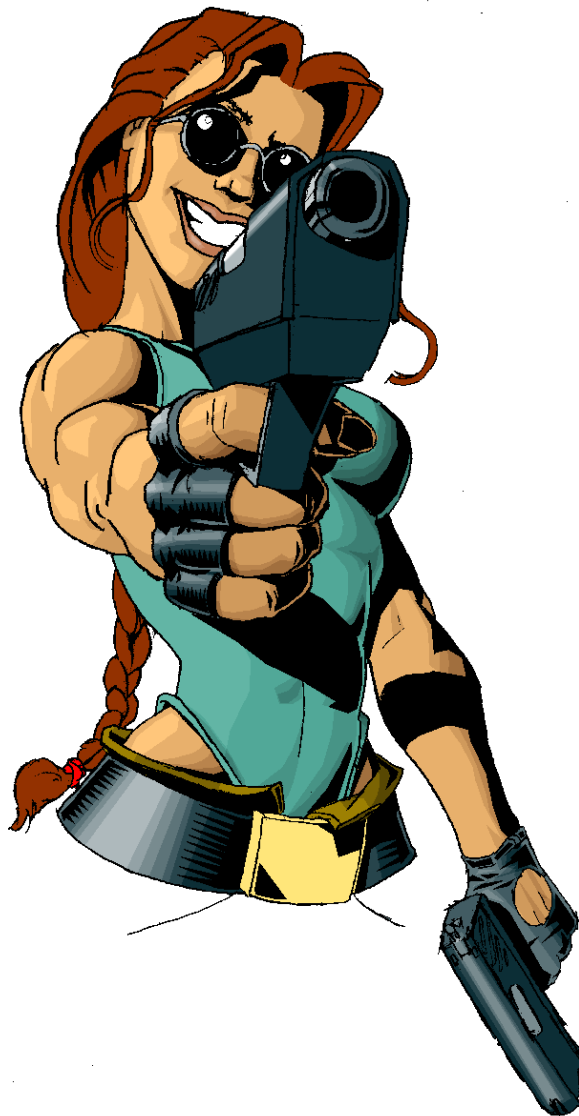


TOMB RAIDER



Core Design Ltd., 1996
GAME DESIGN
Version 1.8
9.05.96

Introduction

Tomb Raider follows the adventures of Lara Croft after she is hired by a powerful syndicate to retrieve a mythical object called the Scion. After discovering that she has been used as a pawn in some larger scheme, Lara takes matters into her own hands deciding that whatever the mystery behind this artefact is she will uncover it.

The actual game has many influences as you play. In manoeuvrability it plays like prince of Persia, except that Lara is far more versatile than the prince was. Its puzzles are ultima underworld/doom/dungeon master and a million other games inspired, but original implementation is what counts. Its environment will be richer than any game that has yet been produced, in as much that we are attempting to create *realistic* places (Peruvian massacre sights littered with Spanish and Incan skeletons for instance.) As for fighting, there is no game that has had a system even remotely similar to the one we are going to implement, the closest thing I can liken it to would be a John Woo fight scene. On top of this the visual icing on the cake will be the camera system that will elevate the look of the game far beyond fade to black's dull follow camera.

The Story

The Game

Theme	3D Action Adventure
Style	Third/person Action Shoot-em up
Target Age	8 and upwards
Machines	Sega Saturn, Sony Playstation, PC CD
No. of players	1 Player

Overview

Tomb Raider will comprise of 4 levels each of which linked by FMV cut sequences. Each location has a primary goal, levels 1 to 3 require the player to retrieve the three pieces of The Scion. Level 4 is the Pyramid of Atlantis. Each level will be split into several zones. As you progress, extra weapons and power ups will be available to pickup. 5 main activities

- 1. Exploration**
- 2. Platform influences, i.e. (jumping/climbing)**
- 3. Fighting**
- 4. Solving Puzzles**
- 5. Avoiding traps**

Game Structure

1st Load:

LOGO SCREEN

INTRO.

PLAY GAME

MENU:

save / load games

detail levels

quit

PLAYER DIE SEQUENCE (BRINGS UP THE MENU)

GAME COMPLETION SEQUENCE

2nd load:

LOGO SCREEN

INTRO.

Passport:

save / load games

quit

PLAY GAME

PLAYER DIE SEQUENCE (BRINGS UP THE MENU)

GAME COMPLETION SEQUENCE

Game Chronology

The locations are as follows:

Level 1 Vilcabamba:

The lost Incan city, supposedly the last stronghold of the Incans against the Spanish. This simple starting level gives the player a chance to get used to the character, and the game feel, providing more atmosphere than non-stop action. There will be a minimal number of 'baddies' in this level.

Zone1 Cave

Waterfall.

Barracks

Zone2 City

Central Square

Palace

Harem

Zone3 Tomb

Sacrificial Area

Crypt

Kings Chamber

Level 2- Labyrinth

Greek / Roman Style mixing legends of the odyssey and Illiad, in a jungle setting.

Zone1 Temple

- Library
- Meditation Garden
- Baths

Zone2 Stairs

- Stairs bit
- Coliseum / gladiator bit (no Ulrika.)

Zone3 Tomb

- Underwater Scion resting place

Level 3 Egyptian

Obligatory Egyptian level built on the remains of atlantian storage facility.

Zone1 Living Quarters

- River /waterfalls
- Temple

Zone2 Tomb

- Star Map
- Queens chamber
- Kings Chamber

Zone3 Atlantean Puzzle

- Mental Test
- Physical Test
- Fighting Test
- Resting place of Scion

Level 4 Atlantean Pyramid

On entering Pyramid, it is Deactivated, and spooky, nothing going on. Then The pyramid is activated by Natla, and all hell breaks loose. Once the control centre is destroyed, Lara must escape as the Pyramid is blowing up around her.

Zone1 Entrance

- Waterbit
- Natla enterprises place
- Entrance with statues

Zone2 Pods

- Pod Area
- Laboratory
- Scion resting place

Zone3 Exit

- Stuff.

Game Character

Lara Cruz - Main Character.

Lara enjoys working with underprivileged children and the mentally disabled. She has a degree in needle work, and loves to travel. Lara's one wish is to ski down Everest with Brian Blessed strapped to her back. The simple reason for having a main character as a woman is that if you are looking at a character all the way through a game, the more pleasing on the eye it is, the better. Plus psychologically, a male playing the game will be more involved with a woman character, in some macho protective little farty way.

Enemies

The enemies in Tomb raider are as follows:

Level 1

- Snakes
- Bats
- Dogs
- Bears
- Giant Lizard
- Dinosaur
- Larson (not Gary)

Level 2

- Bats
- Monkeys
- Lions
- Shark or Eel
- Centaur
- Pierre Dudont
- Seamonster

Level 3

- Pumas
- Crocodiles
- Man Eating Plant
- Streaky Bacon Man
- Skinned Centaur
- Larson (again)

Level 4

- Mercenary1
- Mercenary2
- Mercenary3
- Streaky Bacon Man
- Skinned Centaur
- Flying Skinned thing
- Dino Warrior
- Natla
- Natla's abortion

Traps

1. Breaking Floor Blocks.

Floor blocks that look cracked. When you walk across them they take a few seconds to break, then they fall away beneath you. This can be used to keep the player moving forward rashly, and to stop them from doubling back.

2. Doors in the ground.

Simply what its says. They take no time to open, but they never make Lara fall to her death.

3. Timing trap.

The timing trap will be either a door that is opening and shutting at regular intervals, or some elaborate spinning knives, that spin out of the walls periodically.

4. Rolling Balls.

Reminiscent of some little known Harrison Ford film of the 80's, the rolling ball is used to move the player in a certain direction. It can also be used in a puzzle if it rolls over a pressure pad for instance. Lara can push the ball to start it rolling in some instances.

5. Spike Hazard.

The spike hazard is triggered when you enter its square. If Lara is running, the spikes will impale her gruesomely. If she is walking, the spikes will come up ahead of her harmlessly. Lara can also jump these spikes if she so wishes. The spike hazard will be visible.

6. Shooting thing.

Blow Darts or Fireballs, whatever are fired at Lara when she activates a pressure pad. Lara will be able to escape them if she is quick or avoid the square altogether, if she is wary.

Puzzles

Puzzles will involve the player either pulling switches, activating pressure pads, pushing objects, or placing specific objects in a specific location. Various effects will then be possible, mainly moving objects, switching objects on or off, opening doors or swapping rooms.

Specific puzzles are under discussion at the moment.

Screen Display

The Screen display must be as uncluttered as possible, the only extra information on the screen is your health, which may be displayed as a number, and the amount of ammo in your guns, displayed as number of clips.

Player Control

Walking, Turning and Running.

UP- Moves Lara forward at a running pace, if she runs into a wall at an oblique angle, she will straighten herself up and run parallel to the wall. If she runs head first into a wall at an acute angle, she will put her hands out to stop herself.

UP AND 'SLOW'- Lara slows down to a walk, unless there is something blocking her in which case she will refuse to move.

DOWN- stops Lara dead if she is walking, stops her quickly if she is running, or makes her walk backwards if she is doing neither (**NB.** there is no run backwards.)

LEFT AND RIGHT- will turn Lara left or right respectively regardless of what she is doing; running, walking, or standing still.

UP AND ACTION - If Lara doesn't have her guns out, and she comes up against a raised section that is larger than a step, pressing Up and Action will make Lara vault up onto the obstruction.

Looking Up and Down

Pressing the CAMERA button moves the camera to directly behind Lara overriding whatever the camera is trying to do. When Lara is still, the player can look around the area they are in by using the directional buttons.

Additionally if Lara is walking, she will not fall off a ledge, she can only run off, because of this a player can walk up to a precipice, and keep pushing forward when she stops at the edge. This effectively moves the camera up over her head, enabling you to see if you would like to fall down it or not. The same applies to walking into a wall at an acute angle so that she stops, in this instance continuously pushing forward will result in the camera moving down to the floor, and looking up, enabling you to see if there is something up there.

Jumping

JUMP BUTTON- A quick tap will make Lara jump forward unless there is a wall in front of her in which case she jumps up vertically.

'JUMP' BUTTON WITH 'SLOW'-Lara will jump straight up as though she is in front of a wall.

'JUMP' BUTTON WHILE RUNNING- Lara will make a long jump, but timing is everything.

Grabbing Hold and Climbing

If Lara hasn't got any weapons in her hands, she will be able to grab ledges when falling. She must be facing the correct direction, and not falling too fast. When she is close to a ledge, (for instance after not quite making a jump across a Crevasse,) pressing the Action button will cause her to grab it. Pressing the Up button will then cause her to pull herself up, releasing the Action button will make her let go.

Lara will be able to climb certain selected wall types. To climb a wall all she need do is walk up to it at an acute angle, then press the Action button while pushing Up to climb.

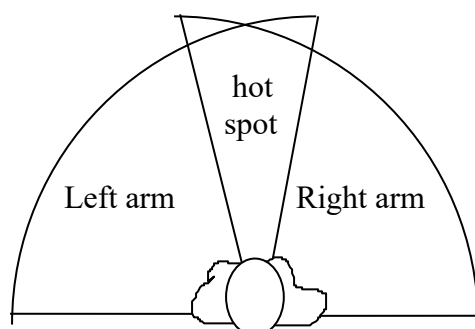
Picking Up Objects.

There will be many objects in the game that Lara can collect. Most objects will be purely of monetary value (vases, jewellery, arcs of the covenant etc.) the other objects will be of actual use, like weapons, ammo and healing objects. An object is picked up by simply standing over it and pressing the Action button with nothing in your hands. The object will then be available in the Weapon or Item Rings.

COMBAT

Firing Weapons

If there is an enemy in the room and Lara has guns in her hands, her arms will lock onto the closest target. Lara can lock onto two independent targets, if she has a weapon in each hand, so the battles can become quite hairy.



If a target is in the hot spot area, both guns will snap to it, otherwise each arm will lock to the closest target within each of its own fields.

Weapon and Special Items Rings

You start the game with two high-power pistols. These are your default weapons, they have infinite ammo, and are slung around Lara's hips. When you want to fight, you must press the Draw button to make Lara draw her irons.

Because so many of Lara's actions require her to be empty handed,(i.e. climbing, saving herself from falling down pits, opening doors etc.) most of the players time should be spent without her weapons drawn. This will add an element of tension, as the player spends his time wondering if there will be an ambush around the next corner.

Menu Ring

When the player brings up the menu, the game pauses and a 3D ring will appear on the screen. Left and right will rotate the ring in either direction highlighting a different menu item. Up and Down will move you between different rings.

Ring 1.Options.

1 Passport.

The Passport is Lara's load game and quit item. **Page 1** will restart the game, **Page 2** will have the zones of level 1 as and when you have completed them, in the form of entrance visas. On completing a level, an exit visa will be printed showing your scores and achievements on that level. The last page has a Polaroid of Lara's ancestral home, this is the quit page.

2 Sunglasses.

Gamma Correction.

3 Maglight.

Detail Levels.

4 Walkman.

Music / Sound Effects Control.

5 keyboard / Controller.

Configure input

Ring 2 - Items

Items ring will be where usable items will be put, either your weapons, or consumables like when selected, the number you have will be printed next to it:

- 1 Medical Thing 1
- 2 Medical Thing 2
- 3 Invulnerable
- 4 Super accuracy
- 5 Weapons (ammo)
- 6 Dynamite / Grenade thing
- 7 Map.

The map is Lara's journal, a hand drawn map with notes that Lara makes as she progresses through the game.

Ring 3 - Objects

Things that you have picked up

Camera Control

Lara Cruz will be an exceptionally acrobatic character. Able to leap wide crevasses, somersault out of danger, and climb walls, she will make the most of the complex environments that we put her in. In order that the game is still playable without the

intimacy of a first person perspective, we need a very intelligent camera. 4 basic views will be used, but when you are playing they will merge seamlessly together.

The Spot camera:

The camera will be in this mode 90% of the time. It follows your character, looking over her left or right shoulder according to need. It will react slightly sluggishly as though it is attached to a rubber band zooming in or out if obstacles or walls block your view. It also allows you to look up and down, as described in Movement Control.

The Dynamic Pan:

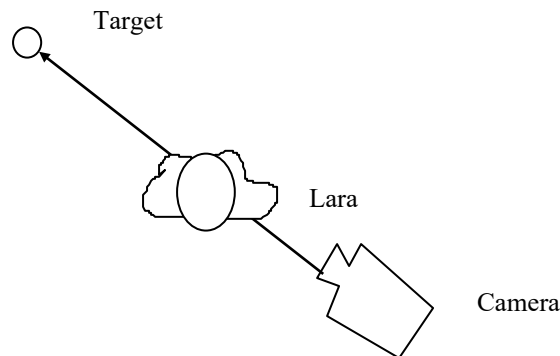
This rotates the camera around Lara, so that we can view her from any angle, and any distance (walls permitting) We will use this purely for dramatic effect.

The External View:

When Lara enters certain areas, and/or performs certain actions the camera will swoop or cut to a predefined external view such as the ones used in the Alone in the Dark series.

The 3 Point View:

This view is basically like drawing a line between 3 points, where an object is the first point, Lara is in the middle at point two, and the camera is point three which must move in order to stay on a line. e.g.



If Lara walks forward, her position relative to the target will change, and so the camera must move to stay on the line:



This view will be used to give clues to the player when they enter a new location, by targeting important things within the area, among other things.

All of the above views will be smoothly interchanged according to the needs of the situation, giving the effect that the whole game is being Directed like a film as you play it.

This is the main selling point of this game, with these four views, Tomb Raider will give a depth of atmosphere never before seen in a computer game. (probably)

Lives and Resets

There will be no lives. If Lara dies, she will restart at the beginning of that zone. Or you can reload a previously saved game.

TOMB RAIDER

STORYBOARD

DRAFT 3
VERSION 3

9/5/96

FMV 1

EXT. DESERT DAY

An empty, arid desert.
Totally silent.
A snake suns itself on a nearby rock.

The land starts to shudder around us - the rock shaking.
The snake, disconcerted flicks its tongue and slides off into a hole.

A huge white mushroom cloud breaks on the horizon.
A delayed BOOM echoing across the land.

From the blast, we see a large black circular disc is spinning through the air toward us.
It lands heavily, kicking up dust before us - a vast metal lid.

Nearer the blast - in the immediate fallout, is a large circular hole gaping ominously in the ground.
We drop in.
Into darkness...

A ring of red lights flash briefly before us.
Then we hear a clunk of unlocking metal - and the darkness in front of us slides open to reveal a lighter shade of metal - this too unlocking and sliding back and another and another...
Until we reach the core of this Russian doll - a frosted glass cylinder.
The murky figure of a body encased within.....

INT. CAFE MEXICO

A newspaper drops onto a table - its headline shouting:

LARA CROFT STAMPS BIGFOOT OUT!

Beneath is a photo of Lara in North American mountains - dressed heavily in fur wrap. Elbows on waist, she casually holds two guns in the air - a big grin flashing beneath her hood shrouded face.
Strung up next to her, reading 12ft on a police-style height board is a dead Bigfoot - his head and eyes drooping sadly

We hear the voice of an American hillbilly (Larsen) close by

LARSEN

(VO)

Understand ye like ferretin' fa thangs
miss

CU on Lara's shades - Larsen's hulk reflected in them
Lara speaks with a polite upper-class British accent

LARA

I'm not sure I'm quite as dashing as a
ferret - but yes, I can see where you're
coming from

Larsen shifts uneasily in his checked shirt, unsure if that was insolence
targeting his origin. But Lara, obscured in the shadows of the seedy cafe,
exudes none.

And Larsen continues

LARSEN

Weell is someone here to see ye

He pulls out a laptop computer onto the table

LARA

Oh?

And fastidiously sets it up in front of Lara

Flipping it open breaks a halo of monitor radiance into the gloom around Lara

LARSEN

Yees - Ms Jaqueline Natla. From Natla
Technologies y'understand - creeator of all
thangs bright and beautiful

As he talks, the face of Natla futzes up onto the screen and she cuts his
reverence off brashly

NATLA

Seal it Larsen

Larsen shifts submissively into the shadows

LARSEN

Ma'am

Leaving just Lara and Natla staring each other out through the screen
Then wads of dollars pile up endlessly on the screen over Natla

NATLA

(VO)

Feast your eyes on this Lara - how does
that make your wallet rumble?

Lara though, is dismissive

LARA

I'm sorry - I only play for sport

And she pulls away to go.

Natla, reappearing as the dollars sift away is fazed for only a brief moment
before a calculating smile draws on her face

NATLA

Then you'll like a big park - Peru...

Lara hovers - her interest caught and the screen fills with a bleak panorama of
Peruvian mountains.

Natla runs a savage travel guide to it

NATLA

(VO)

Vast mountain ranges to cover....sheer walls
of ice...

Lara's weak-spot is being hit with these seductive images of the wild and she's
sucked back to the screen like a magnet

LARA

Mmm

She fidgets restlessly

The panorama continues...

NATLA

(VO)

Rocky crags...savage winds...bleak snowy
wastes

Lara is absorbed, murmuring

LARA

True postcard terrain

The panorama then melts away as a 3D diagram of the Scion spins into close-up

NATLA

(VO)

And there's this little trinket - an age old artefact of mystical powers...

A series of profiles of the Scion and tightly listed data runs on the screen

NATLA

(cont...)

...buried in the unfound tomb of Qualopec
That's my interest...

CU on Lara's glasses as she acknowledges all this intently

NATLA

(cont.)

You could leave tomorrow ...you busy tomorrow?

EXT. MOUNTAINS - PERU DAY

Lara, her figure obscured by a large hooded wrap, follows a native guide - Carlos, through bleak snowy waste in the Peruvian mountains.

Clambering onto a plateau, they are confronted with a vast rock face jutting to the sky. Carlos motions toward large, raised, Incan carvings near the rock's summit.

A grapple hook flies up and digs into the lip of the rock.

We see Lara (still in wrap) climbing the rope toward the carvings.

Suspended from the rope, she places both hands on them and pushes, as she does, a large door starts to grind heavily up in the rock face below.

Carlos nervously watches the empty black open before him, then the red dots of eyes gleam rushing toward him and before he can react, a pack of wolves have hurled out onto him - attacking him viciously.

Lara above, kicks out her boot and grabs a large blade from within, in one swift move, she slashes the rope holding her and sends the knife sluing into the head of one of the wolves below. As she falls to the plateau, she draws two guns from her side holsters and blasts the rest.

Till she lands - her wrap falling off - and kills the last
She stands poised amidst the carnage for a moment
The door grinds to its end - a foreboding invitation into the unknown.

Lara bends to the bleeding Carlos and checks his pulse - but he is dead
And she enters the cave alone...

But as she disappears inside, we see the burly figure of Larsen watching her
from the plateau edge...

Game on

LEVEL 1 - PERU

Enemies:

Snakes

Bats

Giant Lizard

Dinosaur

If Lara makes it to the tomb, she will find the first part of the Scion on the body of Qualopec. (His name is engraved on his sarcophagus)

The Atlantean cybotic guards in the tomb have ceased to work and seem only to be evil statues

On the way out, Lara will be attacked by Larsen and they fight

If Lara succeeds in getting Larsen down, he is wounded and move to...

FMV 2

INT. QUALOPEC'S TOMB

Larsen is slumped wounded against the tomb wall breathing heavily in fear
Lara is crouched over him - gun pressed into his neck

LARA

Wrong neck of the woods for a lumberjack
I'd say

LARSEN

Ain't no tree-cutter

Lara seems to be sincerely searching out an explanation for his presence

LARA

Oh. Moonlighting then?

Larsen is confused as hell

LARSEN

Wha?

Lara cuffs his lumberjack shirt-collar with the nose of her gun

LARA

You should be more discreet - Natla wouldn't
like it I'm sure

LARSEN

(protesting)

She sent me

LARA

Why?

Larsen is defiant in his cause against Lara - glaring at her

LARSEN

To deliver this piece of the Scion from *evil*

LARA

The artefact?

Larsen nods

LARA

This piece you say - there's more?

Larsen dithers unsure how to erase his mistake. Unsure how bad it is

LARSEN

Duh

Lara twists her head with a smile - pushing the gun harder into him. Offering more violence

LARA

More?

Larsen relents, whimpering

LARSEN

She has Pierre Dupont on the trail

LARA

Another hungry ferret - where?

Larsen leers

LARSEN

He's a bat outta hail - you'll never catch him

Lara makes to stand over him - casually clicking her gun hammer back

LARA

Well I wouldn't like to leave you nourishing trees now...but...

Larsen cringes back in fear. Whines his plea

LARSEN

I don't know where - you'll have to ask Ms Natla

Lara looks down on him appreciatively

LARA

Thank you

Then whacks him deftly over the head with the butt of the gun

LARA

I will...

EXT. DOWNTOWN SEATTLE NIGHT

A large industrial blowtorch comes into view
And exhales a noisy jet of gas
A hand flips a zippo open next to it and flicks a flame

Igniting an intense blue power of heat

Lara is standing on the roof of an external elevator that runs up the side of a skyscraper.
She is holding the torch - burning it into the thick, vertically run, elevator cable.
With her free hand, she grips tightly onto the cable above the flame

The cable begins to fray to the core - each strand twanging off and straining the cable upward
Until it snaps...

Violently surging skyward
Yanking Lara up by her gripped hand - catapulting her at tremendous speed
Up the elevator pulley of the skyscraper

The elevator has been left behind far below - its counter weight now plummeting past Lara to the ground below

She speeds on up - the lights of the city and neighbouring buildings blurring past her in a yellow rush
Until she nears the building top and frees her hand - letting the momentum send her up

The cable whips into the black night above
But Lara slows in freeflight until she's holding air just metres above the roof - before dropping neatly onto it's lip

A large sign reading "NATLA TECHNOLOGIES" glares in neon before her

INT. NATLA'S OFFICE NIGHT

The office is in shadow - its contents strewn across the floor
As we move across this, we hear...

LARA

(VO)

Tomorrow, I and my four men will be embarking
for Cambodia in search of the Tomb of Tihocan...

And find Lara in the light of a small lamp - sitting back, feet resting on Natla's
desk - reading from an old leather-bound book on her lap

LARA

(VO)

- one of the three legendary rulers of the ancient,
Lost Continent of Atlantis. Myth has it that with
Tihocan is buried his piece of the Atlantean Scion ...

On the opened page, at the bottom of the text, we see a hand drawn picture of
the Scion in its entirety. Lara holds her piece next to the illustration - seeing
that it is a part of this artefact

LARA

(VO)

- a pendant divided and shared between the
three rulers and accounted to harness terrible
powers. It is this artefact that I seek.
I do not believe my ambitions to be wholly gullible
as many colleagues unjustly presume...

Lara turns the page which reads in florid hand:

"A Doomed Expedition"

Hamilton William Graves

1923

To the memory of my companions

LARA

(VO)

Whatever, my resolution is taken; tomorrow we
march...

And we dissolve to...

EXT. TIHOCAN'S TOMB - CAMBODIA DAY

Lara standing beneath a giant, crudely carved rock statue of a man holding his arm outstretched

LARA

(VO)

...to the statue of Karn... and the entrance of
Angkor

We follow the arm's path to the entrance of the tomb

Arriving at it, Lara sees a small fire smouldering and picks out an empty Heinz
bean can from it

LARA

Pierre you litterbug

She tosses it aside and makes her way into Tihocan's tomb...

Game on...

LEVEL 2 - CAMBODIA

Enemies:

Bats

Monkeys

Lions

Shark/eel

Centaur

Pierre Dupont

Sea monster

As Lara goes through this level, she encounters the other adventurer, Pierre Dupont - a cheeky, speedy Frenchman

He confronts her, demanding to know who she is - tells her to go away - then zips off.

At a later puzzle, he nips out of the shadows and interferes - e.g. cutting ropebridge.

Lara and he become like Krypton Factor contestants - racing each other to the Scion

He will however approach Lara for help on a puzzle - one which has two pressure pads to trigger.

After the puzzle, he speeds off again...

Also on the level, are working Atlantean guards - the 'undead' that Hamilton had written of

There are also a few pods on the walls which are triggered as Lara goes through the level - glowing up green once this happens and growing fast from embryo to fighter - emptying out as a fully grown warrior if not destroyed
Lara will need a big gun to destroy them

When Lara reaches Tihocan's tomb, Pierre is already there - laughing, holding the Scion

But a large grotesque Warrior emerges behind him and kills him violently

Lara needs to then kill the Warrior before it gets her too

If she succeeds...

FMV 3

INT. TIHOCAN'S TOMB

Lara bends down to the body of Pierre Dupont
And picks the Scion from a pool of blood
Above her, she sees ancient carvings running along the wall by Tihocan's
sarcophagus

She flicks a match and looks curiously at the inscriptions which are written in
an ancient language. Beneath them are crudely carved pictures

Lara reads along it by flickering matchlight - translating as she does

LARA

(VO)

Here lies Tihocan - one of the two just rulers
of Atlantis...

We see the scratching of a triangle and three dots/figures at each point

LARA

(VO)

Who even after the curse of the continent had
tried to keep rule here in these barren other-lands...

We see a crude depiction of a meteor plummeting through the skies toward
Atlantis. Stick people looking up in fear, then dead on the ground. Huge tidal
waves engulfing the land

LARA

(VO)

He died without child and his knowledge has
no heritage...

Stick people crouched in knelt prayer around the entrance to the tomb

LARA

(VO)

Look over us kindly Tihocan

The Scion, fragmented in its three pieces - rays of power carved out about it

The match dies out...

And

Fade up on Lara still in the tomb

As she takes her two acquired parts of the Scion and holds them close together
As she does so, it draws itself together in perfect fit by its own accord - weak
green rays of energy emanating from it

CU on Lara's eye
As a bright white light fills her vision
And the dimensions of a pyramid and the figures of three people surrounding it
mould into this

We rush into the darkness of the pyramid...

And see the Scion - its three pieces fitted as a whole - slotted neatly into a flat
rock - strong green energy rays powering out of it. Three hands laid in consent
over it. The sounds of the warriors' growls echoing in the background

A shaft of light soars from the pyramid tip into the sky

Then in quick, chaotic cuts we see
Sand blown up...

One hand alone clenched on the activated Scion
Violent screams and roars
Flesh and muscle flexing in green hues
An evil looking eye flicking open

A figure knelt into submission outside the pyramid - 2 others standing over it

The silhouette of a figure strapped as to a crucifix in the desert

A piece of the Scion ripped from a chain around someone's neck
And flung from the hand

We see it hurtling through the air... Flipping over the ocean...

A burning meteor plummeting toward us. The sounds of screams and death as
it explodes into Earth

The Scion rushing silently over canyons and desert...

Stills of people blasted by the meteor explosion

The Scion heading through a long straight canyon with a large rock facade at
the far end

A great tidal wave engulfing a city
People drowning in it

We're racing down the canyon now...
Toward a base entrance in the rock facade
And up its interior at lightening speed
To a quiet room

Where we see the last piece of the Scion in its resting place

And we're out of Lara's eye

The Scion in her hand now inanimate...

EXT. DESERT CANYON - EGYPT DAY

The canyon floor stretches ahead of us toward the rock facade we have just seen.

Everything is quiet in ancient rest

A shadow suddenly forms on the floor before us

Growing larger

We can hear a faint whistling of wind

The shadow sliding further away

WHAM!

A Norton streetfighter bike suddenly crashes out of the sky, landing on the canyon floor with a near rear wheel wash - immediately righted as Lara guns it on toward the location of the third Scion...

She skids the bike into hiding behind a rock - the facade towering above her
Seeing an entrance in its base, she makes her way in...

Game on

LEVEL 3 - EGYPT

Enemies

Pumas

Crocs

Man Eating Plant

Streaky Bacon Man

Skinned Centaur

Larsen

The level moves up from the base of the rock to the top

It differs from the previous two levels in that it's not a tomb but the hiding place of Natla's Scion - a specifically designed fort, heavily guarded with Warriors and trapped with loads of pods to be triggered

If Lara retrieves the third piece of the Scion, Larsen will appear - having followed her for his revenge. This time he has come more prepared...

If Lara kills him, she heads for the exit...

FMV 4

INT. SCION 3 RESTING PLACE EGYPT DAY

Lara makes her way toward the exit and the bright sunlight streaming in...

EXT. LEDGE DAY

The glaring sunlight subdues into the figures of three men - guns all trained on Lara...A door in the exit behind Lara immediately snaps shut, and as she turns to the sound, a fourth man (Baldy) grabs her roughly from behind

BALDY

You just pulled the shit-end of a wishbone

They are standing on a large ledge high in a cliff-face, far below is a raging river.

The only path of escape is a small mountain road to the left. It however, is blocked by the men's two vehicles - one of which is a jeep - its open back covered by tarpaulin

One of the men in front comes forward and pulls Lara's two hip guns from their holsters. He swivels them round his fingers like some Western hero - jabbing them at her as if to shoot, drawling;

COWBOY

Howdy

Before plunging them into his belt, Lara nods pleasantly

LARA

Afternoon

Then a familiar voice sounds out...

NATLA

(VO)

Left Larsen sucking humbugs then?

Lara twists round to see Natla appear from the vehicles and make her way over

LARA

If that is the phrase

NATLA

The ape was so eager too

LARA

He was to the end I can assure you

Natla stands before Lara now

NATLA

Well your little vacation riot's over now...
Time to give back what you've hijacked
off me

She motions to Baldy who's still holding Lara back. He makes a delve for her rucksack.

BALDY

Let's try the lunchbox

Rummaging into it and pulling out the three pieces of the Scion. Then he throws Lara back against the wall

She falls back unsteadily. Stabilising she starts forward on the offence
But is blocked as the men all bring their guns level with her

Baldy hands the Scion pieces to a greedy grabbing Natla. Engrossed, she starts to fit them together

The men - still with guns aimed at Lara - are all watching out of the corners of their eyes as Natla starts to fit the three pieces together, annoyed with this audience, Natla impatiently motions them to Lara

NATLA

We'll kill her

The men turn to business, clicking their safeties at Lara in unison like a firing squad... She crosses her arms waiting in a fatalistic stance

But a loud Whoomph! and a flash of green makes the men turn - to see the Scion glowing strongly in Natla's hands - her eyes entranced as it blasts its information at her. Lara grabs the chance of distraction... Breaking through the line of men and making a run for the cliff edge...

First to recover, Baldy swings his machine-gun after her. His bullets spray the ground up behind Lara, as she makes a dive off the ledge...

NATLA

(VO)

You morons

And starts her fall down the sheer drop toward the river far below
Natla, a huge gun now slung from her shoulder, grabs the fuddled Skatekid's board, she drops onto it and shuttles it across the ledge...Skerfing the back-fin down to a stop at the cliff edge and blasting the gun with hefty recoils after the receding figure of Lara. Lara plunges into the river with a splash and Natla stops her firing Peering down in the silence as Lara disappears under whitewater. Natla gives a satisfied smile as The Skatekid appears at her side

NATLA

Let's go

EXT. RIVER BANK DAY

From the edge of the river, we see Natla's vehicles starting to wind their way down the mountain path and out of sight...

Watching this from behind a rock, is a soaked Lara

EXT. CANYONS DAY

The bike is kick-started up with a roar
Lara spins it a half-donut turn and hurtles off
Riding up through the canyons and rocks - targeting the road where she'd seen Natla's vehicles go

She speeds through a cave
Running out of it onto a thin ledge with a sheer drop on one side
Getting her knee down on the corners

Until the road ahead runs out, broken at the apex of a U-bend
Lara though keeps going - berming up the sheer cliff side, wall of death style through the turn - then hitting back down when the road returns

Zooming up an incline, she powers off the crest into a jump...

As she lands down, we see ahead of her the road stretching toward the sea
Parked at the coast edge are Natla's two vehicles

A large pleasure cruiser is motoring away from the shoreline

Lara rises up out of her seat for a better view
The cruiser is heading fast out of the bay

Frowning in determination, she tucks down behind the fairing and pulls hard on the throttle
Speeding toward a lip on the headland
And the cruiser below

As she hurtles toward it, we see Lara jump feet standing onto the bike seat
Just as the headland is running out

And as the bike takes off on its suicide course over the sea, Lara steps up onto and launches herself off the handlebars...

Soaring through the air
Before diving cleanly into the sea

The bike landing more heavily behind her with a violent splash

EXT. YACHT

Two of Natla's men - Rambo and Skatekid - are on the stern of the cruiser

RAMBO

What was that?

SKATEKID

What?

Rambo points to the mysterious disturbance in the water that the sunken motorbike made

RAMBO

Over there

They watch hard. Seagulls screech overhead

Lara, hearing their voices, swims silently to the anchor chain
She starts to clamber up

SKATEKID

(VO)

Probably just a fish

RAMBO

(VO)

A monster one

SKATEKID

(VO)

Man you're edgy.....I'm going back inside...
...you coming?

We hear the cabin hatch slam shut
And Lara reaches the top of the chain...

Once on deck, she checks around quickly and seeing a hatchdoor in the floor at her feet, pulls it up looks in then drops down

INT. STORAGE CABIN YACHT

The place is dark and dank - filled with a few crates and ropes
Lara closes the hatch. The only light now coming from a small porthole.
She leans tired against the wall and slides down to sit on the floor
But as she does, something clatters dully beneath her weight

Turning to see what it is, Lara finds she's sitting on a large zip-bag spilling with
a selection of guns
She inspects them - slotting two handguns into her empty holsters

Satisfied, she curls on the floor and rests her head on the bag - falling asleep.

Fade to black...

Later:

We hear the engine cut

Snatches of voices...

BALDY
(VO)

Steady

Something scraping against the side of the yacht

SKATEKID
(VO)

Here she goes

We hear a splash

NATLA
(VO)

Ready yet?

And we fade up as:

An outboard motor fires up

And Lara wakes to hear the sound of it receding into the distance

EXT YACHT / SEA

Lara, loaded again with guns, opens the hatch and peers around cautiously
Everything is silent and empty on deck
The yacht is moored a short distance off the beach of a large island
On the island is a huge mountain

Lara dives off the cruiser and swims the distance to the island
A dangerous reef breaks the waters around the beach but a thin passage of
calm water leads to a large cave in the cliff edge
Lara swims this line

But as she disappears into the cave's mouth, we see Rambo standing, watching
her from the yacht bow behind
He brings his hand to the radio on his lapel and speaks into it...

INT. CAVE - ISLAND

Lara pulls herself out from the cave's pool of water where a small motorboat is
moored

A rusting JCB stands wasting at the back of the cave
And red and white tape reading "NATLA TECHNOLOGIES - NO
TRESPASSING", crosses a dank tunnel which is excavated through into the
heart of the island

Lara breaks through the tape
Into the tunnel

GAME ON.....

LEVEL 4 - ISLAND

Enemies

Mercenary 1

Mercenary 2

Mercenary 3

Streaky Bacon Man

Skinned Centaur

Flying Skinned thing

Dino Warrior

Natla

Natla's creation

The tunnel leads through the heart of the island to the mountain/pyramid
Lara is under sniper fire from Natla's alerted men and has to kill them

Inside, the pyramid, it's dark and ominously silent as Lara makes her way through. She turns each corner in anticipation, but there's nothing...

LEVEL 4 FMV INTERCUT:

INT. CONTROL AREA MOUNTAIN

Narrow gangways set high above the void of the mountain's interior meet at a circular platform

Natla is here - slotting the Scion into its place in a flat rock

Strong green energy-rays power out from it and a thunderous noise echoes inside the mountain

EXT. MOUNTAIN - ISLAND DAY

Great avalanches of rock are cascading from the sides of the mountain
Revealing the smooth walls of a pyramid beneath

A great shaft of white light soars up from its peak into the clouds

INT. THINK TANK - PYRAMID

On another circular platform, Natla has her arms spread in embrace across a vast glass tank. Water bubbles inside with increasing turbulence as green rays of energy pulsates through it

And an obscure whiteness starts to ooze and swell in its depths

With her face pressed toward this, Natla croons softly

NATLA

Rock-a-bye-baby...

INT. PYRAMID PASSAGES

The thundering dies away

And the tunnel ahead of Lara suddenly striplights up in a green glow and hum

We see that there are hundreds of pods lining the walls ahead...

Game on

LEVEL 4 Cont...

Lara won't be able to kill all of the pods because there are so many and they need such heavy fire-power

She can only move on - knowing what will grow out of them behind her

Other Warriors are also already there

When Lara reaches the control area, the Scion will still be in place - but Natla nowhere to be seen

If Lara tries to pull the Scion out, it won't budge but will power another blast of information to her...

FMV 5

EXT. DESERT DAY

Natla's face fills the screen, It's hardened in disbelief

NATLA

You can't do this...

We pull out quickly and see that Natla is strapped, arms splayed to two pillars in an open temple in the desert. The temple is a cylinder of huge metallic pillars rising from a circular platform to a heavy roof. Two Atlantean warriors stand in guard posture either side of it, standing on the platform before Natla are two men - dressed as she is in ceremonious garb. They are Qualopec and Tihocan. A green glow emanates from around each of their necks - the three pieces of the Scion

Qualopec seems to have curious appendages rising from his body
His voice drones formally as he addresses Natla

QUALOPEC

(VO)

We condemn you Natla of Atlantis for your crimes...

Qualopec is not an old man but he is a pathetic monstrosity - a contraption of hydraulic crutches supporting his broken sagging back
He is obviously in pain as he reads from a scroll - balancing undignifiedly

QUALOPEC

For the flagrant misuse of your powers...and for robbing us of ours...

As he says this, Tihocan grabs and violently rips Natla's Scion off her neck
She seethes in shamed anger

NATLA

You can't ... I've...

But Qualopec goes on monotonously - his heart really not in such formalities

QUALOPEC

Breaking that three-bond of consent that our people are ruled and secured under...and invading Tihocan and myself with *our* army...

He gestures loosely in a creak to one of the obedient warriors at the temple side
A slight curdle of indignation in his voice

QUALOPEC

Our warriors...emptied from *our* pyramid...
So that you could use the pyramid - it's
powers of creation - for your own mindless
destruction...

Natla retorts indignantly

NATLA

Mindless? Look at you - neither of you
have one squirt of inventive juice in your
heads...

She looks down judgementally on them

NATLA

Wasters

Qualopec waits for her silence - intense dislike on his face
He shuffles his scroll and resumes

QUALOPEC

Mindless destruction...letting loose those...

But trails off - waves his hand dismissively - weariness in his voice

QUALOPEC

I can't be bothered with this...

He drops the scroll lethargically to the ground and it blows off in a gust

QUALOPEC

I'm tired...I don't care...

He starts his slow, creaking way off the temple platform

QUALOPEC

Let's just do it

Natla watches concerned - fear finally on her face

NATLA

Do what?

She turns to Tihocan as he makes to follow Qualopec
- Firing a plea;

NATLA

Tihocan!

Tihocan turns to her - and vents his anger

TIHOCAN

You used a sacramental place as a source of individual pleasure - as some freak factory

NATLA

They aren't freaks

Tihocan stands face tight with Natla's as he mocks her

TIHOCAN

They were brain tumours - *your* rampant barbaric brain tumours

NATLA

(defiant)

Survivalists - a new generation

TIHOCAN

(smiles)

A slaughter-heap now - and you...we're gonna lock you in limbo...make your veins, heart, feet and that diseased brain - stick solid with frozen blood...

He turns to leave the platform - leaving Natla alone, scared now

TIHOCAN

So let's just do it

He steps off from the temple and joins Qualopec - motioning to the guards
They grab two huge levers slotted into the temple pillars and pull...

TIHOCAN

Greet your eternal unrest Natla

A grinding noise sounds from the earth beneath Natla
She shouts with desperate evil to the two other rulers;

NATLA

You'll regret this - you won't rest either

As a segmented glass cylinder rises quickly from the floor around her - and starts to close, surrounding her...

NATLA

Or your damned continent Atlan.....

CLUNK!

The cylinder is shut... Silence

We can only see Natla ranting inside

Qualopec and Tihocan bow their heads
Cold air rushes through the cylinder and Natla quickly immobilises
Freezing, until she is still - stuck enraged and the cylinder frosts over.

When it does, another, bigger metal cylinder thrusts up from the temple floor
around it and the glass one sinks, twisting inside it into the ground
As the metal cylinder peaks, another rises around it - rotating the opposite way,
as the other falls into the ground

This goes on again - the cylinders growing in diameter - until it is the temple
pillars which fix together and descend like a great lock into the earth
Leaving only the heavy lid to be obliterated by the sands of time
And a blank desert horizon stretching out before Qualopec and Tihocan and the
two Atlantean guards

INT. CONTROL AREA - PYRAMID

As the flashback resides in a mush of colours, Natla's voice sounds out;

NATLA
(VO)

Back again?

Recovering from the info-blast, Lara catches focus of the figure of Natla
disappearing into the shadows of machinery rimming the platform behind the
Scion, hands resting on her holstered guns, Lara makes her way cautiously into
the throat of this metal maze. Well worn dials, levers and gauges line it.
Green pulses of energy fitzes randomly through it

LARA

And you - for a grand re-opening I assume

She's stalking Natla's voice - waiting and following the sound trail as Natla
expounds her theories

NATLA

Evolution's in a rut - natural selection at an all
time low...shipping out fresh meat will incite
territorial rages again - will strengthen and
advance us...

Lara rounds a belt of machinery
And as she does, a red light strokes out - catching Natla's face gleaming at Lara

NATLA

Even create new breeds

Before melting to blackness again

Lara feels out again;

LARA

Kind of evolution on steroids then

NATLA

(VO)

A kick in the pants...those runts Qualopec and Tihocan had no idea - the cataclysm of Atlantis struck a race of languishing wimps...plummeted them to the very basics of survival again...

Lara is homing in on the voice - cautious now as she emerges out from the darkness to the open platform and the Scion again

NATLA

(VO)

It shouldn't happen like that

The Uzis slide easily out from Lara's holsters

LARA

Or like this

She has come face to face with Natla - the Scion ahead of them
Natla seems unconcerned with this faceful of Uzi

NATLA

Targeting me won't help...

She smiles self-satisfied and gestures at the energy activity surrounding them

NATLA

Trouble's already in the pot

LARA

You're right it would be a terrible shot

Lara keeps her eyes trained intently on Natla but slowly swivels her guns toward the Scion

LARA

How about in the heart?

Natla's reaction is absolute

NATLA

Noooo!

As she makes a swift and violent dive for Lara - careering into her
Body shielding the direction of the Scion. Lara's guns blast up redundantly into the void of the pyramid. As the two women roll and tumble toward the platform

edge in a skid of momentum and over - falling sharply into the abyss, bodies entwined. Past layers of platforms, silhouetted briefly against the luminescence of the bubbling think-tank. Before Lara clutches for some rimming on the side of the shaft and is yanked to a hold by one arm, then jolted heavily again as Natla claws a grip with Lara's other hand, dangling below her, desperate;

NATLA

Grip tighter

Lara is holding all she can - both arms stretched and strained with the weight
As she offers the price of this life bargain

LARA

Then - please switch it off

Natla can't contain her mockery

NATLA

Please?!

A few of her fingers slip and plop out of Lara's grip
Lara rises an eyebrow

LARA

If you wouldn't mind

Natla takes a new look at Lara
Fetish edging in her voice

NATLA

You really are a fascinating creation

Suddenly a warning alarm sounds violently in the pyramid
A red strobe of light pulsing heavily out from the platform above them
A pre-recorded voice of Natla echoes down the void;

VOICE

Hatching commences in 30 seconds

Natla grins through her desperation

NATLA

Too late for abortions now...

Breaking an insane but passionate plea to Lara

NATLA

Surely you can't deny it?

Her fingers sliding till just the little one is in Lara's grip

VOICE

Twenty...

Lara cranes up to the pulsing red danger above
And back down to the squirming Natla

LARA

When I'm first on the menu of natural selection...

She empties Natla's pinky from her grip
And boots a definite kick into her shoulders

LARA

...I'm afraid I can

Sending Natla plummeting into the void below
Her scream melting into the darkness with her

VOICE

Ten...

The red light still flares out from above
And Lara's already climbing swiftly up the guttering toward it

VOICE

5...4...3...2...

Just as her leading hand clasps the lip of the platform, the warning alarm hits a
frenzied pitch

VOICE

ONE...

Then cuts... Moments before an explosion of shattered glass fills the air

As the think-tank's walls burst from the sheer mass of the obscured body within
Water breaking out in a vast spill

Drenching down past Lara. Glass shards flying into the black around her

Then a cry of new born life sounds, as Lara jumps neatly onto the platform

Turning to a deep-throated growl...

Lara looks up from the hatching debris strewn across the ground...
And comes face to face with Natla's latest creation...

GAME ON

LEVEL 4 Cont...

If Lara succeeds in killing it...

She still won't be able to remove the Scion - but it will register as a viable target.

When Lara shoots it however, the pyramid will start to shake violently and start to collapse around her. Lara has to escape the crumbling pyramid, fighting the Warriors emerging from the pods

Once out of the pyramid and in sight of the yacht, Natla will reappear as Lara hadn't actually succeeded in killing her before
They fight for the final time...

If Natla is successfully killed

And Lara reaches the outboard on the shore...

FMV 6

EXT. ISLAND DAY

(To be decided...

Lara's escape from the exploding island in her own, suitably individual, inimitable style)

END OF GAME