

TOMB RAIDER : THE LOST DOMINION
PRAGUE GAMEPLAY

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SCENE 8 – THE CRIMESCENE**POINT 8.1:**

CUTSCENE - Prague is snowbound, it is suffering from it's worst weather front in 30 years, Lara Croft has just landed right in the middle of it. She pulls up the Range Rover and parks off the main thoroughfares. Vasiley's shop is up ahead somewhere in the pedestrian only town square. Lara rolls the 4x4 half way down the back-street and switches off the engine, "I always get the cushy jobs" she turns the collar up on her jacket, shoulders her backpack and heads out into the drifting snow.

POINT 8.1a:

Lara can open the boot of the 4x4, in here she can find extra items that will come in useful later including a silenced pistol with laser sight, ammo for her other weapons and the new pistol, health items and GPS saves, and also a small amount of cash.

POINT 8.2:

The town square is empty due to the terrible weather, all the shops are closed and the fountain in the centre of the square is frozen solid. Lara searches around and tries to enter the shops without success, she also searches the many back alleys that run behind the shops, these only loop back around into the main square.

POINT 8.3:

IG CONV - Luddick, a news reporter is staking out Vasiley's shop. He sits in the warmth of his car that is parked across the square. Lara can talk to him but he will only give info if she has money to barter with. He tells Lara that he's been following Vasiley and something called the Cabal for a few weeks now, Vasiley is rumoured to be connected to the mafia in some way and now that he's been murdered it all points to a mafia killing. Lara asks him which shop is the one Vasiley owned, he tells her and she leaves.

POINT 8.3a:

Vasileys shop is cornered off with police tape, a murder investigation. Lara will need to find another way in.

POINT 8.4:

As Lara nears Vasileys shop she can see a faint figure within the dense blizzard, it looks a bit like Bouchard, the same Bouchard that tried to kill her in Paris, what's he doing in Prague and why is he here at Vasileys. Lara follows him into the alleyway that runs down the side of the shop, he was quite a way ahead of Lara and cannot be seen anywhere. If the player was looking at the floor they may have noticed a man-hole cover just sliding into place, this gives a small clue how to get into the shop.

Lara goes around the back and down some steps. She tries the cellar door, it's locked up good and proper, she heads back up into the alley.

POINT 8.5:

Lara finds a makeshift crowbar in the alley, it is an old pickaxe inside one of the bins, she uses the axe to prise open the manhole, the cover lifts off but the axe snaps under the stress, Lara just manages to grab the cover and slide it over, she climbs down to rusty steel ladder into the drain.

POINT 8.6:

As Lara nears the bottom the ladder gives way, there's no other way back up. Lara walks down the sewer a short distance and discovers a smashed thru section of wall that leads into Vasiley's cellar.

POINT 8.7:

Optional – A couple of henchmen are lurking around in the gloom, Lara must stealth them before she can continue.

POINT 8.8:

Lara enters the cellar, it only source of light coming from the ceiling grate that looks up into the street, the cellar looks like a slaughter house, blood spattered everywhere, over on the far wall lies a large symbol daubed in blood similar to the one in Von-Croys apartment. There is no body. Lara looks through the storage crates and shelves for anything useful, she finds nothing, she then ventures toward the stairs that lead up to the ground floor, Bouchard is waiting, he stands at the top of the stairs and takes a pot-shot at Lara, he misses and runs out of the cellar into the hallway, slamming the door shut behind him.

POINT 8.9:

Lara sneaks up the stairs tries the door at the top, it's locked. She kicks it through and finds herself in a hallway, there are two doors in front of her, one at the far end and one mid-way down the hall. A large pool of blood is flowing out from under the middle door, another killing, Lara tries the door, it's jammed solid "It won't budge, I'm just not strong enough yet" warns Lara. She cautiously heads toward the far door.

POINT 8.10:

Lara enters what looks like the back room of the shop, it is full of covered antiques and storage crates, there is no one to be seen in here, where did Bouchard get too, he must have murdered the poor soul locked behind that door. Lara heads toward the door that leads into the main shop area, as she does she hears the click of a gun being half cocked behind her, it's Bouchard.

POINT 8.11:

CUTSCENE - Bouchard asks Lara what she's doing here, Lara asks Bouchard the same question, and why he wanted Lara dead. Lara swiftly kicks the gun from Bouchards hand and then round-house kicks him in the face, Bouchard flies backward and smashes into one of the crates, Lara grabs the gun and holds it to Bouchards head, she reaches inside Bouchard's pockets and pulls out a pair of handcuffs. "Getting kinky in your old age are we?" She cuffs Bouchard to the radiator pipe. "I want some answers Bouchard, why did you want me dead?"

POINT 8.11a:

IG CONV - Bouchard explains that Eckhardt is a ruthless killer, if he didn't do what Eckhardt asked he would be a dead man, along with his family. Eckhardt had found out that Von-Croy had contacted Vasiley regarding the Obscura engravings and more importantly the Obscura paintings and that Vasiley knew that the engravings are the key to finding the paintings, hidden within each engraving is a map, Eckhardt has four out of the five paintings, he only needs one more to proceed with the ritual. Bouchard tells Lara that the last engraving is still here in the shop, the last intercepted fax between Von-Croy and Vasiley confirms this fact. Vasiley must have hidden it well. Bouchard also blabs to Lara about the Strahov complex, the main HQ of the Cabal. "I will find the engraving, then I'll destroy the painting" growls Lara, she hits Bouchard with the butt of the gun, he slumps down in a heap leaning against the radiator.

POINT 8.12:

The main shop area is extremely grand, the walls are covered in fine carved oak, there are many artefacts to be seen, some in glass cases, others standing around the edge of the room. Vasiley had a large painting and books collection, the gallery and library areas nearly encompassing the entire room. The engraving has to be in here.

POINT 8.13:

Even the floor is a work of art, made of polished wooden tiles with bronze frames and decals, in the centre of the floor lies a large mural made from the same wood and bronze, the mural seems to reflect the seasons and the clock, not unlike the Hall of seasons in the Louvre, there are twelve bronze roman numerals spaced around the edge.

POINT 8.14:

A circular stained glass window casts a myriad of colour into the room, the light makes a pattern on the floor a couple of meters away from the mural, over near the counter stands a tall grandfather clock, it's hands still. On closer examination Lara discovers that it's seemingly broke.

POINT 8.15:

A tall ladder on rails sits over near the vast library area, the bookshelves stretch up toward the ceiling, they must be at least thirty foot high. The rails for the ladder actually encompass the entire room, there is a groove in the floor enforced with bronze that guide the wheels on the ladder. Lara can push the ladder around and climb it to explore the higher areas of the room, When she pushes the ladder over to the stained glass window her upper body strength will be notched up to the next level (remember the locked cupboard earlier). Lara can swivel the window up and down slightly, to let some fresh air in? No.

POINT 8.15a:

As Lara rotates the window the light pattern on the floor will move, if she gets it over the mural in the centre of the room it will cast light onto two of the numerals, being made of bronze they will glint and reflect the light back. Lara can use these two numbers for something, to unlock something.

POINT 8.16:

The grandfather clock is the key, Lara can use the two numerals from the floor mural and move the clock hands so the numbers match up. The clock begins to tick, then it starts to chime, with each chime comes a low rumble. The mural in the centre of the room drops slightly. Then swiftly and smoothly the mural falls into spiral steps. Each step locking into place with a metallic thud. Lara moves over to the steps and peers over the edge.

POINT 8.17:

The spiral stairs lead down to quite a hi-tech looking office, a large desk sits at the far end. There are many glass display cabinets filled with artefacts and ornaments and the walls are covered with paintings and other works of art. The wall directly to Lara's left is lined with filing cabinets and shelf units. Lara can search the units and shelves, she could find the engraving in there, instead she finds extra ammo and health items for later. The engraving is hidden within a Nephilim style statue. The statue is locked within one of the display cabinets mentioned earlier. Lara smashes the cabinets and the statue. She now has the final Obscura engraving. Time to leave.

POINT 8.18:

Lara heads back up the stairs and into the shop, from here she can try the front door, locked. No way out this way. Lara heads into the backroom where she'd encountered Bouchard, he's gone. The handcuffs are left hanging from the radiator pipe, how the hell did he escape.

POINT 8.19:

What's going on here? Lara heads for the cellar, she notices that the pool of blood near the closet has grown to nearly fill the corridor. She can do one of two things at this point.

POINT 8.20:

Lara stealths her way down the cellar steps, she heads over to the sewer entrance. The ladder is broken. She then tries the back door into the alleyway, locked. Lara heads back up to the cupboard.

POINT 8.21:

Lara forces open the cupboard door (after her recent strength upgrade). Something heavy is resting against the back of the door, making it difficult to open.

POINT 8.21a:

CUTSCENE - One last effort forces the door open as the body of Bouchard falls out from behind it.

Bouchard, how could it be Bouchard, Lara saw the blood and the locked door before she spoke to him upstairs? She chained him to the radiator. How the hell did he escape and then get himself killed inside a locked cupboard?

POINT 8.21b:

Lara searches the body and discovers the keys to the cellar door. She heads back down and lets herself out, back into the alleyway.

POINT 8.22:

Lara stealths up the alley, she can hear movement in the shadowy gloom. A shape passes between the camera and Lara. She spins around to try and track the moving shadow. It's gone! Lara reaches the end of the alley, the snow is really beating down now, she looks out for Luddicks car but see's nothing.

POINT 8.23:

CUTSCENE - Luddick steps out from behind Lara and begins to talk, as he does so Lara jumps out of her skin. "Sweet mother Luddick, don't do that! There was someone in the alleyway". Luddick replies "Yes I know. I just saw Bouchard leave the shop from the alley. He was in such a hurry I thought you'd been..."

"Bouchard? Bouchard's dead, I've just seen his corpse in there." Lara looks stunned.

"Did you get what you were looking for?" Lara nods.

Luddick agrees to take Lara to the Strahov. He has acquired a pass code that will get her in. Luddick's too afraid to use it himself. Lara may be able to uncover some more info for him.

SCENE 9 – THE STRAHOV COMPLEX**POINT 9.1:**

CUTSCENE - Lara and Luddick arrive at the Strahov, Luddick gives Lara a numeric code he managed to buy from one of the workers in the warehouse area, it's only a low level access but it's all Lara needs. When questioned Luddick reveals that he's too scared to use the code himself, there are a lot of strange rumours regarding the Strahov, the worker told him that a lot of bizarre crates said to contain religious artefacts are being shipped in from Turkey, and that many workers have gone missing never to be found. Lara leaves the car and heads down the alley, at the end is the workers door, she keys in the code and the lock clicks open, she enters cautiously.

POINT 9.2:

Lara enters the main loading area for the Strahov, she must use stealth to avoid being caught by the guards or the workers. The loading area is a large hangar type building. It's domed roof is similar to that of St Pancras station in London. There are many trucks and wagons parked throughout the loading area, load lifters career through the warehouse at quite a pace, Lara must avoid them all. Some containers can be opened and searched for possible goodies.

POINT 9.3:

The main aim of this first area is the somehow get through the parameter gate into the next higher security unloading area, once in here Lara has a chance of entering the Strahov proper.

Lara cannot open the security gate, she cannot obtain a pass from anyone. Her only way through is to use the surroundings.

POINT 9.4:

A large over head crane carries crates from the load lifters that pass by, Lara must jump from crate to crate, trailer to trailer until she reaches the crane, from here she has to time the jump from the trailer onto the crate that's been picked up by the crane.

Once on the travelling crate Lara can ride it over the security gate into the high-level access bay.

POINT 9.5:

Lara must jump from the crate without being noticed, if she waits till the crane lands she will be spotted and killed. Lara stealths her way between the trailers and crates, she can stealth a guard and take his pass, she can now enter the Strahov medical area.

POINT 9.6:

Lara's silenced gun can take out enemies without being seen or heard. If she misses and hits a wall or container the sound will alert the guards.

POINT 9.7:

A main corridor leads to a large circular area, it is tall with a glass domed roof, from here lies four exits, one back where she came, one straight opposite is a corridor that bends sharply to the right. To the right is another room with

heavy digging equipment in it, to the left are two huge doors that bare the warning “High voltage defence system. Biological weapons area. Keep out”.

POINT 9.8:

If Lara tries to exit down the corridor straight ahead she will trip the invisible laser grid and she will be killed.

POINT 9.9:

If Lara enters the room with the drilling equipment she will discover a huge block of stone, the inside of which has been hollowed out, it looks like something's been removed from it. Other blocks of stone stand upright around the room, some have a bizarre unknown text chiselled onto them. A large ventilation duct runs the full length of the room, if Lara could get into the duct maybe she could get past that security grid.

POINT 9.10:

Lara must first close the door that leads back into the hall, she doesn't want anyone hearing or seeing her.

POINT 9.11:

Now she must use the drilling equipment to cut her way into the vent. A large circular saw mounted on a robotic arm can be controlled by first switching on a console. Lara has basic up/down/left/right movement of the saw, she cuts the vent through. It falls into the room. She can now climb up it into the duct system.

POINT 9.12:

CUTSCENE - On her way through the ducts Lara witnesses her first Monstrum killing. We see Luddick being forced into a small store room by Gunderson, the guy who was chasing her in the Louvre. Why did he decide to enter the Strahov, he should have stayed outside. Luddick looked out of his depth, he is crying loudly pleading to Gunderson to let him go. Eckhardt enters the room, Luddick stops crying almost immediately, he is only gasping now, in fear. Eckhardt stalks up to Gunderson and then looks at Luddick “Good evening, my name is Peter Van Eckhardt.” Luddick replies “I know who you are Eckhardt.” “Good, good. Then we can get straight down to business.” He gestures to Gunderson to leave. “Close the door on your way out.” He turns to Luddick with an evil smile and holds the glove high above him. Cut to Lara as she has an ultra quick flash to the same glove in the other flashback, she knows it's Eckhardt that killed Von-Croy. We hear the tormented screams and quick flash images of Luddick as Eckhardt murders him, the final grotesque ritual is performed with Eckhardt first daubing a symbol of blood on the wall, then using the glove he transmutes part of Luddick's body into a metallic melted form, he reaches inside with the glove and pulls out what could be a human organ, it is crystallised. Eckhardt swallows the organ and leaves the room.

POINT 9.13:

Sickened by what she's just witnessed Lara moves on, the duct network is quite small. After a few twists and turns she finds herself looking out into a corridor, it could be the same corridor with the security grid, Lara drops from the vent.

POINT 9.14:

Up ahead lies a guard control room, Lara may find some useful info on the Vault of trophies in here, she may even find a map of the Strahov complex. The control room is heavily occupied with guards, most of them sit in a side room playing cards, only one is sitting at the guard chair, Lara must distract this guard by throwing something small down the corridor then hiding in an alcove, the guard goes to investigate the noise, Lara must sneak up and stealth him from behind, then hide his body from view.

POINT 9.15:

Lara can now sneak into the control room and nose around, she still needs to be aware of the guards in the other side room, if they see or hear her she's dead.

Lara finds a computer screen with a map of the entire complex on it, it's the security grid system, Lara notices the huge doors in the hall she's just passed through, they have an ultra high security grid, and also have 50.000 volts passing through them.

Another part of the complex catches Lara's eye, it's down in a sub level of the complex, marked Bio-Hazard, extreme security area. What could be down there?

POINT 9.16:

The only way through the huge doors is to shut down the security grid, to do this Lara must shut the power down. In the corner of the guard room lies a large box, it looks like a heavy duty fuse terminal, on the front is a large switch, Lara flips it and the power shuts down, she must get out quickly before the guards see her.

POINT 9.17:

Lara runs down the corridor and through the huge doors, once on the inside she closes them with the manual lock, she's safe. For now.

SCENE 10 – BOTANICAL INSTITUTE pt.1**POINT 10.1:**

Lara has switched off the security grid, the huge doors are now accessible, they lead into a De-contamination chamber (DE-CON) area with locker room and shower area leading off to one side.

POINT 10.2:

Lara can enter the DE-CON chamber by using the manual wheel lock, this will open the door into the chamber. The inner manual lock that leads into the Botanical area can only be used when the door Lara just came in has been closed and locked.

POINT 10.3:

CUTSCENE - Lara opens the DE-CON door into the Botanical section, she steps out from the chamber and throws one of her combat trouser legs into the chamber behind her. Lara looks like the Ms Croft we know and love: tight bikini top and combat shorts. She means business. A large sign is painted on the floor in-front of her, it reads – BIO DOME 1. PROCEED WITH CAUTION.

POINT 10.4:

The Bio-dome is a huge greenhouse, it is shaped like an old Zeppelin airship but is made of glass. Water fills about a quarter of the dome, the air space above is filled with rainforest vegetation and rocky outcrops. It's extremely humid in here, the air has a thick dense atmosphere that fogs out everything beyond, just like a real rainforest.

POINT 10.5:

Lara marvels at the structure that lies before her, The dome is Victorian in design, iron walkways are strewn across the dome from just above the water to high up in the leaf canopy of the huge trees. The walkways are linked in places with spiral stairways. Unfortunately the overall look of the place is dirty and ill maintained, the once splendid iron work is now rusting and flaked, only certain areas have been modernised, these must be the only bits safe to walk on.

POINT 10.6:

Some rusty walkways are really unsafe to walk on, they way give way under Lara weight. As Lara progresses further into the dome she will encounter the first hostile plant organisms, vines. The vines will try to force Lara into the water, or into one of the other spike traps, they will also pull walkways out from under Lara and hold doors closed. Lara can blast through the vines if she spots them in time.

POINT 10.7:

Lara must use her free-climbing skills to negotiate a huge rocky outcrop that lies ahead, the walkway around it has been demolished by the vines. Once at the top she can look out over most of the dome interior, up ahead is a modern

looking viewing platform, it is suspended from the ceiling, and is connected to the wall with a thin catwalk. A lone figure sits at his desk on the platform.

POINT 10.8:

CUTSCENE – Lara witnesses a meeting between Eckhardt and the Cabal. Grant Muller sits at his desk, Eckhardt runs in and asks who shorted the power out, was it Muller again (he’s done it before). Muller says it wasn’t him but he’s heard what sounded like gun-shots coming from the undergrowth, he asks Eckhardt if anyone’s been using his creations as target practise again. Eckhardt turns to Gunderson, his face red with fury “Is every thing locked down, are all the doors sealed. Nothing can escape, can it?” Boaz rushes in “we have a problem down in the Sanatorium” Eckhardt fumes “What problem, just leave the guards to deal with the inmates” Boaz looks worried “I don’t think you understand Eckhardt, we didn’t destroy the Proto Nephilim” Eckhardt now sweating with fury “I thought you got rid of that thing ages ago, it’s too dangerous” Boaz “We couldn’t, it’s half Nephilim, the only thing that can kill it is the Periapt Shards” Eckhardt “why didn’t you tell me before, Muller I need to borrow one of your experiments” Eckhardt grabs Boaz with the glove, she starts to transmute from the hand up to her shoulder, the skin and bone turns to molten steel, he spins her around and shoves her into a waiting bio-pod, the pod closes in around Boaz, her muffled screams can still be heard as the pod drags her into the water far below.

POINT 10.9:

Lara climbs down the other side of the rocks, and down to the waters edge. The walkway across has collapsed, Lara will have to swim across to the collapsed walkway and use it as a ladder up to the still intact section.

POINT 10.10:

The water is treacherous, sub-aqua mutants wait below the surface for any prey to fall in, Lara can try to out-swim the mutants but she will have a hard time. The best thing to do is to knock one of the land mutants into the water and then swim for it as the aqua-mutants feast on the new prey.

POINT 10.10a:

Lara runs into the cowardly Muller who is not a fighter and blabs a lot of details about the Cabal. He breaks free and sets a swarm of mad killer insects on Lara to cover his escape.

POINT 10.11:

Lara looks at the Engraving her half has the exact location of the Vault of trophies, there’s one big problem. The Strahov has since been built on top of the Vault. The Engraving contains other texts that don’t make any sense yet, maybe they will later.

POINT 10.12:

Lara battles more muties in the last section of the first Bio-Dome, she must work her way up to the exit door that leads into a second DE-CON chamber.

POINT 10.13:

The second DE-CON chamber can be opened using the manual wheel lock as before. Lara enters the chamber, as she does the door slams shut behind her, Lara spins around and looks at the door, the wheel lock is missing, she turns and looks at the interior exit door, no manual lock, a heavy electronic slide lock sits in it's place, she turns back to the door that just closed.

POINT 10.14:

CUTSCENE - A figure outside taps on the glass he peers in through the safety-glass window. "you really have made a mess of things haven't you" Lara gives him an evil stare - "What do you mean, who are you anyway, a stalker?" Kurtis - "not quite Ms Croft, maybe I'll explain later, but for now I need to go and turn the power back on"
Lara - "so you're just going to leave me in here" Kurtis - "that's the idea, you'll just get in the way, like you have for the last two days" He turns and leaves.

SCENE 11 – THE SANITORIUM

Note: Kurtis will play slightly different to Lara, he has many different powers that she doesn't have. He will therefore require less normal anims, he cannot do any of the free-climbing that Lara can do, Kurtis can only climb ladders. He isn't required to swim either, nor is he required to monkey swing.

Kurtis has many psychic abilities, only a few of them are used in this game, the strength of his abilities is connected to the Periapt Shards therefore we are justified in only giving the player a glimpse into Kurtis's true power.

Kurtis has a limited amount of psychic energy flowing through him, his powers depend on him having this energy. If Kurtis uses it all he will have to wait a short while for the psychic energy to re-generate, he can harvest energy from some of the people and creatures he kills, this will boost his energy levels up to the max. The Proto Nephilim can also re-generate in this way.

Powers that use psychic energy –

Controlling the Glaive weapon (targeting on enemies)

Psychic double jump (adds extra height and distance)

Telekinesis (opening the lift doors)

Far seeing (using the minds eye to explore a certain distance without being seen)

POINT 11.1:

CUTSCENE - Kurtis ventures off to switch the power back on, to the left of the decontamination (De-Con) chamber is a large double door with a lift symbol above it, the door is jammed, Kurtis tries the button next to it, no power. He steps back from the door and closes his eyes, he then reaches out with both hands held together almost like he is praying, the doors move apart momentarily. We cut to Lara looking out through the glass at Kurtis, she's wondering what the hell he's up to. Back to Kurtis as he pushes his hands apart and outstretches his arms, as he does so the doors open smoothly, he opens his eyes whilst breathing heavily, he runs inside just before the doors close behind him.

POINT 11.2:

The lift-shaft is tall and wide, the actual lift itself runs down a mini shaft in the centre of the air-space, each level of the Strahov has a circular catwalk that encompasses the central lift then feeds out a small catwalk that links it to the wall, from here lie two doors of the same type Kurtis has just entered. Kurtis has entered on the ground floor, there are three floors above him but also three sub-levels below him.

POINT 11.3:

Ground floor. The lift can be seen hanging between the first and second sub-level, sparks are flying from below the lift, they must be trying to get it going again. The main power generators must be in the lowest sub-level. Kurtis must somehow climb down the lift area, the outer doors into the smaller central shaft are jammed on this level, he'll have to climb down onto sub-level 1 and try the outer lift doors there.

POINT 11.4:

He does this by finding a service ladder that only links the ground floor and the first sub-level together. Reaching the ladder will require Kurtis to perform a psychic double jump.

POINT 11.5:

Sub-level 1. Kurtis can open the outer lift doors on this level in the same way we see him earlier, Kurtis uses Psychic strength to open the lift doors – his psychic strength will drain with each door opened, it will however fill up again gradually.

The lift doors are on a spring mechanism, they will close again after a short while. Kurtis must rush through them quickly.

POINT 11.6:

He traverses the lift shaft by jumping and grabbing onto the lift cables. Kurtis slides down them and lands on top of the lift carriage. From here he can do one of two things

POINT 11.6a:

open the lift hatch and climb down inside, he must then time his jump from the carriage so that the workers don't see him.

Or...

POINT 11.6b:

jump across and perform a double psychic jump onto a service platform, then onto the main sub-level 2 catwalk, without being spotted by the workers.

POINT 11.7:

INGAME ANIM - A technician is working on the lift, he's trying to find out why the power was shut down. He talks to someone over an intercom system, he's worried about going down into sub-level 3, that's where the generator is, he hopes that the auxiliary power comes back on soon.

POINT 11.8:

Sub level 2. Kurtis can see guards on the floor below, it's the 3rd sub level and the bottom of the lift shaft, he must climb down the edge of the shaft using his enhanced jumping ability without being seen by the guards, if he does get spotted he must kill them all before exiting into sub level 3 - the Sanatorium.

POINT 11.9:

Sub level 3. A corridor, an empty corridor, only the sound of Kurtis' heartbeat can be heard. The corridor is dark and morbid, it crosses another up ahead, klaxons sound and flash at points along the corridor.

POINT 11.10:

Half way up the corridor lies an open door, as Kurtis passes the doorway an inmate dashes out, he runs straight past him and runs into the closed doors, the

inmate bangs on the doors and screams to be let out. He will totally ignore Kurtis.

POINT 11.11:

CUTSCENE - Kurtis nears the junction, another inmate dashes around the corner from the left. He is wielding a chair leg at Kurtis, a guard appears from behind the inmate, the guard shoots the inmate and then looks at Kurtis and takes aim, suddenly the guard is dragged off to the right by a large fast moving shape, it's the Proto Nephilim. Within a few seconds even the guards scream cannot be heard, the Proto Nephilim moves swiftly and must have gone into one of the vents, Kurtis looks shocked by what he's seen, he grits his teeth. "Another god damn demon to kill. And I thought this was going to be easy"

POINT 11.12:

Kurtis stands at the end of the corridor, in front of him lies two options, left or right.

POINT 11.13:

If Kurtis goes left he will reach a locked armoured door and a side door that lies open, the side door leads into a cell.

POINT 11.14:

If Kurtis enters the cell he will encounter a madman, he sits in the corner rocking back and forth. The madman seems to talk gibberish but then talks of a powerful evil that stalks the corridors, they take inmates to be fed to this creature, he babbles on. Kurtis leaves the cell.

POINT 11.15:

The armoured door could be opened somehow, maybe if he chooses to go right at the previous junction.

POINT 11.16:

Kurtis goes right, he reaches a pair of barred strong doors, they have a no-mans-land space between them, they're locked and even his psychic strength can't open them. A keypad sits on the wall next to the first door. Beyond the doors lie a control room. Kurtis realises he needs to get inside, it's either that or try to open the other armoured door.

POINT 11.17:

Far-seeing is one of Kurtis' many abilities, it allows him to use the minds eye and explore his surroundings without taking one physical step. Kurtis needs this ability now, he needs to see what's inside the control room, it may have a map of the lower levels and could even have a console that can open the armoured doors. Using far-seeing Kurtis enters the guard control room, he easily flies through the bars and goes undetected, two guards sit in a small armoury room, they talk of the auxiliary power and that it only covers the absolutely necessary systems, they're really glad their post is deemed necessary.

POINT 11.18:

Kurtis flies over to a console screen, on it is a map of the local area, the cells that have been opened have a red line flashing across the doorway, the Proto Nephilim containment area is totally flashing red, bad news. In the top corner of the screen is another window, it is headed with the text – CODES VALID FOR 03/12/02, today's date. Below it are two four digit codes, one for the barred gates of this control room, one for the armoured door, Kurtis doesn't know this and must try them both. The for-sight zooms back into Kurtis' eyes, he opens them and walks toward the barred door.

Kurtis can try the code on either this door or the armoured door.

POINT 11.19:

The Armoured door – Kurtis uses the code and enters a vivisection lab, an opened up Baboon lies on the sink in the center of the room, charts detailing some sort of experiment cover the walls. Off to the left is another barred doorway, strange simian sounds emanate from the darkness, it looks like they've got live baboons in there, more death and cruelty. The Proto Nephilim roars in the distance followed by the scream of another victim, the Baboons go crazy, they start howling and slam against their cages, they know the evil that lurks through the corridors. If Kurtis far-sees inside he will see only silhouettes of the Baboons in the dimly lit room. The lab contains a couple of health pickups. Another door leads into a new corridor.

POINT 11.20:

The Barred door – Kurtis uses the code and opens the barred double doors, he can stealth through or take out the guards and enter the armoury to collect more ammo.

The following corridor forms a letter C, it loops back around and connects onto the vivisection lab. Around the C shape are doors. They are cells. Some open some closed.

POINT 11.21:

More guards are trying to control the escaped inmates, it's total chaos, if Kurtis didn't kill the two in the armoury, they come running up behind him, he must act fast to avoid being killed. Some of the cells are empty, others have the shredded remains of inmates or guards. The Proto Nephilim is slaughtering everyone.

POINT 11.21:

The centre of the C shaped corridor is linked to another tunnel, it leads up a flight of wide stairs and finishes with a straight corridor at the top. Kurtis heads up the corridor, at the end is a huge glass window that near enough spans from floor to ceiling. The window looks into a lab, similar to the vivisection room, this lab contains large cylindrical tanks. Each tank has a pickled figure floating around within.

POINT 11.22:

CUTSCENE - A scientist sits at his desk eating a sandwich. Quietly the Proto Nephilim drops down from the vent at the back of the room. The scientist look round in horror. He drop his sandwich and runs for the lab door but the Proto lunges at him.

POINT 11.23:

Back in-game Kurtis can run past the window to the lab door or go the other way to another locked armoured door.

POINT 11.24:

If Kurtis passes the window and heads past the lab door the handle will rattle as the scientist tries to open it. He screams as the Proto tears him up, massive dents appear in the door from the sheer strength of the creature. Suddenly the screaming stops and the Proto Nephilim is gone. Around the corner lies another small corridor, at the end is a mutilated vent opening. Kurtis could climb inside and look in the lab.

POINT 11.25:

Kurtis crawls through the vent and comes across a vertical shaft, it's sides are too slippery for him to climb but he can clearly see huge deep scratches in the metal, blood drips down from the shaft walls into the vent, the Proto beast went up there.

The lab is smashed up and bloodied. The scientist's remains are slumped in the corner near the door. Only half of him is there. If Kurtis searches him he will find a pass-card. It could open the armoured door close by. There is more info in here about the experiments and even a mention of the sleeper Nephilim. A secret can also be found in here.

POINT 11.26:

If Kurtis has the pass-card from the dead scientist he can use it to open the armoured door into the next area. If not he will have to enter this untouched vent. The cover is stuck solid, time for some Psychic strength to rip the cover off. Kurtis climbs up into the vent.

POINT 11.27:

The ducting opens up into a larger chamber, it has a large vertical shaft leading upward to the surface, the shaft has large fans running down it, they pump the air down here, another fan stands straight in-front of Kurtis, it is spinning at quite a rate, Kurtis has to somehow get through.

POINT 11.28:

First he must lock onto the fan with the glaive. One of the blades are weak and will only take a couple of shots to break, Kurtis has a large opening to jump through but the blades are spinning too fast, he can slow them down for a short while using his Psychic strength, now he can jump through. Another vent leads into a stairwell.

POINT 11.29:

The stairs lead down to the lower basement of the Sanatorium, the maintenance area, this is where the boiler and generators lie. The main power switch must be down here.

Kurtis enters a short corridor it's bloodied with the bodies of guards and inmates, almost as if the Proto Nephilim has brought them here to devour them.

POINT 11.30:

Kurtis reaches another guard room, the doors are already open. In here is another map of this level. On it is the exact location of the main power switch, the boiler room and the holding area of the Proto Nephilim. Kurtis picks up a guard radio. He can listen in on their conversations, and their plans.

POINT 11.31:

The route ahead consists of a small maze structure of service tunnels, there are four entrance/exits from the maze – North, South, East and West. Kurtis enters the maze from the East entrance/exit, he proceeds through an open armoured door and into the tunnels, as he does so the armoured door slams shut. He's trapped.

POINT 11.32:

Up ahead in a small alcove two guards are nervously talking into their radios, "OK we've closed off the East exit, we're heading back toward you", Kurtis can either avoid the guards or shoot them. Avoiding them could give him a bit of extra time in-case the Proto beast arrives.

POINT 11.33:

Kurtis heads into the maze, goes to the north exit, its armoured door is locked solid, a guard can be seen looking in at Kurtis, he radios in to the other guards "there's someone in there with you guys". "Another wandering escaped lunatic, that's all. We won't have to deal with him when the Proto Nephilim is trapped in here" replies the guard in the maze. "he sure doesn't look like one of the inmates, you guys better get out of there, I think we've just spotted the Proto"

POINT 11.34:

Kurtis is pursued by the Proto Nephilim, he can turn and blast it or use the glaive to stun it for a second. It's healing powers are immense and it recovers quickly. Kurtis heads for the West exit. It appears that the guards have a plan of trapping the Proto Nephilim in this maze and are using the two unsuspecting guards and now Kurtis as bait.

POINT 11.35:

The West exit is locked down like the other two, this is where Kurtis needs to go, it's the main power generator. Kurtis dodges the Nephilim and heads for the south exit.

POINT 11.36:

The South exit is open, only just. It serves as the bolt-hole for the two guards still in the maze, it's Kurtis' only chance of getting out. The armoured door is malfunctioning, guards and techs are shouting at each other, they become even more agitated as Kurtis approaches, the door is three quarters down but keeps jolting up and down a couple of inches, Kurtis could crawl under the door but the guards would kill him. He has a better plan.

POINT 11.37:

Kurtis uses the Proto beast to help him get out, he does this by getting the beast to chase him toward the south exit, when the proto sees the guards it leaves Kurtis and lunges straight for them. The guards scream in fear and start blasting hopelessly. Kurtis can use the distraction to crawl under the door and into the Proto Nephilim containment area.

POINT 11.38:

The containment area consists of a large steel lined chamber with a smaller steel cell hung from the centre of it, heavy duty cables link to the cell giving the impression that a strong voltage should be passing through the cell walls, keeping the Proto Nephilim in a constant state of electric shock, when the power failed the Proto ripped the cell apart. A vent sits high up in the chamber wall. Kurtis must make his way onto the cell roof then use his Psychic jump to get him into the vent.

POINT 11.39:

The vent leads all the way over to the West exit area, kurtis can see the generator room from the vent, he can use his Psychic strength to pull a level toward him, opening the West door. Kurtis heads back to the holding area, as he does so the vent gets ripped from under him, it's the Proto Nephilim.

POINT 11.40:

Kurtis falls into a small store room, the Nephilim is stuck under the vent it's just pulled down. This gives Kurtis a split second to run. He heads for the West exit, which luckily is just around the corner. Kurtis enters the generator room and locks the door.

POINT 11.41:

Proto jumps from the vent and lands in the room, the final battle. Kurtis can try and go for the main switch, it's hard to pull and takes quite a time, the Proto would rip him to shreds if he attempted this now, he must kill the Proto first. Kurtis can only kill the Proto by stabbing it with the Periapt Shard he has, the only way to stab it is to weaken it. Kurtis can weaken the Nephilim by either using the gun and Glaive combo but it's the riskiest way. He can also use some of the surrounding area too, gas pipes can be shot, if Kurtis does this at the right time he can damage it. He can also get the Nephilim to chase him through a fan, Kurtis can then switch the fan onto high speed. This too will damage the Proto. When the Proto is weak it will collapse for a few seconds, Kurtis must run up and stab it in the heart with the Shard.

POINT 11.42:

Kurtis kills the Proto Nephilim. H can now throw the mains switch, as he does so we cut back to Lara sitting in the DE-CON chamber in the Botanical section, she sees the light flick on and the door hiss open. She gets to her feet and heads out.

SCENE 12 – BOTANICAL INSTITUTE pt.2**POINT 12.1:**

CUTSCENE – Kurtis returns to the DE-CON chamber, he unlocks the door, the chamber is empty he enters and looks around.

Lara drops down from behind Kurtis and hold him at gun point, the door into the 2nd Bio-dome is now open. Lara half cocks the gun and smiles, Kurtis closes his eye's waiting for the bullet, Lara pulls the trigger and takes out a mutant behind Kurtis.

Lara and Kurtis talk and decide to become allies, they have similar goals after all.

We cut to a fuzzy camera view watching Lara and Kurtis, their conversation is being watched by the Karel and Eckhardt. Lara asks for the painting back that he stole, Kurtis tell Lara that it was stolen from him too. They need to find the last painting and destroy it with the shards, before Eckhardt can perform the final ritual and free the sleeper. Lara gives the Shard back to Kurtis, she then pulls out the engraving showing the location of the final painting, they agree to help each other, Lara goes off to get the final painting, she thinks the entrance to the Vault is underwater, Kurtis heads for the Alchemist lab, he thinks the third shard is there. Cut to Eckhardt and Karel somewhere near to the Alchemists lab. Eckhardt smiles at Karel, "It looks like our new friends are going to find the Vault of trophies for us."

POINT 12.2:

Lara enters the 2nd Bio-dome, Kurtis vanishes back into the lift shaft.

POINT 12.3:

The second dome is similar it structure to the first, why would Eckhardt put an electronic lock on the 2nd dome, there must be something important in here. Lara can jump from the walkways and enter the water at any point. She will still have to avoid the mutants though. The water is much deeper than in the first dome, some areas lead down into sub-aquatic caves. Lara cannot explore them because she can't hold her breath forever.

POINT 12.4:

The second dome has drilling equipment hanging from scaffolding; it looks like they've been trying to find the Vault in here. At the far end lies pre-fab sheds and offices, here they must house the drilling and diving equipment needed for such a large operation. Next to the sheds is a sealed circular door.

POINT 12.5:

Lara can enter the sheds, she will encounter mutants that have managed to get inside. Eventually she will find an armoury and diving suit room, the armoury contains harpoons and ammo, some of the ammo is explosive tipped. Lara needs to find a key for the circular door outside, she searches the lockers.

POINT 12.6:

INGAME ANIM - Lara puts on the diving suit, she finds an aqua lung and mini back-up canisters, she heads back outside.

Note: Lara can only carry 6 backup canisters, she can return here to find more if she runs out, she can also get more harpoon ammo from here. The supply is never ending but the amount she can carry still limits things.

POINT 12.7:

Lara unlocks the circular door and heads up a small passage, it leads to a large circular room with a set of huge doors at the far side, Lara is standing on a walkway that surrounds the entire room, a section of the walkway can be raised for the huge doors to open. A large deep pool of water sits in the center of the room, this must be the latest drilling location. It looks like they've found something.

POINT 12.8:

Lara dives into the pool, her aqualung allows her to swim deep into the labyrinth of tunnels that lie below. Underwater mutants attack Lara, she can take them out with the harpoon, the backup canisters will come in useful down here.

POINT 12.9:

Eventually Lara reaches a lit area, She is attacked by Cabal divers, they have been placed here to guard the entranceway to the Vault, Lara must kill them all if she is to succeed, she can collect spare air canisters from the dead divers. The tunnel is ornate in design, hundreds of years old at least, it leads into a large chamber, the chamber is highly decorated with stone carvings, it is almost church-like in style. In the chamber are 8 identical statues, the statues resemble medieval knights. This entire area is still underwater, Lara's aqualung is still running out, she only has limited supplies of backup canisters, she must work fast.

POINT 12.10:

Lara looks at the engraving again, within is a picture of two knights, she reads the texts again – The texts tell a tale of two Knights, brothers that must be reunited in order to open the Vault.

POINT 12.11:

Behind each statue hangs a large chain, and in front of each statue lies a deep track in the floor. If Lara pulls on the chain really hard, the statue will move into the centre of the room, now another statue must be moved, getting the correct two statues is the key, if Lara selects the wrong statue, both statues will return to the back of the room. She will have to start again. The real answer is easier than it looks.

POINT 12.12:

On closer examination each statue has a unique name carved into its footstone. Lara can get the two correct names from the engraving, but she is wasting precious time.

POINT 12.13:

Lara finds the correct names and the correct knights are put into place in the centre of the room, their swords touch. This sends shards of electricity and

bubbles throughout the chamber, the energy pulses through the walls. A large hole opens up in the ceiling, it the entrance to the vault. Lara swims upward and breaks the waters surface.

POINT 12.14:

CUTSCENE - Another chamber greets Lara, a rocky stairway leads up to another entrance high up in the wall. Lara starts to undo the aqualung and remove her flippers, as she does so the camera will pull back up to the entrance, Lara will be obscured by the rocks for a couple of seconds, the camera sits near the entrance, looking out over the ledge, the rocky floor can be seen in the distance, no sign of Lara.

Suddenly she climbs into view over the lip of the ledge, and we push into extreme close-up as she walks over the camera and into the entrance tunnel, Lara has changed back into her Tomb Raiding outfit.

SCENE 13 – THE VAULT OF TROPHIES

NOTE : The trap tunnel that leads to the Vault has been left intentionally vague, we will fill it with whatever moves and traps we have designed by the time it comes to build it. Designing this type of death trap area is quite easy.

POINT 13.1:

The Vault itself is well guarded by a trap filled tunnel, true Tomb Raider territory, anything and everything is thrown at Lara, from spiked walls, to huge iron balls. Crumbling floors and ledges, to huge chasms that have to be swung over on chains, giant Lux Veritatis statues line the tunnel. Finally Lara reaches the Vault door.

POINT 13.2:

The door pushes open easily, not one single nasty surprise. Lara searches through the Vault for the painting, it is full of Lux Veritatis artefacts, vast bookcases hold hundreds of years of knowledge.

POINT 13.3:

AN IDEA – It was mentioned before that we could have a last Crusade style Knight still alive inside the Vault, he could be really old and decrepit. The Knight would tell Lara more back story about the paintings and how they are just a disguise for parts of the Sangliph, Eckhardt needs the Sangliph to allow him to transmute any matter into any other matter on the periodic table. And by having the power to do this will allow him to penetrate and revive the Sleeper – the only intact remains of the Nephilim race.

The info could be relayed in a different way, the knight could be sitting at his desk, long dead and nothing more that a skeleton, in-front of him lies a journal or script, Lara takes the script and reads it, getting the extra info.

Just an idea.

POINT 13.4:

The Vault also houses the greatest of the Lux Veritatis trophies hence the name. Nephilim skeletons are hung high on the walls, so are the shields and armour of fallen Knights, a huge tapestry hangs from the wall at the back of the Vault, it depicts a huge castle, possibly German – Castle kreigler.

POINT 13.5:

The final Obscura painting is hidden behind the tapestry, Lara winches it up to reveal it, she takes the painting from its place on the wall. Seems too easy.

POINT 13.6:

In true Tomb Raider style the room starts to shake, and rumble. The door Lara had entered through has now slammed shut and parts of the ceiling are starting to fall in. Cracks appear in the walls and water sprays into the Vault, one of the cracks becomes large enough for Lara to squeeze through.

POINT 13.7:

Another Lux Veritatis surprise, could we expect anything less. Lara must traverse the new tunnel out of the vault, she has no idea where it leads but she must keep moving.

Lara can use the explosive tipped harpoon darts to blast a path through to the main drill-hole, The crack is closing again behind her, some parts of the crack are already filling with water, she must be close to the exit.

POINT 13.8:

The crack blasts through into the main drill-hole, Lara swims up to the surface, armed divers are pursuing her as she ascends. Lara reaches the surface and breaks through the water.

POINT 13.9:

CUTSCENE – Lara breaks the waters surface, she’s out of breath and is wheezing heavily. She starts her final swim to the side of the pool and is greeted with a round of applause, Eckhardt is standing there grinning “bravo Ms Croft, I knew you’d do it, you and your friend have saved me a lot of trouble. My men have been trying to get into that accursed vault for months” Kurtis is being held at gunpoint by Gunderson, he never made it to the Alchemist lab. As Lara watches in amazement the service platform she saw earlier suddenly rises from the depths and carries Lara with it, the platform rises up above the waterline and locks into place. Lara stands up.

Eckhardt demands the painting from Lara, he grabs Kurtis with the Glove “I don’t think you quite understand the power of Alchemy Ms Croft, I am not interested in you or your friend, give me the painting and you can both leave” Lara throws the painting to Eckhardt, he gestures to Gunderson who then throws Kurtis over the edge, into the pit.

Kurtis and Lara stand together, Gunderson opens a tiny portal window in a massive armoured door at pit level. They can see what looks like Boaz’s face. Then the door opens! Boaz has been engulfed by a hideous bug thing. Most of which is shrouded in shadow, she lumbers forward slightly, revealing more of her grotesque new form.

The Cabal are frozen with fear, Eckhardt orders the Cabal to leave then suddenly grabs Muller – “Not you, you useless piece of dross! You failed me. Your reward is to share Boaz with our new friends.” He throws Muller into the pit too. Right in front of Boaz. Eckhardt watches from the catwalk.

A Massive set of jaws lurches forth from the shadows and drags Muller in, tortured screams echo through the chamber as Muller is ripped to pieces, Lara and Kurtis can only imagine what’s happening to him. They stand and await their doom.

The massive Boaz thing kills Muller with pincers, poison and ‘orrible stabby things. It slowly lurches forward into the chamber, revealing it’s true horror.

Kurtis and Lara try to climb to the walkway but its too high for them both to reach. Eckhardt runs for the exit. Kurtis gives Lara a psychic boost up onto the walkway and throws her the Shards. “go after him Lara, I can handle this” She runs after Eckhardt through the closing door and slides under it, just as it’s about to close.

Kurtis turns to face the abomination.

SCENE 14 – THE BOAZ CREATURE

Kurtis stands in the centre of the room, the huge doors rumble open. He looks into the dark void, Boaz’s head steps out from shadow, we then pull back to get the full horror of the Boaz beast.

POINT 14.1:

Boss creature has two main phases.

POINT 14.2:

1st phase is large scorpion mutant type thing with boaz welded into it.

POINT 14.3:

2nd phase is Boaz fly creature that hatches from other mutant when it is killed.

POINT 14.4:

Phase 1 - Mutant is huge – Kurtis must destroy it by shooting/ hitting weak points in the form of acid glands, the glands are covered by armour until they fill up with acid. When they are visible and can be locked on. If Kurtis is within range the mutant will spray acid at him, the acid will leave deadly pools on the floor for a while, the pools of acid fade away. If Kurtis gets around the back of the mutant it will either swipe its tail at him or shoot sticky fluid from it. Slamming Kurtis against the wall – Kurtis will have to struggle free before the mutant attacks again.

After a set amount of hits the mutant will rear up and balance on its Jaw Mandibles, now it will spray sticky ooz up into the air, the ooz will land on the floor and create sticky puddles, If Kurtis gets stuck he must wiggle free. When all four acid glands have been destroyed the beast will fall to the floor in a heap. Kurtis thinks he’s killed the beast but the real monster is now starting to hatch from within it, the carcass splits open to reveal the Boaz fly.

POINT 14.5:

Phase2 – Boaz-fly hovers around the room spitting acid venom at Kurtis – he can lock onto it and glaive it. Every so often it will swoop down at Kurtis and try to slash him. It can also fire webbed slime at Kurtis to try and catch him before swooping in for the kill, Kurtis can lock on the web before Boaz throws it, if he shoots the web it will explode over Boaz and send her crashing to the floor. Kurtis can get a few shots in before the Boaz Fly breaks free and flies off again.

POINT 14.6:

CUTSCENE - Kurtis mortally wounds the Boaz fly creature, it falls to the floor, he stands over it and puts the gun to it’s head, Boaz hisses back at Kurtis but is seemingly too weak to attack, the head falls to one side.

Kurtis holsters his gun and turns toward the exit, as he does so the Boaz fly’s eyes flick open, Kurtis doesn’t see this but the player does. The fly makes one last lunge at Kurtis, stabbing him through the stomach, he instinctively spins around and throws the Glaive, it sticks in Boaz’s forehead, killing her.

Kurtis turns away and collapses on the floor.

SCENE 15 – ALCHEMIST LAB**POINT 15-1:**

Lara chases Eckhardt through the labyrinth of tunnels, Eckhardt is far ahead and is using the glove to transmute otherwise harmless items into deadly traps for Lara.

POINT 15-2:

Eckhardt crosses a stone bridge that rests over a precipice and touches it with the glove as he goes, parts of the bridge turn to dust leaving a series of tricky jumps for Lara.

POINT 15-3:

The entrance to the Lab is guarded by a moat, the strange beasts we saw in the Bio-domes swim in these waters too. Eckhardt approaches the moat, he knows Lara is closing in and bends down, he touches the water surface with the glove, it turns to ice. Eckhardt scrambles across the frozen moat and touches the water again, this time it turns to lava, he turns and enters the Alchemist Lab. Cackling laughter is optional.

POINT 15-4:

Lara reaches the lava moat, she realises that she's reached the place Kurtis was looking for. It's Eckhardt's original 14th Century laboratory. Lara has to use the walls and ceiling of the cave to get across, only her best climbing skills can save her, eventually she reaches the entrance to the Lab.

POINT 15-5:

A stone spiral staircase leads down to the lab, Lara opens the door at the bottom and gazes out, the Lab is a huge circular chamber with many catwalks and iron ladders reaching bizarre looking machinery, giant vats of strange liquid hang high in the chamber with pipes linking them to other huge instruments.

POINT 15-6:

Eckhardt is nowhere to be seen, but it looks like he's already started to set things in motion, Lara searches the lab for the 3rd shard, she may come across other info on Eckhardt and the Nephilim -

- The Lab is full of prototypes, sketches and plans of his glove. Drawings of the symbols in the Obscura Paintings, drawings of a weird discus looking contraption [the Sanglyph] and equipment linked to dried out Nephilim limbs and torsos.
- Records of alchemic elements Eckhardt needs for his personal preservation are in his crumbling notes that can barely be handled before they fall apart.
- Info on Eckhardt's original pact with the Nephilim. He was made near immortal so he could carry out some tasks for them. He tried to cheat them and lost.
- Info on The Sleeper – the Cubiculum Nephili, how he plans to revive this last Nephilim and complete his plan to rebreed the extinct race. He will fulfil an ancient prophecy and be the new race's god-like ruler.

POINT 15-7:

Lara is helped in finding the third shard, little did Eckhardt know that the three shards begin to glow when in close proximity to one another, the glow becomes more intense the closer they get. Right now the two shards Lara has are glowing brightly, Lara uses this to try and pinpoint the exact location of the third shard.

POINT 15-8:

The Sleeper hangs high above the chamber, it hangs from umbilical pipes waiting to begin feeding it once Eckhardt has transmuted it. Eckhardt is up near the sleeper on a catwalk that encompasses the room, he stands at an ancient looking machine.

NOTE : At this point we can only see the sleeper in silhouette, the upper part of the chamber isn't lit apart from the bit where Eckhardt is working.

Lara may be able to identify the remains as Nephilim if we have already seen Nephilim images in the Louvre archaeological sections and in Von Croy's apartment or notes.

POINT 15-9:

Lara locates the third Periapt shard, it is in a chamber below the lab floor, she can see it through a grate as it glows like the ones she has. The chamber is full of water, it looks dark and deep, strange shadows swirl around in the depths, Lara must dive down and retrieve the shard.

POINT 15-10:

Lara pulls open the grate and dives in, she is immediately attacked by the aqua mutants that guard the shard, she blasts a few but realises that for each one she shoots another two form from the carcass, the best way is to dodge the mutants and swim down to the shard. Lara collects the shard and heads back for the surface, more mutants attack, Lara barely makes it out alive.

POINT 15-10:

CUTSCENE : Sparks fly down from high up in the chamber, Lara looks up and see's Eckhardt, he burns away the paintings and removes the metal symbols from the ashes, then he places the symbols onto a vice-like contraption, each symbol locks into place. He then takes off the glove and locks it onto a device that hangs above the symbols. Eckhardt pulls a few levers and the contraption welds the symbols together and in-turn fuses them to the glove, the molecular structure of the glove seems to change as the fusing process nears completion, Eckhardt smiles as he takes the newly formed Sangliph from the contraption and slides his hand into it.

Lara fires a warning shot, it whooshes past Eckhardt, alerting him. He rushes over to the sleeper and touches it with the Sangliph, immediately the sleeper begins to change, the rough angular cocoon starts to soften around its feet and slowly works its way up the body, the sleeper is about to be awakened.

Lara runs for the ladder, Eckhardt pulls another lever which causes all of the ladders up to where he stands to retract into the walls, Lara must halt the revival of the sleeper but how can she get up to it. Eckhardt jumps down from the catwalk, his eyes wild with fury "my plans are almost complete Ms Croft, you cannot stop me now. Not

even with the shards” Lara takes on Eckhardt, it’s a race against time before the sleeper awakes.

POINT 15-

LARA FINDS THE SLEEPER CHAMBER.

She comes across a chamber and finds a way to breach the defences of the room.

- The huge chrysalis-crystal form of the Cubiculum Nephili, The Sleeper, dominates the chamber.
- It is wired up to more advanced versions of the ‘extraction’ equipment and circuitry Lara saw in the old Alchemist’s Lab. And it’s still alive!
- This is the Cubiculum Nephili or The Sleeper which Eckhardt is trying to revive so he can rip out its living essence to start his new race of Nephilim.

POINT 15-

Eckhardt is there. He has burned away the outer parts of the Obscura Paintings and revealed the metallic Sanglyph symbols.

- They click together to form the Sanglyph, a discus-like shape which slots onto his Glove.
- Everything powers up. He jacks into the machinery on The Sleeper and wires glow, tubes bubble. Pure elements are being fed into The Sleeper. Countdown!

POINT 15-

Lara arrives with the three Periapt Shards. Huge battle. Eckhardt uses the Glove and Sanglyph to smash and transmute everything around Lara into sharp pointy dangerous things.

- Lara stabs him with two of the Shards, groin and chest, but is taken by surprise by Karel who snatches the last one from her.
- Eckhardt screams ‘Go on. Kill her!’
- Karel swings the Shard but twists and plunges it into Eckhardt’s third eye.
- Eckhardt shrieks and starts to shrivel and erupt in ugly metal-crystalline growths. He’s dying.

POINT 15-

Karel reveals himself as a Nephilim. His aim has always been to stop Eckhardt completing his mad plan. But only when the last Nephilim was revived, as it is about to be.

- The new race of Nephilim will arise from the results of Eckhardt’s work. The Pact will have been completed at last.

POINT 15-

The Sleeper revival machine is busily glugging away in the background.

- Eckhardt is gurgling that he can’t die. Not now. Not ever, even if his body is rupturing and turning into a version of Mr Melty at Bouchard’s club.
- OPTIONAL: Karel, as a Nephilim, rips out Eckhardt’s heart tearing away his immortal life force. What the Nephilim give, the Nephilim can take away. Eckhardt really is going to die this time.

POINT 15-

Karel tells Lara she has nothing to fear from him. The new order, the new race of beings will be benign. The Nephilim have only ever been fighting for their survival. He offers her a place in the coming glories.

POINT 15-

To convince her he goes through a Shape Shifting gallery of faces he has used to help her out. Faces from the streets of Paris, Bouchard at Vasiley's premises, his true Nephilim form and even Eckhardt himself.

POINT 15-

As he talks he takes off his black leather gloves Lara sees swirls on his hands.

- These types of swirls have been seen on statues of Nephilim and in manuscripts.
- On Karel's palms they make a distinct SYMBOL.
- The SYMBOL triggers a final full flashback to events at Von Croy's apartment.

POINT 15-

FINAL FLASHBACK. Lara sees all the events we have seen before in more detail – only this time the face of Eckhardt in the mirror morphs into Karel. He was the one who killed Eckhardt.

POINT 15-

Karel changes from Mr Nice Guy to Mr Ugly Bastard and his true Nephilim nature starts to surface in his features. Ugh!

POINT 15-

Lara makes her decision – no deal with Karel. If he's after the same thing as Eckhardt he must be at least as evil.

- She grabs Eckhardt's Glove and Sanglyph and smashes The Sleeper before the awakening is finished.
- The Sleeper erupts, disrupts, shrivels-dies-melts.

POINT 15-

POSSIBLE - End with the Strahov coming apart at the seams and self destructing nicely as Alchemic forces go out of control and rip everything to constituent explosive elements. Karel disappears.

POINT 15-

Lara goes looking for Kurtis. She finds the pit levels and wreckage from his battle with the Boaz thing. No sign of him anywhere. Slowly she picks up his Glaive. END