

## THE REST OF THE TOWN

THOUGHT FOR TODAY:

Do background characters speak French? - does Lara speak French with subtitles, to add to her globetrotting charm?

PARIS DAYLIGHT - the level begins early afternoon, when Lara wakes up - and moves through to dusk/darkness as Lara enters the graveyard for creepiness.

### THE TRAMP, THE SNITCH AND THE PROZZY:

TRAMP, railway sidings:

The Tramp you meet initially in the railway siding asks for a bun, or other such like - this is a RED HERRING. if you get a bun, and take it back to him, he just shouts a lot, and throws a bottle at you.

JANICE, by serpent rouge:

When questioned, Sends you either to BERNARD or to PIERRE. Or BOTH, and you have to choose which one you want to go to. (or find first)

BERNARD, in the park:

He's mumbling incomprehensibly whilst staring at the flowers. UNLESS you have met JANICE THE PROZ, he won't speak to you.

If you HAVE met JANICE, when you approach him and attempt conversation, Lara will say 'janice sent me'. This is when he gurglingly tries to explain about 'his' money shoved into a dead light in LE SERPENT ROUGE, and calls his son Pierre good for nothing.

## **SHOPS:**

These are available when you have PAWNED ITEMS found around the map, at RENNES PAWN SHOP, in exchange for cash. This is generally to help you stock up on 'extras'.

## **PAWN SHOP:**

Rennes sits behind his little transparent barrier, and acts contemptuously towards everything that you put in front of him. (I would do anything for you - but *I won't do that*)

The item you are now retrieving from LE SERPENT ROUGE, as previously mentioned a STRANGE BOX, which I'm sure we've all encountered at one time or another. - this is simply because IF IT WAS MONEY, the player would be off around all the shops buying cakes and consequently creating A STOPPER for themselves

- lara needs to give Pierre or Bernard the box to receive access to francines's apartment/ the password to the church, respectively.

If the player tries to PAWN THE BOX, rennes will mutter something about it being 'too hot', and telling her to piss off.

## *PAWN ITEMS-*

Safety margin - find five pawnable items - you only need to pawn two of five to get the extra money for the bouncer.

## **CAFÉ:**

This is where Pierre lives.

If you have money to burn, and he's in a nice mood, he might sell you a manky cake. (see tramp and red herring, above.)

It has seats, very few customers, who strangely all look almost the same, and KURTIS, sitting in the corner reading a paper.

You can have conversation with him, but not in 'conversation cam' - he's pretty much monosyllabic...

If lara returns to the café after getting pierre's 'box', then he will mention that kurtis has been asking similar questions to lara, and generally nosing around.

*N.B.- if you give Pierre his little 'specialist box' the dialogue will specifically refer to getting into the new church THROUGH THE GRAVEYARD. This is so that at least you will have some basic knowledge of where you are going once you get out onto 'francine's ledges'*

**NEWS KIOSK** -all the latest news displayed on the front of the kiosk 'new monstrem killing' possibly in addition to lara's diary.

#### **BUTCHERS/GROCERS/GENERAL STORE**

Sells small packages of cooked animal insides jammed into pastry 'coverings'. As well as skinned animal muscle lying loose on trays, surrounded by flies. And cabbages. (a pre-empter of the horrors to come in the strahov)

This is all energy stuff.

#### **APOTHECARY**

Old style Chinese medicine, like one of those herb shops out of 'angel heart'. Buy yourself a big chunk of water chestnut, grab a hunk of monkey puzzle tree root, mix 'em together, and HEY PRESTO! A tasty energy drink.

#### **BOOKSHOP**

Not entirely sure if you can get into this or not. If you can, browse freely whilst the store owner violently jabs at the alarm button under his desk, having spotted a known felon in his shop.

#### **ANTIQUÉ SHOP-**

Closed. But perhaps, through the window, lara hilariously spies artifacts from her previous adventures. Like the vases out of tomb raider one that retract backwards towards the floor in fear as you approach them.

#### **THE TRIGGERED SHOP -**

There was some discussion about a 'suspicious shop', but as much as I wrote down is that Two men in silhouette are at the back of a locked shop, in heated discussion - later, it is open. doesn't sound too impressive to me.

I think it was something to do with:

*Shops opening at particular times, the particular time in question being when lara meanders to the other side of the map and sets a trigger off.*

ALL HEALTH/FOODSTUFFS BOUGHT ARE SELECTABLE FROM THE INVENTORY, I.E., SELECT ONE AND YOUR ENERGY GOES UP. UNLESS YOUR ENERGY IS AT FULL ANYWAY, IN WHICH CASE, IT DOESN'T.

#### **CHURCH (TOP/ACCESSIBLE BIT):**

DESCRIPTION:

Fairly empty, boxing ring in the middle, BOXER TRAINING IN IT, with GRIS standing beside and shouting french swearwords at him.

To one side is a variety of scabby looking gym equipment, a vaulting horse, some ropes, a small scotch terrier.

A MAN WITH A LUMPY BODY and a leotard is laying into a punchbag.

Only GRIS will enter into conversation. The other two will grunt, non-committally. The terrier will bark, angrily, and cock its leg, showing a rather gruesome turtle-head.

CONVERSATION TIME:

Lara approaches our man GRIS and enters CONVERSATION.

There will follow a short **CUTSCENE** *directly from the conversation* as lara climbs into the ring and squares up to her opponent

Obviously there are two outcomes to this scenario - Including the THIRD one.

One of them is that she WINS, and one of them is that she LOSES.

The third one is that she WINLOSES.

**WIN:**

This is a WIN WIN situation, and as such, gris gives her the watch and tells her to 'clear off' in no uncertain terms.

**LOSE:**

This is a LOSE LOSE situation, but as she has not wagered any of her personal belongings, she can walk away relatively unscathed.

**WINLOSE:**

If lara has lost and fancies her chances at another go, if she persuades gris in conversation, she will be allowed up to THREE MORE ATTEMPTS.

Unfortunately, this time, old grissy boy isn't so cheerful, and decides you will have to WAGER SOMETHING WITH HIM. So he will still wager his watch (gold warrior trinket), but this time lara will have to wager one of the PAWNABLE ITEMS she has discovered littered around (the bottom right part of) the map.

Rather than choosing something valuable, like the expensive looking amulet lara will have on her person, GRIS decides he wants a CABBAGE from the grocers, or perhaps SOME LEAVES from the apothecary.

Why this happens, *no-one is really certain*, but you can be sure some specky wanker (gibby) will devote a web page to it.

## **FRANCINES APARTMENT**

Paris apartment buildings, as a rule, tend to have a large locked iron gate separating them from the street. Through this gate, there tends to be a courtyard, with the buzzers for contacting separate apartments, that citizens of british climes will be accustomed to.

To enter aforementioned courtyard necessary requirements are that numeric buttons on a keypad, commonly housed in a niche on the wall beside aforementioned gate, are depressed in sequence, the correct sequence releasing the mechanism, in turn operating the lock.

Obviously, the important thing here being the CODE TO OPEN THE INITIAL GATE.

Now, if we remember, THIS CODE IS ACQUIRED THROUGH GIVING PIERRE, THE Café OWNER, HIS SECRET BOX that you have liberated from the club. He gives you a street name, e.g. 'the rue morgue', a house number or description e.g '1', or 'the big one', and a CODE (which lara will write in her notebook), lets call it 1-2-3-4.

### **ANDY THINKS:**

*This is a new section of the document, in which andy poses a question, initially to himself, and then receiving no relevant information from the pink brain bubble in his head, throws it open to the team -*

THIS WEEKS QUESTION:

**do we see lara writing things in her notebook? Or do they just appear?**

BACK TO THE RUE DU FRANCINE:

Right, so lara goes to THE OUTSIDE OF FRANCINE'S building -

### **ANDY'S DISCUSSION POINT:**

Another new section, introduced specifically for this 'state of the art' document.

Andy 'raises a point' which at time of writing, may *simply be an idea*, recreated on the screen in the form of words. Upon reading, The team, as a whole, or perhaps in small segregated groups (it's really your choice!) will 'discuss' using lips, and certain vocal producing areas of the throat- *and maybe even teeth!!! GO ON! Give it a go!* - Here's the first:

#### ANDY'S DISCUSSION POINT 1: THE 'HANDCAM'

*There was a discussion (andy's 'discussion point 1') upon approaching THE KEYPAD OUTSIDE FRANCINE'S BUILDING as to whether we move to a kind of HANDCAM, so you see lara's stubby little fingers poking the code violently into the keypad - this HANDCAM was discussed for use if lara is opening safes, picking locks, that kind of thing, but I'm not entirely sure how it would be visually depicted. Or whether it would be visually depicted at all.*

Well, whatever, but once lara HAS TYPED THE CORRECT CODE, the GATE OPENS, giving access to the SMALL COURTYARD.

On the flip side of that, if she types the incorrect code, NOTHING HAPPENS.

#### SMALL COURTYARD:

Basically just a small cobbled courtyard, with a glass fronted door and a BUZZER beside it.

As Lara moves to this door, we move to **CUTSCENE -**

(this scene is in cutscene to avoid having the player absent mindedly wandering about the apartment building - and also to avoid having to build it.)

Lara buzzes francines's apartment.

There is no answer, but the door buzzes open - lara enters.

CUT TO

Shot of a door From inside francines apartment - it is dark. Lara opens it slightly and slips through, into the apartment.

Francine is in the room, silhouetted against the open window (save a model there), and gestures lara forward, in a 'hurry up' fashion, giving the impression that she's always having to do dodgy (and tedious) stuff for her lovely mossy toothed Pierre.

Lara climbs out of the window.

Francine *shuts it*.

#### **BACK TO IN GAME:**

##### LEDGE SECTION:

The CHURCHYARD is visible behind a high wall at the end of the alleyway you have to negotiate.

The player using the segment of their brain devoted to 'memory', will realize this is what PIERRE meant when he talked about 'getting over the wall into the churchyard'

The danger is the height, and the spikes on the walls/fencing below you. The player will have to change levels, climb up/down to avoid obstacles, eventually their goal being to jump over the wall into the graveyard. (your typical tomb raider jumpy/climby bit.)

It should also be noted that after the FRANCINE CUTSCENE, and lara has emerged onto the roofs, the LIGHT WILL BE FAILING (dusk). This is to make the following graveyard segment more unladen your bowels terrifying.

Some of the obstacles discussed were:

Twin cables to shimmy across-

Cracked edge - as previously discussed - bits of ledge give way.



More drainpipes

Balconies to climb/jump across.

Crows/birds throwing you off balance- blade runner style - possibly in CUTSCENE, suddenly flying out of dark alcoves, to unnerve the player.

Scaffolding - like that bit in blade runner where Deckard swings out on a gantry - perhaps making a more difficult route available

Wet slippery bits where drains have burst - Have to use your 'grip' to negotiate around them, gripping the wall. (the 'timer bar' we talked about previously) - more difficult routes will require extended grip capabilities. (?)

#### *ANDY'S DISCUSSION POINT 2: WIND*

*It was discussed (andy's discussion point 2) that it would be nice to have some kind of 'wind effect'. This would involve sound effects to warn the player they were entering a 'wind zone', and lara would generally become more difficult to control, possibly balance wise, but beyond that I can't remember much.*

*Washing line - strong wind - pants on face?*

#### **GRAVEYARD:**

Similar to some of the more overgrown avenues in 'highgate cemetary' - mausoleums and overgrown paths wending their way through the tombs like highways of the dead, or as angus young from gifted seminal 80's heavy metal/skiffle group AC/DC would have us believe - 'the highway to hell'..

(see 'heavy legends' p.242, ref.- 'young')

#### **CUTSCENE INTRO**

- as lara finally reaches the wall of the graveyard, a cutscene would show lara leaping over and onto an ancient mausoleum roof. The roof is as old and as crusty and gives way under her weight.

she tumbles into the crypt, and wrestles unceremoniously with the rotten mouldy old corpse she has fallen head first into.

Perhaps a snake comes out of the dead blokes mouth, as well. (that was an afterthought)

DOGS ON CHAINS - guard/block off certain routes in the graveyard. In some cases the chains will snap and lara will have to run/hide/kill them somehow (see below)

#### BOUCHARDS PRIVATE PARTS:

In certain area of the graveyard, bouchard has been ramming some of his 'contraband' into graves, to conceal it from the dark sky gods (police) - THIS EXTRA EQUIPMENT MAY BE USEFUL TO THE PLAYER, similar to a 'secret area', extra 'power ups'.

THESE AREAS WILL BE GUARDED BY IMPASSABLE DOGS.

#### *ANDY'S DISCUSSION THREE:*

#### GETTING PAST THE DOGS:

It was discussed (andy's discussion three), that a possible way to get past the dogs would be to feed them some nasty mix of mysterious herbs from the apothecary. No idea why the dogs would want to eat that, though.

No, hang on, you put it in their water bowl, I think.

Anyway, if they did, they would keel over and sleep and you could quietly mince past them.

The other thing mentioned was rat poison, but I am unaware of where this rat poison is found.

(went a bit poncy there, for no particular reason.)

#### SETPIECES IN GRAVEYARD: (CUTSCENE, I WOULD IMAGINE)

As lara moves into particularly dark area, it would be nice to have a couple of Doberman pinschers suddenly bombing out of the darkness towards lara. Like the bit out of the first game in the inca temple. Maybe.

Rats, as well, of course, may be nice in certain set-piece scenes, streaming out of holes in the wall/graves, that kind of thing.

### **PUZZLE:**

The back door is all chained up, the player has to try to work out how to get in. - BOUCHARD has been using a passageway leading from an empty tomb/catacomb.

The grave slab which bouchard has been using as an entrance has been cleaned of detritus in comparison to all the others which are overgrown and barely visible. Bouchards entrance slab also has a crack in it through which you may be able to see some sort of chamber beyond- THIS SHOULD ALERT THE PLAYER TO THIS BEING OF SOME IMPORTANCE.

Fiddling around at the locked and chained back door of the church will result in nothing, but if the player re-investigates they may note a LARGE HEADSTONE STATUE overlooking it.

If the player can get up onto this area, they will be able to displace the statue with a bit of hefty pushing, which will DROP ONTO THE SLAB, CRACKING IT, and revealing the secret entrance by which bouchard and his men have 'entered' the church vaults.

Good chance for a bit of creepiness here as lara moves through the crypts - rats, cobwebs, MONSTERS, small green 'free floating' apparitions, etc.

### **THE CRYSTAL MAZE:**

Lara emerges from the passageway into the room containing mr.melty, the monstrum victim. He lets out an ear-piercing

scream and lays a cable on the bed. The noise and stench alerts 'the heavies', who approach from BACK PASSAGE ONE.

NOTE:

The chamber lara enters with the melty man has THREE ENTRANCES, one is the entrance from the graveyard which lara has just walked down, the other is the 'proper entrance' accessed through giving bouncer cash/password - The third entrance is the corridor which leads through to bouchard, resplendent on his tiger skin sofa.

There was a discussion as to whether these passageways would be laid out in a similar fashion to a church vault, although I can't remember the outcome to this. Is this ANDY DISCUSSION POINT 4? I think that's down to you to decide.

BACK PASSAGE ONE:

This is the route to bouchard, and lara will meet two heavies - that she can FIGHT WITH (it will be in a controlled corridor enviroment) - one of the guys is THE GUY OUT OF THE BOXING RING, you have fought earlier, -the other kind of looks on, as lara is getting her head kicked in.

I have a note here - 'MAIN HEAVY IS THE BLOKE WHO NICKS PAINTING OFF LARA OUTSIDE LOUVRE'. If anyone has any clue as to what this refers to, by all means mail me the solution/ideas/photographs.

**ALTERNATE 'ROOTS' :**

Anyway, if lara gets her face smashed in during the fighting segment a CUTSCENE will show the heavies depositing her limp frame on the seat in front of bouchard. He throws a drink on her and she wakes up.

If lara is the face *smasher*, then a cutscene will trigger as she enters bouchards 'lair', showing the shady bouchard and lara approaching him in a beefy fashion.

Whatever the outcome, when lara meets bouchard, we move into CONVO CAM -

## BOUCHARD'S SILVER TONGUE

Bearing in mind that bouchard is being pressured by eckhardt and the cabal - they want to take over his empire for some reason I have forgotten, and this is why there is half man half margarine lying on the bed next door -

Bouchard is henceforth, to some degree, looking for an ally, and this will be reflected, after a fashion, if during the conversation, lara pushes for the NICE option. Unfortunately, if lara pushes for the NASTY conversation option, bouchard will *shoot and kill* her.

Lets re-iterate this in a kind of limited two paragraph flowchart fashion.

CONVERSATION=NICE:

Bouchard gets a bit chummy chummy and gives lara a CZECH PASSPORT to deliver to RENNES -as he burbles with his rich meat smelling breath, whilst gazing forlornly at lara's heaving dirty-pillows, he explains that the last person he sent to deliver this passport to RENNES ended up turning into a bubbling lump of incontinent metal on the bed next door.

RENNES, he sweatily tells her, will provide her with certain EQUIPMENT that may be useful, if she gets the passports to him.

CONVERSATION=NASTY:

Lara gets a bit lippy. Bouchard shoots over her head, suddenly and dramatically adjusting his aim to give her a gutful of 'hot lead'. Lara dies.

So, if lara isn't murdered by bouch (scenario A) she is led out of the club in a short CUTSCENE, y'know the kind of thing, lara walks off out of camera frame and we cut to:

**IN GAME:**

Lara is OUTSIDE the front gate of the church (The one where the bouncer used to be- but isn't any more). The gate is LOCKED, so that the player can't backtrack into the

bouchard/under church segment and start messing things up. So the only real course of action is to head for the pawnbrokers, and RENNES.

### **RENNES SHOP (THE PAWNBROKERS)**

There is a small front area of the shop where deals are struck, with a large protective barricade between the front and the back, with a door in it.

Beyond that is the little area where rennes sits on his scabby urine reeking chair, and from there, a door leads down to the back room, where he keeps his 'special stuff'.

This is usually closed. The back room is similar to the mental army and navy blokes back room out of 'falling down'.

On a cluttered desk in the corner is a small safe, with a brown PC next to it, that used to be white. In the dust on the desk, someone has scrawled 'wash me'.

there are also racks of army-surplus style stuff here, also empty shells, ropes, and general purpose thieving implements.

**THE TRANQUILISER GUN IS ALSO HERE.** This is not a 'required item' for the louvre, so it's down to the eagle eyed player to spot this and *WANT IT*.

As lara enters the shop this time (IN GAME), she will note that the barricade door is open. There is nothing of note in these areas, it's in the BACK ROOM where the fun starts.

As lara enters the back room (via the doorway - not the back passage, as one may have presumed), a **CUTSCENE** triggers-

The **cutscene** basically depicts lara entering the room, looking around, and spotting there is no one in it, chucking the CZECH PASSPORTS on an available surface.

Having done her bit, lara spots all the beefy action clothes on the rack, and grabs a pair of camouflaged pants and a jumper and sticks them in a bag.

- is this where she gets her backpack?, I can't remember - contact the usual number if you have details (andy discussion point 5).

*(there follows an extensive paragraph - get yourself into a comfortable position, and begin reading. If you feel signs of weariness during the process, STOP, have a hot drink, and continue once the torpor has passed.)*

As she is mincing about with the clothes rack, and after she has SAFELY SECURED the jumper/pant combo on her person (she doesn't put them on), then (**this is still cutscene**) SHE SPOTS THE BODY OF RENNES. HE IS DEAD AND DOESN'T LOOK VERY WELL AT ALL. Using his alchemic ways to restructure rennes chemical make-up, eckhardt (in the guise of the monstrum) has turned one of rennes legs into a giant rubber wellington, the other into a bedspring, and his head into a big diamond. Probably.

#### **BACK TO IN GAME:**

SO, lara is now in possession of the jumper/pants combo - and is standing in the back room of the pawn shop with a dead man (rennes). Lara is the one standing. Not the dead man. He's on the floor.

Now is the chance for the player to search around a bit and get any extra items they may need for their travels into the fourth dimension - it is vastly beneficial for the player to search the area at THIS POINT, as explained shortly.

The extra items will probably be MEDICAL EQUIPMENT, extra ammo, information, 'tools', things to aid lockpicking, lucozade, a range rover, tickets to the film premiere, etc..

What will DEFINITELY be lying about is the **TRANQUILIZER gun**, to shoot fluffy darts at unsuspecting louvre guards. Bear in mind, this gun is NOT A NECESSITY.

Soon enough, the player is going to start prodding and fiddling with RENNES moody old corpse and pull out his wallet.

In aforementioned wallet is the 'code of dreams'. This, quite simply, in laymans terms, is a *number*. For arguments sake, lets call this 'number' 666.

666 - is '*the number of the beast*' or so gifted 80's heavy metal/skiffle group '*iron maiden*', would have us believe on their seminal 1982 album, aptly entitled '*the number of the beast*'.

(rock histories p.166, see.- dickenson)

at this point, moving between RENNES and THE SAFE (about 3 paces), hopefully the player will remember this code (666 - remember?).

As lara reaches the safe, if this is the agreed system, we will move into HANDCAM mode. Tip-tappety-tip-tap go lara's svelte fingers as the code releases the entrance to the hole that lives in the middle of the safe.

#### **CUTSCENE:**

Lara enters the safe and finds dynamite and a pair of of GIANT MAPS.

THESE ARE THE MAPS REQUIRED TO BE OVERLAID TO BLOW THROUGH THE WEAK POINT IN THE SEWER WALL.

These are, therefore (as well as the dynamite), a necessary item, AND THIS IS WHY THEY ARE BEING PROVIDED IN CUTSCENE.

But credit is due to the suppurating corpse of RENNES, for as he lies there, HIS FINAL TRAP COMES INTO PLAY. Lara removes the maps and ACTIVATES RENNES DEFENSE SYSTEM. The alarms go off, the safe shuts, and we're OUT OF CUTSCENE, and back IN GAME.



## **RENNES TRAP-**

Metal shutters come down on all available exits. Some sort of invisible explosive device primes itself and starts making loud beeping noises. A COUNTDOWN activates itself on RENNES little computer.

Lara must find some way of activating the escape passage the entrance to which, I presume, is situated in the floor.

This will **NOT** involve lara sitting down and going 'I know this - it's a unix system' and then *opening it*.

What I DON'T KNOW, is what it actually WILL INVOLVE, but it'll probably be something to do with the computer and something she has learnt previously about RENNES, possibly from BOUCHARD. Maybe a password named after his favourite periscope, or something.

**N.B - THIS TIMER IS REPLACING POLICE ARRIVING OUTSIDE THE SHOP BIT - WHICH WAS PREVIOUSLY THE 'TIME LIMIT' IMPOSED.**

FAILURE:

Failure to open the floor hatch will result in:  
CUTSCENE- something like a shot of lara's eyes and then we cut to a view down the seine, suddenly lit up by a vast explosion. LARA is DEAD.

SUCCESS:

Now, this *could* be in game, but it will have to go to a cutscene at SOME POINT. Here's a possibility, incorporating that old computer game mainstay, 'stealing set-pieces from Hollywood movies'. This is just a starter idea, don't everybody go shouting at me at once.

**CUTSCENE:**

Lara has 'dun' the code, and is hurriedly trying to squeeze herself down rennes evacuation passage (that wasn't deliberate). Lara gets into the service tunnel/sewer/storm drain, whatever it is, and STARTS RUNNING. The EXPLOSION GOES OFF ABOVE. The flames start billowing down the passageway, while she runs.

It looks like she gets caught up in it, and flung forward.

Has she been cooked?

Childs cry, and parents remember the same trembling in their gut when they saw her buried deep in the pyramid all those years (18 months) before.

*Can it be true?*

No. cut to overlooking the seine, a barge meandering down it. a piping conduit overlooks the river, protruding from the wall. Smoke comes out of the hole where it meets with the wall.

Not only smoke, but, OH!... thank the lord!!! LARA!!!!!!!!!!!!!!

She looks a bit beat up, crawls out into the conduit and drops onto the barge.

Cut to shady figure in alleyway, who has been watching this. He moves back into the shadows.

FADE OUT

FADE IN

It is night, and the view is from the pavement, as the barge moves slowly past, in a quite close type of scenario.

Something drops off it.

Cut to inside overflow, leading from the river. We can still see the barge in the background. LARA slips over the mini waterfall, and stands up surveying her surroundings.

**BACK TO IN GAME:**

SEWER

To be continued in next weeks exciting (hopefully shorter) instalment