

CUTSCENES. IG-ANIMS etc LIST PARIS**TOTALS:**

FMV's	4 [1 + 3 edited versions of FULL FLASHBACK]
CUTSCENES	7

THIS FIRST FMV IS TAKEN FROM THE FULL **FINAL FLASHBACK** LISTED AS POINT 15.14a IN PRAGUE.

IN PARIS, EDITED PARTS OF THIS FULL FLASHBACK APPEAR TWICE:
 FIRST IN THIS INTRO FMV POINT 1.1
 SECOND IN POINT 7.6 AT VON CROY'S APARTMENT IN PARIS.

ZONE 1: PARIS BACKSTREETS

POINT 1.1: (APPROX TIMING = DONE except for the Shaman dialogue.)

FMV

Start with a fade from black to a Jackal's head blurring into focus. Camera rotates to show head is lying on the floor and it's the top of a walking stick. Fade into a dark hallway as we follow a figure moving through an apartment (Von Croy's.) The place is in disarray, messy symbols daubed over walls and floors. Something violent has happened here. The figure, Lara, picks up a smashed photo frame. It's herself and Von Croy. She goes over to the wall and looks at herself in the a mirror.

Screen flickers into rapid intercuts showing Lara's last scenes from the Egyptian tombs being abandoned by Von Croy and falling into the darkness. More intercut images of desert figures, Lara meeting the SHAMAN, talking to her and being given the amulet. Ends with Lara and Shaman stood on a cliff top.

Cut to: Von Croy being thrown about the apartment, violence half seen in the shadows. Von Croy lying mangled and Lara staring at blood on her hands.
 SEE DIALOGUE: TOM-SHAMAN.

POINT 1.3: (APPROX TIMING = DONE)

FMV – OPENING CUTSCENE #2- continue with Lara on the run pursued by police, chased by police dogs into a building, **losing her backpack** to a savage dog, leaping through a window and ending up in the courtyard for the start of the game.

POINT 1.6:

IG-ANIM – policeman checks on the door to the courtyard, then leaves.

[Cop: open door, walk, search](#)

IG-ANIM – policeman returns. Leaves the door open this time.

[Cop open door, walk search](#)

POINT 1.16: (APPROX TIMING = 25secs)

IG-ANIM Lara gets cornered by armed police. She cuts along the back streets and kicks her way into the apartments building. Inside she barricades the door. Police are inside the apartment building firing teargas to herd Lara up towards the roof.

Lara: Run, kick door, walk , push object

POINT 1.19:

IG-ANIM – the helicopter attacks Lara on the rooftops.

Lara: Run

POINT 1.22: (APPROX TIMING = 40secs)

CUTSCENE – A desperate leap across a gap grabbing at guttering on other side. It begins to give way. Lara hangs onto a collapsing drainpipe which falls into alley below. She crashes noisily into trash bins and bags. Lara recovers and checks the fax page with an address on it - Mme Carvier's address. CUT TO - Lara entering a much more salubrious quarter of Paris. She turns up outside Carvier's apartment. Gets let in. CUT TO - Lara arriving at the front door of the apartment. Carvier opens the door and lets her in. Initial part of conversation between Lara and Carvier takes place. SEE DIALOGUE: TOM-CARV-CUTSC

IG CONV – in game conversation with CARVIER. Possible two path split: Lara is given Von Croy's notebook or has to steal it.

POINT 1.27:

IG-ANIM - Lara has the notebook. [*Leaving by the back window would work whichever way Lara gets the notebook from Carvier.*] She leaves the apartment by a back window (possibly a fire escape?) she drops out of sight and we hear footsteps running off up the alleyway. CUT TO - another part of the dark rainy gloom of Paris at its worst. Lara comes across an abandoned railway tunnel with a derelict carriage. She climbs onboard and finds a slightly less manky corner to settle down.

Lara: Climb out of window, Run, Walk, Climb block

ZONE 2: PARISIAN GHETTO

POINT 2.1:

IG-ANIM - CUT TO - next morning. It's daylight but overcast and threatening still. Inside the derelict carriage Lara wakes up and reads Von Croy's notebook. All kinds of details in here – to be finalised – but Louis Bouchard and symbols are definitely on the menu. Also the name Eckhardt, symbols, alphabets, Prague, The Sleeper-Cubiculum Nephili, buying a gun from Bouchard and Mathias Vasiley. Lara can also add notes of her own.

Lara: Take object out of backpack,

POINT 2.4:

CONV – talk to TRAMP (Rigsby) in railway siding. Tramp tells Lara about the café.

POINT 2.6:

CONV – talk to DEALER. Dealer tells Lara that Bouchard runs a club Le Serpent Rouge.

POINT 2.6a:

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

POINT 2.7:

IG-CONV – talk to JANICE (Lili Savage) on the streets. She can put Lara onto the café owner Pierre or onto the old Geezer ex-janitor, both of whom know how Lara can find Bouchard’s new hideout. Janice mentions Carvier’s murder.

POINT 2.8:

CONV – PAWNBROKER Daniel Rennes #1. If Lara enters with nothing to sell. She checks out the pawnbroker’s willingness to deal discretely.

POINT 2.9:

IG-CONV – PAWNBROKER #2. Lara returns with a single item to pawn.

POINT 2.10:

IG-CONV - PAWNBROKER #3. Optional - Lara returns with another single item to pawn.

POINT 2.11:

IG-CONV - PAWNBROKER #4. Lara returns with several items to pawn. At the end of this exchange she may produce the BOX.

POINT 2.12:

IG-CONV - PAWNBROKER #5. Lara whips out her BOX. She is told it is too hot to pawn. [*In the last visit of all, after Lara has been to Bouchard, she finds the pawnbroker dead but this will all be ingame.*]

POINT 2.14:

CONV – NEWS KIOSK. Lara can ask the vendor questions. Buys a newspaper with Prof Carvier’s death reported.

POINT 2.15:

CONV – THE HERBALIST’S.

POINT 2-17:

CONV – first conversations with CAFÉ OWNER #1 Pierre **before** having met Janice. She gets the brush off. If Lara returns to the café later, still without having met the girl with the heart of gold, Pierre’s response will be very abrupt/rude.

POINT 2-17a:

IG-ANIM – try to talk to KURTIS in café. Brief one liner responses.

????????????????????????????

POINT 2.18:

IG-CONV – meet EX JANITOR. Get sob story about the stash at the old club, Le Serpent Rouge, being his. Lara might agree to retrieve it for him – or just keep it for herself.

POINT 2.17b:

IG-CONV – main visit to CAFÉ OWNER #2 after meeting Janice. Lara asks about Bouchard. Lara agrees to go retrieve his stash at the old club Le Serpent Rouge in exchange for information.

POINT 2.27:

IG-ANIM - at the club, as Lara is hanging from the lighting rigging her hand slips and her gun, the Desert Eagle she picked up in the club, falls to the floor far below.

Lara: Slip and Drop Gun???????????

POINT 2.27a:

IG-ANIM - very brief cutscene at the old club, Le Serpent Rouge where Lara recovers the Box, opens it and a golden glow lights up her face. This can also happen to three other characters in different situations:

Lara: Open Box

POINT 2.29a:

IG-ANIM - if the café owner gets the Box he opens it in the café and a golden glow lights up his face.

Café owner: Open Box

POINT 2.33a:

IG-ANIM - if the Janitor gets the Box he opens it in the park and a golden glow lights up his face.

Janitor: Open Box

POINT 2.52a:

IG-ANIM - if the Doorman gets the Box at the side of the church he opens it and a golden glow lights up his face.

Doorman: Open Box

POINT 2.20:

AUDIO-PROMPT – Le Serpent Rouge, On trying to open the trapdoor in the garage access to the Club - “I don’t think I’m strong enough.”

POINT 2.20a:

IG-ANIM – in Le Serpent Rouge club. Upstairs from Lara police are legging it towards the cellar door. Just sees shapes moving towards the door.

Cops: Run**POINT 2.29:**

CONV - Lara returns to the CAFÉ OWNER #3 with the Box. She hears that a stranger (Kurtis) was asking questions. Conversation can go two ways; a) she hands over the Box and gets the Francine contact to Bouchard's club. The address goes into the notebook. Lara exits to find Francine.

POINT 2.29a:

...or b) she keeps the Box and pisses the café owner off. [*NB if Lara keeps the Box the Pawnbroker won't handle it and it can be used as part of the bribe for the doorman at Bouchard's hideout.*]

POINT 2.34: - 2.35:

CONV - Lara goes into the CHURCH/GYM. She bets the GYM TRAINER his gold watch she can take out one of the heavies in the ring. [*NB This could happen before or after Lara finishes dealing with the café owner.*]

SEE DIALOGUE: TOM-GYMTRAINER

POINT 2.36: (APPROX TIMING = 15/20 secs)

IG-ANIM THE GYM - If Lara WINS the fight she saunters over to the trainer and holds out her hand. There is a pregnant pause as everyone waits to see if the trainer will stick to the bet. With a snarl he hands over his gold watch. Lara leaves without a word. They all watch her in silence. [*The fight is IN GAME.*]

Lara: walk, **Take money**

POINT 2.37: (APPROX TIMING = 20secs)

IG-ANIM THE GYM - Lara LOSES the fight and ends up on the canvas. She ducks out of the sparing ring and leaves the building by the church's front door. They all watch her. No one makes a move.

Lara: **Jump over ropes**, walk.

POINT 2.52:

CONV - BOUNCER BODYGUARD AT THE CHURCHYARD GATE – guard is never at the gate until Lara has a password or the box or money from some pawned items to bribe him with.

POINT 2.30:

IG-ANIM - FRANCINE'S APARTMENT. The apartment block is run down, corridors deserted. Lara walks up to a door and rings. No answer but the door buzzes open. Lara enters an unlit apartment. Everything is in shadow. CUT TO - shot of the doorway from inside the apartment and Lara standing alert in silhouette. She enters and Francine gestures towards the back window and tells her how to reach Bouchard's in the church. [*Dialogue is done as a soundtrack – no special animation.*] Lara goes to the window. The church graveyard can be seen from here. It is now dusk

and it's raining again. Francine points. Lara climbs out and starts to edge along the ledges. Francine shuts the window behind her.

Lara: [Walk](#), [Ring doorbell](#), [Climb through window](#), [Lara sidestep](#).

Francine: [Gesture anims](#).

POINT 2.30b:

IG-ANIM - [*possible*] - flurries of birds throw Lara off balance as she negotiates the outside ledges of Francine's building. It's an oldish building with crumbly bits and slippery mould patches and stuff.

Lara: [Balance](#)

Birds: [Takeoff](#), [fly](#)

POINT 2.31a:

IG-ANIM - [*In game Lara has climbed over the spiky topped walls of the graveyard.*] Doberman pinschers come bulleting out of the darkness from between gravestones. [*Lara deals with 'em in game.*]

Dobermans: [Run](#)

POINT 2.32:

IG-ANIM - BREAKING INTO THE CHURCH. After dealing with Doberman pinschers Lara ends up near a mausoleum and notices a gap in the edge of the heavy lid. She tries to shift it but it won't budge. [*In game she has to figure how to topple a huge headstone onto the top of the mausoleum and crack it open. She can then jump down into the crypt.*]

Lara: [Try to lift heavy lid. \(Unecessary.\)](#)

POINT 2.38a:

IG-ANIM - In the crypt space beneath the mausoleum there are steps leading down to what looks like a door. She slides and skids head first into heaped up dusty bones and grim grave stuff. Rats come streaming out of holes to nip her. She whaps 'em with whatever comes to hand. When things settle down she heads for the ancient crusty looking door. It is surprisingly well oiled and opens easily.

Lara: [slide forward](#), [stop](#), [Walk](#)

POINT 2.39:

IG-ANIM - AT BOUCHARD'S #1 [*Triggered after Lara has been scouting around a bit in the lower part of the church, cramped catacomb type rooms and tunnels masked by darkness. In a small side room set up as a sick room.*] Lara steps into the room and moves closer to a figure on the bed to have a closer look. The figure has weird stuff erupting all over his body. He stirs. Mr Melty opens and eye, sees her and starts to scream like the sloth guy in Usual Suspects. One of the sparing heavies from

the boxing ring turns up to investigate why Mr Melty is screaming. *[Lara and he slug it out in game.]*

Lara: walk,
Melted guy: in bed anim

POINT 2.41:

IG-ANIM - BOUCHARD #2. If Lara WINS the in game tussle with the heavy a second heavy, the doorman, suave and armed, turns up. He covers Lara with his handpiece, sneers dismissively at the boxer and ushers Lara along a corridor at gunpoint and into Bouchard's inner sanctum. It is a small office space not much more than a bolt hole with boxes stacked up against the walls. Bouchard is sat behind a desk. SEE DIALOGUE.

Doorman:, walk, pullgun,
Lara: Walk

POINT 2.41a:

IG-ANIM - BOUCHARD #3. If Lara LOSES the in game tussle with the heavy the armed doorman turns up. He drags her to her feet and ushers her into Bouchard's inner sanctum at gunpoint. Bouchard is revealed sat behind a desk. SEE DIALOGUE FIRST PART OF TOM-BOUCHARD.

Lara: Walk
Doorman:Walk, Point gun

POINT 2.43:

IG-CONV – BOUCHARD #4. Bouchard and Lara have an exchange that can end with Lara being SUCCESSFUL if she takes a friendly approach.

POINT 2.43a:

IG-ANIM - BOUCHARD #4a. Bouchard has his men guide Lara out of his office and to the door. CUT TO - Lara walking out of the church back entrance and out of the side gate where the doorman had originally been standing guard. The door slams behind her. She heads off to the Pawnbroker's.

Walks

POINT 2.42:

IG-CONV – BOUCHARD #5. Bouchard and Lara have an exchange that can end with Lara being UNSUCCESSFUL if she takes an unfriendly approach. Bouchard surprises us all by...

Responding to Lara being unfriendly Bouchard whips out his handcannon and shoots her point blank... stone dead. Bouchard looks down at the body, "Welcome to Paris." Turns to the henchmen. "Clear this place up."

Lara, Stance Death
Bouchard : Shoot

POINT 2.44: (APPROX TIMING = 25 secs)

IG-ANIM – PAWNBROKERS #A. As Lara approaches the Pawnbroker’s premises a dark figure pushes past her and disappears down the street. He rasps “Stand aside”. (It’s Eckhardt). Lara enters the premises. No one is around. The security gate is open. She and walks through to the back room. She stops and drops the Czech passports onto a desktop. No sign of life.

[*IN-GAME She explores, finds racks of useful gear. There are medical supplies, tasers, tranquilliser gun and darts and lots of other stuff. There is a reinforced hatchway set into the floor at the edge of the room. When Lara starts to help herself to combat gear she finds Rennes’ body stuck behind some boxes. He’s been done in like Mr Melty was. Ugh!*]

DIALOGUE: ONE LINE “Stand aside”.

Lara: Walk, Open door, Lookaround, Place passports on desk

Eckhardt: Walk

POINT 2.45a:

IG-ANIM - PAWNBROKERS #B – OR – IN GAME USING THE ‘EXAMINE MODE’ watching Lara’s hands searching Rennes’ body and finding a code on a piece of folded paper or a notebook. [*It’s for the wallsafe.*]

Lara: Crouch, Search Rennes body.

POINT 2.46:

IG-ANIM – Exterior, grim streets of Paris, cold wet dusk light. From across the street in a recessed doorway a figure stands in shadow watching the shop. [*It’s Kurtis.*]

CUT TO – view from behind the figure silhouetted against the distant Pawnbroker’s across the street. He suddenly steps out into the street and heads out of shot. CUT TO – a long shot of the figure moving towards the river Seine glimpsed between buildings in the distance.

Kurtis: Walk

POINT 2.47:

IG-ANIM – PAWNBROKERS #C - or – IN GAME USING THE ‘EXAMINE MODE’ watching Lara’s hands fingering through the wallsafe contents after getting the code from Rennes’ body. In the safe is a backpack with Von Croy’s name on it. Inside are all the essential stuff he would have needed for the Louvre and the archaeological digs. Perfect! As she lifts the backpack clear of the safe alarms go off and the safe door slams shut. Bugger!

Lara: Reach in for backpack

POINT 2.51: (APPROX TIMING = 45 secs)

CUTSCENE - [*IN GAME Lara has run down the escape tunnel from Rennes’ followed by a billowing ball of flame. She wears her original denims and has the new backpack from the pawnbrokers.*]

We see an exterior view overlooking the Seine with a barge passing by. From a pipe overlooking the river comes a belch of flame and, just ahead of the fireball – Lara! She clears the end of the pipe and drops onto the barge.

CUT TO – our shady figure stood somewhere on the bank watching Lara’s explosive exit.

CUT TO - view from his POV of the scene and the barge.

CUT BACK TO - long shot of the shady figure as he steps back into shadow.

CUT TO – INSERT SCENE - CABAL MEETING (see below)

CUT TO - view of the barge passing downriver from the river bank. Something drops off the barge into the river.

CUT TO – view from inside a large overflow pipe looking out towards the river. The barge is moving out of shot. Lara climbs up into view in silhouette and stands up surveying her surroundings. She pauses then drops out of sight inside the pipe system.

POINT 2.51a: (APPROX TIMING = 60 secs)

CUTSCENE – CABAL MEETING. Player privileged view: five silhouetted shapes round a table presided over by the figure we saw leaving the pawnbroker’s [Eckhardt, but we don’t know that yet]. He addresses the group as the CABAL. They have three of the Obscura Paintings already and thanks to Von Croy they know the fourth one is here in Paris. He points to a large screen showing the fourth painting. He tells them the fifth has been tracked down to Prague. They can proceed with extracting what they need from The Sleeper, in Prague. He dispatches Gunderson, his action deputy, to go and collect the fourth Painting. Gunderson leaves.

SEE DIALOGUE: TOM-ECK-MEETING

POINT 3-8:

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

POINT 3.10:

AUDIO-PROMPT – LOUVRE STORM DRAINS. Inside the storm drains Lara gets to a pipes room where she has to choose which pipes to blow. The player gets a prompt in Lara’s voice.

POINT 4.15: (APPROX TIMING = 10 secs)

IG-ANIM– [*inside the Louvre. If Lara gets cornered by security gates slamming shut and caught she will be taken to a holding room.*] BLACK SCREEN - a door gets flung open and Lara comes flying into the room, all in silhouette. The door slams shut. Black screen.

Adjust (unnecessary)

POINT 4.21:

AUDIO-PROMPT – Inside the holding room. The player gets a voice prompt after 3 mins if the way to get out of the holding room isn’t clear.

POINT 4.22:

IG-ANIM - [*IN GAME Lara is inside the Louvre on the roof and has stepped up to the opening to the vent system which leads down to Carvier’s office. Lara enters the vent system.*] Inside Carvier’s office Lara drops from the roof vent and lands crouched behind Carvier’s desk. Lighting is low so this could be in silhouette.

Lara: Drop into crouch

POINT 5.5a:

IG-ANIM - CU of the brass puzzle lock in the Second Buttress wall clicking open after Lara has collected the right symbols with the geothermal equipment and lined up the right symbols on the lock. [*not designed yet.*]

Lara: Complete puzzle anim

POINT 5.9:

IG-ANIM - shot of the massive steam engine/furnace powering up after Lara has arranged all the elements from the four calendar chambers. [*not designed yet.*]

POINT 5.16:

IG-ANIM - Inside the final Obscura Paintings chamber. Massive, heavy architecture and ancient dust and crud everywhere. There are 12 duplicate paintings gripped in the skeleton claws of guardian ghoulies arranged around the room. A large archway hidden in shadow is carved with an ancient Latin inscription. Lara gets out a flare/torch and reads the inscription out translating it as she goes. "THROUGH THE SPIRIT OF THE KEEPER BEHOLD THE TRUTH."

Lara: reach into back pack, walk

POINT 6.2: (APPROX TIMING = 20secs)

CUTSCENE – Exterior of Louvre roof. A silhouetted figure drops a gas canister into a vent. Inside the Louvre a guard collapses in one of the galleries and we see gas coming out of a vent. Cabal soldiers drop from the ceiling on ropes.

CUT TO: Gunderson, Cabal dude, is inside the Louvre surrounded by an Agency/Cabal hit squad in SAS style gas masks. He is watching a playback of Lara running around the Louvre on a laptop. He patches in to the Louvre security system and signals the heavies to move into the corridors. "You have your targets. Move out!" SEE DIALOGUE: TOM-GUNDERSON (one line)

POINT 6.9:

AUDIO-PROMPT – in the X-Ray room the player will get a voice prompt for Lara to discover the hidden symbol in the painting.

POINT 6.16: (APPROX TIMING = 25 secs)

CUTSCENE – (meeting between Lara and Kurtis in gallery corridors.) Lara is about to turn and run when an object whizzes past her ear and sticks in the wall – some kind of bladed weapon. We see a shadowed figure emerge from shadows behind Lara and an automatic gets jammed under her chin. Hands remove her guns. Then the Painting is taken from the backpack. Lara turns to see the guy from the café. Still keeping the gun on Lara the figure glides back into the shadows. No dialogue. The scene is interrupted by Gunderson and goons crashing into view and blasting away at them. Kurtis legs it followed by the Blade weapon ripping itself out of the wall and zipping after him. Lara bolts for it too, following Kurtis.

CUTSCENE – POINT 6.21: (APPROX TIMING = 2 min 5 secs)

On the far side of the galleries, still pursued by Gunderson's gun toting heavies, Kurtis operates his MIND POWERS and a gate crashes open. He cuts the supports on a massive gong with the Blade. It rolls sideways and starts to block the exit. Lara rolls under it but the gong crushes one of the pursuing Cabal dudes. Lara runs after Kurtis who jumps to a lower level of the Louvre and escapes outside.

Lara skids round a corner and sees Kurtis out cold on the floor. She bends over to check on him. She gets knocked out too. From Lara's blurry POV we see the figure in guard's uniform stride off with the painting. As he walks the guard shimmers and changes into the more distinctive of Bouchard's thugs we have seen earlier, the armed doorman. Lara blacks out. BLACK SCREEN.

Lara comes to to find Bouchard slapping her awake. No sign of Kurtis. Lara spots a **crystal Shard** on the ground where the stranger/Kurtis was lying. Bouchard helps her up. She pockets the Shard without him seeing. They run for the car. Did he see anyone else when he arrived? No. She tells him she has to get to Von Croy's apartment. He offers to drive her there. They run to his car parked nearby. CUT TO - Inside the car. Bouchard explains he was monitoring the police/security shortwaves and thought she might be in trouble. He came to check she was OK. He tells Lara about a police report of another Monstrum killing, this time in Prague.

CUT TO – Bouchard's car draws up outside Von Croy's apartment. He waits in his car as Lara enters the building. As soon as Lara is out of sight Bouchard makes a mobile call (to the Cabal). He says 'We have what we came for. Send in the cleaner.' SEE DIALOGUE: TOM-BOUCH-LOUVRE

POINT 7.6: (APPROX TIMING = DONE)

FMV – we see the opening FMV (point 1.1) with Lara walking into the room, picking up the smashed photo and looking in the mirror (without the shot of the Jackal's head walking stick or the flowing metal logo stuff).

[Then switch to IN GAME inside Von Croy's apartment. When Lara finds the Jackal's head stick - the Obscura Engravings are inside the hollow stick. Seeing the SYMBOL on the manuscript triggers an extra FMV that fills in details of what went on in the room in the opening FMV.]

FMV – FLASHBACK - (APPROX TIMING = edited from FULL FLASHBACK FMV Gp-15.14a in PRAGUE)

We see Von Croy off his head shouting and waving a gun about. There are gunshots. Von Croy is clicking on an empty gun. In the confusion WE SEE THE GUN GO SPINNING OFF UNDER A HEAVY PIECE OF FURNITURE IN THE SHADOWS. Von Croy makes a lurch towards his desk but doesn't make it. Then a face, fierce and menacing! Things swirl and judder, bleached out by cinematic flashburns. Someone else was there in the apartment stood behind Lara. At this point Lara is knocked unconscious.

NB In the Flashback Lara is dressed in her denims from the beginning of the game.

[The face in the apartment was the guy seen leaving the Pawnbroker's. Lara doesn't yet know that it's Eckhardt!]

IN-GAME - she is jolted out of the flashback by sounds from downstairs.

POINT 7.7b:

IG-ANIM - Inside the front door to the apartments. The Assassin shuts the door behind him and draws his handgun(s). He looks meaningfully up the stairs.

Assasin anim

POINT 7.18a: (APPROX TIMING = 30secs)

CUTSCENE – [In game the Assassin has been killed and landed at the bottom of the stairs. Lara is stood at the top of the stairs. The Assassin's mobile is ringing. She goes down and picks his gun up.] She searches the body and takes his car keys and mobile. Bouchard's voice asks 'Is she taken care of yet? We've got to get back to Prague.' Lara growls that she's going to take care of him and stomps on the mobile. In her other hand she has a business card and the Assassin's car keys. She presses a button on the keys.

CUT TO the car out in the yard. It's lights flash.

CUT TO the Assassin's bomb across the back door. It's deactivation light flashes.

CUT BACK TO Lara looking at the business card. It is Mathias Vasiley's premises in Prague. Lara says "It's time I visited Prague."

SEE DIALOGUE: TOM-BOUCH-LOUVRE, THE LAST BOX LABELLED 'GP-7.18a'