

CUTSCENES SHORT 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.

APPROX TOTAL TIMING FOR PARIS = 5m 40secs

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. 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 1.22: (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

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 – 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 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 6.16: (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 7.18a: (APPROX TIMING = 30 secs)

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'