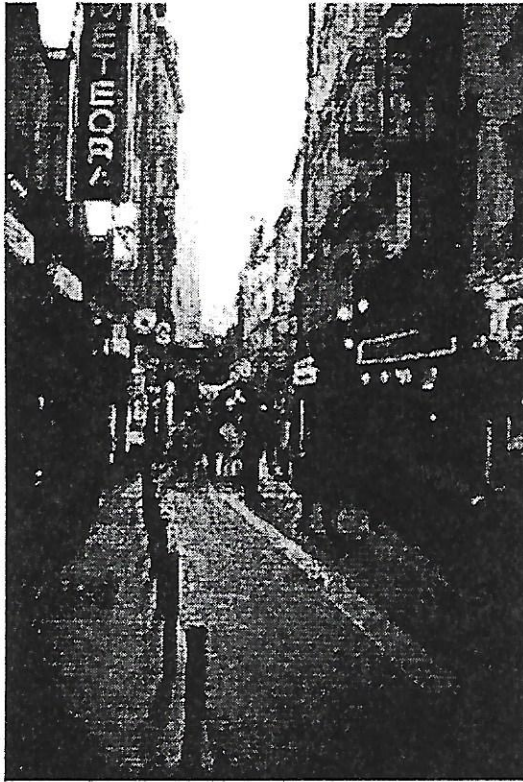
Characters will react differently depending on Lara's approach or actions i.e. if she whips out her baton they may cower, comply or simply run away. Character will be able to lead or follow Lara, they may also pass or receive objects from Lara.

Characters attitudes may change depending on Lara's actions and may have a knock-on effect i.e. if you are constantly aggressive new characters might meet you with aggression.

CAREFUL NOT
TO HAVE TOO
MUCH A LA
SHEWME

ENLIST
GOOD VOICE TALK
(TALK TO CRYSTAL)

Parisian Streets and The Louvre Paris

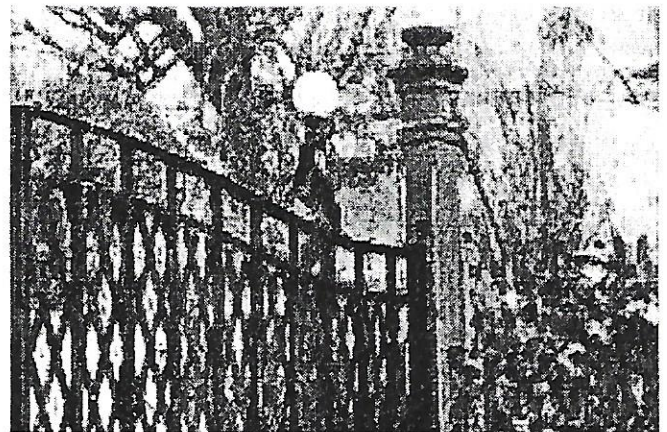
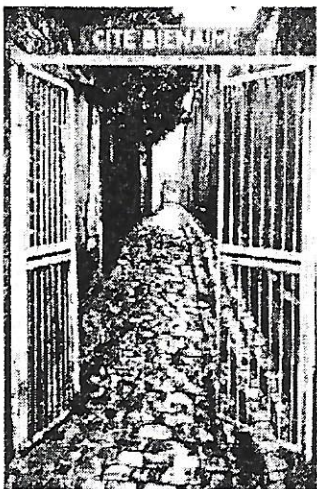
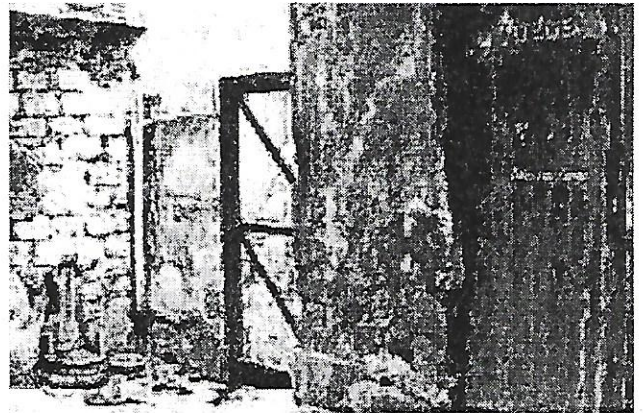


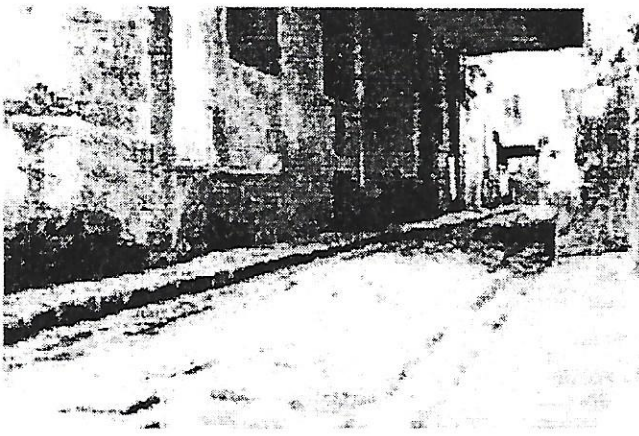
Ideally an opening sequence should give the audience (or players) some idea of what is to follow. Particularly in terms of tone and style, and the direction the story might take.

We are first introduced to Lara on the run in a rain swept Paris, a city which following a series of grisly murders is under the iron grip of the police. This begins to establish the idea that we're about something a little darker and harder than any of the previous outings.

Paris as Lara experiences it is a troubled city, everyone is on their guard and wary of strangers, the police are trying desperately to keep a lid on things, and even the criminal underworld, with which she's forced to have dealings, is finding its operations being strangled in these dark times.

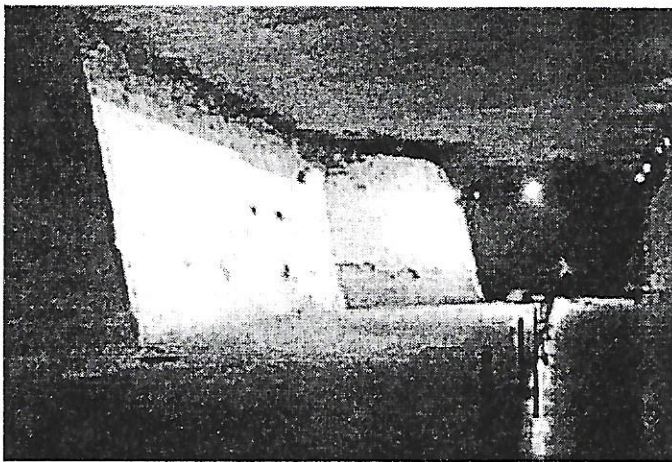
Until the Louvre mission the first stages are set in a tangle of back streets and the rougher quarters of the Paris, so avoiding any heavy bustling main streets, but still giving the game plenty of life and characters to talk to. There will clearly be a certain amount of paranoia amongst the citizens, and obvious reticence if approached, so players will have to choose between winning them over with Lara's 'natural charm', or a more antagonistic approach.





Generally gloomy and rainy, all narrow alleys, and crumbling buildings. Old warehouses and apartment blocks, darkened shops, and seedy clubs around which float the accumulated detritus of the old city.

The second half of the Paris area involves breaking into the medieval foundations of the Louvre and then escaping through the main building.



Originally the fortress of Philippe Auguste (1190) remnants of the walls of the old building still remain and were recently excavated under the present day galleries. So by gaining access through the sewer systems Lara can briefly indulge in some classic Tomb Raider antics, and get a feel of the time when Eckardt first began his crazed plans. Old stonework with grotesque carvings and statues, this is

the location where one of the Obscura paintings was buried and no doubt magically protected.



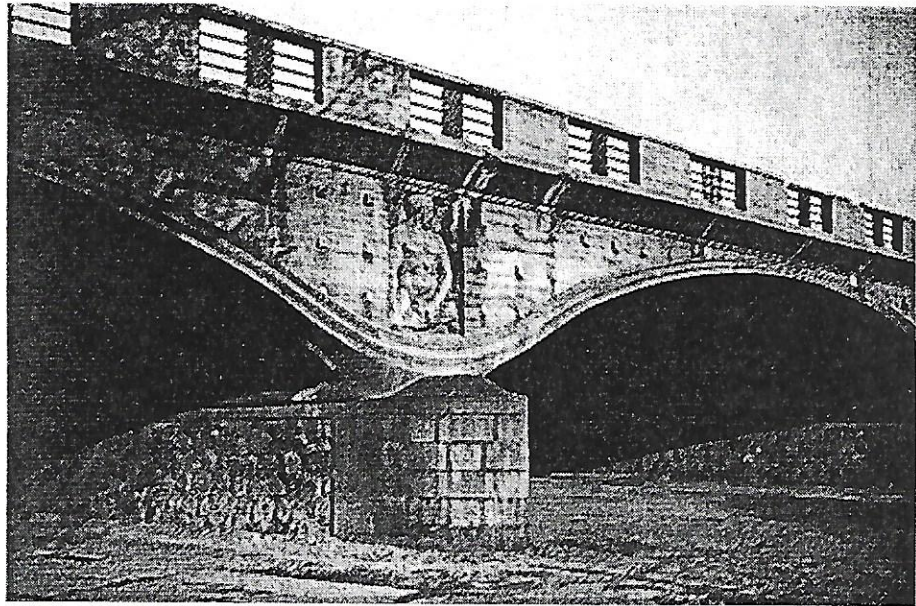
Escaping through the Louvre itself will be a sudden change in style. Still very shadowy with plenty of mood, but modern day, and hopefully a fairly convincing likeness of the actual Galleries. Using hi-tech

surveillance and security systems, stealth will be needed to get about unobserved.

The Strahov Complex

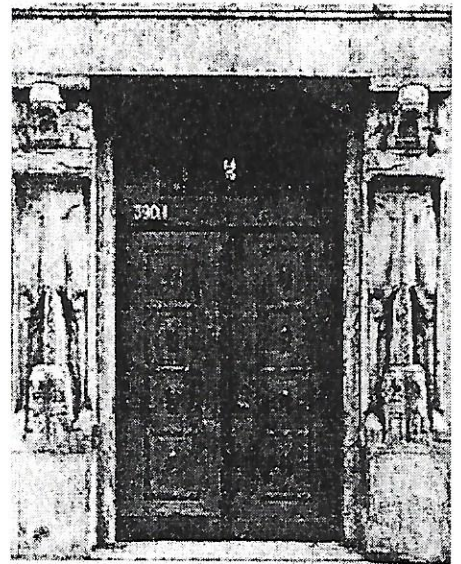
Prague

After events in Paris, Lara is led to the Czech city of Prague. Famous as a bohemian city, an eclectic jumble of styles from the gothic of the original medieval town, to the modernist lines of the Avant-garde.

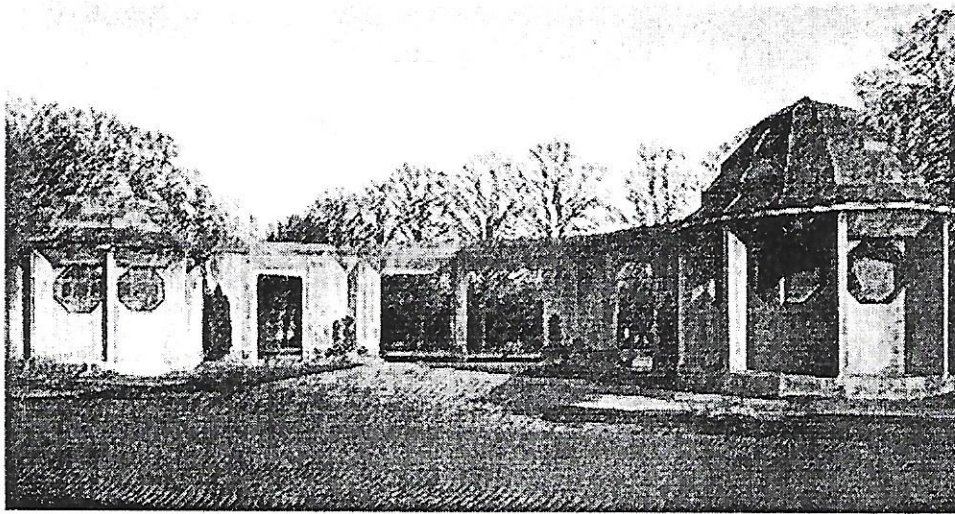


Locked in a freeze, it is a cold and wintery city when Lara arrives, snow and ice prevent the normal bustle, limiting the number of folks abroad. (Handy huhh? And sorry but I couldn't find a snowy pic.)

Main exterior locations will be firstly around an art gallery outside the buildings of the Strahov, and later the large private residence of the art dealer himself. To contrast with Paris this area should be more ominous and imposing, architecturally grander, taking some of the more modern buildings and statues as inspiration.



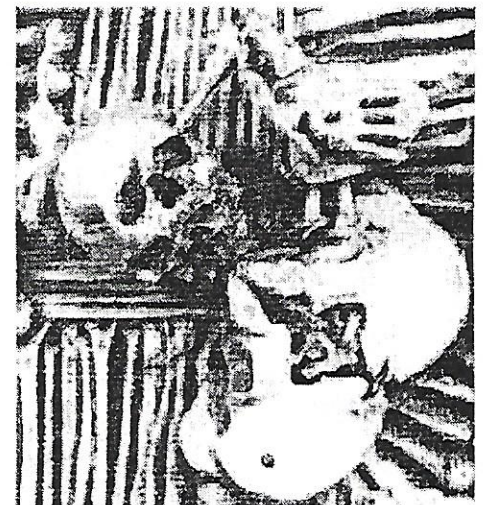
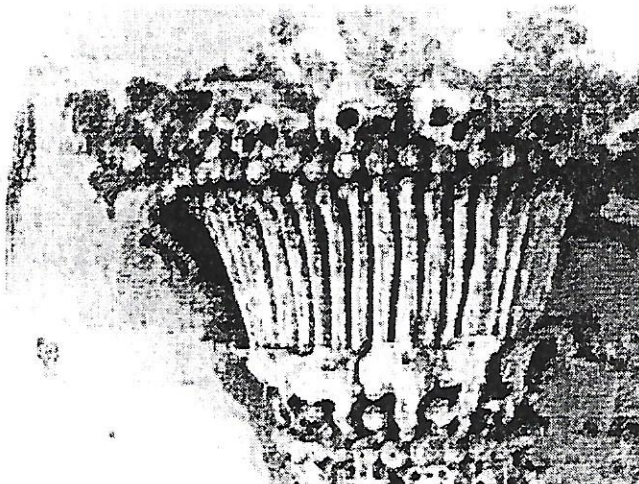
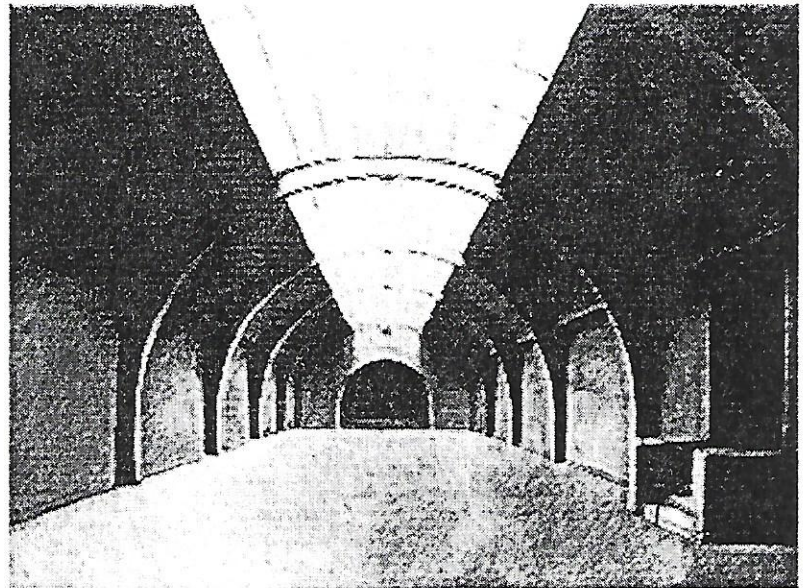
Mostly however, the game in this section will take place inside the Strahov complex, the center of operations for the Cabal of five Alchemists and Eckardt. Things get



weirder once inside the realm of the Cabal, each with their own spin on the science of Alchemy, where we find biological

experimentation that's been taken down a very twisted path for many hundreds of years!

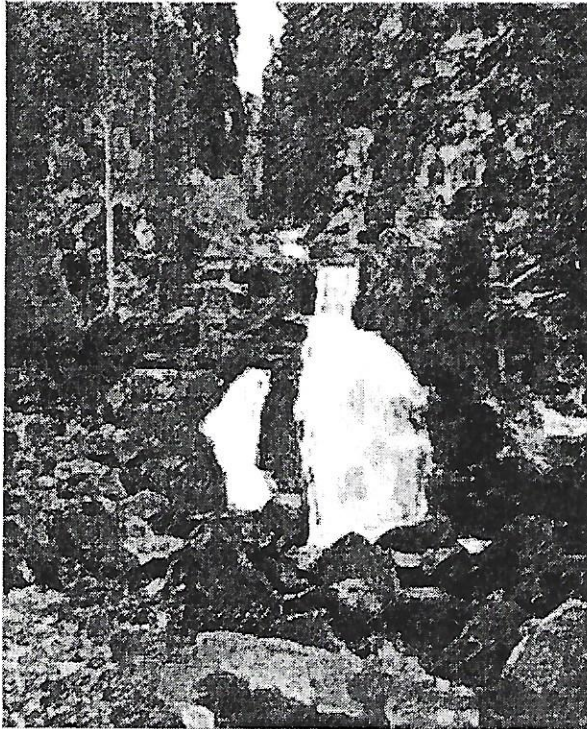
The vibe inside is of a a working building with half completed or abandoned experiments, slightly 007ish in the sense of the megalomaniac's center of operations, with a retro futuristic feel, along the lines of Metropolis or even Brazil. Lara will have to get by the upper levels (public façade) and into the guts of the complex where the ancient history of the Alchemists unfolds. Here the style gets a medieval slant, there is one of Eckardt's original labs, and Prague's catacombs and ossuaries full of the city's old bones.



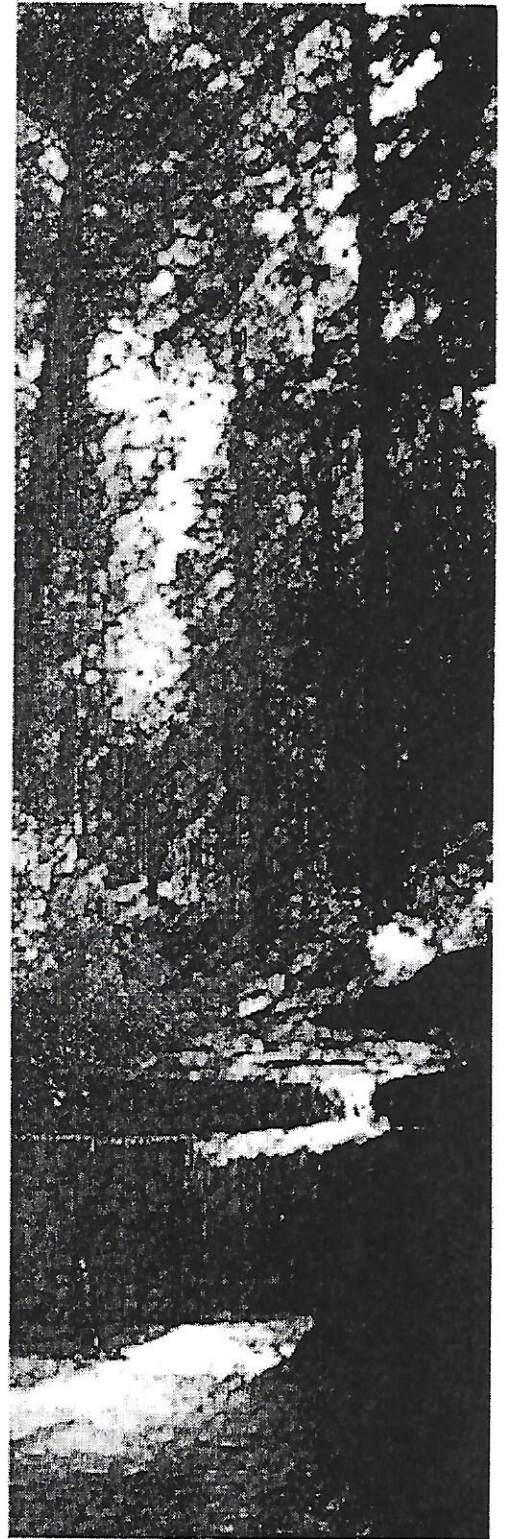
Castle Kriegler

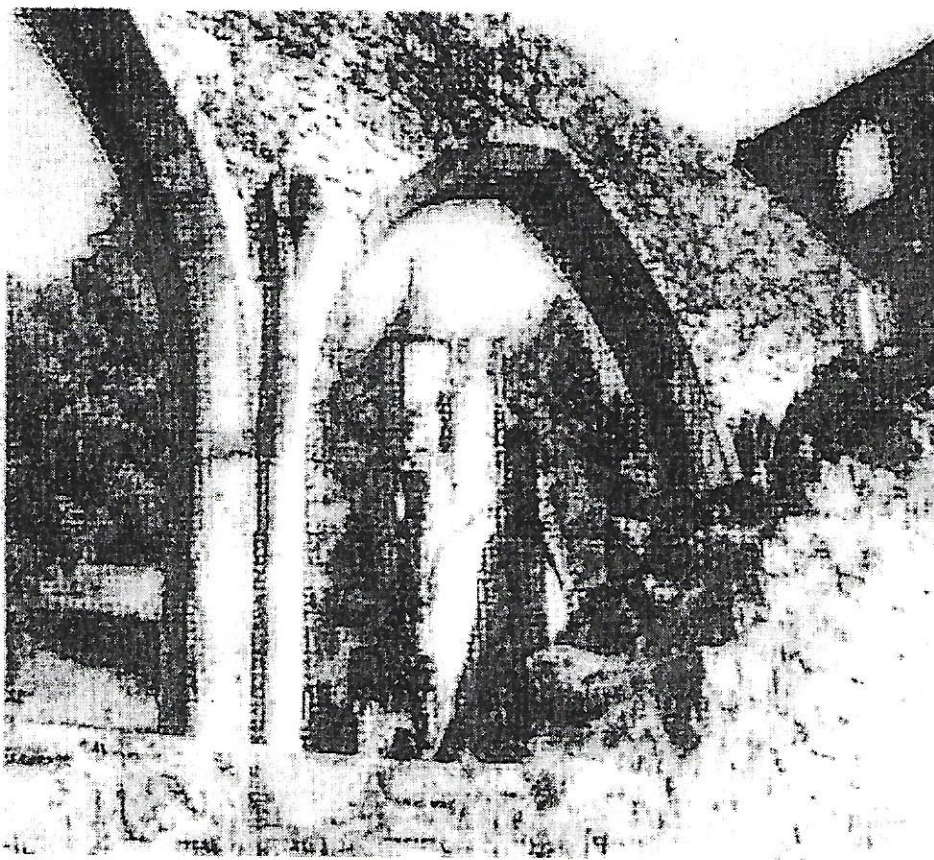
The Black Forest - Germany

Following on from Prague, this location sees Lara finally leaving the urban environments of the previous two locations, and venturing forth into the BIG outdoors. Wild tangled forest, rivers and raging waterfalls will form the approach to the castle. Rises to rocky outcrops and deep gorges should break up the forest, and keep it interesting. (Who the hell wants to get lost in an endless tree maze?)



Lara is the first to make the journey up to the castle, leaving Kurtis at the border. It will still be daylight, approaching dusk, but perhaps moonlit when Kurtis follows on. (Note - he will not be played traversing the forest, as he arrives in game at the area directly surrounding the castle.)

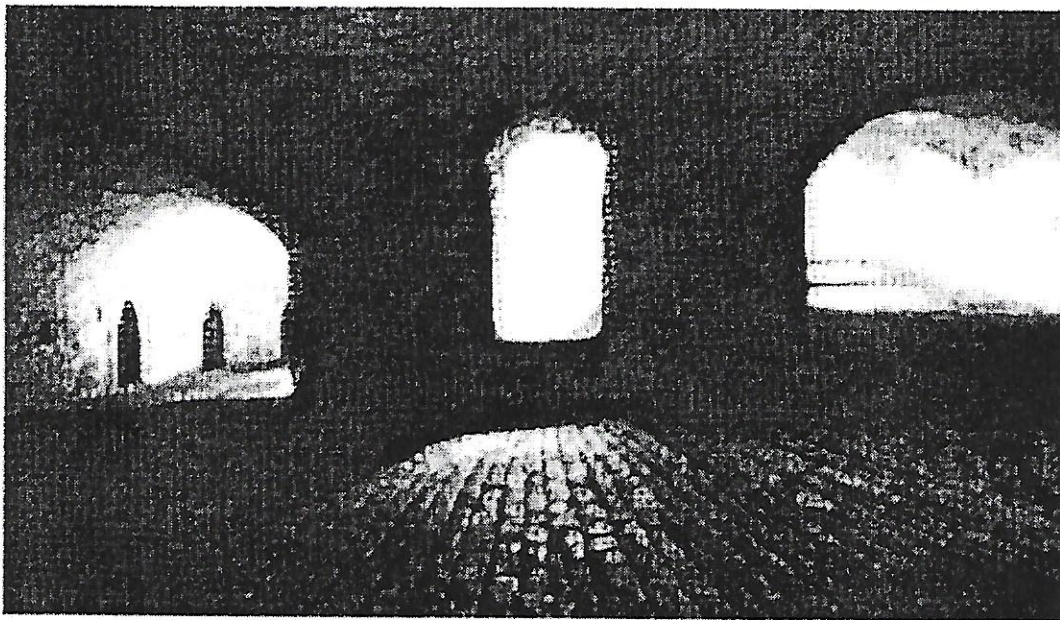




Nearing Castle Kreigler the forest thins out, and the path runs into a deep ravine through which a narrow stream gurgles. Finally the trail leads out into a large valley, the stream now cascading down a cliff, into a fast flowing river.

On the other side of the valley, across an old collapsed bridge, glowers the Castle ruins. Reaching them will not be easy.

Following Eckardt's escape, during the bombing in the Second World War, the Castle has been left to rot. Now totally overgrown and half raised to ground, all the intact



parts of the structure that remain are the lower levels where Eckardt was incarcerated.

Deep under -ground, in a still impressive central dungeon.

Comprised mainly of a warren of tunnels stringing together cavernous chambers, the lower levels of the castle are now very dark, dank and dripping. Much of the original furnishings are surprisingly intact, though time has taken its toll. Armour is now rusty and tangled with creepers, whilst tapestries and drapes are rotting and faded, their original colours replaced with the florid hues of creeping moulds.

Name:	Lara Croft
Nationality:	English
Age:	32

Only daughter of Lord Henshingly Croft, Lara has a hard earned reputation as a world-class adventurer. Since an ordeal in the tombs of Egypt, she has withdrawn from Tomb Raiding and become more reclusive, darker in outlook and obsessively focused on her work. No details of what occurred in Egypt are currently available.



Since becoming ex-Tomb Raider Lara has rejected all contact with friends and old colleagues. When Von Croy desperately requests her help in Paris she only goes to chew him over for leaving her in the Pyramids.

Name:	Kurtis Trent
Nationality:	German
Age:	29

Ex -Legionnaire and soldier of fortune and grandson to Gerhard Heistum, master servant to the Kriegler household. Has changed his family name and rejected his role of guardianship. Carries a Luger Nambu Type 14 pistol inherited from his father.



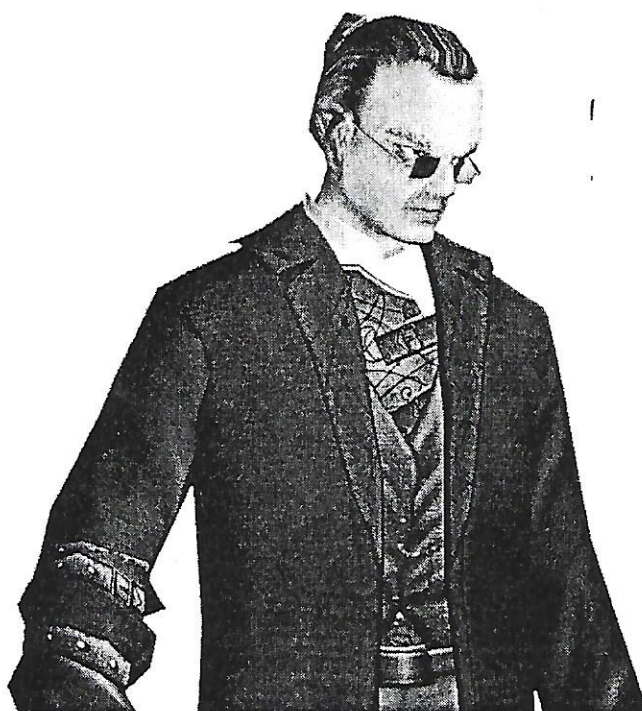
Despite being raised by his father **Konstantin Heistrum** in the LV traditions, he has rebelled against the role. This is why he changed his surname and enrolled in the foreign legion. However he seems unable to get away from bizarre occult elements that keep popping up in his life.

Name:	Peter Van Eckhardt
Nationality:	Unknown
Age:	Unknown

Insane Renaissance Alchemist. He has a deformed kind of immortality and is known also as the Monstrum. Eckhardt was one of the greatest practitioners of the art/science of his time. Since 1945 Eckhardt has made an effort to blend with the modern world. However his fevered mind is on things other than his appearance.

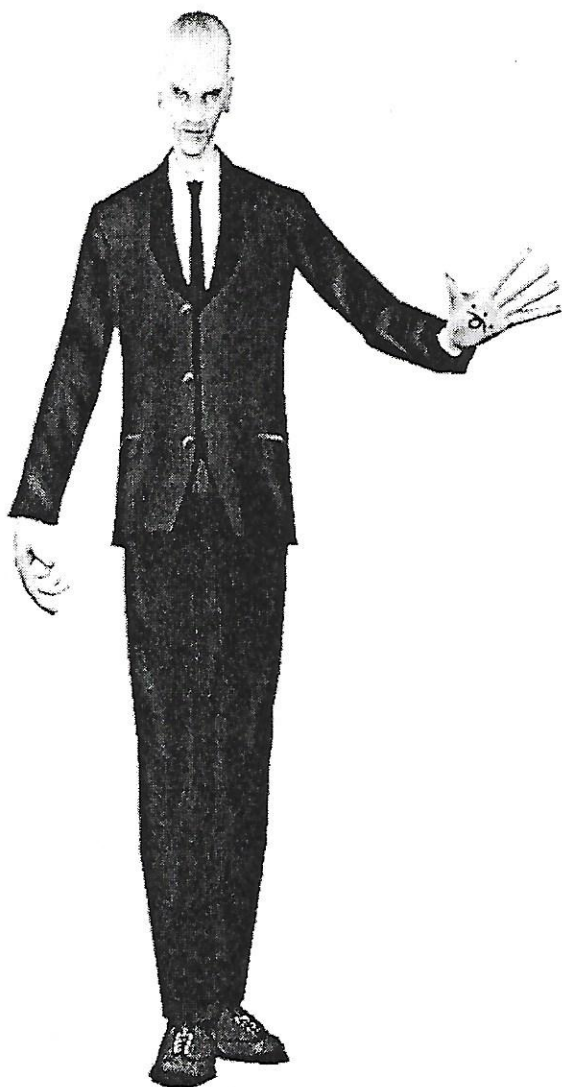


He carries a set of **Prima Materia** elements on a key ring around his belt. These elements have been alchemically refined over hundreds of years into pure substances, which are so potent that they affect any other elements brought into contact with them at their atomic level.



Name:	Luther Rouzic
Nationality:	Russian
Age:	Unknown

Member of the **Cabal**. He is their Librarian and archivist. A grim, scarred academic whose Hell's Angel mentality, and interest in Heavy Metal is at odds with his bookish profession. He is keeper and archivist of the Vault of Trophies at the Strahov in Prague – a grisly collection of trophies from all Eckhardt's defeated enemies and the Cabal's conquests.

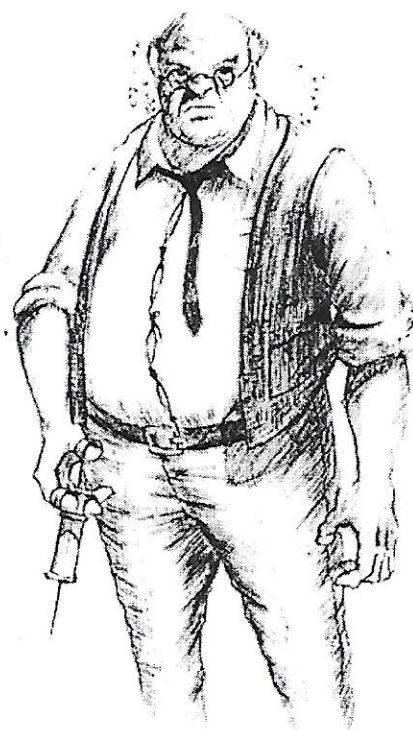
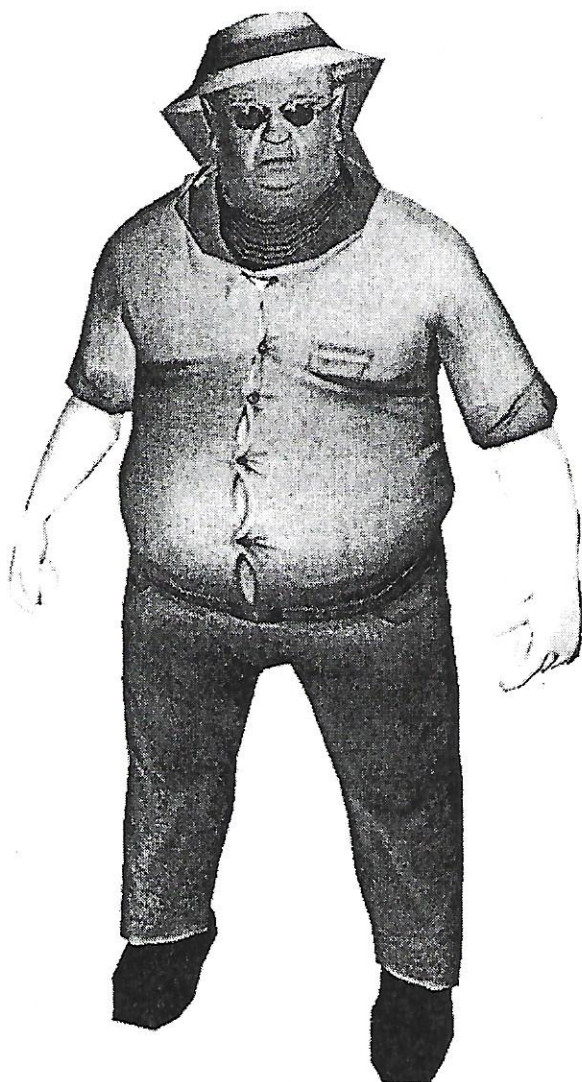


Acknowledged world authority on dead language texts, early maps, myth, legend, Renaissance historic manuscripts and generally obscure exotica. This knowledge has also fuelled his deep interest in black art and illusion.



Name:	Grant Muller
Nationality:	German
Age:	Unknown

Member of the **CABAL**. Dynamic, sour fanatic unable to relate to normal humanity. Totally obsessed with the botanical world. Runs the Cabal's covert botanical research laboratories and experimental genetic modification programmes.



Responsible for numerous plague outbreaks and mutagens. Personally obsessed with trying to create a living powerful version of the mythical half-man/plant hybrid, the Homunculi.

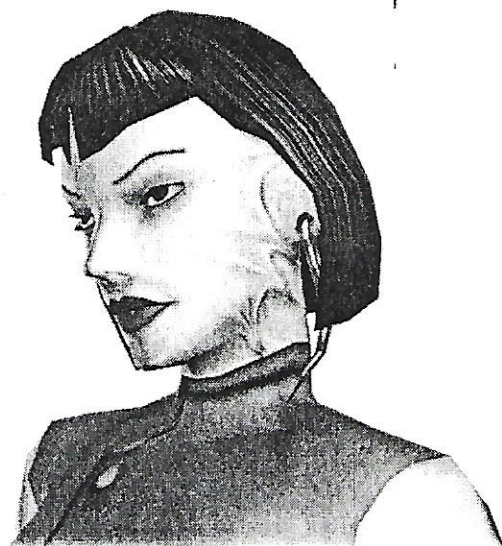


Name:	Kristina Boaz
Nationality:	Argentinean
Age:	41

Member of the **Cabal**. Enigmatic, Power suited Amazonian high-flyer. She runs the Strahov Psychiatric Institute and the Beneath the suit, her skin is a patchwork of scars from her own experimental procedures. She has developed the Cabal's only successful rejuvenation techniques to date.



A vain individual who is quite willing to undergo as much cosmetic surgery as it takes to keep a young looking complexion. She works in a maze of isolated clinical chambers deep within the medical wing of the Strahov complex. One private obsession of hers is the successful construction of a **Golem**, a super-slave based on the Prague myth.



Name:	Louis Bouchard
Nationality:	French
Age:	52

Underworld Parisian Czar. Owner of 'Le Serpent Rouge' Nightclub in dark back-street quarter of Paris. Officially he does not even exist having been 'killed' years earlier in an explosive street battle involving rival organizations and the French police. Everyone thinks this man is dead except his closest friends.

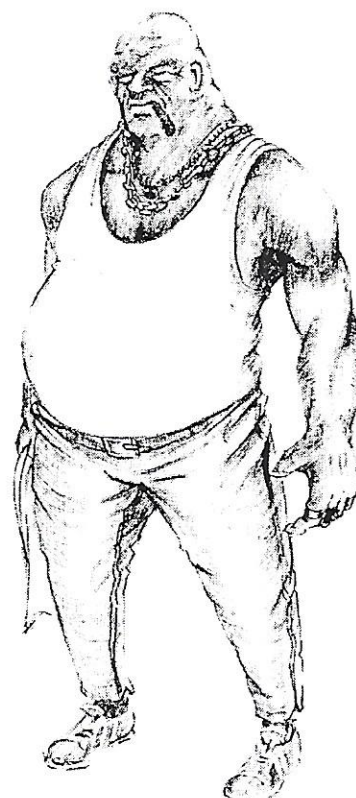
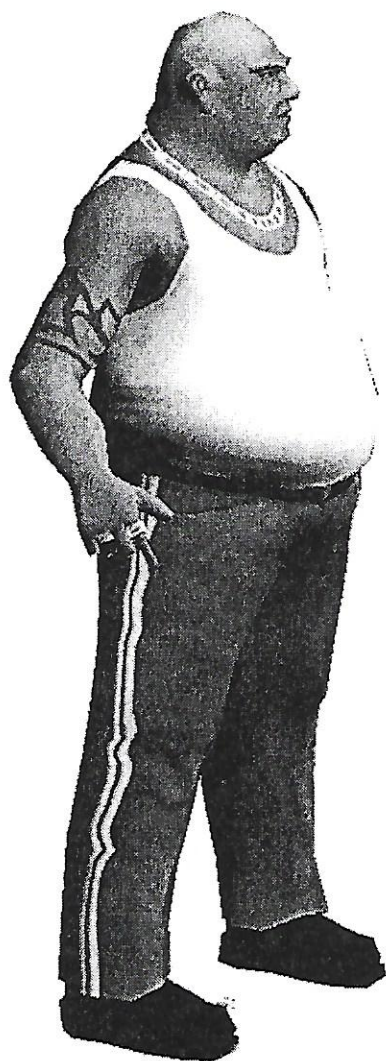


Bouchard is always on the lookout for good business deals. His involvement with Von Croy was unclear, but he was undoubtedly set to make some financial gain from it.



Name:	Anton Gris
Nationality:	French/African
Age:	43

Once a successful boxer himself Anton Gris runs the Gris Gymnasium in Paris. In a disused church, this is a front for illegal blood sports. He is extremely well connected with international arms dealers and keeps a hidden supply of armaments and military hardware.

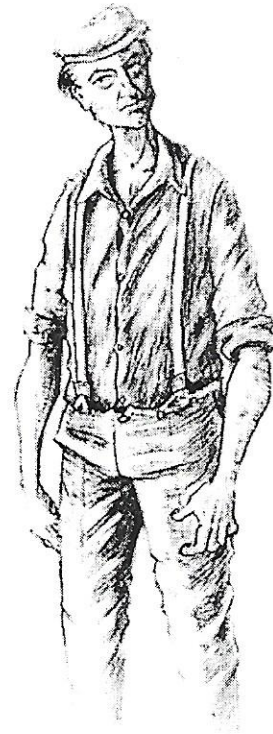
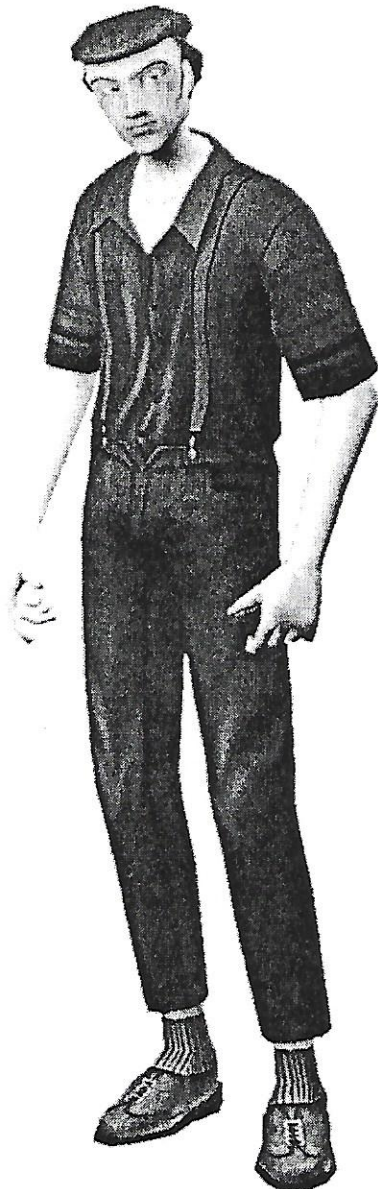


Gris runs a pretty tough place. His gym is full of heavies who are completely loyal to him.



Name:	Daniel Rennes
Nationality:	French
Age:	46

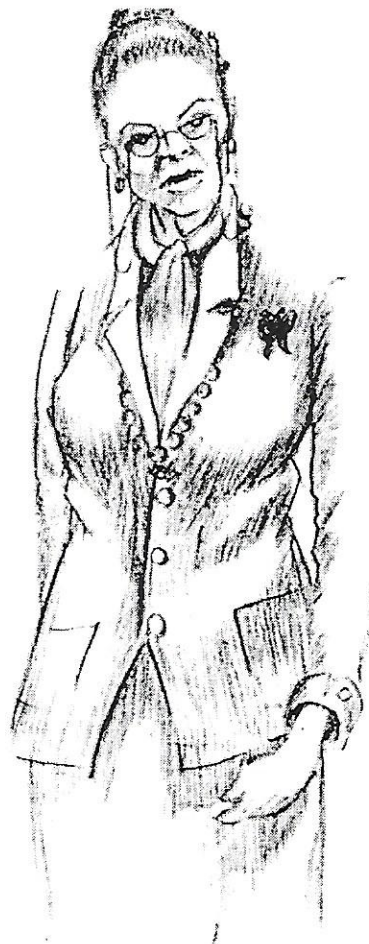
Master Forger, Printer and Archivist. He is an active part of the Paris underground. He also a close friend of Louis Bouchard. He can provide any kind of data, documentation or currency. Has always been extremely paranoid and is forever ranting about his conspiracy theories.



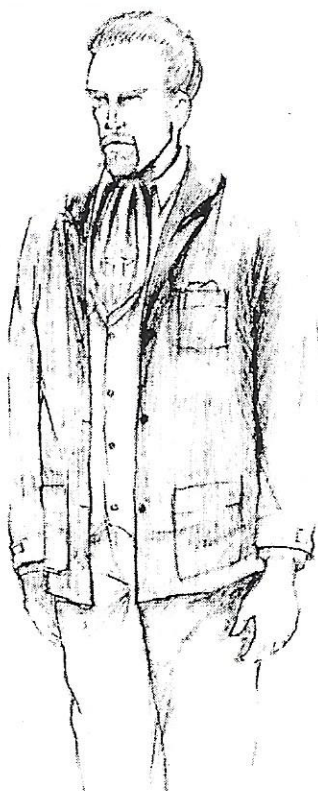
Daniel Rennes also has entire stronghold boobytrapped. He can walk away from his setup in four minutes flat and not even glance back at the blast.

Name:	Margot Carvier	
Nationality:	French	
Age:	56	

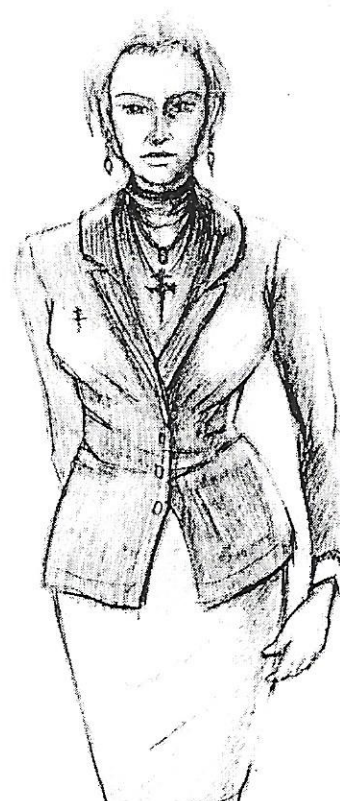
A friend of Von Croy. Margot Carvier is a historian and academic at the Louvre Gallery in Paris.



Name:	Kriegler Family
Nationality:	German
Age:	-

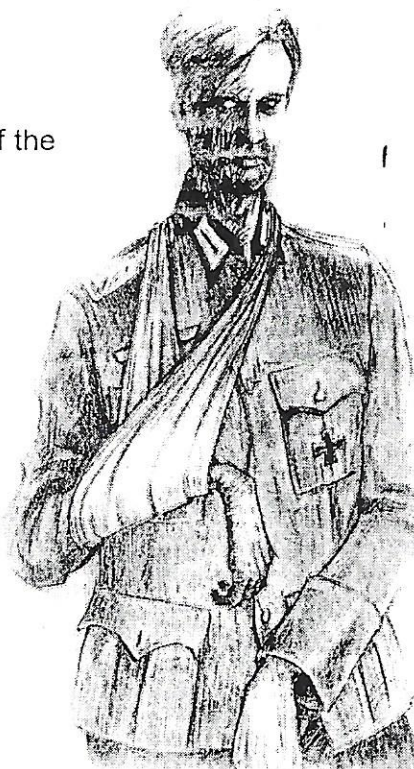


Count Ernst Kriegler. Initiate of the Lux Veritatis. Inheritor of the guardianship of the Monstrum in Castle Kriegler.



Countess Eva Kriegler. Initiate of the Lux Veritatis. Secondary guardian of the Monstrum.

Johan Kriegler. Son of the Krieglers. Third hereditary guardian of the secret in Castle Kriegler. Thought to be the traitor who freed Eckhardt but died trying to defeat the real traitor.

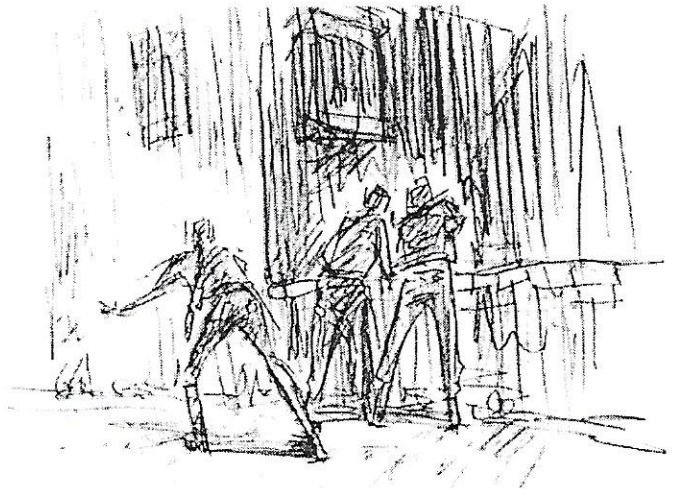
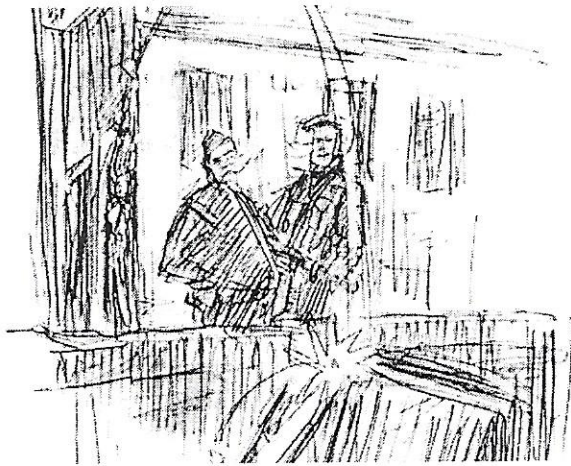


Paris game play

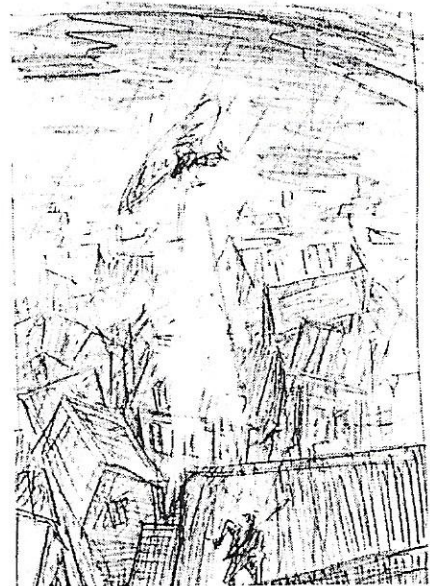
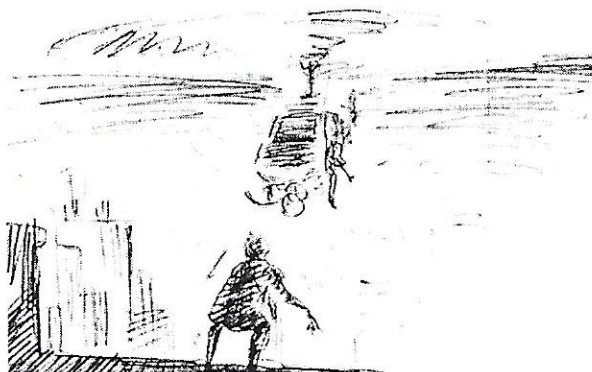
1/ Intro/ PARIS STREETS – dark, angular shadows, rainswept - film '7'.

Half playable – half cut scene with credits

Lara is on the run chased by the police - Lara can use new stealth gameplay to avoid the them

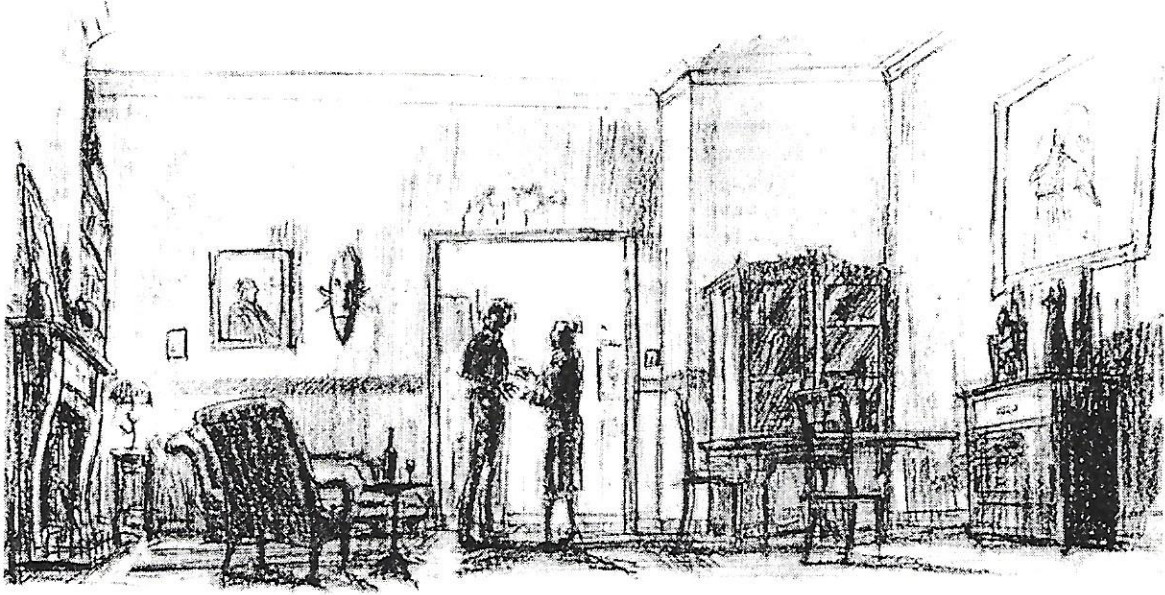


- Over the Police shortwave we hear Lara is a murder suspect
- We see a newspaper board highlighting the words 'MONSTRUM KILLING'



Lara must traverse the back streets and the rooftops to reach her destination, Pusued on the roofs by a police helicopter, which she must somehow lose She is trying to find an apartment, whose address is written on a piece of paper that she is carrying

2/ CARVIER'S APARTMENT



Lara meeting Madam Carvier



Carvier's Apartment

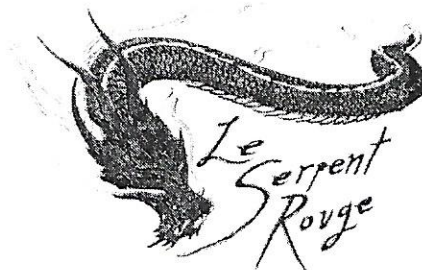
- Lara tells Carvier that Von Croy is dead
- Carvier has heard about a Monstrum killing on the news – puts the two together – uncertain of Lara

- Lara has no clear recall of events at Von Croy's – fragmented images
- Carvier says Von Croy was fearful because of a 14th century Obscura Painting he was tracing for a client - Eckhardt
- Lara has to trick or persuade Carvier out of the notebook

3/ STREET LOCATION – a place to keep low till the next day – café, warehouse.

Lara reads Von Croy's notebook. It mentions:

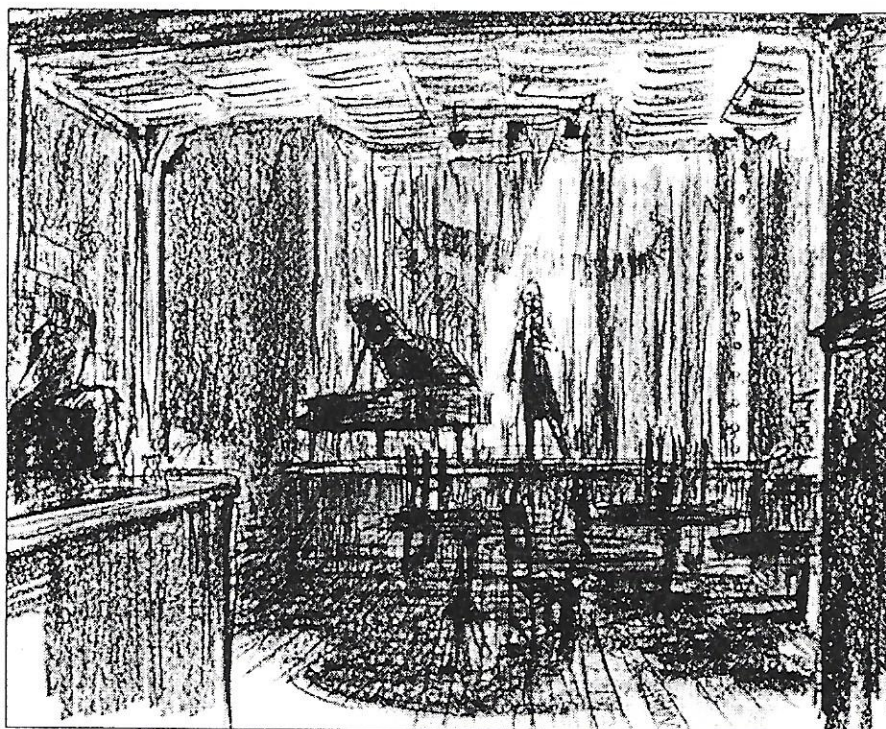
- the client's name, Eckhardt, who is after a Painting
- The Louvre – where an Obscura Painting might be.
- Le Serpent Rouge – a night club
- Louis Bouchard – a Parisian gangster
- Odd symbols
- A second Obscura Painting – in Prague, Mathias Vasiley



LARA ADDS HER OWN NOTES TO VON CROY'S NOTEBOOK She can refer to this throughout the game.

4/ NEXT DAY

- Lara talking to various street characters asking for:
- Le Serpent Rouge
- Louis Bouchard
- Possibly cashes/pawns sovereigns for francs?



Interior of the Serpent Rouge

5/ Le Serpent Rouge, where Lara will find Bouchard – has to disarm guards to get to him.

- Bouchard admits helping Von Croy
- Bouchard and Von Croy discussed the Painting
- Lara explains she needs to get into the Louvre

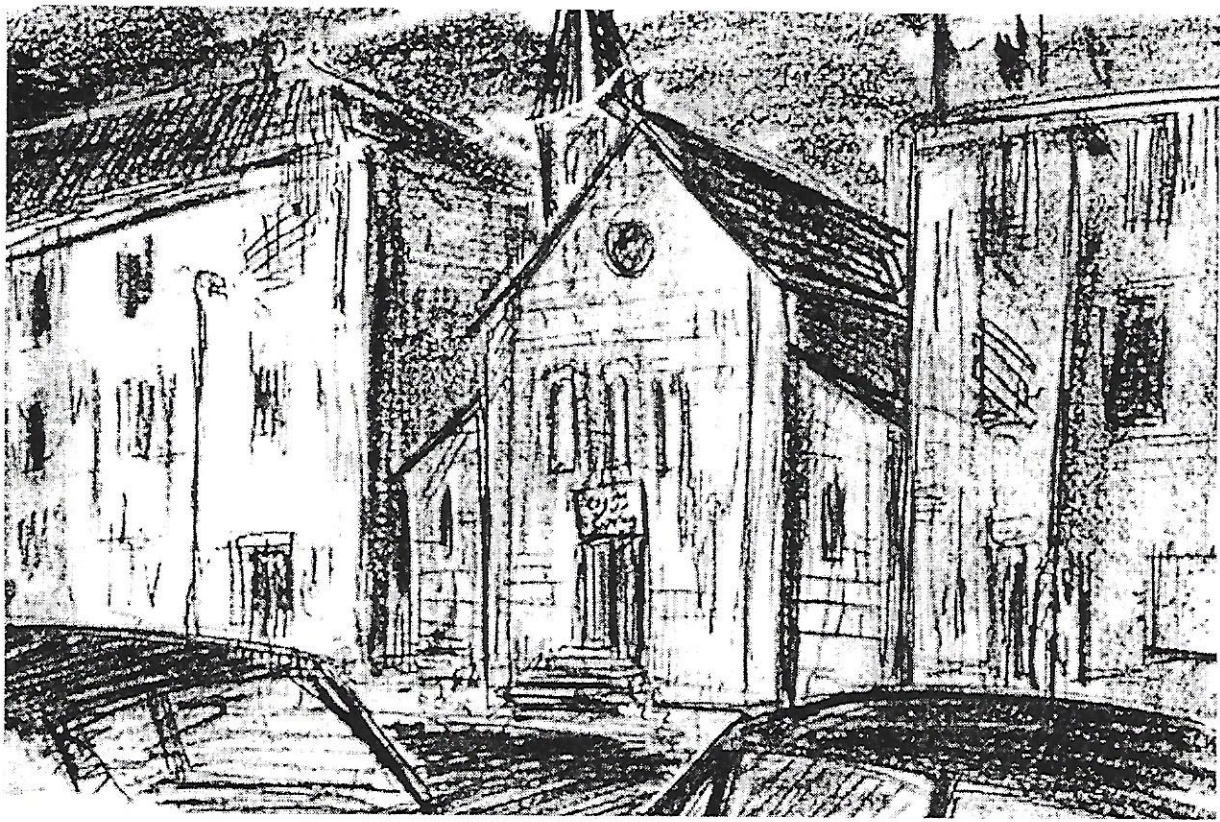


- Bouchard gives Lara the same contact as he gave Von Croy for Louvre maps – in exchange for information on the killer
- Bouchard's own men are being killed by someone
- all 'business' is suspended because of increased police activity and the faceless killer

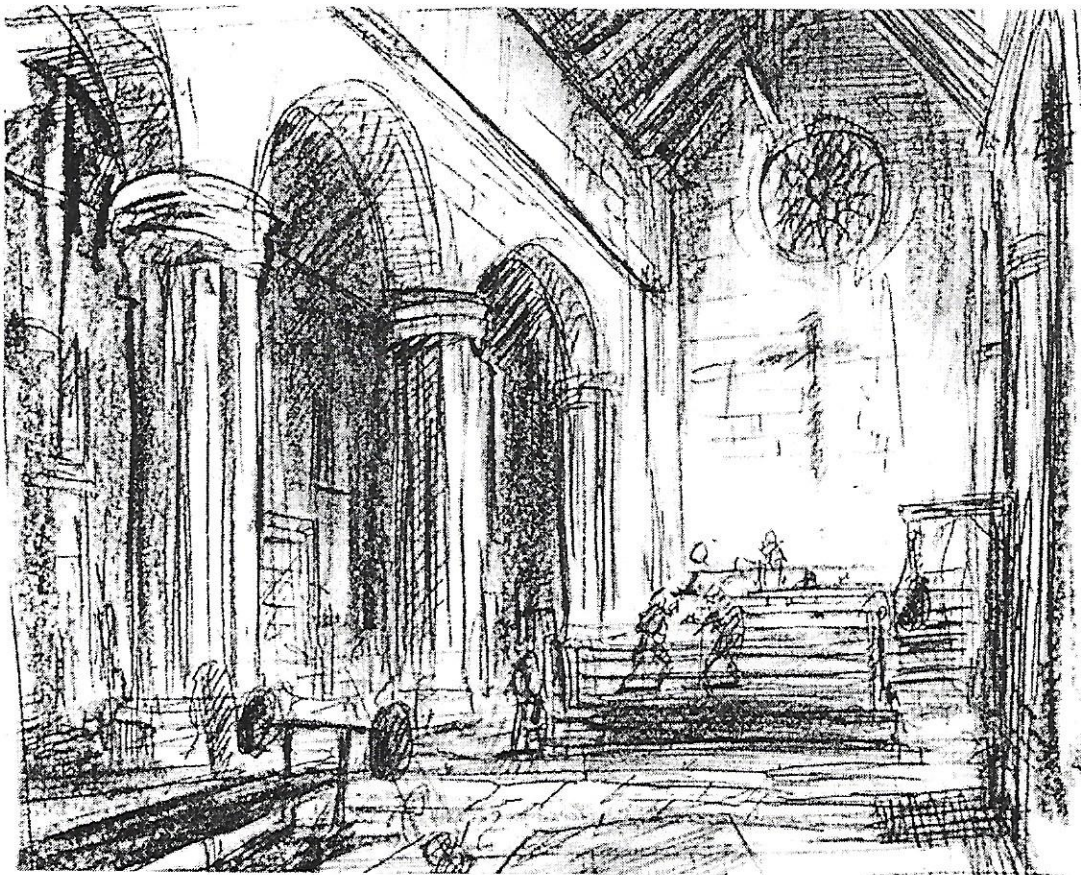
One of Bouchard's men after a run in with the Monstrum

***GO TO BOTH OF THE NEXT LOCATIONS IN ANY ORDER**

6/ SEEDY GYM – Fight Club, Snatch – an underworld front



Exterior Of Gym (Deconsecrated Church)

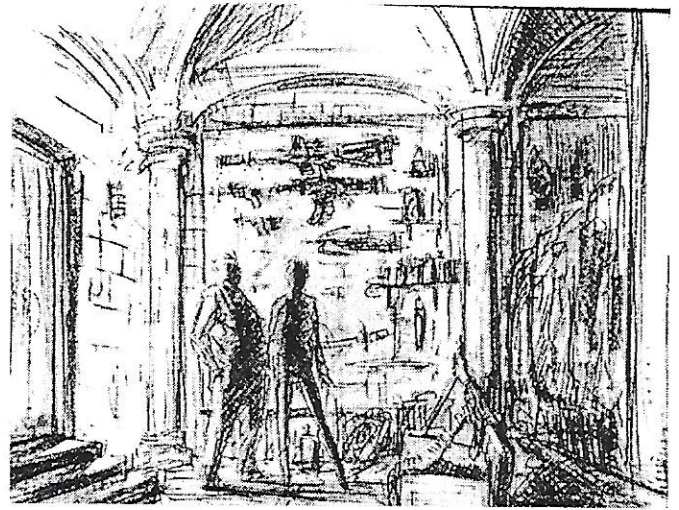


Interior of Gym

- Lara has to meet Anton Gris, the owner of the gym, who will supply her with the equipment she needs to get into the Louvre, at a price...

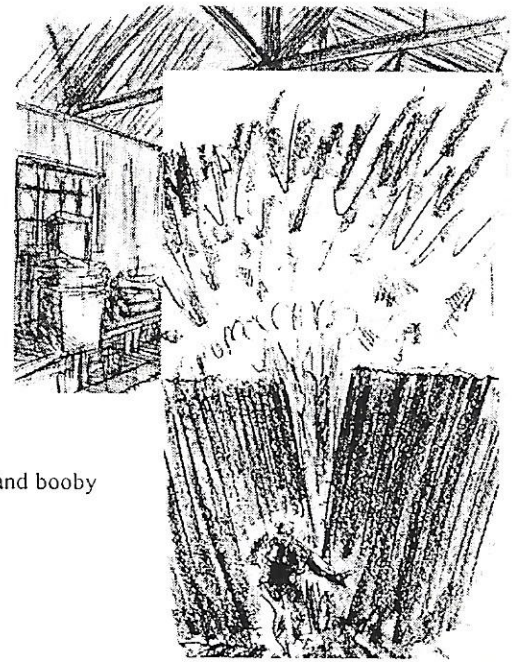
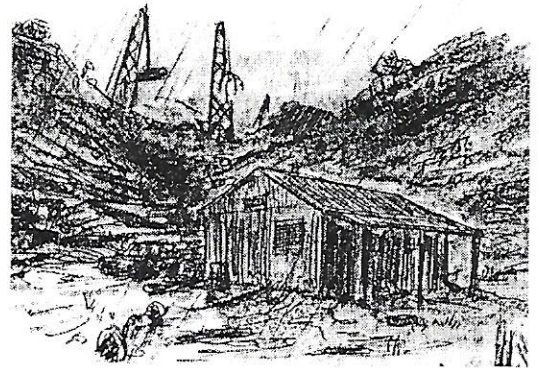
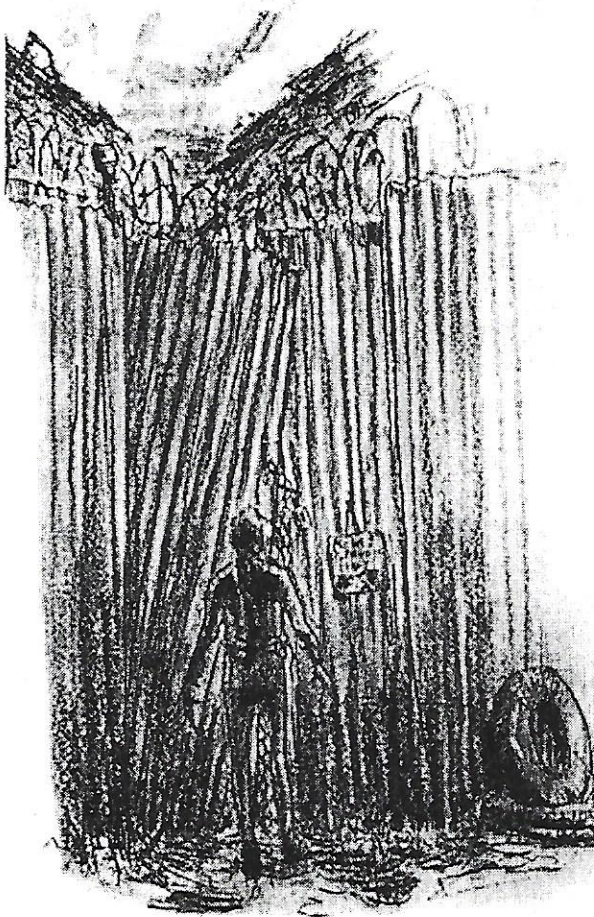


Anton Gris



Lara and Gris in the equipment room

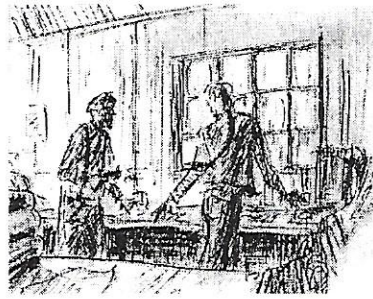
7/ **THE FORGER** – Gene Hackman in 'Enemy of the State', totally paranoid – everything is wired to blow.



The Forgers Den is hidden in an old scrap metal yard, protected by dogs and booby traps

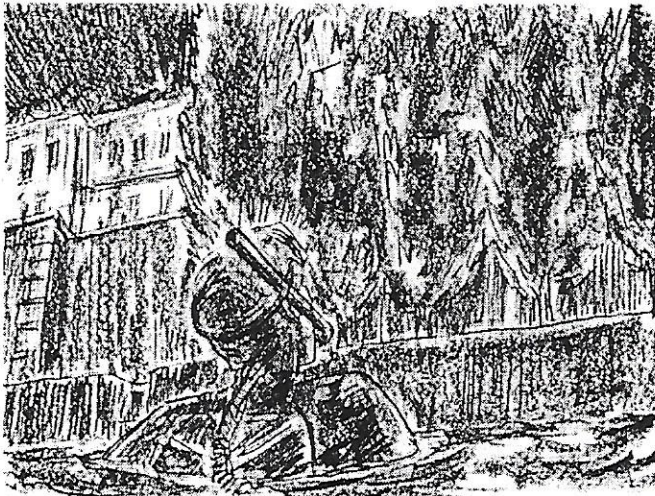


- The forger blows the police turn up

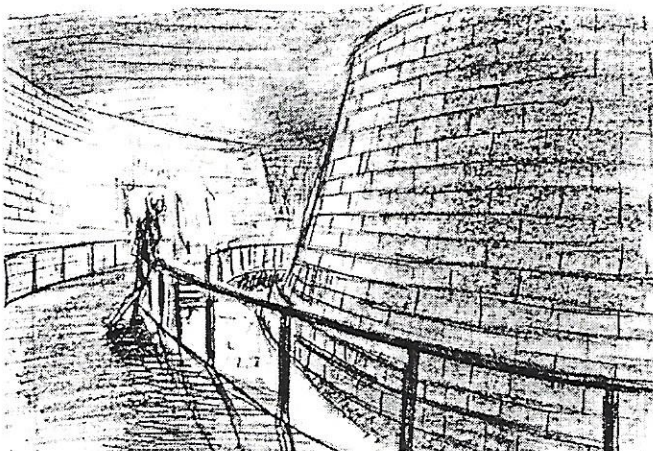


- Lara gets the Louvre maps— same as Von Croy did place when the

8/ THE LOUVRE



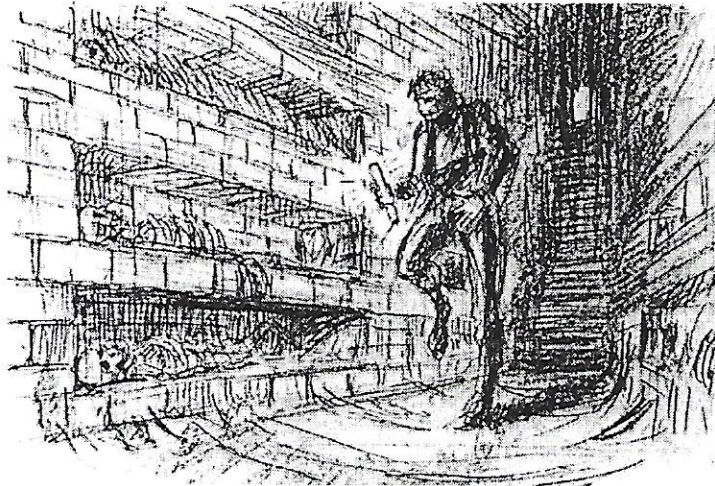
- Lara enters through tunnels from the river
- She is watched by a mysterious figure as she briefly emerges from the river.



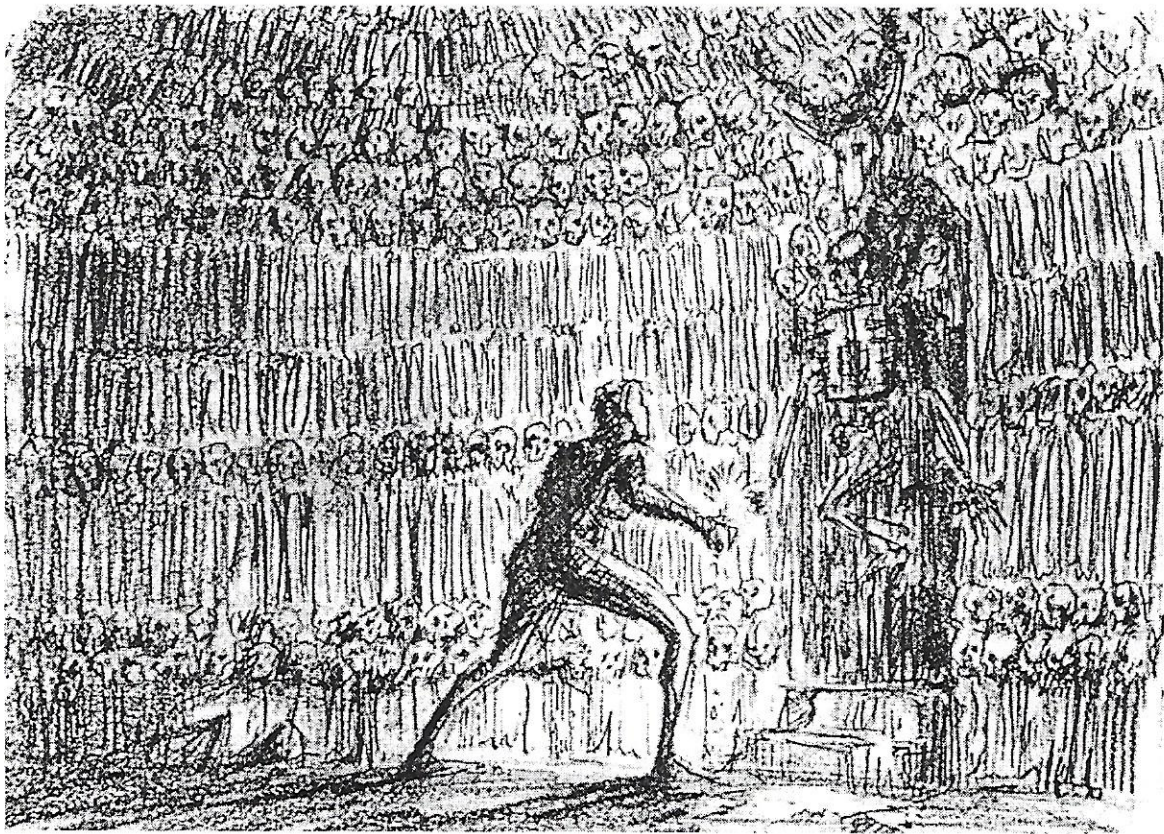
- Uses maps to get into recent archeological excavations
- Von Croy thought the painting was buried here

9/ GETS THE PAINTING

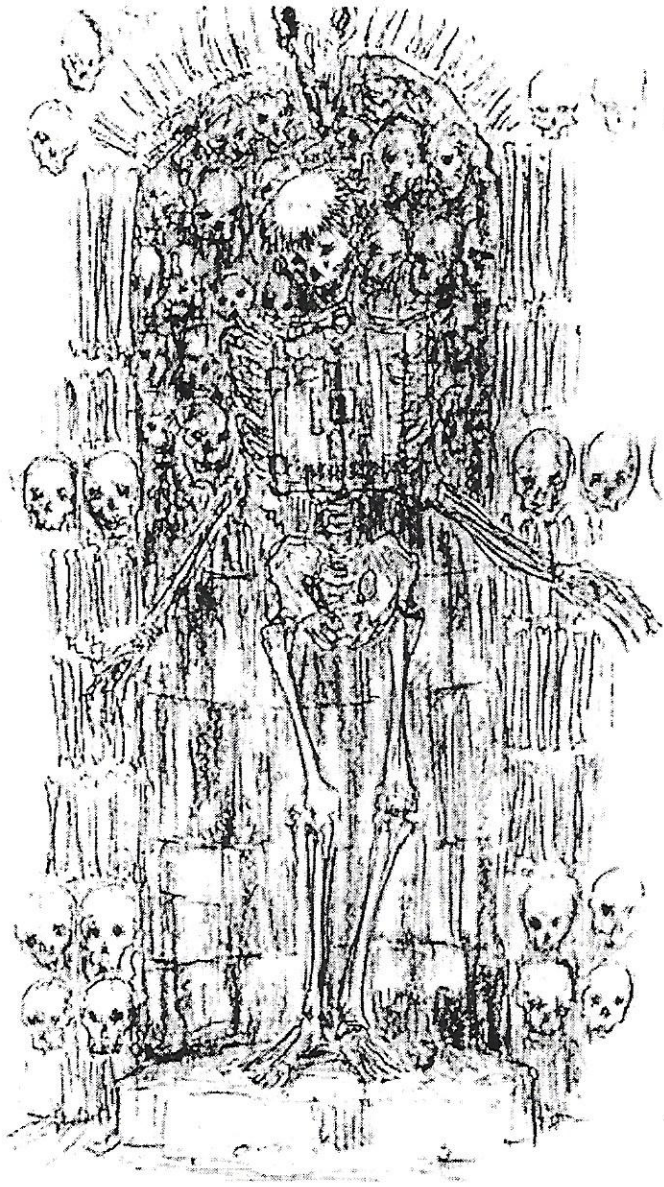
- Solves the puzzle, gets the painting – classic Tomb Raider territory
- In disturbing the ruins the escape route collapses (caused by the stranger?)
- Must exit through the modern part of the Louvre



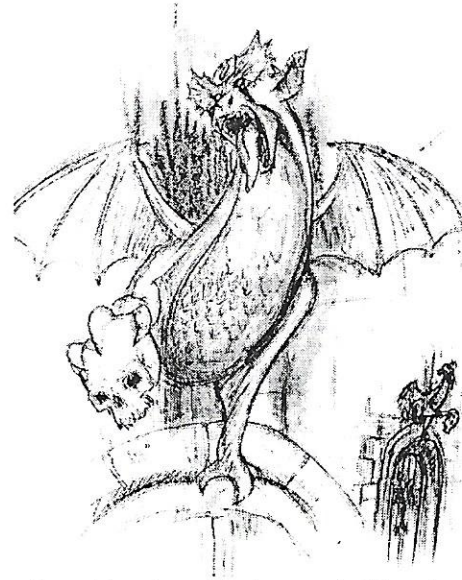
The site houses the remains of plague victims



Lara will find the painting inside an Ossuary



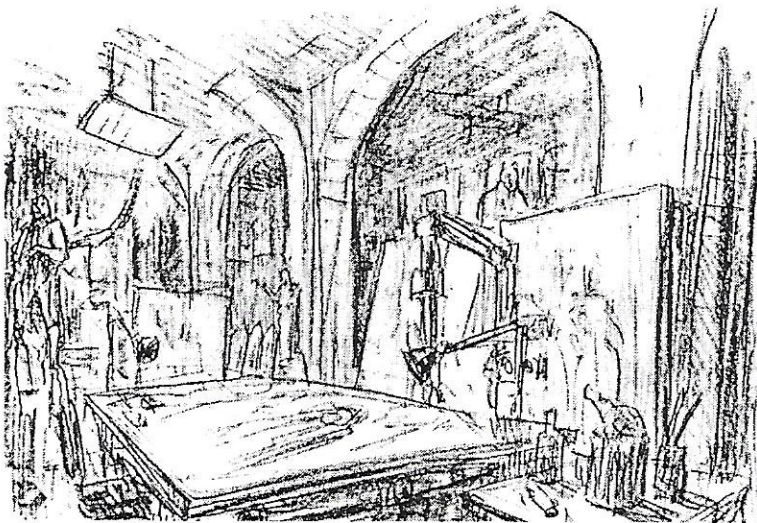
The painting will be hidden inside the remains of Brother Obscura, the monks punishment for disobeying his orders and making copy's of the paintings he was meant to be hiding.



Gargoyle positioned outside the crypt holding the painting, Medieval representation of the Nephilim

10/ MORE CLUES

- Going through the main Louvre building provides more opportunities for information on the painting's history etc – e.g. hidden symbols



Art restorers workshop, where Lara can find further clues to the origins of the painting and what lies beneath it.

Lara learns in Carvier's office that Von Croy borrowed the Obscura Engravings - documents relating to the Paintings signed out in his name



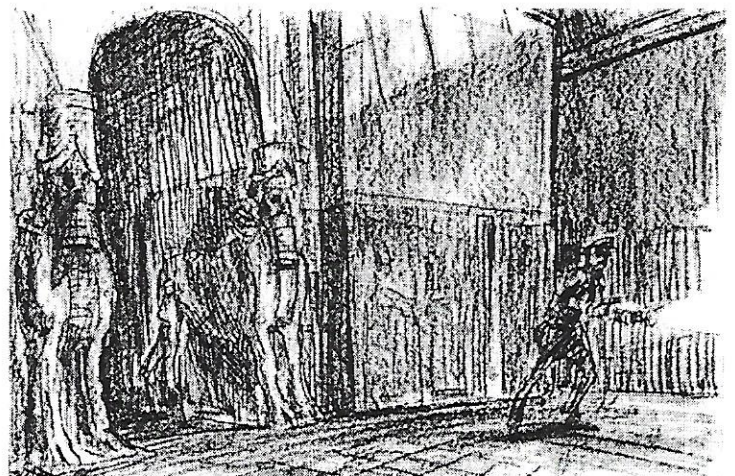
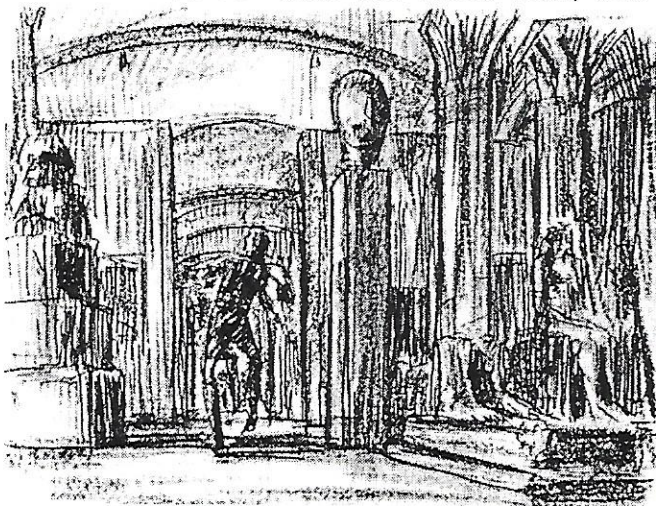
Carviers Office

11/ GUARDS

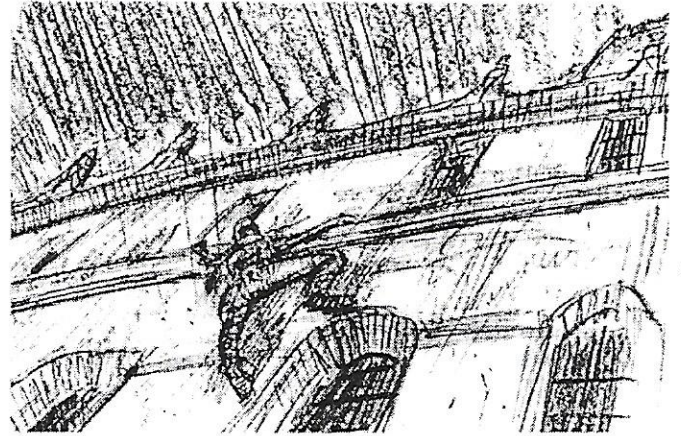
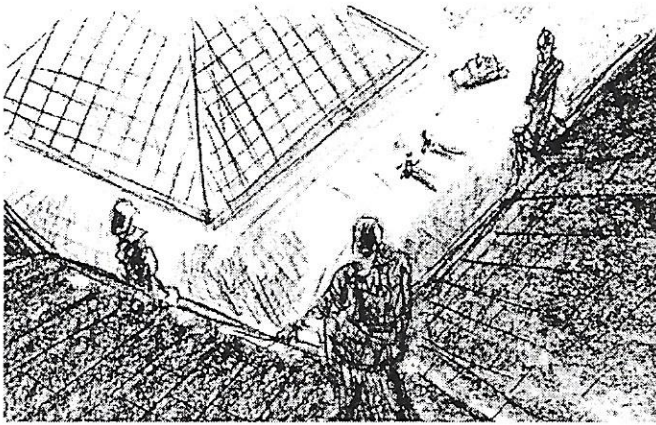


Lara makes use of the guards' control room to clear an escape route.

Lara must evade the Louvre Guards who will have been alerted by the commotion below. She will have to use stealth and cunning to do so as she can not "take out" these men, who are after all just doing there job.

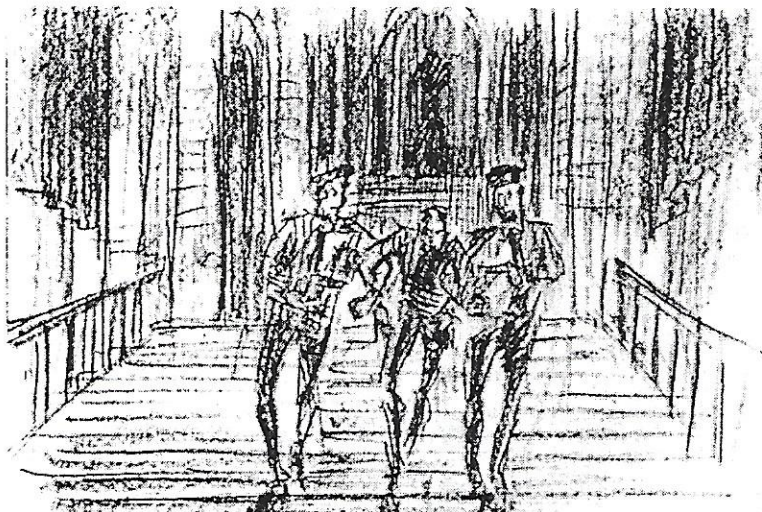
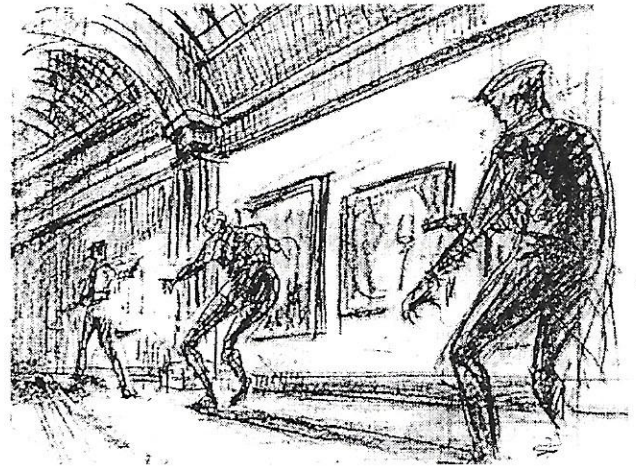
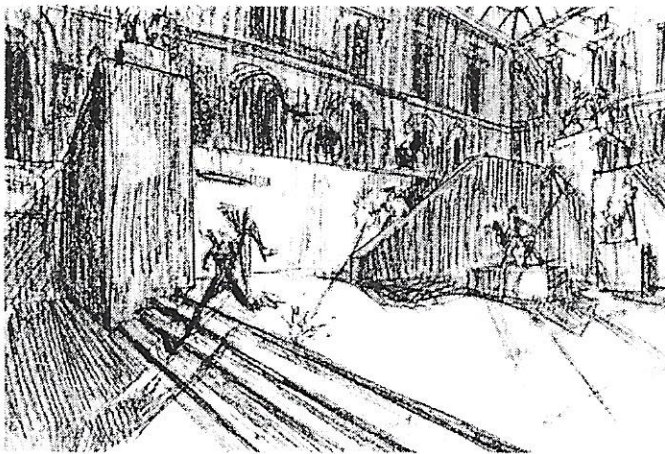


She will have to make her way through the various areas of antiquities, including the Egyptian area (freak out time). Her exit may be via the roof of the museum , allowing her to demonstrate her new climbing abilities



12/ Capture.

Should Lara fail to evade the guards then a whole different scenario will be played out ;



Should Lara be captured she will be led away to be kept in a make shift holding room whilst the guards wait for the police to arrive...

from which she must escape once more...

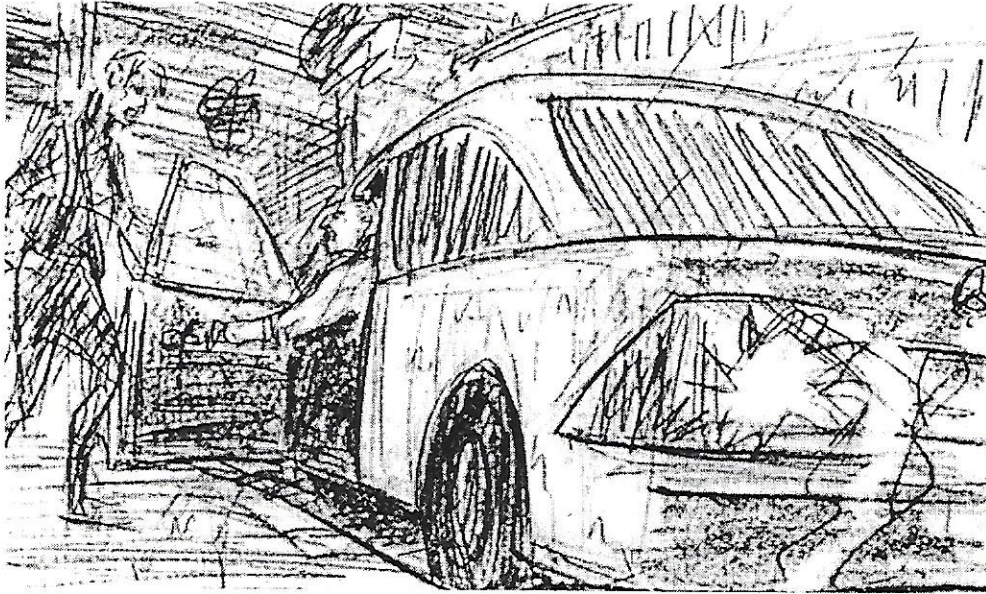


Once Lara escapes from the Louvre the mysterious stranger (Kurtis) will accost her and will forcibly take the painting from her.

Cut-scene: we see the stranger with the painting being coshed out in the street by an unseen assailant as he leaves the Louvre. It's Shapeshifter in an unremarkable identity. A tracking shot follows him carrying the painting going behind a Parisian poster pillar and emerging on the other side in the guise of one of Bouchard's thug heavies. (This is the first clear Sh'shifter signal. All others so far have been much subtler.)

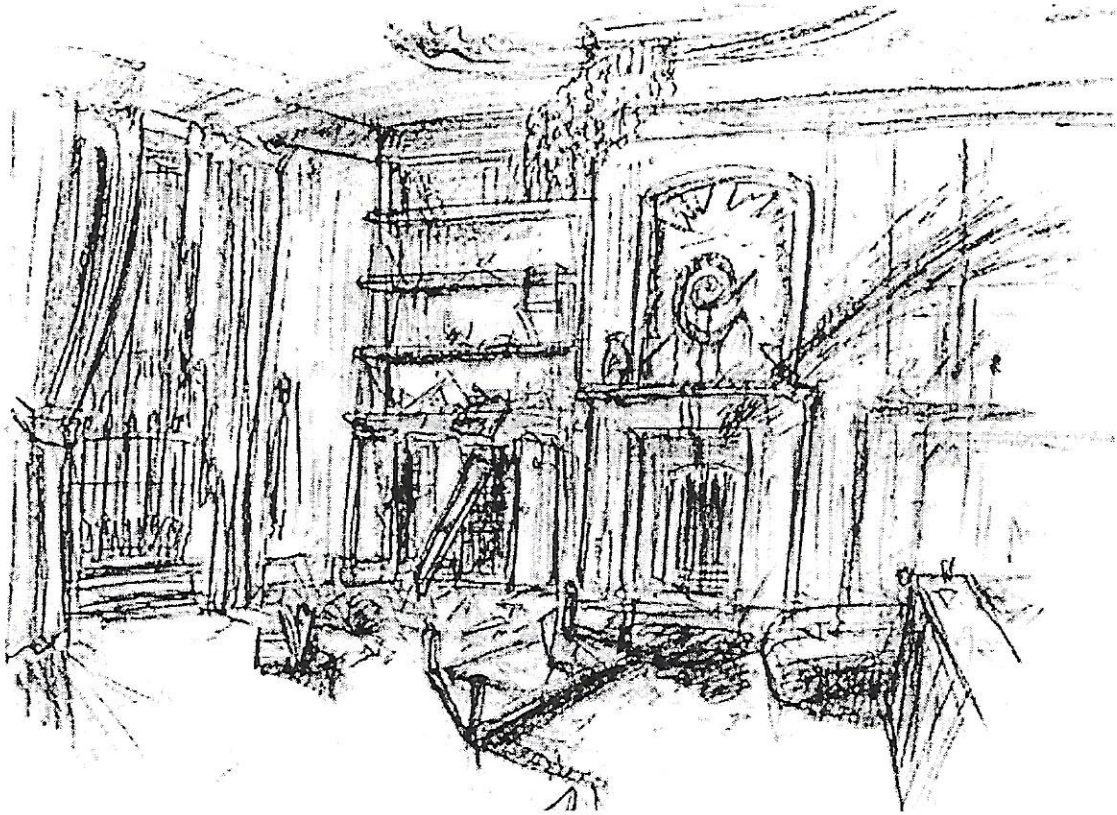
13/ OUTSIDE THE LOUVRE – some time later, after Lara has escaped.

- Lara exits the Louvre to find Bouchard waiting in his car – she wants to go back to Von Croy's apartment



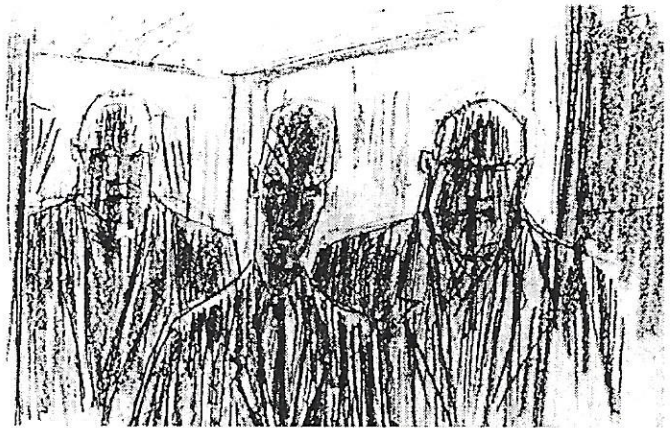
Bouchard delivers Lara to Von Croy's apartment – (he's setting her up. He knows a clean-up op is going on there – also he has the Louvre painting in the car given him by Sh'Shifter posing as one of his men.)

14/ VON CROY'S APARTMENT



Von Croys apartment after the murder

- Lara walks in on the clean-up operation run by the Illusionist (spooky Rouzic, one of the Cabal) and henchmen
- She sorts them out – the cowardly Illusionist escapes
- Lara experiences a partial *flashback* of events between her and Von Croy



THE APARTMENT CONTAINS:

- Symbols daubed around the place
- The Obscura Engravings Von Croy borrowed from the Louvre – well hidden
- Other hidden info – including mention of the ancient Nephilim

15/ OUTSIDE VON CROY'S APARTMENT

- Lara exits to see Bouchard acting suspiciously – she knows he set her up
- Before she can tackle him police forces arrive - gunfire
- She runs for it. Decides to follow links to Prague and the art dealer with the 2nd painting

LIST OF THINGS AND TERMS

THE AGENCY – private security forces and enforcement arm of The Cabal. Main operational centres based in Munich, Prague and Paris under the designated control of Joachim Karel, one of The Cabal.

OBSCURA ENGRAVINGS – collected engravings based on the forbidden sketches of Brother Obscura, a deaf-mute 15th century monk who recorded the original five images of the Sanglyph and their hidden symbols in the Nephilim alphabet. Created between 1445 – 1447. Only damaged copies still in existence.

THE CABAL (five alchemist Cabal) – a powerful alliance of five self serving individuals. Descended from the original Five Alchemists, the **Cabal of Five**. After Eckhardt's betrayal of his guild brother alchemists back in the 1400's the survivors formed the cabal for purposes of revenge. Present day members of the Cabal have sublimated the need for revenge and have been seduced by Eckhardt's promise of longevity. The Cabal have also been infiltrated by one of the Nephilim – Shapeshifter in the persona of Joachim Karel.

CAPPADOCIA – remote interior region of Turkey, also known as Anatolia. The area is riddled with subterranean cities anything up to 12 or 15 levels deep and capable of housing thousands of people. Tunnels tens of kilometres long link many of the cities. Still have working water and air systems. Many levels are still unexcavated in the present day.

THE FIVE OBSCURA PAINTINGS – the five parts of the Sanglyph image of occult power created by Eckhardt. Broken into five portions and then dispersed to Christian strongholds throughout Europe where they were overpainted with Christian imagery. Each contains a coded warning as to the danger of bringing them back together again.

THE DISCS (PERIAPT DISCS) – the three Periapt Discs. Three metal discs originally owned by the Nephilim race. Capable of bestowing great power on anyone with the knowledge to use them properly. All three were stolen by Crusaders in the 1200's and brought back to Europe. Disappeared in the Languedoc region of France.

KRIEGLER CASTLE – stronghold of the Lux Veritatis where Eckhardt was kept confined until 1945. Present day it exists only as ruins though the deepest levels are largely intact. Kurtis believes that one of the Periapts are still buried there.

LUX VERITATIS – 'Truth in Light'. A sub order of the Knights Templar, fanatics dedicated to combating the forces of darkness. They became Eckhardt's guardians during his prolonged confinement below the Castle Kriegler until 1945. Kind of ecclesiastical storm troopers.

MONSTRUM – the serial killer terrorising European cities. Leaves a trail of grisly murders ripping the victims apart and removing body parts. Crimescenes are always left daubed with arcane symbols.

MORTUA VIVENDI – 'the living death'. A curse of unending confinement that cannot be lifted by death. The victim is conscious but tormented by the inability to move or act.

NEPHILIM – an ancient race mentioned in the gospels of Enoch. Also recorded as The Watchers, the Grigori and the Enluminated. They were the hybrid descendents of angels and mortals. The race was almost wiped out in pre-biblical times. A dozen or so survivors living in the desert plains of Anatolia were sought out by Pieter Van Eckhardt in the 1300's. They entered a pact with Eckhardt by which he would use his alchemic skills to enable the Nephilim to flourish again and inherit their rightful domain on the earth.

THE PORTAL – subterranean gateway into the lost Nephilim realm. Guards the Zenoath. Deadly to any non-Nephilim who tries to pass.

PRIMA MATERIA – 'first matter' - the quintessentially purified form of any element achieved by prolonged alchemical processes. Eckhardt carries a set of Prima Materia Keys, samples of these pure elements. He uses them to transmute organic elements in his victims into the ones he needs for maintaining his withering body and to use in his alchemical work.

SANGLYPH – the 'Blood sign'. An image of occult power created by Eckhardt during his 100 years grace to defeat and dominate the Nephilim. It was also essential for his personal transformation into a being greater than human. Broken up into The Five Paintings in 1445. A dark masterwork of alchemic skill using the black arts and human sacrifice. The paintings later became known as the Obscura Paintings.

THE STRAHOV COMPLEX – sprawling monstrosity of a building in Prague. One of the central strongholds of The Five housing their main medical and experimental facilities. Honeycombed by subterranean layers of tunnels. Main work station of Kristina Boaz.

THE ZENOATH – the lost source of Nephilim regeneration and power in a subterranean Cappadocian city somewhere. Guarded by ThePortal. Something like the Ark of the Covenant idea - maintains and restores Nephilim racial vigour. Whoever controls the Zenoath can control the Nephilim. Eckhardt has built his stronghold around it.

SHORT SYNOPSIS

Lara has changed since Egypt, become darker, harder, less tolerant. Her tomb raiding days are over. Her moods and interests fit more with the criminal underclasses than the British Museum. And she is on the run, framed for murdering **Von Croy** in Paris.

Von Croy became terrified by a sinister client named **Eckhardt** who hired him to track down one of five 14th century artworks, the **Obscura Paintings**. Now Von Croy has been murdered and Lara is in the frame as a suspect.

Whilst on the run she is dragged into the dark parallel world of a serial killer – the **Monstrum**. She becomes the target of faceless forces wielding dangerous powers she can only begin to guess at. To clear her name, and make sense of Von Croy's gruesome killing, she must uncover what Eckhardt wants all five of the mysterious paintings for.

The trail leads her into the grim underworlds of Paris and Prague. She decides to track down the painting that Von Croy believed was in the Louvre. Whilst breaking in there she encounters a kindred spirit in **Kurtis Trent**, a hardened adventurer like herself.

Kurtis has a family history that links him to the serial killer and the bizarre origins of the legends which surround Eckhardt who is in fact the Monstrum. Kurtis has specific reasons of his own for wanting to see Eckhardt put down, including his father's death at the hands of the madman.

Through her underworld contacts (an arms dealer and a discredited Czechoslovakian ex-detective) it becomes clear that there are massive cover-ups linking Eckhardt's Monstrum activities. A series of arcane symbols daubed at two murder scenes match inscriptions Lara finds on the Louvre painting. What begins to emerge is a history of blood, betrayal and vengeance pursued across hundreds of years.

Amongst her contacts and strangers Lara occasionally meets an enigmatic character who appears from time to time in various guises and leads her in helpful directions. [This is the **Shapeshifter** - some subtle feature distinguishes him each time Lara encounters him/her - the feature as yet undecided].

The trail leads to the **Strahov Complex**, a vast rambling stronghold in Prague run by a shadowy group called **The Cabal**. Each of this group has extensive financial empires world wide and a belief in the occult and the modern application of alchemic principles. These five modern alchemists are motivated by greed and the hope of a freakish form of longevity promised by Eckhardt.

Eckhardt has more devious ambitions. Using ancient alchemical processes he plans to become something more than human and to rule over a race of beings, The Nephilim, that he plans to reintroduce through a secret breeding programme. The Nephilim was a race that existed in early biblical times but was exterminated leaving only a handful of survivors. Believed to be the descendants of mortals and angels they had certain powers which Eckhardt wants to breed back into being for his own use.

In some way that Lara does not yet understand the Five Obscura Paintings are an essential part of Eckhardt's plan.

At the Strahov Lara uncovers evidence of grotesque breeding experiments hidden away in the subterranean levels, which honeycomb the complex. There is also an abandoned alchemist's lab where she learns how Eckhardt made a pact with the last of the Nephilim race. For trying to treacherously cheat on this pact they confined him to a living death in a plague pit back in 1445.

Eckhardt escaped from this prison, beneath Castle Kriegler, in 1945 when the three guardians of the crypt were betrayed and perished. Kurtis Trent is the sole descendant of the last member of this order of guardians and he has inherited two of their three Discs of power.

These Discs, the **Periapt**s, were originally used to keep Eckhardt confined. Kurtis believes the third and last Disc is still in the castle ruins.

WE BRIEFLY SEE EVENTS AT CASTLE KRIEGLER BACK IN 1945 WHEN ECKHARDT ESCAPED.

Lara and Kurtis manage to steal one of the Obscura Paintings from a vault in the Strahov Complex and Kurtis' explains that he must return to the ruined Castle Kriegler for the last Disc. Kurtis is convinced he can reimprison Eckhardt using all three Discs.

Unfortunately, Eckhardt anticipates their move. He is already at the Castle and traps Lara when she and Kurtis separate. Eckhardt then attacks Kurtis. He has had the third Disc all along. He now takes all three. Without protection Kurtis is defeated – and when Lara finally escapes she has every reason to believe he has been killed.

Lara has learned that Eckhardt's final act of transformation on himself is to take place in a subterranean city in Cappadocia in Turkey. For decades he has been experimenting using a bizarre hybrid of alchemy and hi-tech sciences to create the first of the new Nephilim breeding stock. Eckhardt now has all five of the Obscura Paintings and with the three Periapt Discs locked away safe he cannot be defeated. Final preparations are almost ready. The Cabal of Alchemists will be expecting to receive their reward – longevity.

Lara is determined to see Eckhardt finished, no matter what the cost. Von Croy is dead, Kurtis is lost. Clearing her name with the police seems less important at the moment. It is time for a reckoning!

In Turkey she needs a guide to help identify the correct subterranean city in the area where Eckhardt has holed up. An old guy (Shapeshifter) takes her via an ancient ruined settlement beneath a lake. It is a Nephilim ruin and contains clues about the race that will help Lara in the final confrontation with Eckhardt. This includes the origins of the Three Discs of power.

Lara finally reaches the subterranean city base. The lowest levels are stacked with embryo-vats and incubation chambers containing grotesques as well as more

recognisably human results. The breeding programme has been running since 1945 and there are plenty of mistakes roaming the subterranean labyrinth.

Eckhardt has recombined the Five Obscura Paintings into a specially configured symbol, a potent power source for his own Nephilim transformation. He also has the three Periapt Discs safe so he can't be recaptured. And he has the Cabal members.

Lara is approached by one of the Cabal, **Joachim Karel**, (Shapeshifter) who proposes they work together. He no longer trusts Eckhardt who has proved treacherous and insane. Karel will tell her how she can sabotage the Final Ritual if she agrees to protect him if things go wrong. Eckhardt must be stopped.

Lara doesn't completely trust Karel but agrees to go along with the arrangement. Shapeshifter-Karel tells her how to undermine Eckhardt's plans.

Eckhardt and the Cabal gather for the Final Ritual. Everything is set. But it goes horribly wrong...

- Eckhardt is transformed into a hideous, but powerful semi-Nephilim form.
- Shapeshifter-Karel is revealed briefly in a true Nephilim form, unharmed (yep, he was a Nephilim all along).
- The other alchemists collapse, disintegrating messily.

Eckhardt looks dead - but rises, opens a portal in the chamber and disappears underground.

Shapeshifter-Karel's form is shifting unstably and he just manages to tell Lara she must follow Eckhardt and stop him. The three Discs will protect her from what she will meet through the portal. Then he disintegrates in an explosion of light.

Lara retrieves the Discs from their place in the chamber and follows Eckhardt through the portal. Instantly the first of three realities form around her. They are all traumatic experiences from her past. And any of them can kill her. This is a Nephilim defence mechanism to destroy non Nephilim intruders. Fortunately she can defeat the dangers they contain and shut the defence mechanism down using the three Discs.

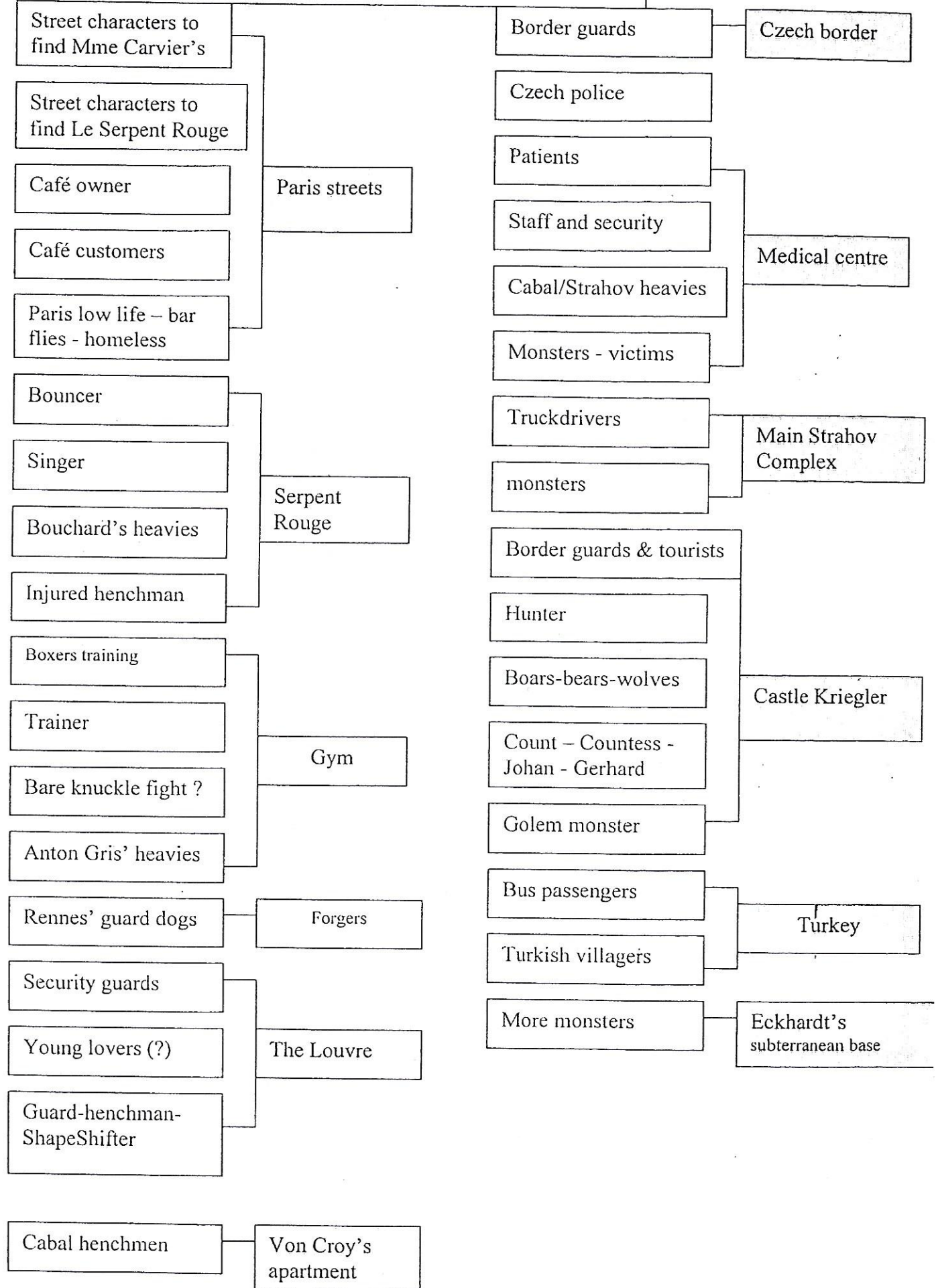
Unfortunately Eckhardt is able to navigate and control this realm because he has transformed into a semi-Nephilim form.

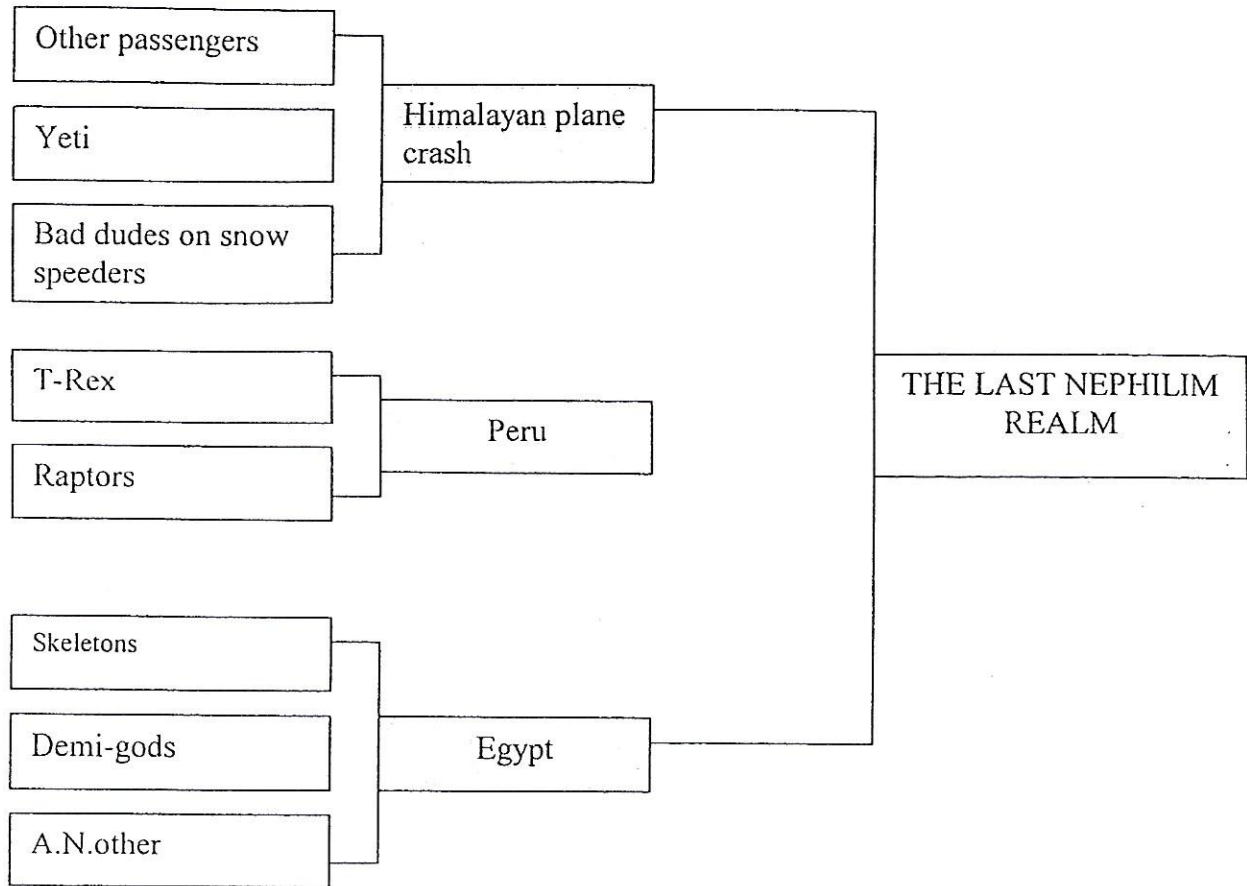
Lara is too resourceful – hurray! – and defeats Eckhardt even when he takes refuge in a plague ridden reality of his own. His main strength, his alchemic powers, are inverted and Lara turns them against him. He dies. She wins. Hurray again!

The last scene shows Lara going back for Kurtis who may very well not be dead– she is still on the run and has to keep under cover.

INCIDENTAL CHARACTERS

page one





PURIFICATION BY FIRE

Because they were considered mere specimens, little better than cattle, the survivors were never allowed to benefit from their improving physical natures and were kept ignorant whilst being worked to death. Every kind of brutality was used on them to keep them cowed and fearful. Their bodies were constantly subjected to atrocious chemical assaults. As well as their work on the land, keeping themselves and their owners fed, they were kept hard at work building strongholds and underground sanctuaries where their masters could carry on their monstrous practices. Grindingly brutal labour, indistinguishable from slavery, was not uncommon for the peasantry of the day, but what went on in these remote locations was shocking. The Alchemists were only interested in the recently matured products of each generation. The rest were totally expendable. Everyone was worked to death, '**refined by purifying fire**', another alchemic principle, so that the surviving stock became hardier with each generation, and further removed from normal humanity.

GETTING RESULTS

What began to emerge in the isolated communities promised everything that Eckhardt hoped for. Changes were visible in the human cattle. He knew he was on the right path. He could complete the task set him by the Nephilim within the period allotted. The ground would be prepared, and worthy, for the bloodline to be introduced.

It was now time to assert his own unchallenged mastery over these massive undertakings. The stakes were almost unimaginable for anyone ruthless enough to seize the day. Because of his partial longevity, a gift of the Nephilim, Eckhardt had been left unchanged by the ravages of the decades. The other five alchemists were showing the effects of ageing and believed his unnaturally extended vitality was due to his incautious personal use of secret formulae being developed in the communities. They were not prepared for what came next.

THERE CAN ONLY BE ONE

Eckhardt's treachery took them all unawares. In a series of orchestrated attacks he almost succeeded in doing away with all five of his rival alchemists in a single night. Poison took care of two of them, assassination a third. The last two barely escaped with their lives because of natural caution and quick thinking, though both bore the scars and were crippled for the rest of their lives. Eckhardt was left as undisputed master of the communities and the Great Change they would eventually yield. When the time came to show the Nephilim what had been achieved in 100 years there would be only one human to negotiate a suitable reward.

THE CABAL OF FIVE or THE ADEPTS

The two surviving alchemists swore a blood-pact to revenge themselves on the traitorous Eckhardt and set about forming a **Cabal of Five**. They recruited highly ambitious, ruthless individuals to make up their numbers. Eckhardt's progress within the hidden communities was cautiously followed and recorded. As the original alchemists aged they recruited younger initiates to be tutored in the secret arts as well

as the cautionary history of the treacherous Eckhardt. The Cabal's plan was to bide its time, kill Eckhardt and take over the Great Work when the time was right. Unfortunately it became increasingly noticeable that time was not on their side. Decades rolled and Eckhardt did not appear to age. By the time Eckhardt's agreed 100 years was up there were none of the original five alchemists remaining.

HAVE IT ALL

Eckhardt had not changed physically in the intervening years but his ambitions had inflated like a virulent cancer. It dawned on him quite early on how absurd it was to yield up the results of his labours for some further paltry extension of life when, with well applied treachery, he could take it all. He could rule everything!

A long suppressed prophetic text of the heretical Bishop Bedian inspired him in this megalomaniac vision:

'A golden lion will rule the sons and daughters of angels and breed a new nation throughout the earth'.

He would become the **Golden Lion** and rule over the new hybrid race of beings, the restored Nephilim. He was convinced that with his mastery of alchemic arts he could transform himself, evolve, transmute into a higher being and become equal with the Nephilim himself. The new race to emerge from his work would be his to rule over for many centuries not just one. For this reason he set about creating his own unbreachable occult defence against the Nephilim, a means to control them and bend them to his will.

THE SANGLYPH

This talismanic artefact, the **Sanglyph** or 'blood sign, was one of the greatest achievements of alchemic science. A painted image imbued with occult power and created by black arts involving human sacrifice. To aid him in the execution of the painting Eckhardt enrolled a renaissance artist involved in demonology, Jehan De Gruas. After the Sanglyph was completed in 1445 the artist was never seen again.

The Sanglyph's main purpose was as a vital part of Eckhardt's planned personal transformation into something greater than human. This would take place in a final alchemical ritual in the subterranean city in Turkey.

THE THREE PERIAPT DISCS

The inspiration for the Sanglyph came from Eckhardt's research into of a series of three Nephilim artefacts, metal discs – the **Three Periapts**, which conveyed tremendous power on their users. Evidence of their existence came back from the middle east with the Crusaders in the 1200's. It was recorded that three such objects had been brought to Europe at that time but they disappeared in the Languedoc region of France and Eckhardt was unable to uncover any trace of them.

Note: the three Periapt discs were in the possession of the Lux Veritatis and were used to confine Eckhardt within what became the Kriegler stronghold after Eckhardt failed to subdue the Nephilim

ECKHARDT AND THE NEPHILIM

1/ **The Nephilim** race were once a flourishing breed. Ancient texts (including the suppressed **Enochian Gospels**) say they were the ill-considered offspring of angels and mortals. Their unusual appearance inspired superstitious loathing in ordinary mortals from the very start.

2/ Their civilisation developed and flourished in the remote heartlands of Anatolia what is now **Cappadocia** in central Turkey. This region was harsh and unattractive to other nation states of the time. Only when their growing numbers and achievements began to be seen as a threat did the mortals, more warlike than themselves, unite to wipe them out.

3/ A ferocious alliance of six nations states united with the single purpose of eliminating the Nephilim as abominations. The mortals declared themselves the Scourge of the Unholy, God's Righteous Light. The forces that broke the unwarlike Nephilim civilisation utilised every possible brutality and left few survivors.

The 1000's

4/ By the year 1000 the Nephilim were a forgotten race mentioned only in a few suppressed biblical texts. There were only nine survivors' and their powers had waned after countless dispirited generations. They were in decline. But they also had a dream, based on a prophecy – that the Nephilim would return to their full power and inherit the Earth. With the lessons learned from their brutal history of extermination they had changed, become darker, more unforgiving in their outlook. They had learned from their persecutors. They were determined never again to fall prey to the inferior mortals.

5/ Unfortunately, even after centuries of studying the species that had almost wiped them out, they were still unable to fully comprehend the workings of the mortals' minds. By nature they were not warlike and had had to learn guile, deceit and cruelty.

The 1300's

6/ In 1345 a ruthless and ambitious alchemist, **Pieter Van Eckhardt**, sought them out in the deserts of Anatolia. They were unprepared for the deviousness of such an unprincipled mortal. He had already betrayed **five of his fellow alchemists** to reach them and was prepared to go to any lengths for what he wanted.

7/ Originally he came seeking beings of ancient wisdom and power to beg for enlightenment. What he found was much less than he had expected and much better than he had hoped. Their powers were still considerable but they were visibly in decline. And they wanted something from him. He could bargain for the ultimate prize– the true alchemic goal - **longevity**. But he wanted more. He had long been obsessed by a suppressed prophetic text:

'A golden lion will rule the sons and daughters of angels and breed a new nation throughout the earth'.

He was determined to be the Golden Lion and rule over a new race of beings bred from the depleted stock of the fading Nephilim elders.

8/ As far as the Nephilim were concerned this mortal could perform useful services for them. His alchemic skills were exactly what was wanted for revitalising their race. They struck a pact. He would be granted **100 years extra life**. In return he would dedicate himself to helping the race breed, become viable again. This would involve decades of highly secretive research, planning and preparation, years of furtive work in hidden locations and isolated communities. The ground would be prepared for the bloodline to be gradually introduced and revitalised.

9/ Being long lived and virtually immortal the Nephilim did not experience time the same way as mortals did. They were capable of impressive patience if the ends merited it.

10/ For the next hundred years Eckhardt laboured away. He worked hard for the Nephilim but even harder at plotting how to defy and control them. He wanted to become a Nephilim hybrid himself. Why settle for a few extra decades when, with enough cunning and treachery, he could live for centuries and rule an entire race.

11/ In his vast researches Eckhardt had come across mention of a series of three metal discs, **the three Periapts**, Nephilim artefacts which conveyed tremendous power on their users. The only evidence of their having been more than myths was a record of three periapts being brought back from the middle east by Crusaders in the 1200's.

12/ Being unable to track down the true periapts he set about creating an alchemic version of his own. These were created using the blackest of black arts using human sacrifice. Their purpose was to help him transformation himself into something greater than human. They would also act as an unbreachable occult defence against the Nephilim when they came for the reckoning after 100 years. Bound together in one powerful occult symbol they were the greatest achievement of alchemic science.

13/ During this hundred years Eckhardt was in constant warfare with the descendants of the five other alchemists he had betrayed, the Cabal of Five or the Adepts. They were determined to wrest the secret of longevity from him and take their revenge. He was also pursued by an order of fanatics, **The Lux Veritatis**. This sub order of the Knights Templar were dedicated to suppressing all evil and works of the devil.

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ECKHARDT'S ALCHEMY SKILLS-ABILITIES

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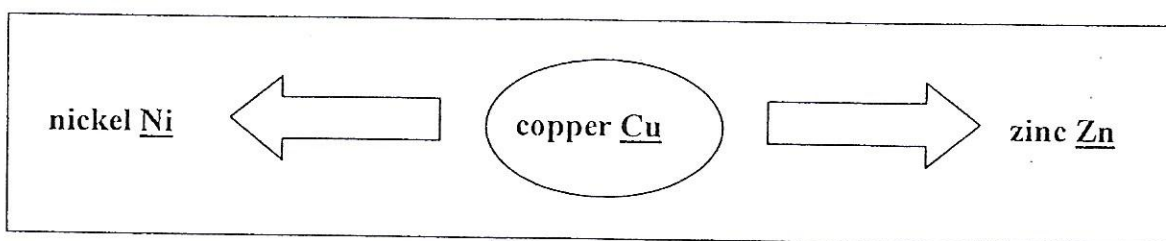
'A golden lion will rule the sons and daughters of angels and breed a new nation throughout the earth' from the suppressed prophetic texts of Bishop Bedian.

Eckhardt's vision of himself as the **Golden Lion** was far beyond the normal ambitions of his fourteenth century contemporaries. The more mundane alchemists of his time sought the secret of producing gold from lead. He had little regard for the misunderstandings they had about the true nature of the **Philosopher's Stone**. The true aim of the dedicated alchemist is not transmuting ordinary metals into gold but the transformation of oneself into something infinitely higher on the evolutionary scale, in his case the Golden Lion.

Since the background of his training, mindset and successes is alchemy he still thinks and works in those terms. But at its most advanced levels alchemy is indistinguishable from modern genetic research. Just the trappings are different.

By the time of our story he has long mastered the ability to transmute simple matter. It is not a skill he values very highly for itself however. It is only valuable to him in breeding the next generation of Nephilim. Being able to control the transmutation of elements is a distinct advantage when working with highly evolved biochemical solutions.

He is able to change a range of elements into their immediate neighbours on the periodic table. Thus:



and so on

Sometimes, Eckhardt in one of his Monstrum killing frenzies, would lose control of his transmuting powers unleashing them on the victim. This would leave unfathomable forensic conundrums for the police to puzzle over. Many cadavers proved to have impossibly high proportions of intrusive elements, though these were never the cause of death.

ECKHARDT'S APPEARANCE

BLENDING IN

Since his escape in 1945 Eckhardt has made an effort to blend with the modern world – or as much an effort as an insane fourteenth century alchemist just released from 500 years of confinement in a plague pit can manage. His fevered mind is obviously on other things than his appearance, such as killing to keep his physical form from withering. But the need to remain as inconspicuous as possible has registered with him. He just doesn't make too good a job of it.

Eckhardt's dress sense is an outlandish mixture of anachronisms blending Victorian style waistcoats, voluminous caped overcoats and dark gloves, something in the region of Gary Oldman's eccentric Victorian gentleman's garb in DRACULA which actually makes the wearer stand out even more because of the clash. His colour sense ranges from dark to darker to black.

He carries a set of **Prima Materia** elements on a key ring around his belt [in the form of small ornate rods, medallions or rings]. These samples of key elements have been alchemically refined hundreds of time to quintessentially pure substances to potent that, in the right hands, they can transmute any element of similar atomic weight brought into contact with them. They are like variations of the **Philosopher's Stone** each limited to a particular element.

HIS APPEARANCE

Physically his features vary with his need to kill regularly. In a replenished state he would pass as near enough human. Without the thyroid-pituitary-adrenal glands (eaten raw and fresh) from his various murder victims his appearance begins to look waxy, withered and haggard, He needs the hormonal infusions from these glands but also a regular top up of organically originated trace elements such as:

iron
sodium
potassium
copper
zinc
silicon
magnesium
chlorine
iodine
phosphorus
sulphur
carbon
nitrogen
hydrogen

In the process of reaping what he needs he can transmute the elements in the victims' bodies into whatever he needs the most.

Iron can be transmuted into copper, nickel, manganese or chromium (refer to your handy pocket Periodic Table). The transmutations are only within two atomic displacements on the Table but enable Eckhardt to change the composition of a victim's body for his own needs. This is not the way he kills but a ritual he performs on the cadaver afterwards using full alchemical symbols and incantations.

Sometimes, if he hasn't *'harvested'* for a while, he gets into a frenzy and things get out of hand. One case in Scandinavia baffled the police when forensics revealed that almost the entire lower skeleton of a victim had had the calcium of the lower limbs transmuted into pure titanium!

ALCHEMIC PRINCIPLES USED BY ECKHARDT

"Advanced alchemy is indistinguishable from science."

"There is nothing new except what has been forgotten."

"...certain geometric arrangements of highly purified materials may be impelled to release the very forces of constraint which hold nature itself in check."

THE OLD SCIENCE

Eckhardt was one of the greatest practitioners of the art/science of his time.

Alchemy as a discipline and practice was the science of its day attracting many brilliant and original minds. The practitioners' knowledge of metallurgical processes was astonishingly advanced despite being ignorant of the structure of the nucleus or of electricity and they perfected many processes which are lost to us today. Atomic theories had been formulated as far back as the Greek Democritus who credited Moschus the Phoenician with even earlier works on the nature of matter.

LOST SECRETS

Informed research into the ancient texts might well yield a few surprises; cold fusion for example or the genuine transmutation of elements without the need for elaborate hi-tech apparatus. Obscure alchemical texts make mention of a flexible mineral glass, controlling the forces of attraction between large bodies (gravity) and the intriguing '*lumiere froide*', or cold light, of Edward Dutt Fulcanelli, all things we might identify as achievable goals with modern scientific techniques.

Unconventional thinkers and pragmatists were drawn to Alchemy's mysteries. It demanded phenomenal discipline and dedication. But not everyone attracted to its shrouded promises of wealth and power had the intellectual stamina to stay the course. Inferior minds spiralled into madness. Years spent grappling with complex processes whilst confined to secret workshops choking on noxious fumes and vapours of mercury took their toll. Those unschooled in the inner mysteries of hermetically sealed apparatus became shambling wrecks. This image of the insane, bumbling recluse pursuing a mythical goal was encouraged by true adepts in the interests of secrecy.

ALCHEMY'S AIMS

"Solve et coagule."

The aims of alchemy were **transformation through purification**. Superficially this was commonly understood to involve turning base metals into gold. But the true work of the alchemist was the transformation of self, the ascension into something higher than ordinary mortality, a higher order of being. Material transmutation was never more than a secondary phenomenon performed merely as a demonstration.

The necessary disciplines for this process were learned by following strict procedures disguised in convoluted occult language. Much of the work did involve the transmutation of metals, but this was never intended as the final goal of these proto-

scientists. They learned to work with ordinary matter and sought to break it down and reconfigure it repeatedly until it achieved a state of Prima Materia or First matter. This ultimate quintessence of an element, *the Raven's wing*, was so potent a version of the original substance that, under the right conditions, it could transmute any other element brought into contact with it. Not quite the **Philosopher's Stone** as we know it but an authentic basis for the popular myth.

SECRECY

'He who knows of truth holds his tongue.'

Although the guiding principles were scientific they were dressed in florid symbolism to protect a dangerous body of knowledge from the uninitiated, the untrustworthy or the positively evil. If you can control a process capable of incinerating entire towns in seconds with little more than kitchen stove technology "...it would be a terrible thing to reveal to the soldiers the secrets of your art." Whenever such a tragedy occurred the Adepts, conscious of moral obligations, would act to cover up the nature of the disaster...and of course to retain control of their secret techniques.

BROTHERHOODS OF ADEPTS

"Nothing can resist the cumulative ardour of a sufficiently large number of enlightened minds working together in organized groups."

Mastery of the essential techniques and skills of Alchemy called for a degree of intellectual acuity and a command of matters on a different plane from ordinary human understanding. Dangerous knowledge of great powers had to be protected from the unworthy and the insane. Contrary to popular understanding there was an acknowledged obligation on first-degree searchers to help one another. And there was safety in numbers, an important consideration when public misunderstanding and outrage could prove fatal at times of unrest. Alchemists would often work together in guilds or brotherhoods which met in secret. Even when communicating openly both the language and subject matter was cryptic and unintelligible to outsiders. Intelligence itself is a kind of Cryptocracy, a secret society, impenetrable to the ordinary mind.

It was a group of six alchemists such as this that Eckhardt belonged to and betrayed when he first approached the Nephilim in Turkey in the 1300's.

ECKHARD

Eckhardt is one of an alliance of six 13th century alchemists seeking immortality. He goes to Turkey in search of the last of the Nephilim, a dying race.

1345

Eckhardt seeks out the Nephilim and makes a pact which excludes the other alchemists. The Nephilim grant him 100 years of life to complete certain tasks for them.

1445

The Reckoning. Eckhardt tries to trick the Nephilim when his 100 years are up. He gets confined to the 'living death' in a pit - just to teach him a lesson. The punishment is only intended to be a short one - ten years.

1945

Eckhardt's Lux Veritatis guardians fail and he gets free. The Krieglerr family are killed. Eckhardt is now a physical monstrosity with a grotesque kind of immortality. With the help of the Cabal he hunts down all remaining Lux Veritatis members. Begins to seek out the Obscura Paintings and build the base in Turkey.

2001

Preparation almost complete. Eckhardt's transformation and the reestablishment of the Nephilim. He will rule the new world.

The alchemists are being hunted by the Lux Veritatis.

Eckhardt plans how to cheat on the pact with the Nephilim.

LUX VERITATIS

1345

The Lux Veritatis are fanatics dedicated to fighting evil and containing works of evil, particularly that of the Cabal of six alchemists.

1445

When Eckhardt is confined in the pit the LV use the 3 Discs to construct an impenetrable field to imprison the Black Alchemist.

Castle Krieglerr is constructed over the pit. Not even the Nephilim can free Eckhardt even though they still need him to complete the tasks set out in their pact.

1945

Hereditary LV custodians, the Krieglerrs, guard the pit. They are all killed when Eckhardt escapes. The family servant, Gerhard Heisssturm escapes with two of the Discs.

2001

The last of Veritatis, Gerhard Heisssturm. Only his secret remains an enigma. He is now an all-consuming force with the LV father's desire to wake up the

THE CABAL

1345

Originally an alliance of six black art alchemists. Reduced to five members when Eckhardt treacherously makes a pact on his own.

1445

Before his final meeting with the Nephilim Eckhardt almost succeeds in killing the other five alchemists. Two of them survive and reform the Cabal to exact revenge on the traitorous Eckhardt.

The five original Cabal members have all died and been replaced by new recruits. They still want Eckhardt's secret of longevity.

1890

Joachim Karel is initiated into the Cabal and becomes a new driving force behind the alliance. His identity as Shapeshifter remains hidden from everyone.

1945

Under Karel's leadership the Cabal successfully breaks the Krieglerr guardianship and frees Eckhardt. They then swear allegiance to him in return for the secrets of longevity. They help him build his base in Turkey and protect him as The Monstrum in Europe.

2001

Lara is drawn into the plot by the murder of her father. She is a member of the Cabal and a security for Agency.

NEPHILIM

1345

Last of an ancient and dying race - the hybrid descendants of angels and mortals recorded in the Enochian gospels.

1445

The Reckoning. Infuriated at Eckhardt's attempted treachery they confine him to the pit. Their plan to let him out eventually is frustrated by the swift action of the Lux Veritatis building impenetrable defences over the pit. Massively patient they plan for other ways to free him. At all costs he must continue the work they set him - without knowing he still labours for the Nephilim.

2001

Shapeshifter stays close to allowing him to complete all his labours by him at the very minute. The Nephilim can then complete their rejuvenation without interference.

They need to rejuvenate their race or die out. But they can't do it alone. When Eckhardt seeks them out in Turkey they know his ruthless and methodical nature can serve them well. They grant him 100 years of extra life.

100 years

BULLET POINTS

1/ PARIS STREETS – dark, angular shadows, rainswept - film '7'.

Half playable – half cut scene with credits

- Lara is on the run chased by the police - Lara can use new stealth gameplay to avoid the police
- Over the Police shortwave we hear Lara is a murder suspect
- We see a newspaper board highlighting the words 'MONSTRUM KILLING'
- All she has is a name and address on piece of paper – she is not armed

2/ CARVIER'S APARTMENT

- Lara tells Carvier that Von Croy is dead
- Carvier has heard about a Monstrum killing on the news – puts the two together – uncertain of Lara
- Lara has no clear recall of events at Von Croy's – fragmented images
- Carvier says Von Croy was fearful because of a 14th century Obscura Painting he was tracing for a client - Eckhardt
- Lara has to trick or persuade Carvier out of the notebook

3/ STREET LOCATION – a place to keep low till the next day – café, warehouse.
Lara reads Von Croy's notebook. It mentions:

- the client's name, Eckhardt, who is after a Painting
- The Louvre – where an Obscura Painting might be.
- Le Serpent Rouge – a night club
- Louis Bouchard – a Parisian gangster
- Odd symbols
- A second Obscura Painting – in Prague, Mathias Vasiley

LARA ADDS HER OWN NOTES TO VON CROY'S NOTEBOOK She can refer to this throughout the game.

4/ NEXT DAY

- Lara talking to various street characters asking for:
- Le Serpent Rouge
- Louis Bouchard
- Possibly cashes/pawns sovereigns for francs?

5/ LOUIS BOUCHARD'S – has to disarm guards to get to him.

- Bouchard admits helping Von Croy
- Bouchard and Von Croy discussed the Painting
- Lara explains she needs to get into the Louvre
- Bouchard gives Lara the same contact as he gave Von Croy for Louvre maps – in exchange for information on the killer
- Bouchard's own men are being killed by someone
- all 'business' is suspended because of increased police activity and the faceless killer

***GO TO BOTH OF THE NEXT LOCATIONS IN ANY ORDER**

6/ SEEDY GYMN – Fight Club, Snatch – an underworld front

- Lara has to complete some challenge before they will sell her the stealth gear she needs

7/ THE FORGER – Gene Hackman in ‘Enemy of the State’, totally paranoid – everything is wired to blow.

- Lara gets the Louvre maps– same as Von Croy did
- The forger blows the place when the police turn up

8/ THE LOUVRE

- Lara enters through tunnels from the river
- Being watched – mysterious figure
- Uses maps to get into recent archeological excavations
- Von Croy thought the painting was buried here

9/ GETS THE PAINTING

- Solves the puzzle, gets the painting – classic Tomb Raider territory
- In disturbing the ruins the escape route collapses (caused by the stranger?)
- Must exit through the modern part of the Louvre

10/ MORE CLUES

- Going through the main Louvre building provides more opportunities for information on the painting’s history etc – e.g. hidden symbols
- Lara learns in Carvier’s office that Von Croy borrowed the Obscura Engravings - documents relating to the Paintings signed out in his name

11/ GUARDS

- Lara makes use of the guards’ control room to clear an escape route.

12/ EVADING THE ALARMS - either:

- | | |
|--|---|
| a. Lara evades the alarms- | - stranger steals the painting. |
| b. Lara sets off the alarms and gets caught- | - stranger steals painting from the guards. |

Cut-scene: we see the stranger with the painting being coshed out in the street by an unseen assailant as he leaves the Louvre. It’s Shapeshifter in an unremarkable identity. A tracking shot follows him carrying the painting going behind a Parisian poster pillar and emerging on the other side in the guise of one of Bouchard’s thug heavies. (This is the first clear Sh’shifter signal. All others so far have been much subtler.)

13/ OUTSIDE THE LOUVRE – some time later, after Lara has escaped.

- Lara exits the Louvre to find Bouchard waiting in his car – she wants to go back to Von Croy’s apartment

- Bouchard delivers Lara to Von Croy's apartment – (he's setting her up. He knows a clean-up op is going on there -- also he has the Louvre painting in the car given him by Sh'Shifter posing as one of his men.)

14/ VON CROY'S APARTMENT

- Lara walks in on the clean-up operation run by the Illusionist (spooky Rouzic, one of the Cabal) and henchmen
- She sorts them out – the cowardly Illusionist escapes
- Lara experiences a partial *flashback* of events between her and Von Croy

THE APARTMENT CONTAINS:

- Symbols daubed around the place
- The Obscura Engravings Von Croy borrowed from the Louvre – well hidden
- Other hidden info – including mention of the ancient Nephilim

15/ OUTSIDE VON CROY'S APARTMENT

- Lara exits to see Bouchard acting suspiciously – she knows he set her up
- Before she can tackle him police forces arrive - gunfire
- She runs for it. Decides to follow links to Prague and the art dealer with the 2nd painting

16/ CZECH BORDER - snowbound 'Where Eagles Dare'

- Lara bribes her way across the border

17/ PRAGUE MURDER SCENE

- Goes to Mathias Vasiley's premises. It's crawling with police
- Mathias Vasiley has been murdered – Monstrum style
- Meets ex-policeman Luddick – antagonistic meeting – (an incompetent Columbo character)
- He invites her back to his car at gun point
- She takes his gun and grills him
- He tells her the murder evidence, and body, have been taken away
- It's a cover up by The Cabal, a powerful group running things in Prague
- Luddick drives Lara to the Strahov at gunpoint – she keeps the gun

18/ THE STRAHOV PSYCHIATRIC INSTITUTE– a part of the massive complex. Run by Kristina Boaz.

- Lara enters evading guards who are everywhere – more like a fortress
- Beneath the morgue she finds subterranean levels for medical experimentation
- Lara fights off mutant experiments
- Lara finds all the police evidence of the crimescene – and Vasiley's body. He is now one of the Boaz vivisection experiments – ooooooh!
- Eckhardt displays his alchemic abilities to Kristina Boaz – (see notes on Eckhardt's powers)
- Lara gets partial *flashback* on seeing Eckhardt
- Bouchard shows up with the Louvre painting
- Eckhardt tackles Kristina Boaz about the last remaining painting. They don't have the last one yet – why?
- Eckhardt sends Bouchard to Vasiley's home to root out the painting

19/ OUTSIDE MATHIAS VASILEY'S FORTIFIED MANSION

- Lara follows Bouchard to Vasiley's mansion
- Gets Luddick to decoy the police away – (he's hanging about and desperate to help Lara – puppy love)

20/ INSIDE VASILEY'S MANSION

- We see Bouchard enter.

- He stops with an, '*Oh shit I'm dead*' expression – crump!

21/ INSIDE VASILEY'S MANSION

- Lara breaks in – steps over what could be a patch of blood
- Comes across Bouchard looking shifty. She takes him down into the basement, ties him into a chair and gives him a going over
- He blabs – says he's in too deep and is terrified – (out of character for him)
- He seems to know a lot about the Strahov and where the painting might be (Vault of Trophies)
- Bouchard suspects Boaz is holding out on Eckhardt
- He says there's no painting here in the mansion
- Lara doesn't believe him. Goes to check for herself
- Comes across Bouchard's torn jacket containing wallet and ID
- Runs back to where she left him – empty chair with the ropes still knotted but hanging loose on the chair - (this is the second clear Sh'shifter signal since Kurtis losing the painting at the Louvre)
- Lara goes through the mansion – finds all kinds of useful info and clues and contraband, arms and other Russian Mafia stuff
- Heads back to the Strahov for the Vault of Trophies

22/ THE STRAHOV - Lara enters a different part of the complex

- Lara bumps into Kurtis
- He lost the Louvre painting and is here for the 2nd painting
- Is also here for other important reasons which he doesn't expand on for now. They are still wary of each other
- They split up to find the Vault of Trophies – 'Stay out of my way!' etc

23/ ALCHEMIST'S LAB

- Lara fights her way through an area of botanical experiments – battles Grant Muller head of botanical mutations for The Cabal
- Stumbles across Eckhardt's old Alchemist lab
- Information on Eckhardt's past – his experiments etc
- His pact with the Nephilim race
- Place is littered with abandoned experiments, prototypes
- Info on how he created the 5 paintings of the Sanglyph – (later known as the Obscura Paintings.)
- Clues on what Eckhardt intends the paintings for

24/ VAULT OF TROPHIES

- Secret way into the Vault from the Alchemist's Lab
- Full of grisly trophies of Eckhardt's and the Cabal's defeated enemies
- Kurtis is there, very upset by what he has found – (something of his dad's?)
- Lara saves the distracted Kurtis from a trap – (a reversal of the situation in the Louvre when Kurtis won the painting)
- The shared peril starts a bonding between them

25/ CASTLE KRIEGLER 1945 STORY – Kurtis starts to give Lara some background on his involvement with Eckhardt.

- How Eckhardt escaped at the end of WW II from a castle prison guarded by a group of fanatics – the Lux Veritatis
- Castle bombed by Allied aircraft
- Eckhardt broke free and took one of the three Periapt Discs

KURTIS

- Kurtis has inherited two discs of power used to keep Eckhardt captive – there were three discs originally
- He wants to recover the third disc and re-imprison Eckhardt
- He needs some Lux Veritatis symbols here in the Vault to find help him find the LV Trancing Room in the castle ruins. The Trancing Room will help him find where the third disc is hidden.

26/ LARA FINDS THE PAINTING

- They fight one of the Cabal. It's Luther Rouzic – the Illusionist again!
- Lara finds the painting and clues linking it to Kristina Boaz
- Kurtis shows how he can reveal the symbols on the painting using the discs – '*A little Lux Veritatis trick.*'
- Kurtis says he intends to go back to the castle ruins for the last disc
- They head off out of the Strahov

27/ THE GATHERING OF THE CABAL AND ECKHARDT

- Lara and Kurtis stumble across Boaz very agitated, talking to another of the Cabal, Joachim Karel
- Lara and Kurtis follows them to where the baddies (but not Rouzic) are gathering
- Lara experiences a full, detailed *flashback* - it was Eckhardt who killed Von Croy, as she (and probably the player) suspected
- Eckhardt tells the Cabal that plans for the final move to the underground city in Turkey are almost complete – (Gizleme)
- Eckhardt turns on Boaz. She has kept a painting from him – THE LAST ONE - and now it's been stolen
- Kills her as a traitor, Monstrum style – ugh!
- Lara and Kurtis leave
- Rouzic, the Illusionist, appears on the scene– he wasn't dead. Talks urgently to Eckhardt

28/ FINAL RENDEZVOUS WITH LUDDICK

- Lara's last meeting with him. He has got her the details on Strahov lorry convoys leaving the Strahov for subterranean city in Turkey

Note on Bouchard:- we may or may not see him again or we may come across his body. TO BE DECIDED.

29/ CASTLE KRIEGLER – finding the last disc

- Lara and Kurtis arrive at German-Czech border on Kurtis' bike
- They split up – Kurtis draws guards away on his bike
- Lara heads through primeval misty forest and climbs into the castle ruins
- Eckhardt is there waiting with Rouzic the Illusionist
- The Illusionist traps her – takes the painting and give it to Eckhardt

30/ KURTIS ARRIVES – enters by secret tunnel – PLAY KURTIS

- He uses the Lux Veritatis symbols from the Trophy Vault to find the LV trance chamber
- Trances back to 1945 to see what happened to the last disc
- Sees what really happened there - Eckhardt killing the last LV guardian and taking the third disc
- Kurtis comes to and finds Eckhardt has taken his two discs!! Shit!!
- Kurtis is captured – ironically imprisoned where he planned to trap Eckhardt
- Eckhardt leaves for Turkey with the three discs and the painting
- Sends the Illusionist to deal with Lara

31/ LARA ESCAPES

- Battles the Illusionist's henchmen – cowardly Illusionist escapes - again
- A golem-monstrosity has been activated by Eckhardt
- Lara traps and kills it using an unexploded Allied bomb
- She escapes through the secret tunnel – takes Kurtis' bike

Cut scene back to castle interior - see silhouette of Kurtis hanging in Eckhardt's trap dead/dying

***LARA NOW TAKES ON KURTIS' PLAN TO USE THE THREE DISCS TO STOP ECKHARDT ***

32/ TURKEY – brilliant sunshine.

- Lara arrives looking for a local guide to the underground city of Gizleme
- An old man guides her to some ruins then disappears

33/ THE RUINS – THE NEPHILIM SETTLEMENT – sunken ruins, bizarre alien architecture.

- Lara finds the original site of the Nephilim Periapt Discs
- Hints about the true power and purpose of the discs (in last levels)
- Images and history of the ancient race – the Nephilim

34/ LARA FOLLOWS A LONG TUNNEL

- The old man-guide reappears
- Reveals himself as one of the Cabal, Joachim Karel (already seen at the Strahov with Kristina Boaz)

35/ JOACHIM KAREL-SHAPESHIFTER

- To gain her confidence he shows Lara other faces he has used to help her during the game – (Lara takes this in her stride because she has run into the Illusionist several times)
- Karel says Eckhardt is unstable and treacherous – he killed Boaz
- Karel wants to stop Eckhardt's whole plan which is:

- | |
|--|
| <ul style="list-style-type: none">a. some insane ritual to transform him into a more evolved beingb. breeding the Nephilim race again |
|--|

- The rest of the Cabal think he's going to reward them with longevity
- Karel needs Lara's help
- Tells her the means to sabotage the final ritual can be found in the subterranean levels (puzzle – mosaic circuitry)

36/ THE UNDERGROUND CITY OF GIZLEME – ECKHARDT'S BASE

A multi level labyrinth. The style is a hybrid of Alchemy and hi-tech.

- Lara finds what she needs - successfully sabotages the arrangements

37/ THE FINAL RITUAL - the Sanglyph is reconstructed. The five Paintings are incorporated into a huge mosaic circuit. The three discs are locked in a safe place out of reach.

- Eckhardt and the survivors of the Cabal gather round
- The ritual goes wrong:

- | |
|---|
| <ul style="list-style-type: none">a) Eckhardt transforms into a grotesque form and collapsesb) Karel appears briefly in an unstable Nephilim formc) The other members of the Cabal disintegrate |
|---|

38/ ECKHARDT LOOKS FINISHED

- Karel-Sh'Shifter runs over to him to finish him off
- Eckhardt rallies, does Karel some serious damage and rises triumphant
- He opens a Portal in the chamber and steps out of sight

39/ KAREL-SHAPESHIFTER

- Karel appears to be dying – his form shifts and flickers
- He tells Lara Eckhardt must be stopped
- The three discs will protect her through the Portal
- Karel-Shapeshifter dies/dissolves in light
- She frees the three discs and follows Eckhardt through the Portal

40/ THE LAST REALM OF THE NEPHILIM– incredible Nephilim architecture. Once through the Portal Lara finds three realities from her past forming around her:

- Himalayan plane crash
- Peru - dinosaurs
- Egypt, having to escape from the tomb - again

They are all traumatic events which she must relive and survive. In each one Eckhardt intrudes and battles Lara – ‘Nightmare on Elm Street’. Each time she must defeat him and shut the reality down by locking one of the discs in its place.

[These reformed traumas from past experiences are a defence mechanism against any non Nephilim intruders. Usually it would be enough to kill the intruder. Eckhardt is immune because of his partial transformation into semi-Nephilim]

41/ LARA TRIUMPHANT

- Lara defeats Eckhardt each time and finally sorts him out in his own reality (a plague ridden city) which he retreats to
- Eckhardt’s alchemic powers are inverted. He is weakened
- He raves – taunts her with what happened to Kurtis – is he dead!?
- Eckhardt has no recollection of killing Von Croy
- She turns his transmuting powers on himself – he erupts into shards of primary elements – dies messily – yeah!

42/ CINEMATIC CUT TO – THE LAST SCENE

- Lara has gone back for Kurtis – we see her turn her face away from a police patrol in the street. She is still on the run

GAME CHARACTERS

LARA CROFT ex-Tomb Raider. Going through a rough patch after her entombment in Egypt. Disappeared for a while afterwards and *may* be involved in shadowy underworld activities.

KURTIS TRENT ex-legionnaire, soldier of fortune, free agent. Grandson of Gerhard Heissturm. Has changed his family name and rejected the role of guardianship of the Lux Veritatis secrets.

PIETER VAN ECKHARDT insane Renaissance alchemist; has a deformed kind of immortality. Aka – Monstrum, the Abomination.

PARIS

WERNER VON CROY ex-mentor of Lara. Based in Paris. His murder, involving Lara, starts the whole saga moving.

Mme MARGOT CARVIER historian/academic at the Louvre. Friend/colleague of Von Croy.

LOUIS BOUCHARD underworld czar – Parisian blackmarketeer. Based in the club 'Le Serpent Rouge' in dodgy back-street quarter.

ANTON GRIS 'the Knife'. Runs the Paris gymnasium, a front for illegal blood sports and supplier of armaments and general hardware.

DANIEL RENNES master forger, printer, archivist.

PRAGUE

TOMAS LUDDICK discredited Czech police detective. Demoted for failing to apprehend the Monstrum serial killer.

MATHIAS VASILEY illicit art and antiques dealer based in Prague. Connected to the Russian mafia. Has uncovered one of the five paintings.

THE CABAL (five alchemist-adepts in the present day):

JOACHIM KAREL corporate legal giant. Based in Paris. (actually one of the Nephilim - Shapeshifter). Oversees The Cabal's private security forces – The Agency.

DR. GRANT MULLER Head of Botanical Exotica and World Pharmaceuticals Commission. Based in Rome. Heads the Botanical Research wing of the Strahov Complex.

KRISTINA BOAZ Chief Consultant Surgeon and head of Corrective and Remedial Medicine. Based in Prague. Heads the Medical Strahov section.

LUTHER ROUZIC Librarian Honorarium at Prague Strahov archives. Guardian of the Cabal's Strahov Trophy Vault. Known as The Illusionist.

MARTEN GUNDERSON media magnate with publishing and publicity empires. Based in Amsterdam.

SHAPESHIFTER an enigmatic figure who appears at various stages in different guises. Motives are apparently to help Lara in finding the Monstrum. Is actually one of the Nephilim. Poses as one of The Cabal – Joachim Karel.

BROTHER OBSCURA 1301-1347 deaf-mute monk designated to paint over the five images of the dismantled Sanglyph. Made forbidden records of the images and hidden symbols which became the Apocrypha Obscura.

BISHOP BEDIAN 1266-1309. Excommunicated visionary Bishop of Toulouse. Author of 'Signature of the Heavens' a series of visionary and prophetic texts burned by the Vatican in 1292.

1945 CASTLE KRIEGLER

COUNT ERNST KRIEGLER initiate of the **Lux Veritatis**. Inheritor of the guardianship of The Abomination in Castle Kriegler. Turns out to have been the traitor who helped set Eckhardt free.

COUNTESS EVA KRIEGLER initiate of the **Lux Veritatis**. Secondary guardian of The Abomination.

JOHAN KRIEGLER son of the Krieglers. Third hereditary guardian of the secret in Castle Kriegler. Thought to be the traitor who freed Eckhardt but died trying to defeat the real traitor.

GERHARD HEISSTURM servant to the Krieglers. Only member of the household to survive the 1945 Allied bombing of Castle Kriegler. Inherited the **Lux Veritatis** mantle of guardianship.

KONSTATIN HEISSTURM twelve year old son of Gerhard (in 1945). Continues the pursuit of The Abomination when his father is killed. Father of Kurtis.

LARA CROFT-notes

1. Lara is radically changed after Egypt and has given up tomb raiding.
2. She is still furious at Von Croy for abandoning her in the tombs.
3. Still damaged and troubled by the event – darker (like Sarah Connor in Terminator 2).
4. Only comes to Paris to tear Von Croy off a strip after he begs for help.
5. Unsure how Von Croy died even though she was present at the time.
6. Pursues Eckhardt/The Monstrum a) to clear her name b) to exact revenge for Von Croy.
7. Chases the Obscura Paintings as the only trail linking Von Croy's death to Eckhardt.
8. Eventually out to stop Eckhardt from achieving his final transformation in Turkey.
9. Wants to avenge Kurtis' death too.
10. Finally turns Eckhardt's own alchemic abilities against him.

ECKHARDT – notes

1. The Monstrum serial killer. Each murder is carried out like a ritual killing with symbols daubed around the victim.
2. He kills to a) rejuvenate his shrivelling body b) harvest essential human-bio-elements for use in arcane processes.
3. Being seriously unhinged he still thinks in ancient alchemic (though highly advanced) terms.
4. Needs the five Obscura Paintings to complete his final plans of personal transformation.
5. Killed Von Croy (apparently) for holding back on his findings about the Obscura Paintings.
6. Plans to breed the Nephilim race back into existence, dominate the remaining Nephilim and become master of the new breed of beings.
7. He failed once before in 1445 when he tried to cheat on a pact with the Nephilim.
8. He must possess the three Periapt Discs which were used to hold him prisoner in Castle Kriegler until 1945. (He already possesses one of the Discs, unknown to Kurtis).
9. He makes use of the Cabal of five Alchemists promising them secrets of longevity and a place in the New Order– all lies.
10. The final stage of his plans set in an underground alchemy laboratory in central Turkey. He has built it in one of the ancient subterranean cities.

SHAPESHIFTER-JOACHIM KAREL – notes

1. He is one of the surviving Nephilim, a declining race in hiding.
2. Chosen by the degenerating Nephilim survivors as their means to get close to Eckhardt and control him.
3. He infiltrates the Cabal of five alchemists as a human - Joachim Karel.
4. Rising to dominance within the Cabal he organises Eckhardt release in 1945.
5. Supports all of Eckhardt's researches including building the base in central Turkey.

6. Intends to destroy Eckhardt during the Final Ritual and seize the results of his work.
7. Will use Eckhardt's efforts to complete the revitalisation of the Nephilim race.
8. He, and the other Nephilim, will become reinvigorated and restored as full potent Nephilim. Their race will then increase and become powerful again.
9. Has masterminded the whole sequence of events since 1945, including the murder of Von Croy – though points 7) 8) and 9) will not be revealed until Game II.

KURTIS TRENT – notes

1. Brought up as a Lux Veritatis initiate by his father Konstantin Heissturm.
2. Rejects his past. Joins the Foreign Legion, works as a mercenary and soldier of fortune. (Even works, briefly for The Agency – run by the Cabal.)
3. Inherits two of the Periapt Discs when his father is hunted down and killed by Eckhardt.
4. Kurtis is out for revenge on Eckhardt - The Monstrum.
5. Uses his Lux Veritatis training and knowledge to track the Obscura Paintings as a way to get to Eckhardt.
6. Believes one Periapt Disc is still buried in the ruins of the Castle Kriegler.
7. Needs to find some Lux Veritatis symbols stored in the Cabal's Vault of Trophies. These will help him find the Trance Room in Castle Kriegler ruins and find the last Disc.
8. Kurtis knows only a small part of what the Discs can do:
 - Can be used to restrain Eckhardt in the right hands
 - Can enable the Trance state for LV initiates
 - Reveal Nephilim symbols for LV initiates
 - Can act as protection in the final level in the Nephilim city

THE CABAL – notes

1. Inheritors of the original five Alchemists betrayed by Eckhardt in 1345.
2. All the original Cabal have died out and been replaced over the years.
3. Led in the 20th century by Richard Karel. The Cabal arranged to spring Eckhardt from Castle Kriegler in 1945.
4. They are all followers of dark arts and Alchemy, though nowhere near Eckhardt's league.
5. Are all wealthy, powerful individuals in their own rights. Each pursue their own specialist areas of interest – corporate law, vivisection, genetic mutation, botanical research, arcane archaeology, communications technology etc.
6. They support Eckhardt for the promise of longevity and a place of power in the New Order he is going to bring.
7. There are constant internal power struggles within the uneasy alliance.
8. The Cabal employs mercenaries in their own security force - The Agency.
9. A series of facilities and safe houses are maintained throughout Europe for Eckhardt's benefit guarded by The Agency.
10. Main stronghold is the Strahov in Prague, a complex rambling place.

KURTIS TRENT

Age 29. Kurtis is the grandson of **Gerhard Heissturm**, sole surviving servant of the **Kriegler** household and inheritor of the **Lux Veritatis** mantle.

Kurtis is a modern Ronin, a sword for hire. As an ex-mercenary and legionnaire he gets offered plenty of work in private security forces, usually on a no questions asked basis. As long as he is not expected to transgress his personal moral parameters he will consider anything. Taking whatever work he can find in the gun-for-hire market gets him in some odd situations not unlike Lara's own.

Despite being raised by his father **Konstatin Heissturm** in the Lux Veritatis traditions and skills and knowing the history of the **Monstrum - Eckhardt**, he has rebelled against the role. Which is why he changed his surname and enrolled in the foreign legion. However, he seems unable to get away from 'bizarre' occult elements which keep popping up in his life. He seems unable to forget his freaky family history. He has become a kind of a freelance demon hunter.

When his father Konstatin is murdered at the age of 68 he can no longer reject his past. The need to revenge his father is Kurtis' wake up call. He inherits two engraved metal discs or **Periapt**s which were his father's only true protection from the Monstrum. Only by being betrayed and separated from the talisman discs has the old guy finally been defeated.

Kurtis knows the killer is Eckhardt, the Monstrum. He also knows he is now the last link with the ancient order of the Lux Veritatis. All other surviving members have been hunted down and killed by Eckhardt with the backing of the Cabal -Alchemists.

Like the new, darker Lara Kurtis has many underworld contacts in many countries including Louis Bouchard in Paris and others throughout Europe. Through his occult and underworld contacts he learns of the Painting Von Croy has tracked down to the Louvre. His Lux Veritatis background tells him Eckhardt will be after the painting, which is how he happens to be at the Louvre when Lara breaks in.

KURTIS WORKING FOR THE AGENCY.

1. The need to revenge his father's murder is Kurtis' wake up call. In deciding to pursue Eckhardt, the Monstrum, he will be finally accepting his destiny as inheritor of the Lux Veritatis mantle passed on from his grandfather from the deceased Kriegler family.
2. He sets off on the trail of the killer starting with Eckhardt's usual haunts, the dark cities of Europe.
3. Whilst in Munich he is recruited by a security bureau, **The Agency**, for some semi-legal surveillance jobs. The Agency is obviously a front for a much bigger operation but this isn't unusual in Kurtis' line of work and at first he doesn't pay it too much attention. All briefs are on a strict need to know basis.
4. After proving he can handle himself effectively he is offered increasingly covert action by The Agency. He is still pursuing his own investigations tracing the whereabouts of the Monstrum but is using the limited resources available to him through The Agency for his own purposes.
5. He ends up in Paris as part of an unusual security operation overseeing a safehouse and providing cover for various murky activities. Whilst there he hears about the serial killer's movements and figures that Eckhardt is on the trail of one of the five paintings here in Paris. Kurtis knows the significance of the paintings for Eckhardt and makes plans of his own.
6. When he gets wind of an Agency operation to 'retrieve' a particular painting from the Louvre Kurtis senses something big is going on. It is time to leave the Agency and go solo.
7. Which is how he manages to pick up Lara's trail through his underworld contacts and shadow her to the Louvre when she breaks in.

LARA-notes.

- 1/ Lara is radically changed after Egypt and has given up raiding. She dresses darker and has cut off all ties with friends and colleagues. Her work keeps her closeted in the British Museum. (Is she possibly on medication??)
- 2/ Something within Lara has hardened leaving her withdrawn and obsessively focused on her work (like Sarah Connor in Terminator 2).
- 3/ When Jean Yves tries to make contact from Paris she refuses to take his calls. His persistence breaks her down and she grudgingly speaks to him. He is clearly in deep trouble but refuses to go into detail over the phone. She is unsympathetic criticising him for getting into something way over his head. They argue. He is clearly terrified.
- 4/ After slamming the phone down Lara reluctantly decides to go to Paris cursing him all the while.
- 5/ All of Paris is in turmoil because of the recent outbreak of murders sensationalised by the press as the 'Return of the Monstrum'. Previous outbreaks of 'vampire killings' took place some years ago throughout various European cities.
- 6/ At his apartment Jean Yves is incoherent with fear. The client he is currently working for has him terrified. He suspects he is being stalked, but whether by his chilling boss or some other party he has no idea. He has taken to keeping a loaded gun in the apartment. Again Lara is unsympathetic and launches into Yves for getting out of his depth and being a fool.
- 7/ Jean Yves can't even interest Lara in the details of the commission which has shaken him up. When he tries to show her his notes she will have none of it. She starts to leave. He will do anything to get her to stay.
- 8/ Whilst they fight an intruder breaks in and opens fire. In the ensuing melee Lara grabs Jean Yves' gun and shoots the figure standing in shadows behind her friend. But Jean has been badly hit in the exchange.
- 9/ He manages to scribble an address on a piece of paper and urges her to leave – 'Now!' The police are arriving in force downstairs (no explanation why at this stage).
- 10/ AT THIS POINT EITHER:
 - a) Lara is struck down from behind and remembers no more until she comes to in a rainswept alleyway.
 - b) she passes out because Jean Yves has drugged her whilst they were arguing. She comes to in a rainswept alleyway.
- 11/ Confused she manages to evade the police and reaches the address on the scrap of paper. There she meets Mme Margot Carvier, a colleague of Jean Yves and an art historian/academic at the Louvre.

12/ News over the radio reports the grisly death of noted archaeologist and academic Jean Yves brutally butchered in his apartment; clearly the latest work of the Monstrum. Englishwoman Lara Croft is named as the primary suspect.

13/ Lara's recall of events is muddled. She cannot honestly say she did not kill Yves but she knows she is incapable of the butchering. Obviously she has been framed. But by whom? And why?

14/ Not confident that protesting her innocence to the police will do any good (especially as she is not sure what did happen at this stage) she decides her best option is to follow the leads left by Jean Yves. She has to find out what is at the root of all of this mayhem.

15/ Using clues taken from Jean Yves' notebook, which she doesn't remember pocketing, and with Mme Carvier's help Lara decides to go to the Louvre. Jean Yves was researching a painting there for the intimidating client.

16/ But first, Lara needs to get equipped. She didn't come to Paris expecting action and needs some serious protection, preferably twin 45 calibre protection. And as she won't be walking through any front doors in plain view for a while she needs some special items.

17/ With the right contacts in the shabbier quarters of Paris anything can be purchased, for the right price. First stop - arms-dealer and sleazebag Louis Bouchard. After that the Louvre.

THE CABAL - CHARACTER NOTES.

The present day **Cabal** is a continuance of the original **Cabal of Five** formed by the survivors of the alchemists betrayed and almost killed off by Eckhardt around 1445. Over the centuries, as new members in the ranks replaced those who died off or were killed the Cabal's passion for revenge has given way to greed. They want the secret of Eckhardt's longevity. They will do anything for the promise of extended life and the current Cabal now serves the acknowledged master alchemist in an uneasy alliance.

All five of the present day Cabal are alchemist adepts in their own right. They have thrown in their lot with Eckhardt providing him with the materials and protection he needs. They also expect powerful positions within the re-established race of the mythical Nephilim order.

All five are of indeterminate ages and origins having buried their pasts and changed their identities. Each unstintingly supports other members' interests - on the surface. In reality their fates are tied to each other only until one of them can gain an unshakeable strangle hold on the others. Conspiracies and hidden agendas are rife. They know too, from the early records of the Cabal of Five, just how treacherous Eckhardt can be. Tensions are high within the alliance.

One such smaller alliance is between Joachim Karel and Kristina Boaz. Boaz has located one of the Five Obscura Paintings Eckhardt is after and she hides it on the one place no one would suspect - hopefully - the Vault of Trophies in the Strahov. For Boaz and Karel it could be a bargaining chip if Eckhardt gets out of hand.

1/ JOACHIM KAREL.

Charismatic genius behind corporate legal giants 'Karel and Roth'. Totally cultivated dude. Has strong links with the World Bank, contacts in the International Artworld and politics. Based in Paris.

FOR THE CABAL: masterminds the Cabal's covert activities and security measures ensuring anonymity for the alliance and all Eckhardt's activities. Recruitment of security forces and enforcement. Ensures integrity of all The Cabal's members' interests including the protection of anyone of anything they deem valuable ie provides totally discrete cover and protection for Eckhardt when in Europe or elsewhere. This includes the maintenance of safehouses and hiring security agencies, mercenaries and other dispensable individuals through The Agency.

Power: - Persuasion, clouding the mind, mesmerism.

2/ DR. GRANT MULLER.

Dynamic, sour fanatic unable to relate to normal humanity. Totally obsessed with the botanical world. Nurtures extensive collections of giant carnivorous plants, genetic mutants and deviant fungi.

Head of Department of Botanical Exotica in Rome and member of the World Pharmaceuticals Commission. Runs extensive research programmes in everything zoological and medicinal at university facilities world wide.

FOR THE CABAL: runs the Cabal's covert botanical research laboratories and experimental genetic modification programmes. Responsible for numerous plague outbreaks and mutagens. Trying to create a living, all-powerful version of the mythic man/plant hybrid the Homunculi.

Power: - pestilence, halitosis, infection and mutation.

3/ KRISTINA BOAZ.

Enigmatic, power suited amazonian high flyer. Beneath the suits her skin is a patchwork of scars from her own experimental procedures.

Chief consultant surgeon and head of Corrective and Remedial Medicine at the Prague Institute Hospital. Consultant on the board of the Genetic Foundation outside Salzburg (a place very like Hitler's mountain retreat Berchtesgaden). Done extensive work on tissue regeneration, coma and cryogenic states.

FOR THE CABAL: Runs the Strahov Psychiatric Institute and the Cabal's vivisection, plastic surgery and genetics programme. Has developed the Cabal's only successful rejuvenation techniques to date. Eckhardt's ability to survive indefinitely creates an almost religious awe in her and she is one of his greatest advocates within the Cabal, though still wary of his ruthlessness and unstable mentality.

Works in a maze of isolated clinical chambers deep within the medical part of the Strahov complex. One private obsession is the successful construction of an Uber-Golem, a super slave being based on the Prague myth.

Power: - strength through pain – especially others'.

4/ LUTHER ROUZIC.

The librarian-archivist from hell. Gaunt, intense. A grim, scarred academic whose Hell's Angel mentality, leather fetishism and interest in Heavy Metal is at odds with his bookish profession. A night lurker.

Librarian Honorarium at Prague city archives. Acknowledged world authority on dead language texts, early maps, myth, legend, Renaissance historic manuscripts and generally obscure exotica. Worked in the field for many years as an archaeologist (knew Von Croy?). Archivist extraordinaire.

FOR THE CABAL: keeper and archivist of the Vault of Trophies at the Strahov in Prague – a grisly collection of trophies from all Eckhardt's defeated enemies and the Cabal's conquests. Research and maintenance of all findings and data world wide of anything of advantage to the Cabal. Records all of Eckhardt's activities in Turkey (building the subterranean base). Maintains a grisly waxworks display recording moments of historic importance (executions, plague, notorious murderers), but are they really just waxworks?

N.B. Prague is famous for its grotesque museums, ossuaries (hand me that dictionary) and waxworks.

Power: - The Illusionist.

5/ MARTEN GUNDERSON.

Giant broadcasting, publishing and media magnate. Huge holdings in world wide communications systems. Empire based in Amsterdam.

AT VON CROY'S APARTMENT

THIS IS ALL HAZILY RECALLED BY LARA AFTER THE EVENTS, INITIALLY AT MME CARVIER'S. LATER SHE CAN RECALL MORE AND MORE OF THE DETAILS UNTIL SHE GETS THE WHOLE PICTURE.

1/ When Lara arrives at the flat Von Croy is incoherent and frantic with fear waving a firearm about and acting paranoid about whether Lara is who she says she is. He rambles about being stalked by a faceless figure. Another gun is lying on the desk.

2/ Lara gets furious with Von Croy for getting out of his depth and acting so pathetically. She is also pissed that he called her to Paris and then won't tell her what's going on.. They argue furiously. Von Croy gets more incoherent.

3/ Suddenly he flips completely and raises the gun at her. She lunges for the pistol on the desk and is lifting it when there is an explosion. She blacks out.

4/ When she comes to she is badly concussed. Von Croy is dead on the floor. He has been brutally disfigured. Lara can't remember clearly what went on.

5/ Furious banging and siren noises downstairs. The police are here in force. Lara makes a run for it and manages to get clear of the building.

6/ She makes her way to Mme Carvier's. Mme is wary of Lara but hands over a notebook of Von Croy's as she has been asked to. The newscasts are all about another Monstrum killing in Paris and Lara is prime suspect.

7/ Lara tries to relate what happened at the flat but it is all fragmentary. Mme gets increasingly agitated and threatens to call the police. Lara has to hoof it.

WHAT HAPPENED

ECKHARDT HAS HIRED VON CROY TO TRACK DOWN TWO PAINTINGS, WHICH HE HAS DONE.

ONE IS IN THE LOUVRE AND THE OTHER WAS IN RUSSIA BUT HAS POSSIBLY BEEN IMPORTED INTO PRAGUE BY A DEALER WHO DOESN'T KNOW QUITE WHAT HE HAS GOT.

VON CROY HAS BEEN TERRIFIED BY ECKHARDT. HE IS ALSO UNSETTLED BY HIS RESEARCH FINDINGS AND THE SUSPECTED STALKER WHICH WAS WHY HE GOT IN TOUCH WITH LARA FOR HELP.

ECKHARDT TURNS UP AT THE FLAT TO KILL VON CROY BECAUSE HE HAS SERVED HIS PURPOSE. HE ENTERS THE FLAT BEHIND LARA. VON CROY SEES HIM AND ATTEMPTS TO SHOOT AT THE INTRUDER OVER LARA'S SHOULDER.

LARA IS STRUCK DOWN FROM BEHIND BY ECKHARDT AND LEFT AS A SUSPECT FOR THE POLICE TO DELAY THEM.

8/ Lara is unable to say what went on. She is not even sure whether she did kill Von Croy, although she knows she didn't butcher him the way he was found.

9/ Only later does Lara recall the final moments before she blacked out. In a mirror behind Von Croy there was a glimpse of a figure. At first recall it may have been mistaken for one of Von Croy's paintings because the face was so haggard and gaunt but it was Eckhardt in his pre-kill desiccated state.

VON CROY AND THE PAINTINGS.

1/ In late 2000 Von Croy is approached by an agent representing a client who wishes to remain anonymous. Von Croy is commissioned to unearth any of a series of five paintings believed to have been completed during the Renaissance around the mid 1400's.

2/ The clues are very sketchy but evidence of at least three of them surfaced around 1945 when American liberation forces entered the East German town of Merkers. In the extensive salt mines there galleries were found stacked with plunder including hundreds of works of art.

3/ Amidst the detailed lists were two items, two small paintings in ornate frames, recorded as a pair. An accompanying note mentioned a third at Neunschwainstein Castle, Fussen, and evidence of a possible fourth at Rosenberg Castle near Hungen. The records believed there were originally a set of five.

4/ The two paintings were missing from the plundered hoards. The other two mentioned had likewise vanished, [perhaps spirited away by the Cabal of Five Alchemists]. Of the theoretical fifth there was no evidence.

5/ Despite suspicions about the identity of his employers Von Croy agrees to take the commission. His extensive research traces a possible link between the missing fifth and recent archaeological excavations in the Louvre. Another may recently have been imported from Russia into Czechoslovakia.

6/ His research uncovers disturbing details about the origin of the five Obscura Paintings. They are linked to an obscure fifteenth century figure who disappeared in mysterious circumstances during the Renaissance. The few manuscripts Von Croy can locate and decipher indicate that they were more than mere paintings. They were possibly intended for use in a grotesque occult ritual, though details are understandably sketchy. Only the **Obscura Engravings** exist as any reliable kind of contemporary record of what they looked like and these are very rare. [see notes on - Brother Obscura]

7/ Von Croy is convinced that no one currently working on the excavations in the Louvre suspects the existence of the painting he has tracked down. Making further discreet enquiries he becomes convinced it is one of the five.

8/ Nursing serious concerns about his client Von Croy has been holding back on parts of his findings. Something feels seriously wrong – a whiff of sulphur perhaps. He hides vital, cryptic parts of his findings about the paintings.

9/ All of Paris is in turmoil because of the recent outbreak of murders sensationalised by the press as return of the **Monstrum**. Previous outbreaks of 'vampire killings' took place some years ago in Paris and other European cities. The culprit has never been caught.

10/ Von Croy is convinced he is being stalked but whether by his suspicious client, the Monstrum or a third party he has no idea. He feels out of his depth, like a hunted man, highly agitated and paranoid.

11/ In fact his client is the sinister and deadly Monstrum himself. Von Croy is in terrible danger.

13/ Alarmed by his findings and even more by his client's increasingly ugly manner Von Croy contacts Lara desperate for help.

14/ She has changed since her experiences in Egypt taking a less active role in tomb raiding and is involved in other darker pursuits. She is unsympathetic to Von Croy's desperation still holding an ugly grudge for his 'betrayal' in Egypt.

15/ She criticises his decision in taking the commission, his methods and the situation he has got himself into. They argue bitterly but she reluctantly agrees to come over to Paris. Which is a big mistake for both of them. (For what happens at Von Croy's apartment see notes).

16/ Lara turns up in Paris unprepared for the dark forces that are about to engulf her.

1345 - ECKHARDT RETURNS TO EUROPE

When Eckhardt returned from his exhausting travels to the central plains of Anatolie and his meetings with the Nephilim he set about building the foundations of his hundred years task with ferocious energy. To enable the Nephilim to repopulate the earth an improved version of humanity was required to become the worthy receptacles for the seed of the newly revitalised race. Eckhardt intended to take selected samples of sturdy human stock and breed viable receptors for the Nephilim insemination.

STARTING THE GREAT WORK

As a master alchemist he had long since perfected the transformation of base materials into gold but this was not the peak of his ambitions and was something he performed only to fund his higher goals. As a member of a **cabal of six advanced alchemists** based around Europe he was able to utilise the powerful connections of their greed-motivated patrons to locate and isolate twenty small communities in remote areas of Europe, the Russian borderlands and the Nordic nations.

THE COMMUNITIES

These unknowing people were to be the building blocks of his Great Work, the guinea pigs in a prolonged series of alchemically based genetic improvements of the human race. As long as the landowners and gentry were paid off with small miracles of gold (only a tiny portion of what could be produced) and half promises of much more the Six Alchemists could do as they pleased within the communities.

HUMAN BREEDING STOCK

Kept in complete isolation the communities were tyrannised, treated like cattle and subjected to repeated experimentation to improve their health, stamina and overall physical vitality. Eckhardt believed that it was possible to use the alchemic principles of breaking down and rebuilding '**Solve et coagule**' to gradually change the very basis of human body chemistry and eliminate the causes of mortality and ageing. He felt this was an essential preparation for the planned infusion of Nephilim 'seed' into mortal stock.

But it was a ruthless process. There were many fatalities. Some communities died out and had to be restocked. Alchemic genetics at that stage was a primitive art with untried methods and materials. Much of the processes involved purging toxicity from the '*resonant stratum of the fleshly clay*' and replacing it with '*concentrated, refined virtues of vital flux*'. But slowly, painfully, progress was made. The results began to show within a few generations.