

TOMB RAIDER

Game Design

Version 1.3

20/3/95



Introduction

The objective of Tomb Raider will be to restore the world in an eco friendly sort of way. This involves finding the three pieces of a key which will activate a genesis machine left by a lost civilisation from our pre-history. These items are scattered around the world in various tombs and cities of the ancients. On recovery of all three pieces the player will enter the Master Pyramid, a giant planet terraforming machine and activate it.

It is basically a 3D action maze game, the twist is that the action is not first person but third. This means that you control a character moving and interacting with a real time generated 3D environment. The action will be viewed from an intelligent dynamic camera which follows your character, and chooses the best angle to view any given situation from. With careful control of this camera Tomb Raiders will offer an the dramatic impact of an FMV game like Creature Shock without any of their limitations.

The Story

Lara Cruz is a modern day adventurer and procurer of rare artefacts.

The game starts simply with Lara arriving at the entrance to a lost Incan city, when she discovers the diary of an expired nineteenth century adventurer, it leads her on a quest to recover the rest of the pieces of an object simply known as The Key.

Unbeknownst to Lara she is being watched by a group of people called the Atlans, the last remainder of a civilisation which was destroyed 100,000 years ago. When she recovers the last piece, the Atlans attempt to stop her using it, since they have evil plans of their own. Vanquishing the Atlans she sets of to the Master Pyramid. The pyramid also acts as a prison to a being called Sanatkumara, it was he who destroyed the ancient civilisations. The Twist is that when she attempts to activate the pyramid, she actually switches it off, and releases the "demon." At this point she has to reactivate the pyramid to win the game and restore the world. The above plot is revealed to the player in between level FMV sequences. These will heighten the feeling of being a part of an ongoing story rather than just playing through a series of meaningless game levels.

The Game

Theme	3D Action Adventure
Style	Third/person Action Shoot-em up
Target Age	16 and upwards
Machines	IBM CD ROM, Sega Saturn, Sony Playstation
No. of players	1 Player

Overview

Tomb Raider will comprise of 5 levels each of 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 Key. Level 4 is the city of the Atlans, here Lara's goal is to retrieve the completed Key from the Atlans. Level 5 is in the Master Pyramid and she must activate the pyramid with the key. Each level will be split into from 3 to 5 zones. As you progress, you can collect any objects of value, to increase your score, along with ammo and extra weapons. The gameplay revolves around 5 main activities

- Exploration
- Platformy influences (jumping/climbing)
- Fighting
- Solving Puzzles
- Avoiding traps

Game Structure

Game Structure

LOGO SCREEN

INTRO.

PLAY GAME

AUTO MAP AND ACCURACY STATS

MENU

save / load games

detail levels

quit

PLAYER DIE SEQUENCE (BRINGS UP THE MENU)

GAME COMPLETION SEQUENCE

Game Chronology

TOMB RAIDER will comprise of 5 Locations each with a primary goal, and several secondary non essential goals. The 5th location has two goals, since the key must be used in the control centre twice. 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. At the end of the Tomb, is the queens chamber, Lara must remove the pendant from around the neck of the mummified queen. The whole chamber is a trap, and on removing the queens pendant, the rooms ceiling starts to collapse. Lara must find the exit before she is crushed. Also in this level, she will find a corpse with a diary on it, she will automatically pick this up, since it is vital for the plot. It is split into 4 main zones:

1. Barracks
2. Village square
3. Palace
4. Tomb

Level 2- Eldorado:

The fabled palace of Eldorado has more enemies and is considerably larger than the last. At the centre of the third zone is a pedestal with the 2nd piece of The Key floating above it. When you attempt to take this, Xolotol appears, and the whole place starts shaking. This is the first time you meet one of the animal headed Guardians of MU. On destroying him you must again find the exit, which only opens after Xolotol is defeated. It too is split into 4 zones:

- 1. The Royal Court**
- 2. Temple of the Sun**
- 3. Priests Quarters**
- 4. Shrine of Xolotol**

Level 3 Davis Land:

Davis land is a strange city burrowed into the living rock of the Island. Stylistically we will have themes from as many ancient cultures as we can. the city is dead, but it is crawling with the half animal half man beasts which made up the armies of Mu. In the centre of the island which is basically an inactive volcano is a pyramid. Entrance to which allows Lara to recover the third piece of The Key. As usual this makes everything go wrong, and she must escape in the nick of time.

Level 4 Agarti:

Last Outpost of Atlan. The level is split into two main sections, the first is in the dungeon, she must defeat not only this first lizard, but a number of others that live in this dank place. She must find her way back up into Agarti Main, and retrieve the key. On getting it and killing the main man, she must escape!

Level 5 The Master Pyramid:

The pyramid is obviously a piece of high technology. This level is true Retro-Techno, in so much as the technology is themed on the designs of all of the ancient cultures. At the centre of the pyramid, which is glowing and whistling like nobodies business she finds a hole for the Key to go in. When she puts the key in she accidentally deactivates the Pyramid. The floor gives way, and she falls into a room where Sanatkumara is held in a field which is weakening. She must fight him as she retrieves the Key, and puts it back into the Central console.

Game Character

Lara Cruz - Main Character.

Enemies

The enemies in Tomb raider are as follows:

Level 1

Snakes
Bats
Dogs
Bear

Level 2

Bats
Dogs
Bears
Pumas
Xolotol- Dog-headed guardian

Level 3

Dogs
Bears
Pumas
Dog-headed guardians
Crocodile-headed guardians
Minter

Level 4

Dinosaur 1
Dinosaur 2
Dinosaur 3
Agarti Guards 3 types
Mounted Guards
High Priest

Level 5

Loads of the above
Cat-headed Guardians
Hawk-headed flying Guardians
Sanatkumara

Those highlighted are end of level bosses of sorts

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, apart from that, you view the environment in a wide-screen letterbox format, to increase the filmic effect (and speed up gameplay.)

A second screen will show a map drawn and annotated by Lara. Her current accuracy rating will be shown here as well. The accuracy stat increases depending on how many shots it takes for you to kill an enemy. For instance, the less misses you make while trying to kill an enemy, the faster your accuracy stat rises. The Stat directly affects your characters ability to lock onto a target quickly, and stay locked on. Obviously this means that if you are careful at the beginning of the game, the subsequent shoot-outs will become easier.

Pressing Escape will give access to the menu, here the player can Save and Load games, or change the detail settings, alter control methods etc.

Player Control

Walking, Turning and Running.

UP- Moves Lara forward at a walking pace, unless there is something blocking her in which case she will refuse to move.

UP AND 'RUN BUTTON'- Lara breaks into a run, 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.

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 (there is no run backwards.)

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

Looking Up and Down.

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 spring lightly into the air (ceiling permitting.) Holding down the button and then releasing will allow higher jumps (Lara will be able to jump quite a considerable distance.)

'JUMP' BUTTON WHILE WALKING-Lara will stop and jump forward, again the longer you charge the jump the further she will go.

'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.

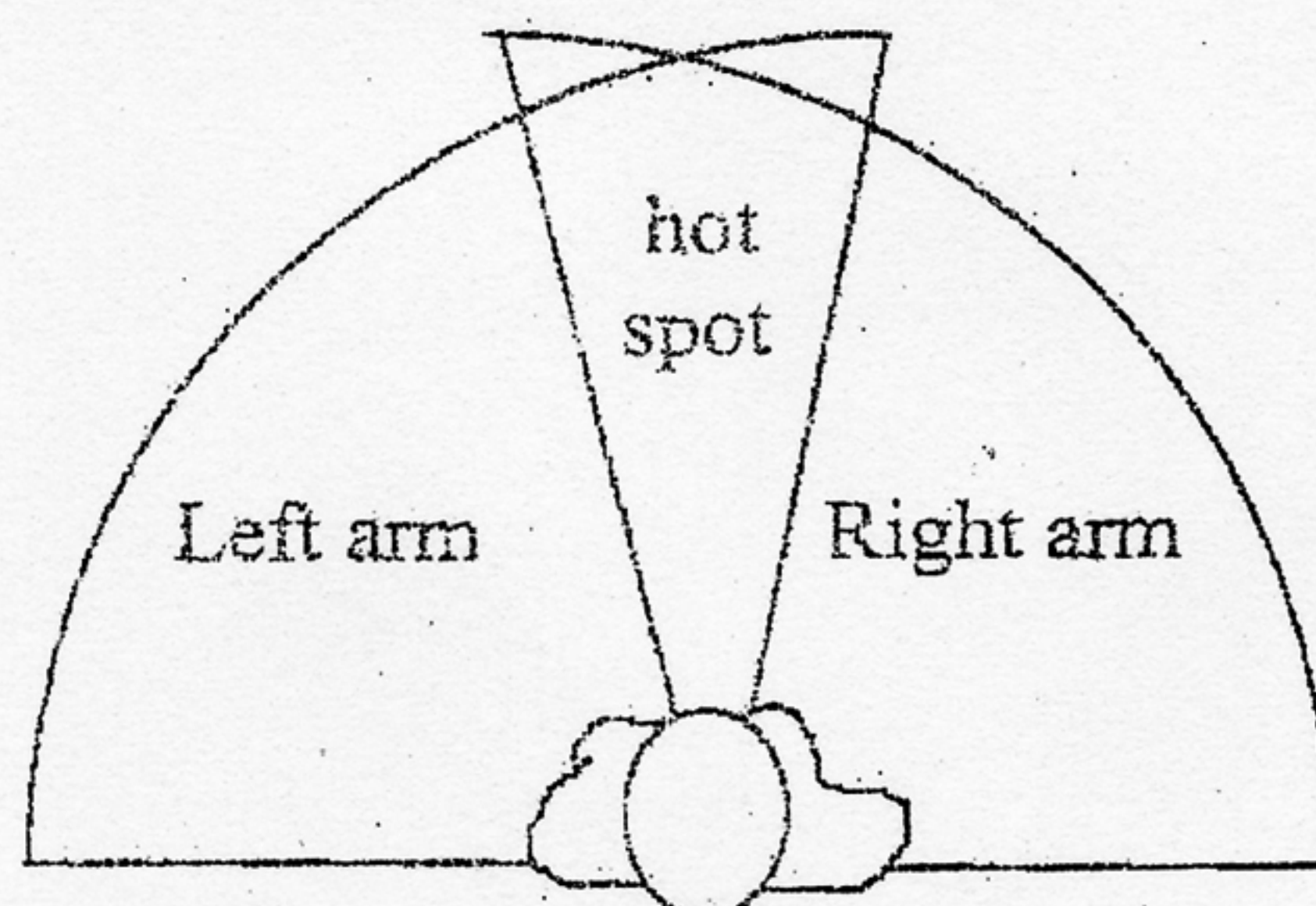
Picking Up Objects.

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 either add to your score, or will then be available in the Weapon or Special 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. How well they lock on depends on her accuracy stat. A low accuracy stat will mean that she will have to stand still and be pointing roughly towards the target to hit it. When the Stat reaches Maximum however, she will lock on instantly and rarely miss, even if she is running around, turning and jumping wildly. This method relieves the problem that most 3D third person games have during combat, where it is almost impossible to aim precisely (see AITD 2). 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.

When you press the Inventory button, a weapon ring will appear on screen. The weapon ring will show all of the weapons currently in your possession, plus the amount of ammo in each. Any weapon may be selected by pressing left or right and then pressing the Action button. (if it has ammo.)

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 put the currently selected weapon in your hands. If during a fight, you are using a weapon with a finite number of rounds and it runs out, Lara will automatically draw her default weapons.

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 player's time should be spent without her weapons drawn. This should add an element of tension, as the player spends his time wondering if there will be an ambush around the next corner.

By pressing up or down, the Weapons Ring is replaced by the Special Items Ring. All objects you pick up that are of use can be used in the Special items ring, these include medipacks and things like that.

Camera Control

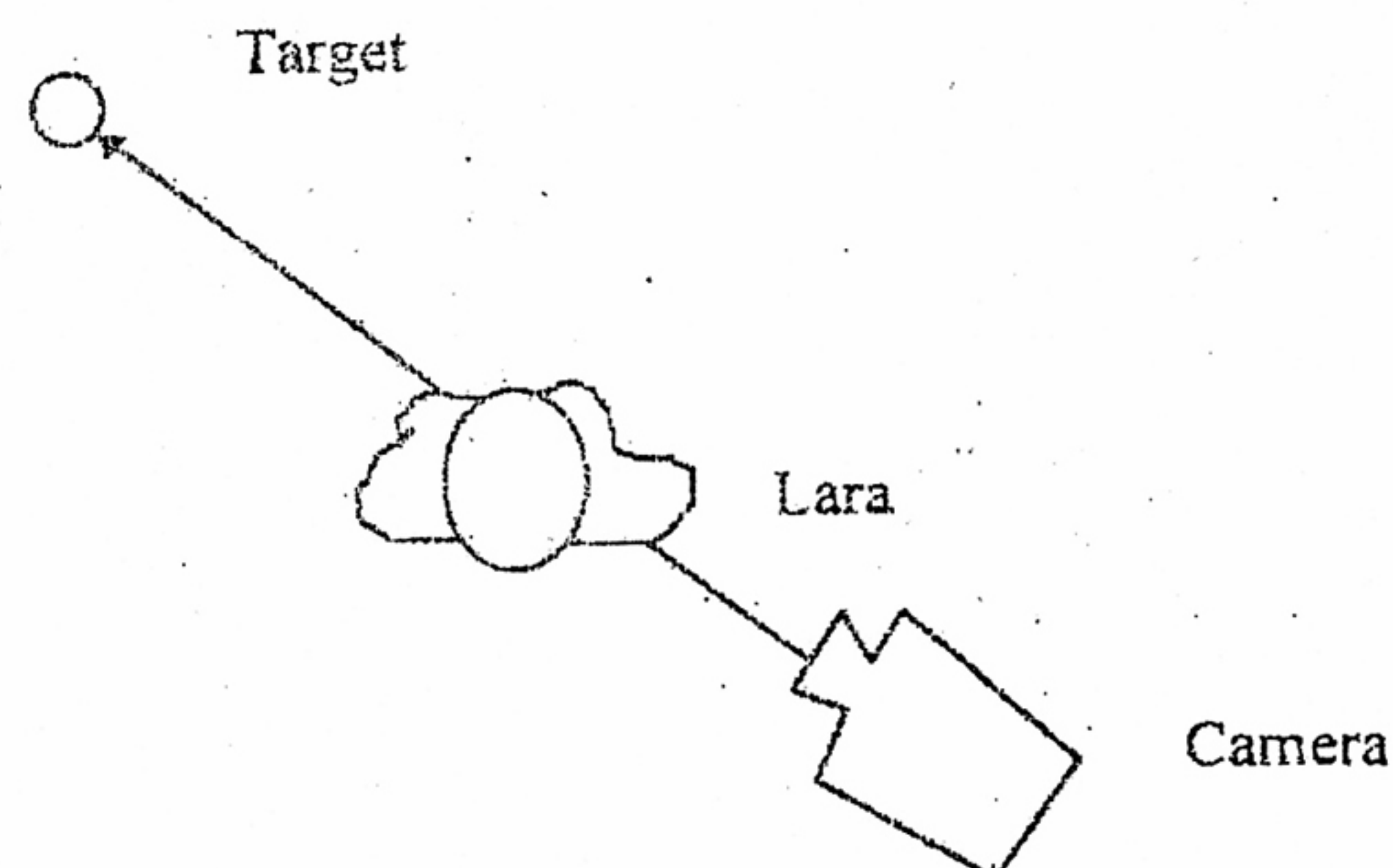
Lara Cruz will be an exceptionally acrobatic character. Able to leap wide crevasses, somersault out of danger, and climb walls, she will make the most of the complex environments that we put her in. In order that the game is still playable without the intimacy of a first person perspective, we need a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

Pick-ups

There will be several usable objects within the game, all of which can be selected from the Special Items ring.

Medi packs (restores Lara to full health)

Health jars (restores health by 1/4)

Personal shield

Weapons and Ammo

Many of these items will be found on the bodies of dead adventurers, or enemies you have killed.

Lives and Resets

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

Credits: The core design team (especially Toby Gard)

INTRO

Forward By Lara Cruz

200,000 years ago, a race of hominids known as Neanderthal man developed from Homo Erectus. These early humans were quite different to us, their appearance owing much to their ape ancestry. They retained broad shoulders extremely muscular limbs, large chests and strong fatigue resistant legs. Their brain size, however was of an equivalent size to our own.

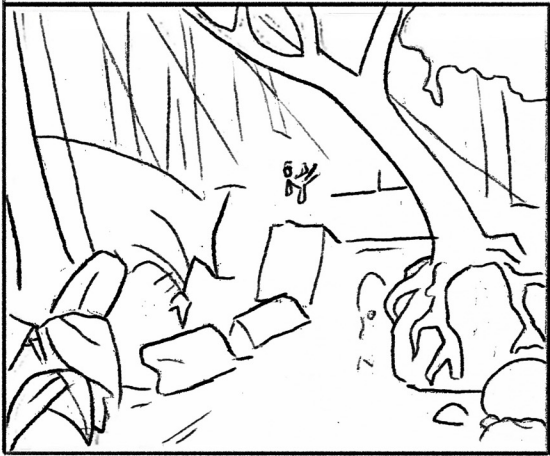
The first Modern Humans, Homo Sapiens, appeared on Earth some 150,000 years ago. They co-existed with the Neanderthals for nearly 100,000 years, after which point the Neanderthals mysteriously became extinct.

When Homo Sapiens first appeared they were not significantly different to us today. Their brain cavity size was identical to our own yet the only tools they used were primitive stone "axes".

35,000 years ago, 115,000 years later, we find the remains of Homo Sapiens still using exactly the same tools. If you compare this to the cultural development we have experienced in the last 4000 years in which we have gone from virtual cave-men in Europe to our present day high technology, it seems strange that in this vast expanse of pre-history our ancestors never attained some form of civilisation. There are theories however that we *have* attained civilisation before but through some catastrophe relapsed back into barbarism, only to start from scratch again.

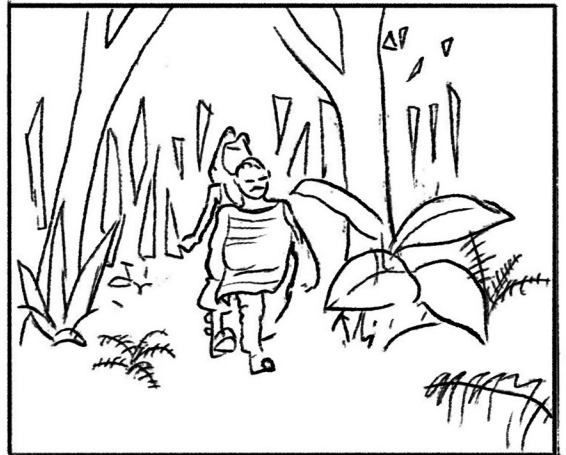
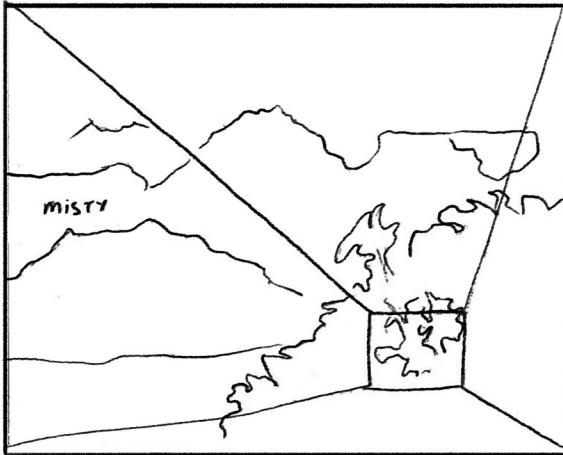
One such theory is of the legendary lost continents, Mu and Atlan. Plato wrote of Atlan commonly known as Atlantis in his dialogues Timaeus and the unfinished Critias. He speaks of an incredible continent, long lost even in his time, of great cities with towering buildings of crystal resembling our present day sky-scrapers. There are also Myths concerning another lost continent, where the Ancients of Mu were supposed to have reached an incredible level of civilisation. The theory goes that these two advanced cultures touched the still developing people of America, Africa and Asia, who were still in a very primitive state, and revered as Gods. This would go some way to explaining how some of the ancient civilisations from Egypt, South America and the West Indies share so many common ideas and images.

The two cultures of Mu and Atlan were in conflict, however and legend has it that the two countries embarked on a war so destructive, that both of their lands were completely destroyed, leaving only remnants above the ocean surface. All that was left of these mighty empires were stories and fragments of their knowledge handed down through the ages by the primitives they had contacted.



1 | ETERNAL FOREST. THE SUN SHINING IN SHAFTS THROUGH THE CANOPY. CRANE UP AND ZOOM IN TO SHOW TWO FIGURES WALKING THROUGH THE JUNGLE, FAIRLY WELL IN SHADOW.

2 | BRIEFLY IN THE CANOPY, YOU SEE THEM WALK PAST FROM ABOVE. A TROPICAL BIRD FLIES PAST IN FOREGROUND,



3 | ZOOM OUT TO SHOW PERUVIAN MISTY JUNGLE SCENE:

4A | BLOKE WALKS OUT OF FOREST, FOLLOWED BY A GIRL, THEY ARE BOTH SHROUDED IN DARKNESS STILL.

INTRO

(2)



4 B | CAMERA PANS AS
BLOKE WALKS PAST, GIRL
REMAINS PARTIALLY OBSCURED
IN SHADOWS

4 C | CAMERA FOLLOWS ROUND
TO SHOW ...

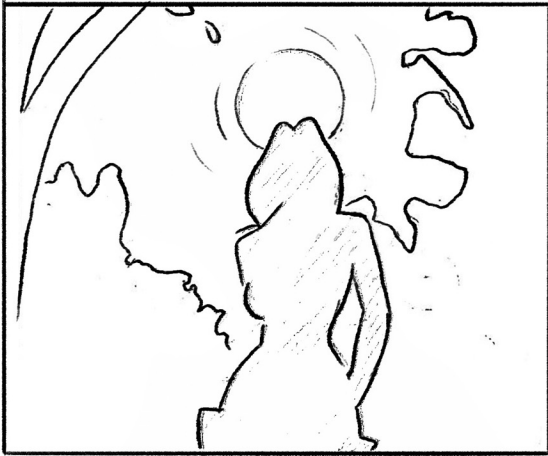


4 D | THEY STOP IN FRONT OF
A MASSIVE DOOR HEWN FROM
THE SIDE OF THE MOUNTAIN.

5 | "THIS IS IT
BUT THERE'S NO WAY IN."

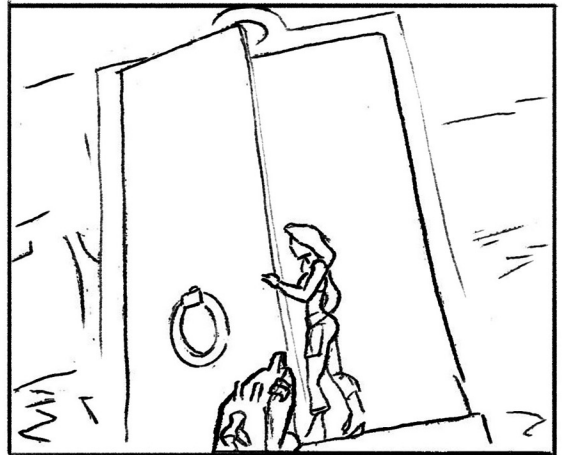
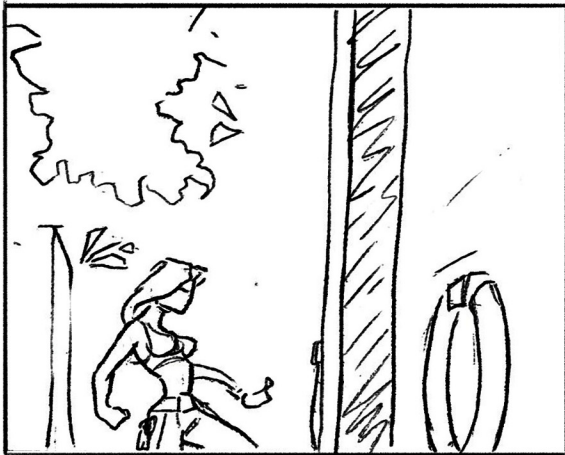
INTRO

(3)



6 UPWARD SHOT, GIRL IN SILHOUETTE, SHE SLINKS FORWARD, INTO CAMERA →

7 AND OUT AGAIN. SHE WALKS UP TO THE DOOR, AND TOUCHING AROUND BITS : MUTTERS INCANTATION "AZDA ARGOS-TESCO!"



8 THE DOOR OPENS, GIRL STEPS BACK SHARPLY

9 SHE WALKS TENTATIVELY TO LOOK AROUND THE SIDE OF THE DOOR AND A GUN APPEARS IN FORE GROUND POINTING AT HER.



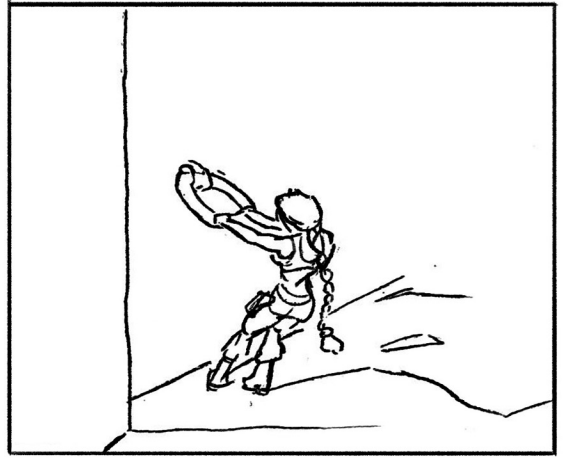
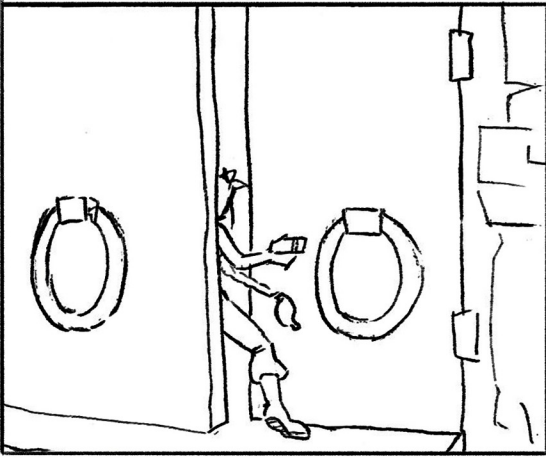
10 | THERE IS A SHOT,
SHE SPINS TO FACE THE
CAMERA. ZOOM CUT TO
SHOW HER DRAW.

11 | THE GUIDE IS POINTING
A GUN AT HER.
HE SLOWLY KEEELS OVER
FORWARD.



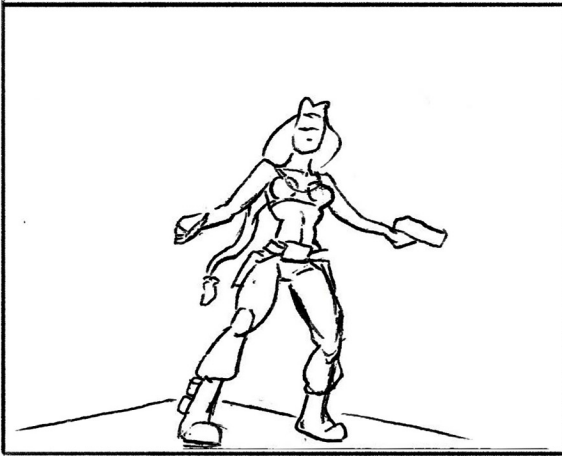
12 | GIRL LOOKS AROUND.

13 | THERE IS ANOTHER SHOT



14 SHE DUCKS INSIDE.

15 ON THE INSIDE IT IS COMPLETELY DARK EXCEPT FOR THE LIGHT COMING THROUGH THE DOORWAY. SHE PULLS THE DOOR SHUT, AND SEALS THE ROOM IN DARKNESS.

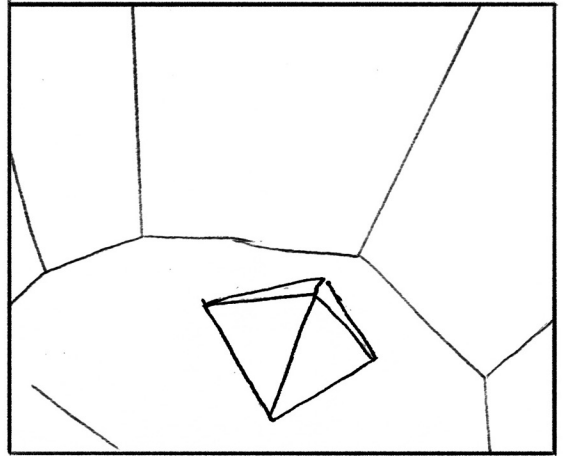
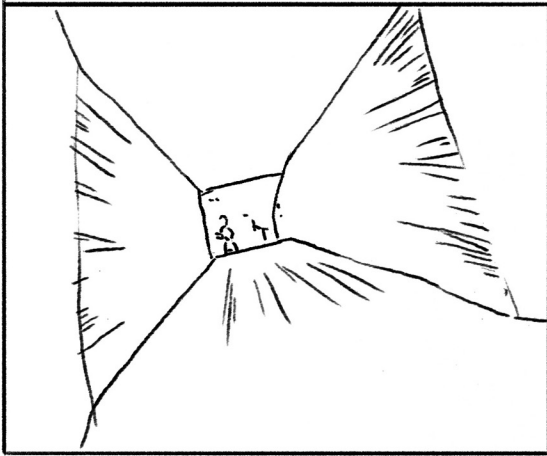


16 SEVERE PERSPECTIVE & SHE WALKS OUT OF THE DARK INTO THE LIGHT. SWING ROUND

17 TO SHOW THE FIRST ROOM OF THE FIRST LEVEL.

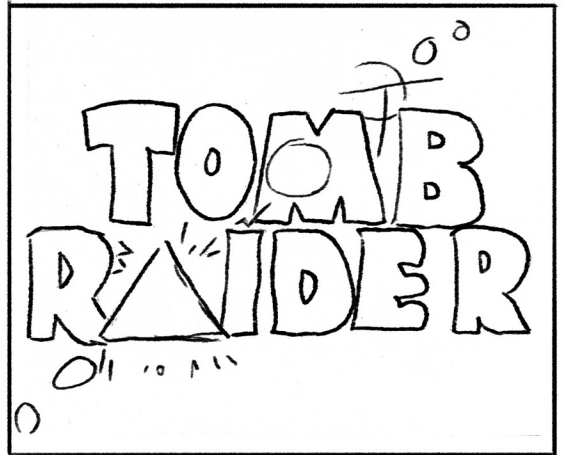
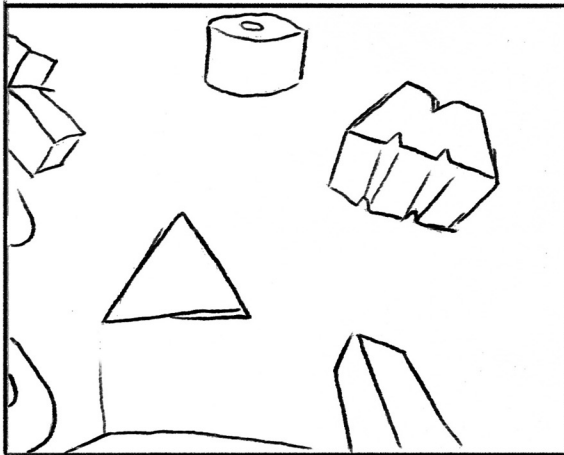
INTRO

6



18 FROM THE LAST SCENE,
YOU ZOOM BACKWARDS,
EVIL DEAD STYLE DOWN A LONG
TUNNEL

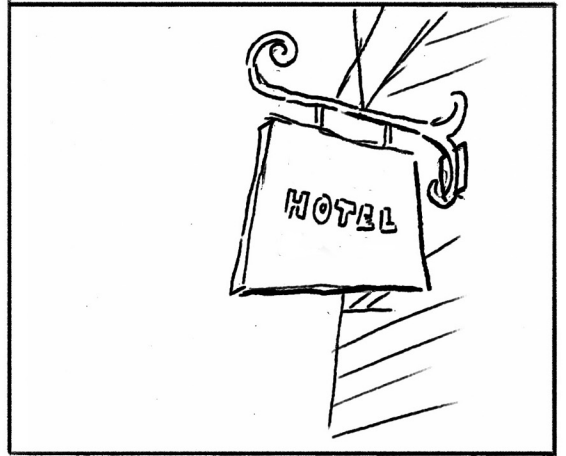
19 CAMERA TURNS AROUND,
AND SHOOTS OUT THE OTHER
END OF THE TUNNEL INTO
A LARGE ROOM, WITH A PYRAMID
SUSPENDED IN MID-AIR



20 THE LETTERS OF THE
TITLE SPIN IN FROM
ALL SIDES.

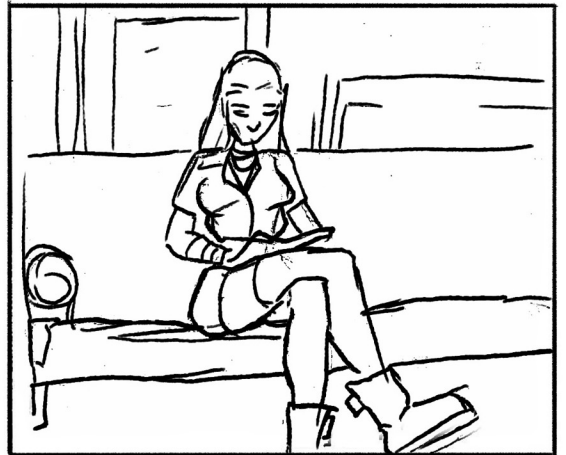
21 WHEN THE LAST LETTER
IS IN PLACE, THE PYRAMID
GLOWS BRIGHTLY, THEN
WHITES OUT THE SCREEN.

FMV 1



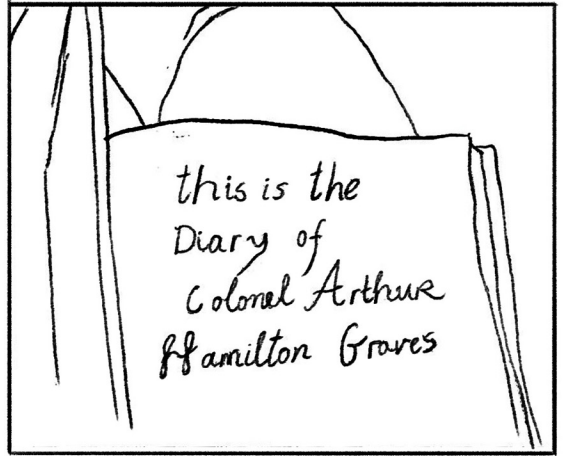
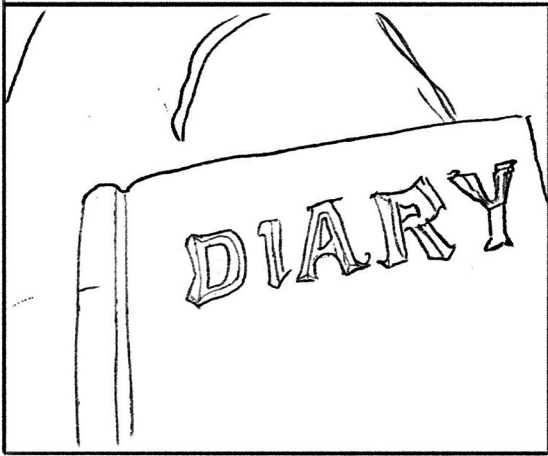
1 LARA SLIDES OUT OF THE MOUTH OF AN INCA STATUE, THEN RUNS INTO THE FOREST. IN THE FOREGROUND, A MAN WITH A SCAR IS WATCHING HER.

2 AN EXTERIOR SHOT SHOWING THE NAME OF A HOTEL IN PERU.



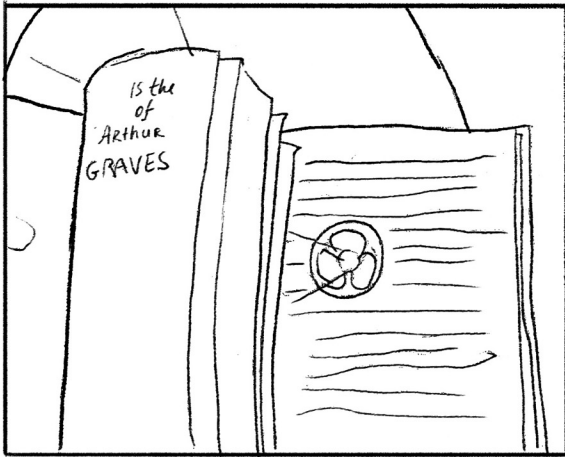
3a INSIDE THE HOTEL, IN RECEPTION/ LOUNGE AREA, GIRL SITS READING THE DIARY

3b ZOOM INTO GIRL SITTING ON SOFA, SHE IS READING THE DIARY.



4a
CLOSE UP ON THE DIARY

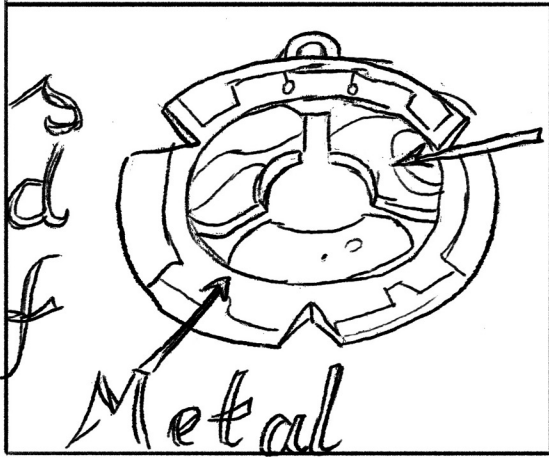
4b
OPEN TO FIRST PAGE.



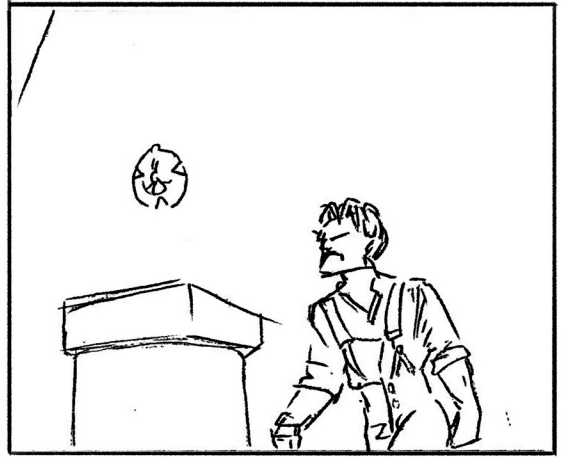
4c
SHE TURNS TO THE LAST PAGE, THERE IS AN OBVIOUS ILLUSTRATION.

5
IN HER VOICE: "JUNE 16TH 1926.
I AM THE LAST SURVIVING MEMBER OF THE PARTY WHICH LEFT ENGLAND ON FEBRUARY 3RD 1926 TO FIND THE FABLED CITY OF ELDORADO, THOUGH I BELIEVE I DO NOT HAVE LONG LEFT TO LIVE."
AS THIS IS READ, FADE IN

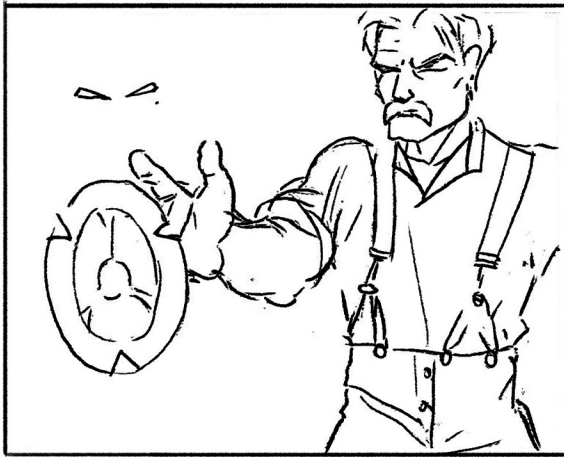
THE VOICE OF HAMILTON GRAVES



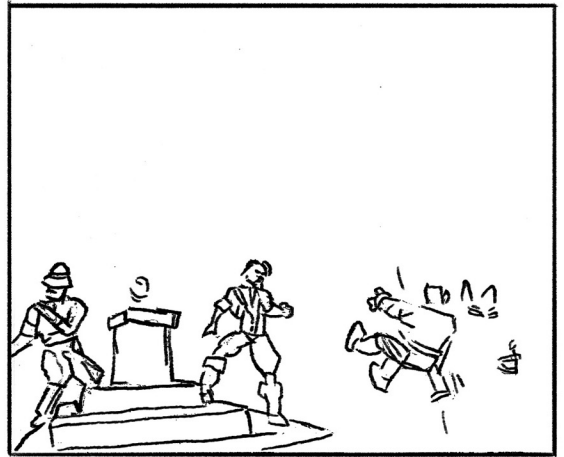
6 HAMILTON: " I HAVE DISCOVERED WHAT I THINK TO BE ONE OF THE 3 PIECES OF THE SCION OF MU, IF IT CAN BE RETRIEVED, AND STUDIED BY SCIENCE, I BELIEVE THAT THE MYSTERIES OF THE SOLAR CIVILIZATIONS, AND OF THE LOST CONTINENTS WILL BE OURS"



7a FADE TO HAMILTON STEPPING OUT OF DARKNESS INTO A SHAFT OF LIGHT "WE FOUND IT IN THE SHRINE OF XOLOTOL DEEP IN THE HEART OF ELDORADO, SUSPENDED ABOVE A CARVED PEDESTAL IN A BEAM OF UNEARTHLY LIGHT."



7b PAN TO SHOW HAMILTON REACHING OUT FOR THE PENDANT. AS HE DOES, TWO EYES GLOW FROM THE DARKNESS AND A GROWL IS HEARD "IT WAS WHEN WE TRIED TO RETRIEVE IT, WE WERE ATTACKED BY SOME KIND OF



8 ONE OF THE PARTY IS JUMPED AND PULLED INTO SHADOW. ROARS AND SCREAMS. "IT ATTACKED US FROM THE SHADOWS."



9 HAMILTON FIRES
ACROSS THE SCREEN
INTO THE CAMERA

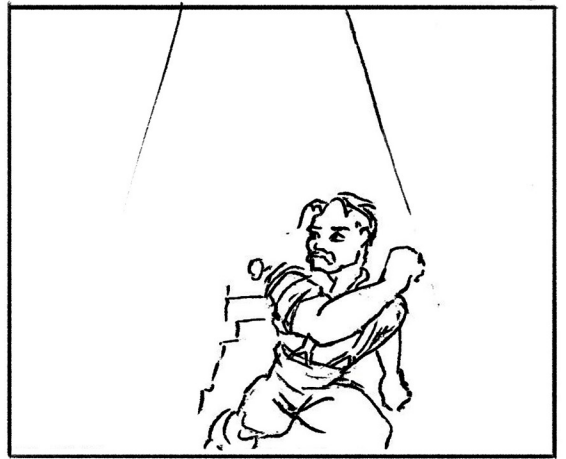
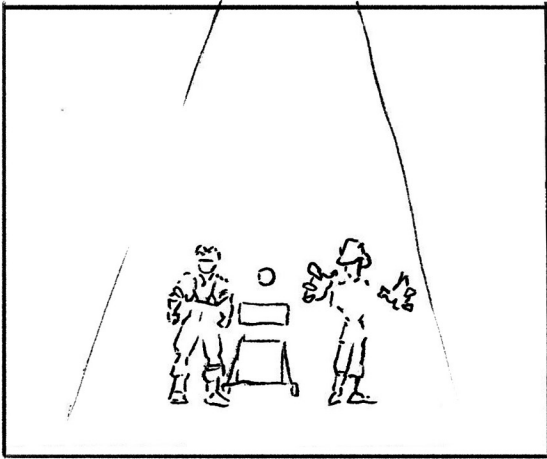
9b ZOOM IN, THE
TWO CHAPS LOOK
VERY NERVOUS, THEY
LOOK LEFT AND RIGHT,
AS GROWLS ARE HEARD.



9c SOMETHING BLACK
FLASHES ACROSS THE
SCREEN,

"IT CAME SO FAST
WE DIDN'T STAND A CHANCE"

9d HAMILTON FIRES AGAIN,
AND HIS COMPANION IS GONE.
HAMILTON RUNS OUT OF
BULLETS.



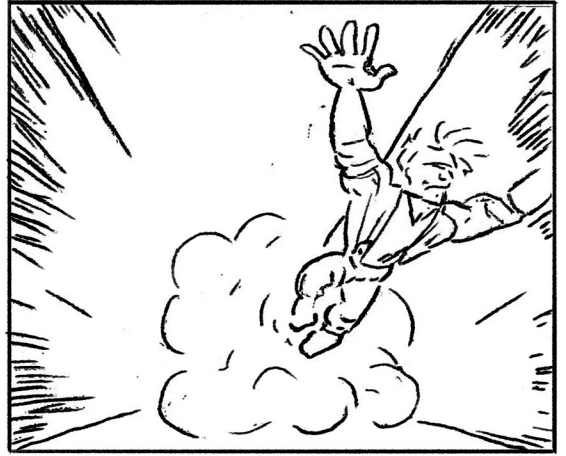
10a ONE OTHER CHAP IS LEFT IN THE LIGHT. HE IS YANKED INTO THE DARKNESS. THERE ARE SCREAMS "THEIR SCREAMS STILL RING IN MY EARS"

10b HAMILTON DOES A RUNNER.



11 XOLOTOLO GIVES US A MCE UNEARTHLY ROAR, HE IS ALMOST COMPLETELY IN SILHOUETE

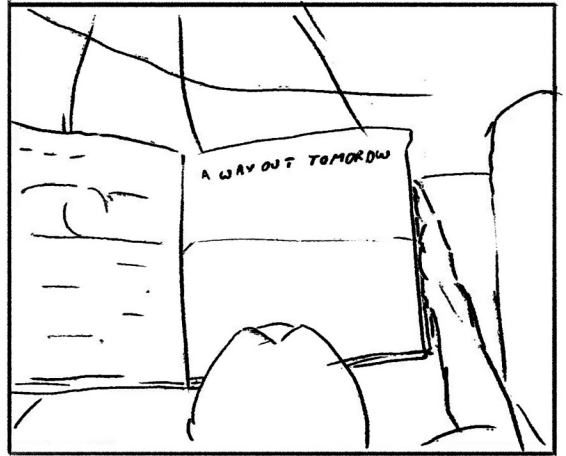
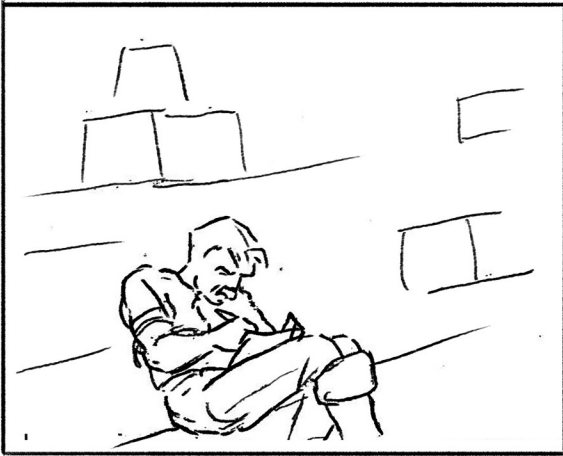
12a HAMILTON BOUNCES INTO FRAME LEANING AGAINST WALL OF A CORRIDOR. THE PREVIOUS ROOM CAN BE SEEN IN THE BACKGROUND, HE LIGHTS A STICK OF DYNAMITE.



12b HAMILTON RUNS PAST CAMERA AS HE THROWS THE DYNAMITE BEHIND HIM. THE CAMERA FOLLOWS THE DYNAMITE FLIP DOWN THE CORRIDOR.

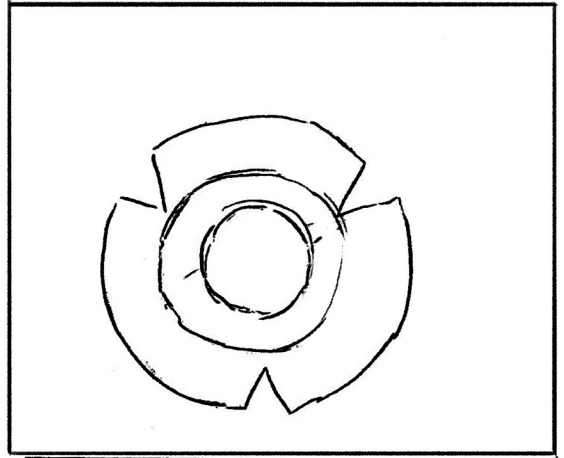
13 BOOM!

"I ONLY ESCAPED BY BLOWING UP A TUNNEL I HAD RUN DOWN, I HOPE TO GOD THAT THE CREATURE WAS KILLED IN THE CAVE-IN"



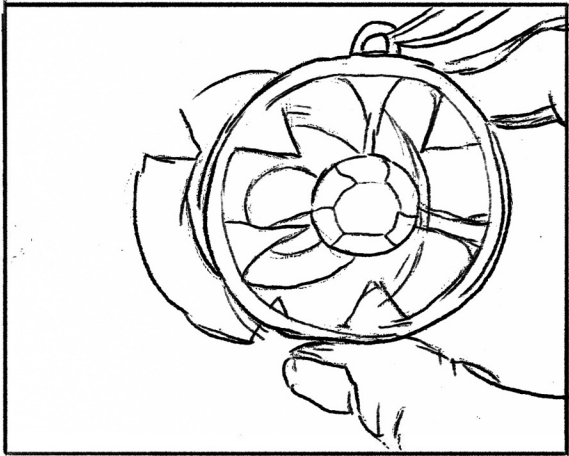
14 "THAT WAS 5 DAYS AGO. SINCE THEN I HAVE BEEN WANDERING THIS INTERMINGLED NETWORK OF TUNNELS TRYING TO FIND AN EXIT. I HAVE RAN OUT OF WATER. MAYBE I WILL FIND A WAY OUT TOMORROW!"

15 FADE TO BOOK AS THE LAST SENTENCE IS BEING READ, THEN ZOOM OUT



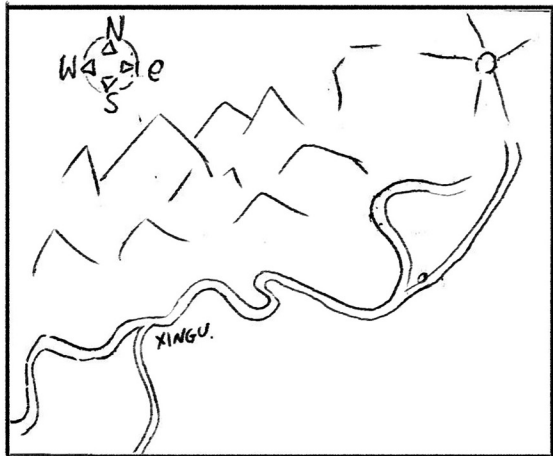
16 LARA LOOKS AT THE
PENDANT AND THEN DOWN
AT THE PAGE

17a CUT TO PICTURE OF
PENDANT ON PAGE



17b LARA PLACES THE
PENDANT OVER THE PICTURE
AND IT MATCHES.

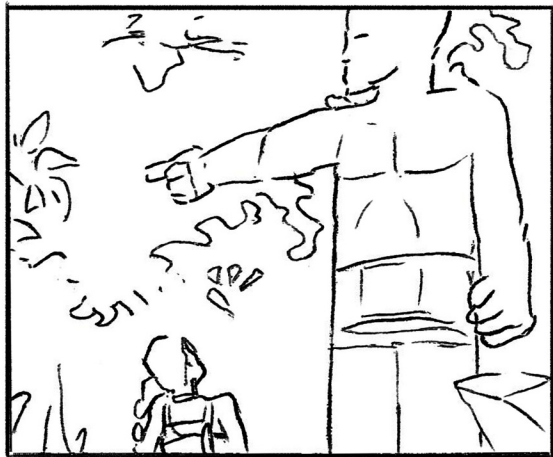
18 LARA LOOKS QUIZZICAL.
THEN SMILES, STANDS UP
AND LEAVES



19 VOICE OVER BY HAMILTON:

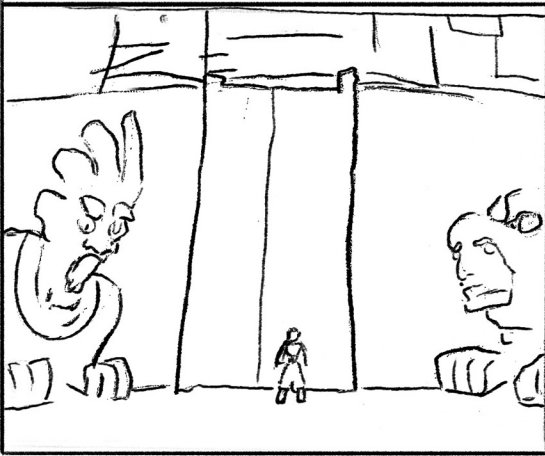
"JUNE 1ST 1926. AFTER MONTHS
HIKING THROUGH THE JUNGLE, WE
ARRIVED AT THE FOOT OF A MOUNTAIN
CHAIN. EAST OF THE XINGU RIVER,"

INTER SPERSE WITH PANNING
TRANSLUCENT SHOTS OF
HAMILTON'S HAND DRAWN
MAPS.



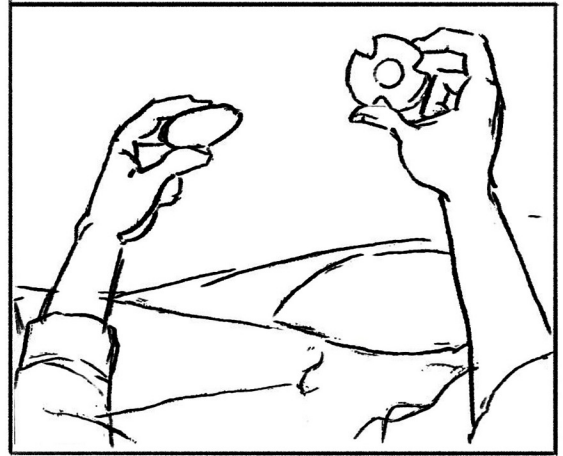
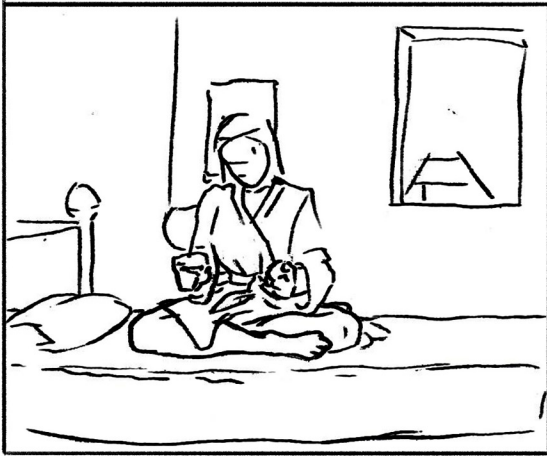
20 "WE FOUND A CLEFT IN THE
ROCKS PRECISELY AS DESCRIBED
BY THE TRIBESMEN. WE CLIMBED
TO THE SUMMIT OF THE MOUNTAIN,
AND THERE...

21 "FOUND A STATUE OF A MAN
ON A PEDÉSTAL OF BLACK STONE,
HIS ARM POINTING TO THE MARK.



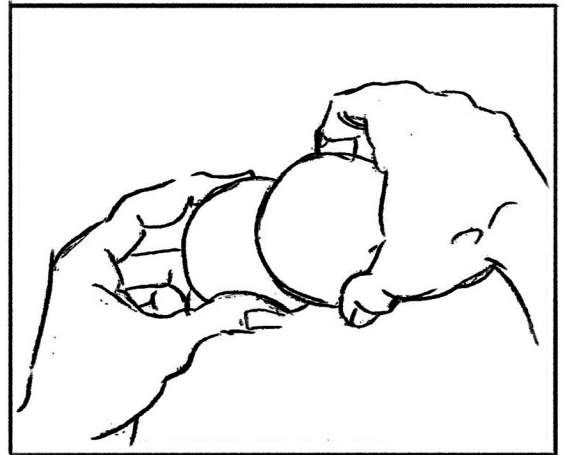
22 "A SHORT WALK THROUGH
DENSE UNDERGROWTH, FOUND US
ON AN OVERGROWN STREET, LINED
ON EITHER SIDE BY STATUES OF
HIDEOUS ASPECT. AT THE END STANDS
A GIANT GATEWAY. BEYOND WHICH LIES
THE GOLDEN PALACE OF ELDORADO.

FMV 2



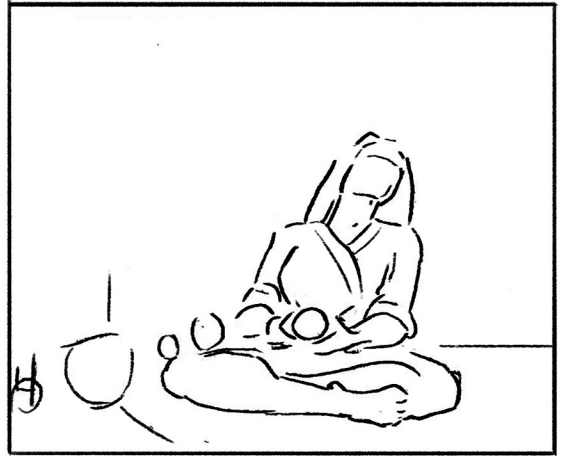
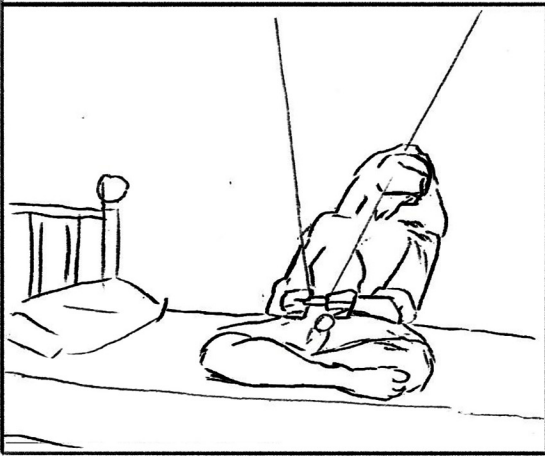
1 | LARA IS SITTING ON A BED, SHE HAS THE TWO PENDANTS, ONE IN EACH HAND

2 | FROM LARA'S EYES SHE EXAMINES THE TWO HALVES



3 | VIEW FROM BELOW.

4 | SHE STARTS TO SLOT THEM TOGETHER.



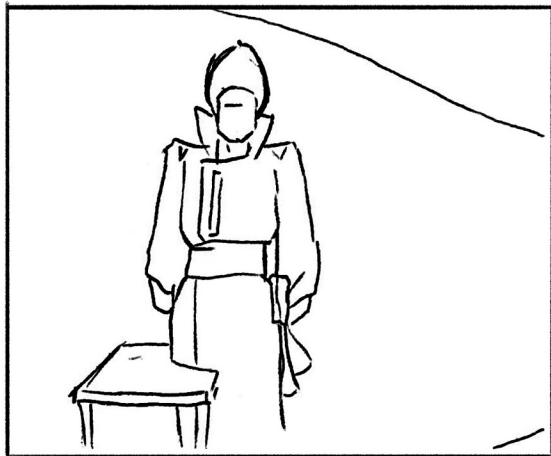
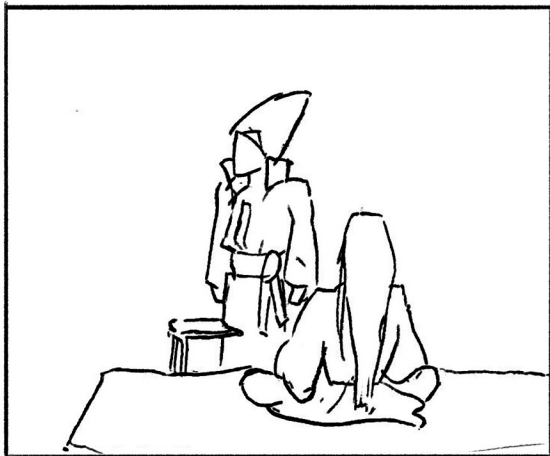
5a | THERE IS A KLICK, AND A BRIGHT BEAM OF LIGHT SHOOTS OUTWARDS, LARA TURNS HER HEAD OUT OF THE LIGHT,

5b | THEN POINTS IT STRAIGHT INTO THE CAMERA.



6a |

6b | SHE LOOKS SURPRISED.



7a A HOLOGRAPHIC IMAGE IS STANDING IN THE ROOM, HE SPEAKS.
 "THIS IS THE KEY TO THE MASTER PYRAMID! THE PYRAMID IS THE KEEP AND THE HEALER..."

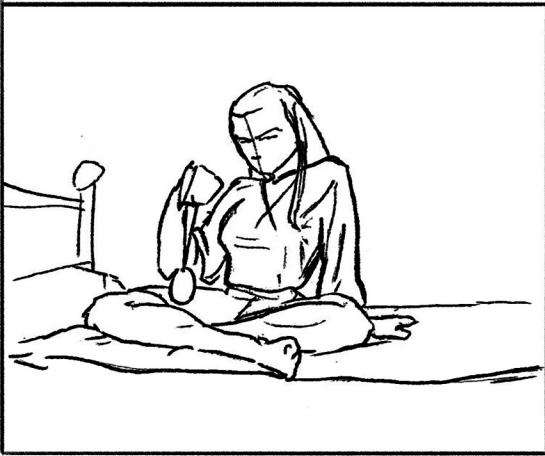
7b CAMERA PANS ROUND
 "... THE THIRD PIECE IS LOCATED ON THE SOUTHERNMOST ISLAND OF THE PENINSULA OF MU. APPROACH MUST BE MADE FROM..."



7c PAN UNTIL YOU CAN SEE LARA THROUGH THE HOLOGRAM, SHE LEANS LEFT, TO TRY AND GET A BETTER LOOK.
 "... 768° DUE NORTH FROM THE SUMMIT OF THE SOUTH REGION 172° WEST-EAST. ETC. RETRIEVE THE THIRD PIECE, ACTIVATE THE

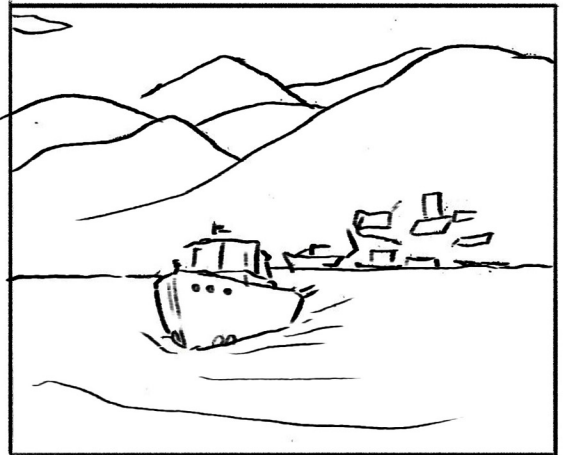
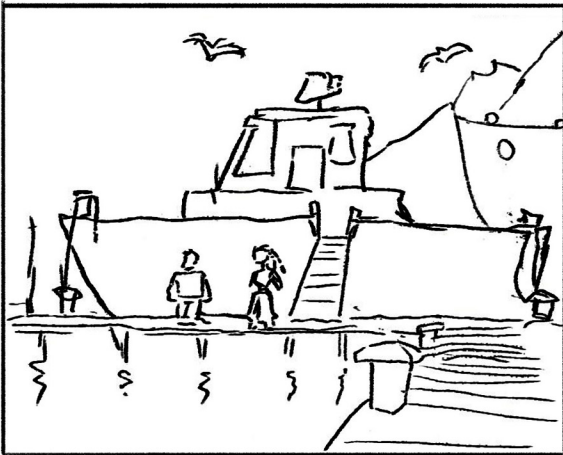
8 CONFUSED.

PYRAMID, AND RESTORE THE PLANET!"



9a SHE LEANS BACK
CONSIDERING THE KEY.
THEN SHE LOOKS UP AND
RIGHT INTO THE DISTANCE

9b SHE LEAPS OFF
THE BED AND RUNS
OFF SCREEN.



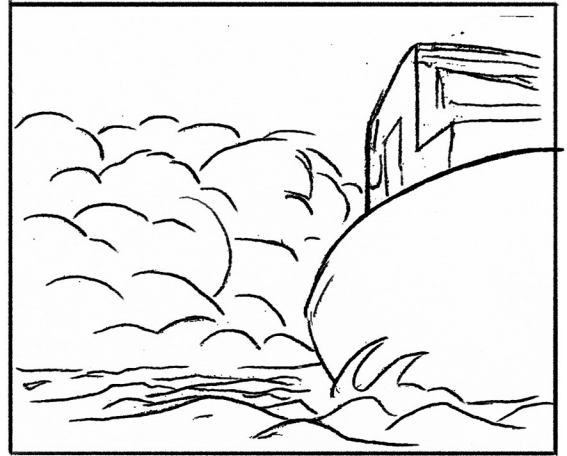
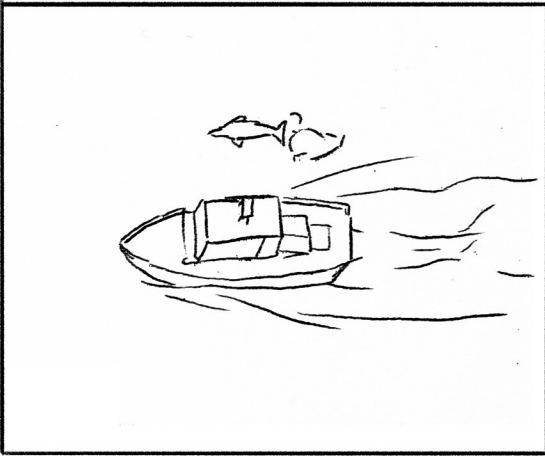
10 CUT TO: SEA PORT
WE CAN SEE LARA TALKING
TO A SAILOR. MONEY IS
CHANGED HANDS, AND SHE
CLIMBS ABOARD.

"THE LOST CONTINENT OF MU WAS
SUPPOSED TO REACH FROM THE AMERICAS
TO AUSTRALIA WITH AN ARCHIPELAGO

AT IT'S SOUTHERN LIMITS, ENDING IN
EASTER ISLAND."

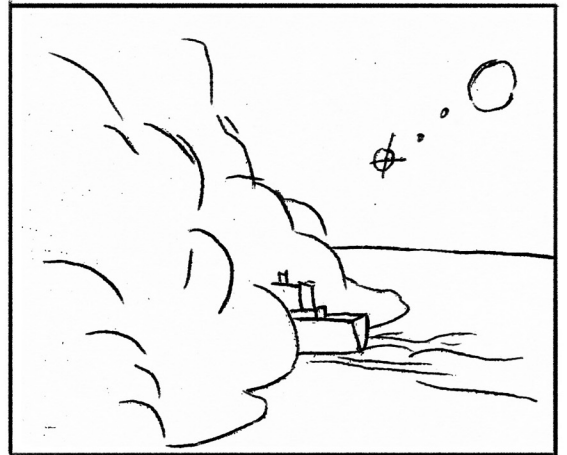
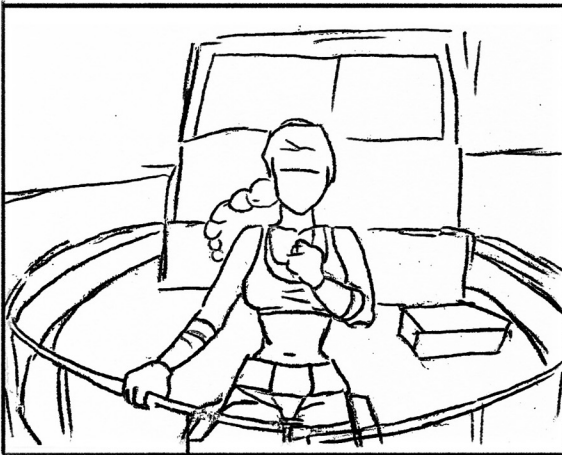
11 WE SEE THE BOAT LEAVING
THE PORT.

"THE PLACE DESCRIBED BY
THE PENDANT IS SOUTH EAST OF
EASTER ISLAND NEAR WHERE
EDWARD DAVIS IS SAID TO HAVE
SIGHTED LAND IN 1686."



12 | THE BOAT TRAVELS.
"HE NAMED IT DAVIS LAND..."

13 | THE SHIP APPROACHES
A FOG BANK
"... NO ONE EVER SAW IT
AGAIN."



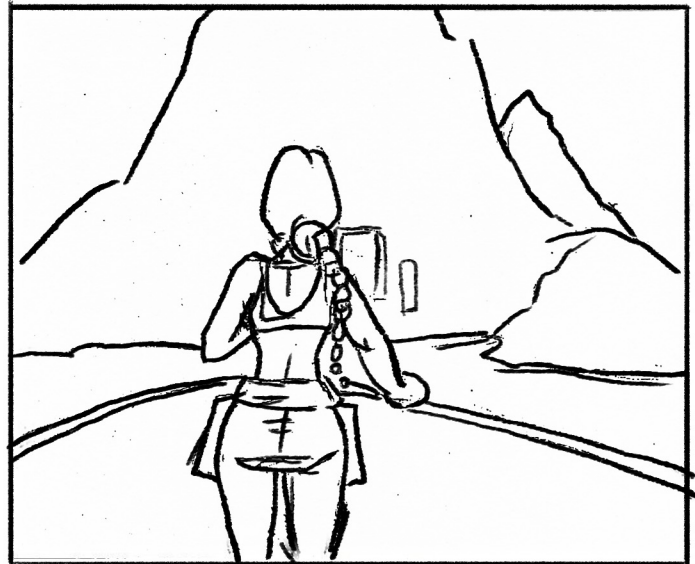
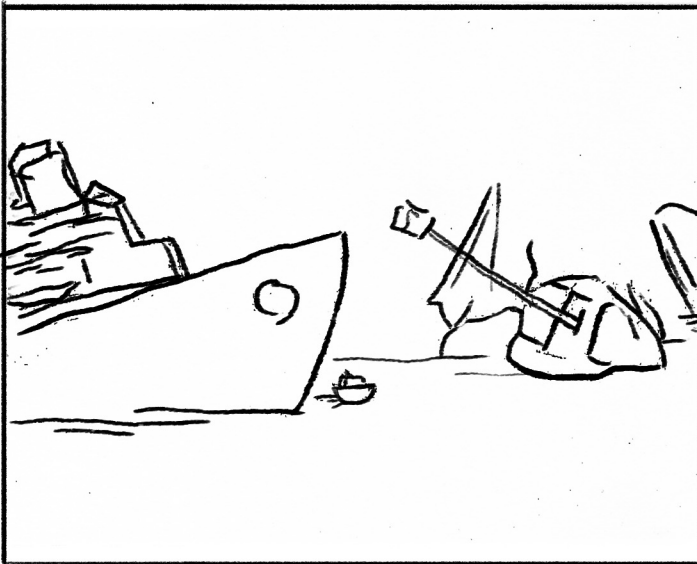
14 | LARA STANDS AT THE
PROW OF THE BOAT LOOKING
INTENTLY AHEAD. SHE HOLDS
THE PENDANT IN ONE HAND

15 | THE BOAT ENTERS
THE FOG BANK.



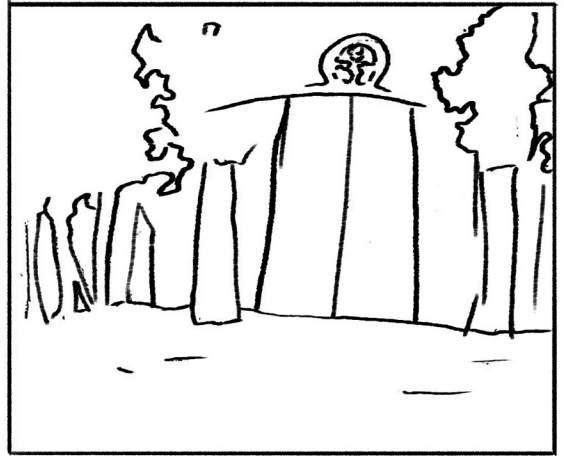
16 YOU SEE THE BOAT ENVELOPED IN FOG. IT GOES QUIET. LARA LOOKS FROM SIDE TO SIDE. THERE IS A CREAKING SOUND, LIKE THE SOUND OF AN OLD GALLON

17 THE PROW OF A HUGE SHIP SHOWS OUT OF THE FOG



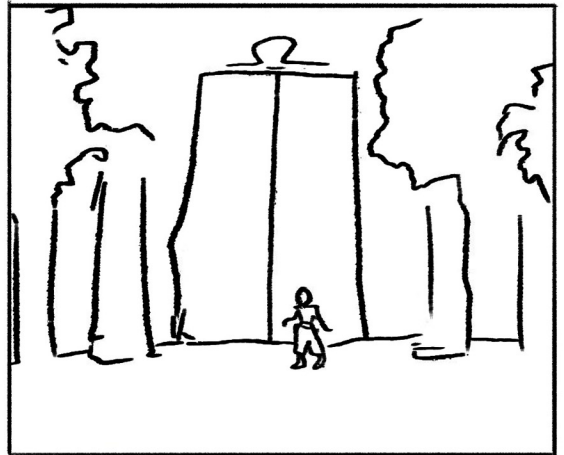
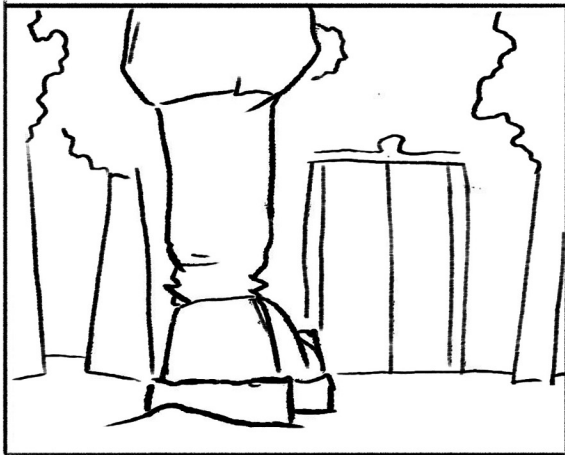
18 VIEW FROM OUTSIDE, YOU CAN MAKE OUT VAST SHIP WRECKS, DWARFING LARA'S LITTLE SHIP. IT SAILS THROUGH THEM SAFELY.

19 LAND APPEARS THROUGH THE FOG.



20 A SMALL ROWING BOAT PUTS OUT TO SHORE.

21a BIG GATE. SAND IN FOREGROUND.



21b HEAFTILY BOOTED FOOT STOMPS DOWN IN FOREGROUND. THEN AFTER A MOMENT'S PAUSE, WALKS TOWARDS DOOR WAY, IT IS LARA

21c AFTER A GLANCE BACK AT THE SHIP, SHE GOES IN.

APPENDIX I

Characters





THE
CHAOS
RAIDERS





HORUS



XOLOTOZ



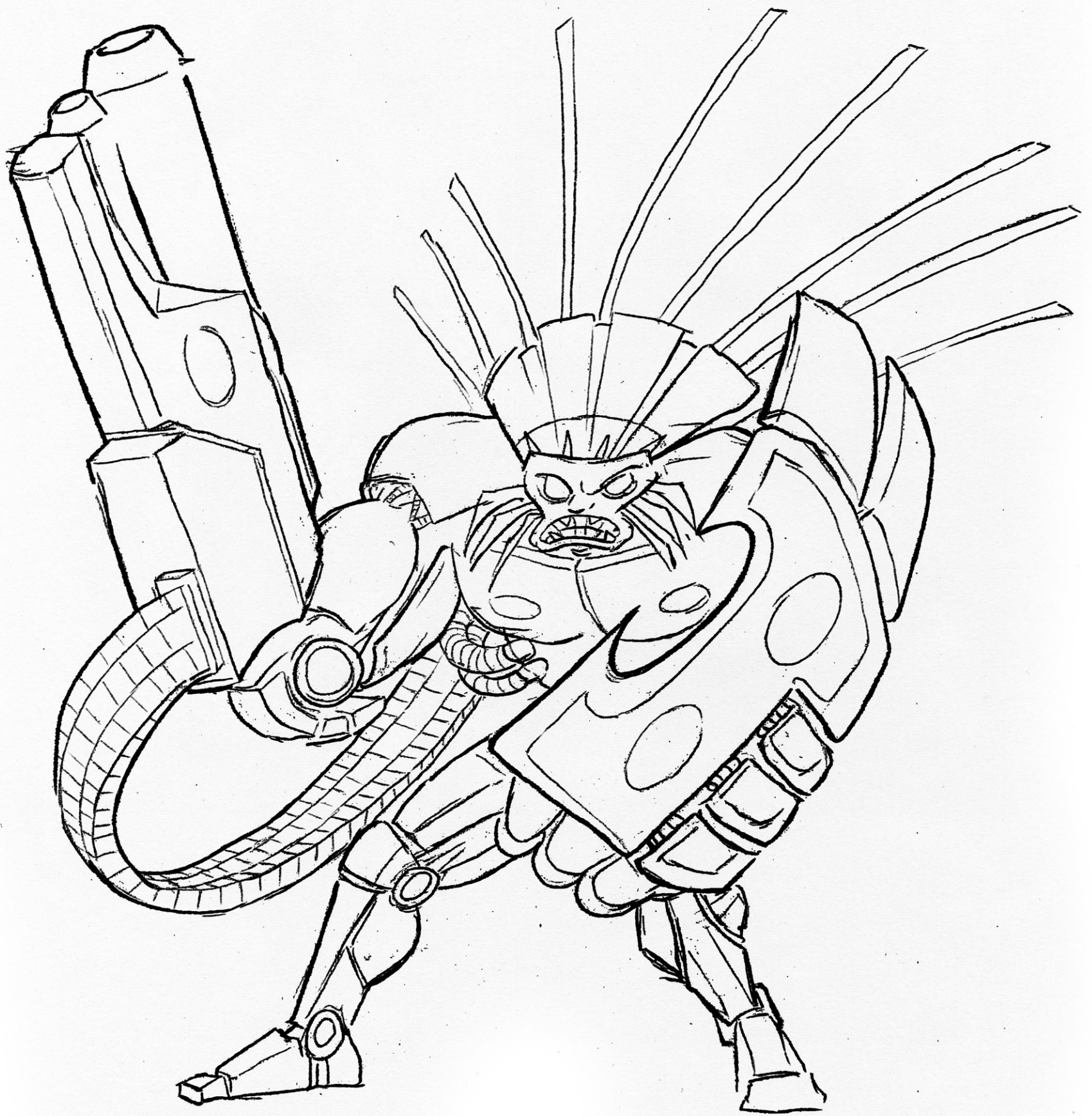
SEBER

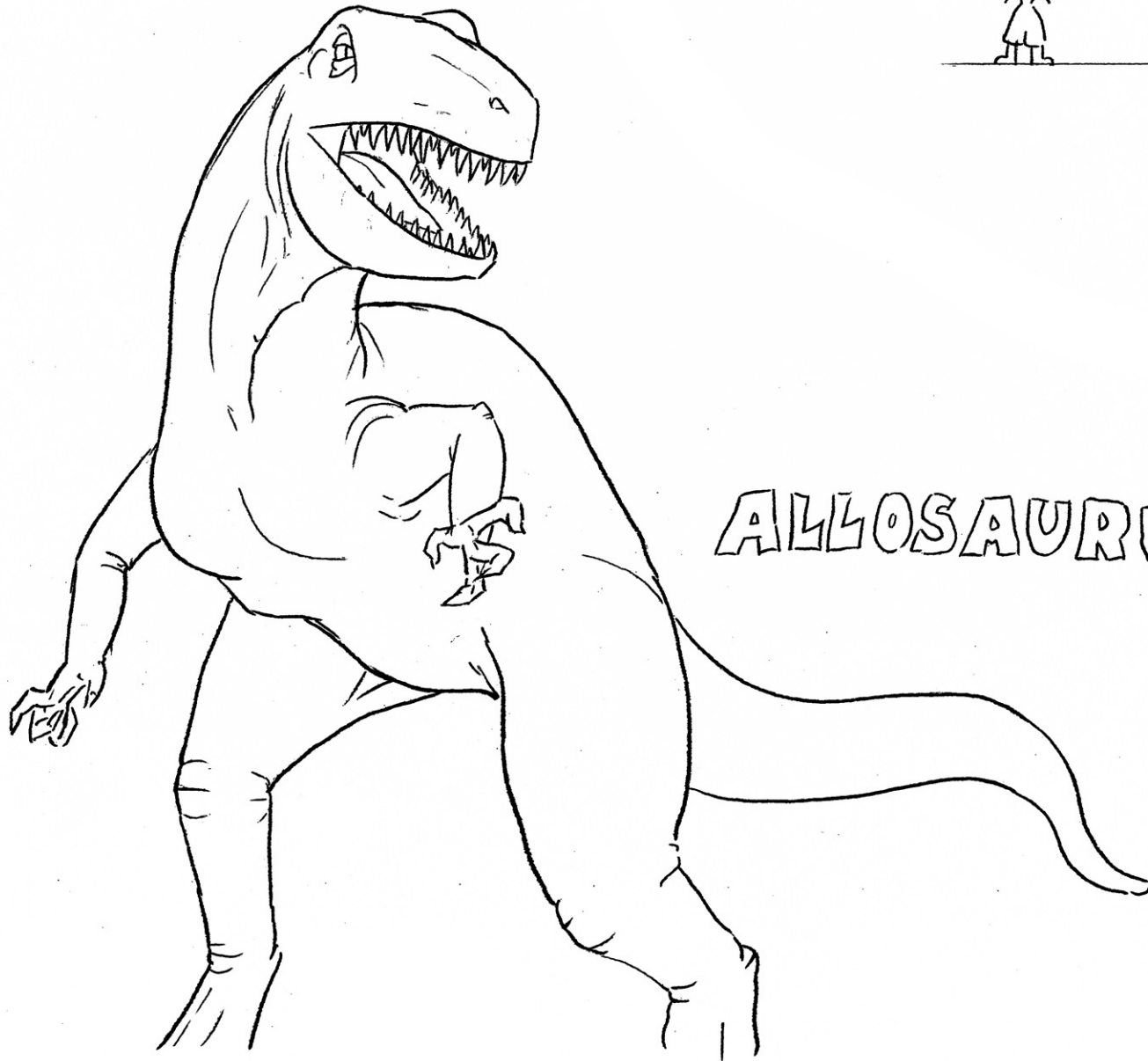


AGARTI GUARDS

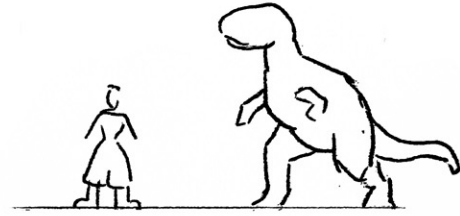
BUTO!

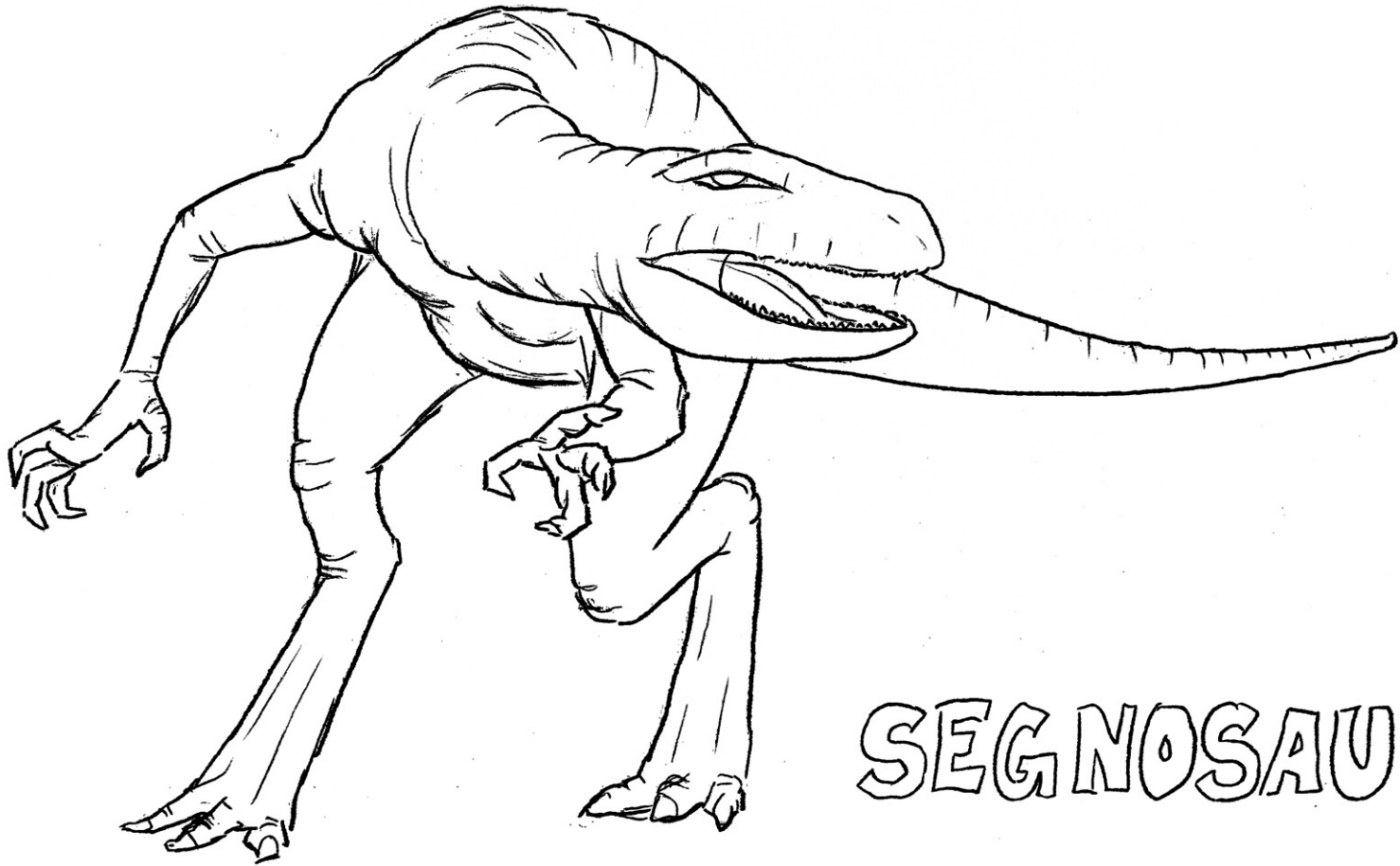




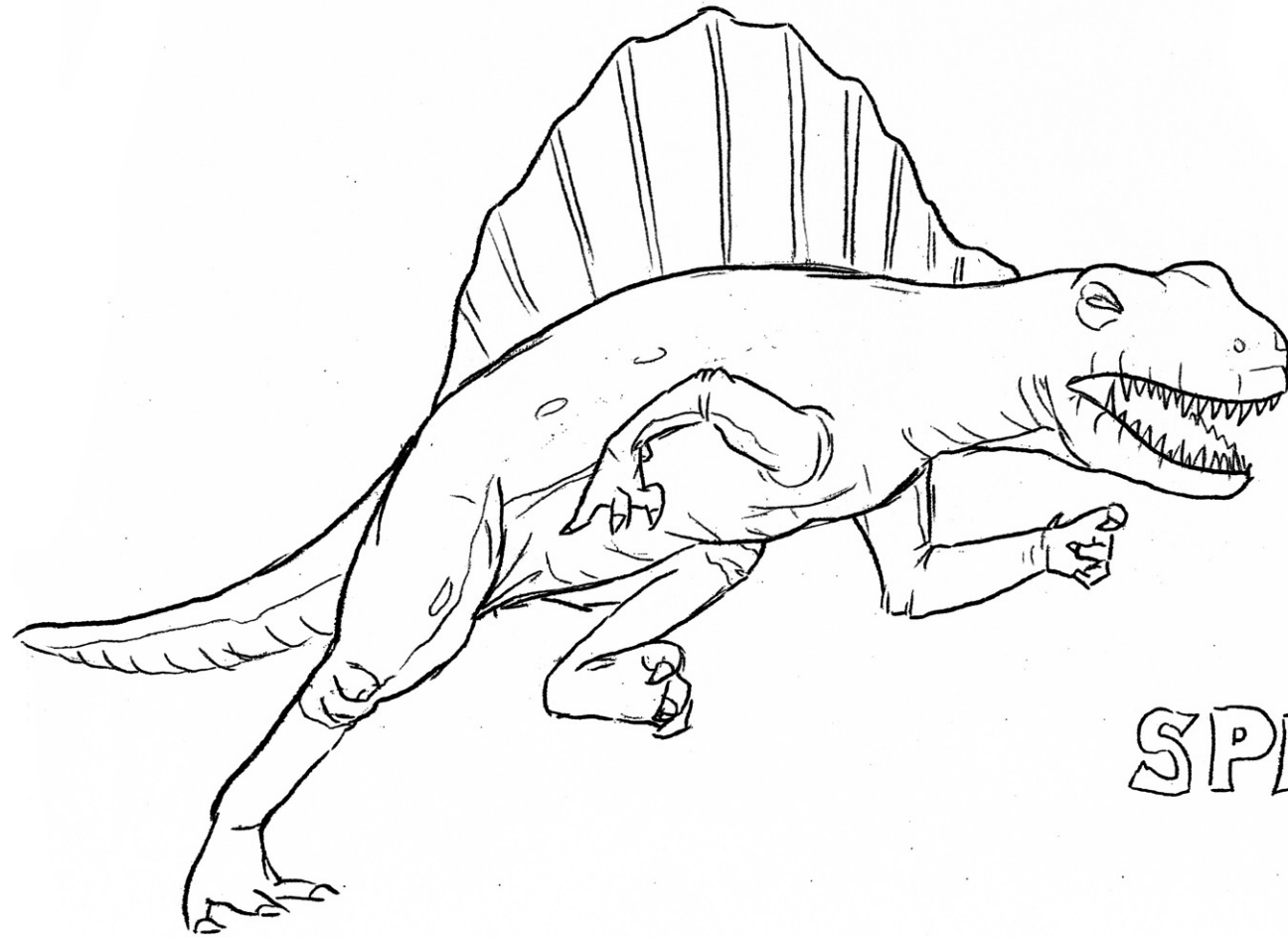


ALLOSAURUS

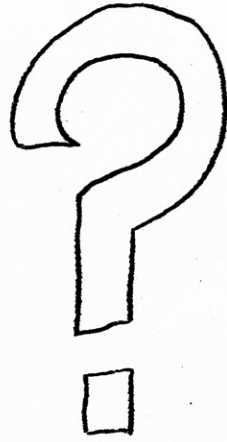




SEGNOSAUR



SPINOSAURUS



SANATKUMARA

APPENDIX II

Walk Through

WALKING & RUNNING



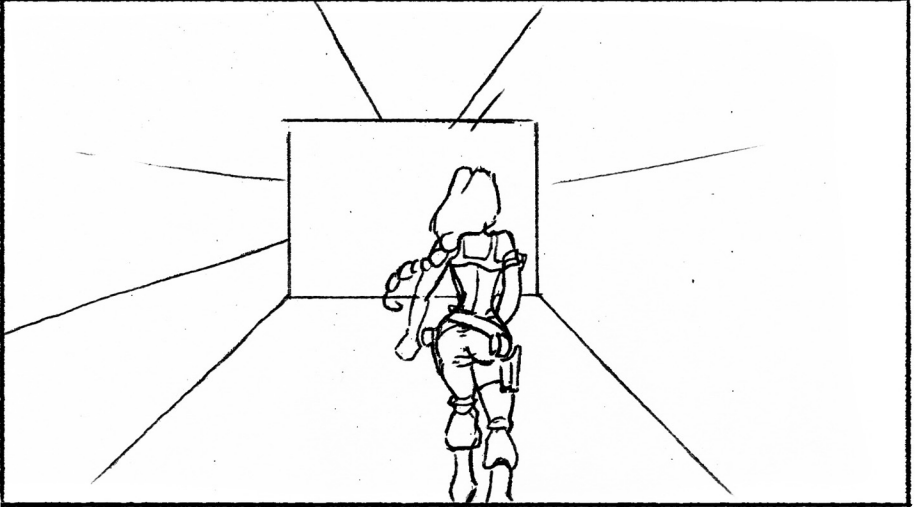
UP MOVES THE HEROINE FORWARD



STOPS HER, IF SHE IS RUNNING, IT MAKES HER WALK BACKWARDS



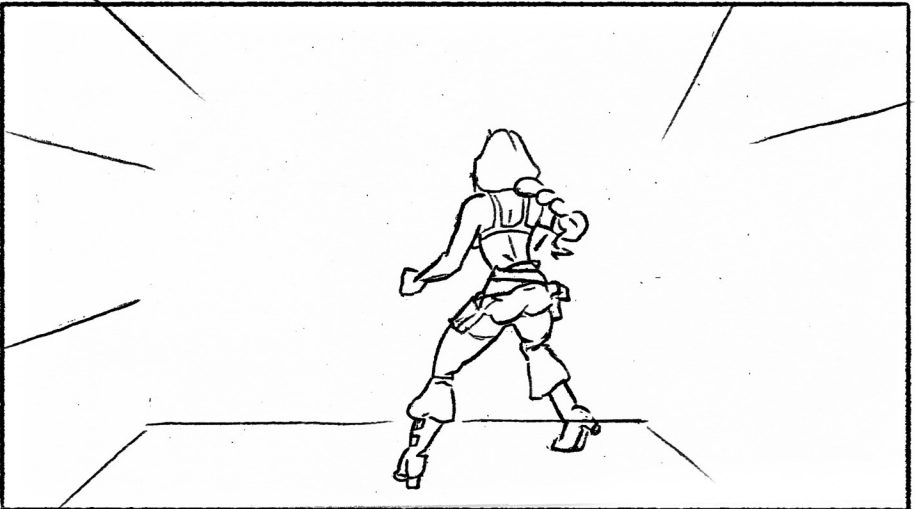
DOUBLE TAP WILL MAKE HER RUN.



LOOKING UP AGAINST WALLS



PUSHING FORWARD WHILE AGAINST A WALL WILL MAKE HER LOOK UP WHILE THE CAMERA MOVES DOWN TO A LOW ANGLE.

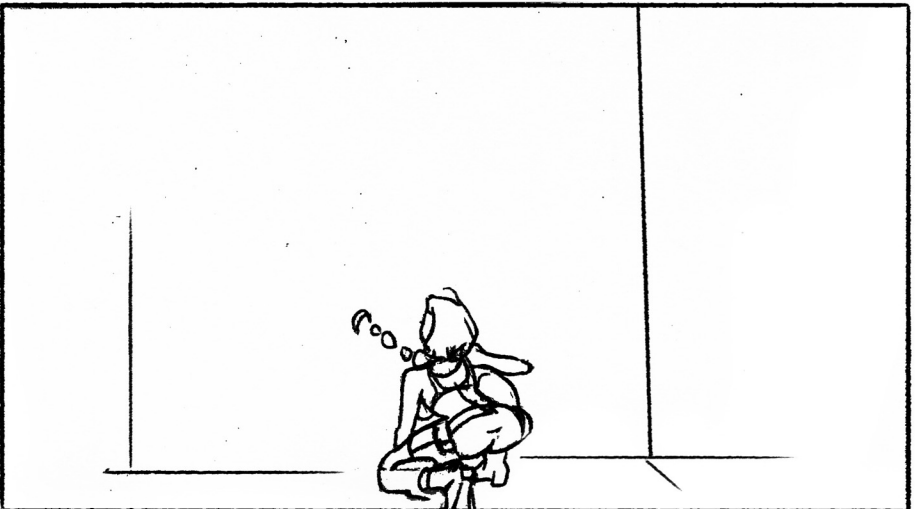


JUMPING



BUTTON "B" MAKES HER JUMP

A QUICK TAP WILL DO A SMALL JUMP. HOLDING "B" DOWN WILL "CHARGE" THE JUMP, FOR MORE HEIGHT.



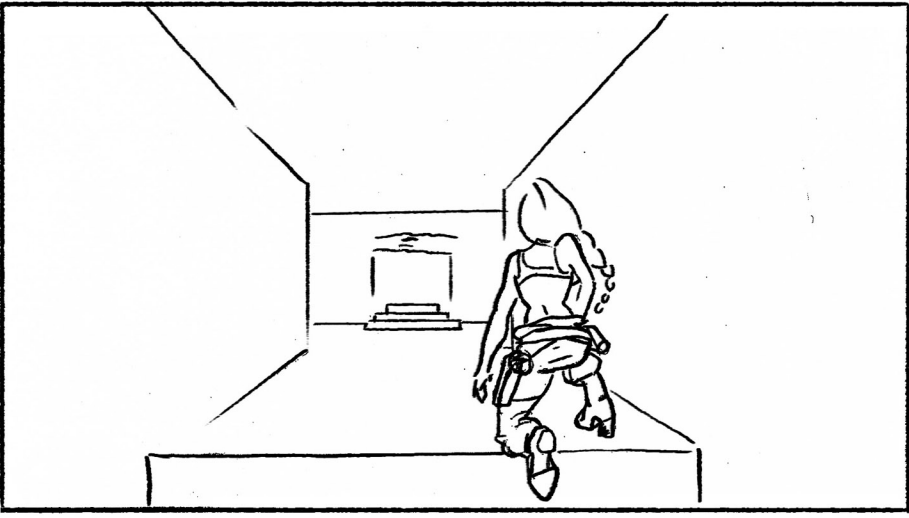
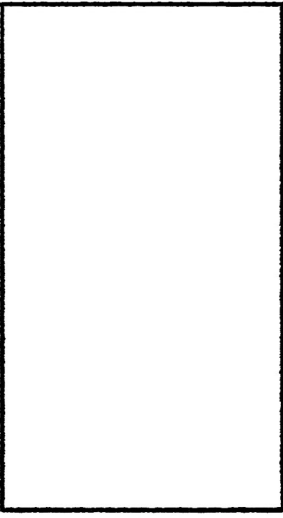
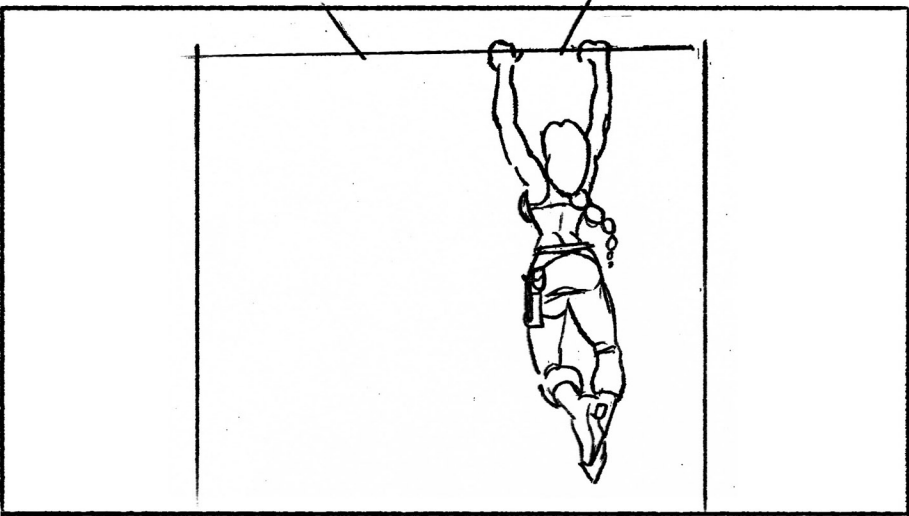
IF YOUR HANDS ARE EMPTY, AND A JUMP HAS BEEN MADE,

(A) BUTTON WILL ALLOW YOU TO GRAB A LEDGE

⊕ WILL MAKE YOU PULL YOURSELF UP,

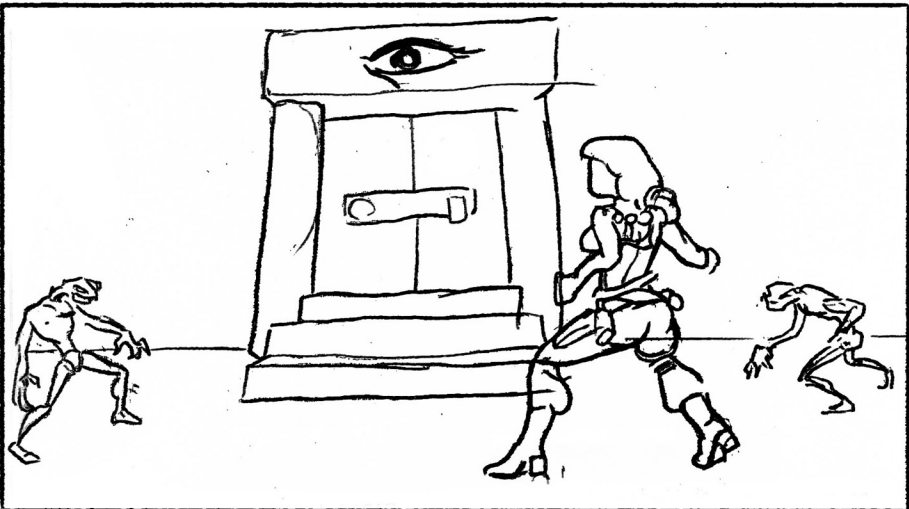
⊖ WILL LET YOU LOWER YOURSELF DOWN.

LET GO OF (A) + ⊖ YOU DROP.

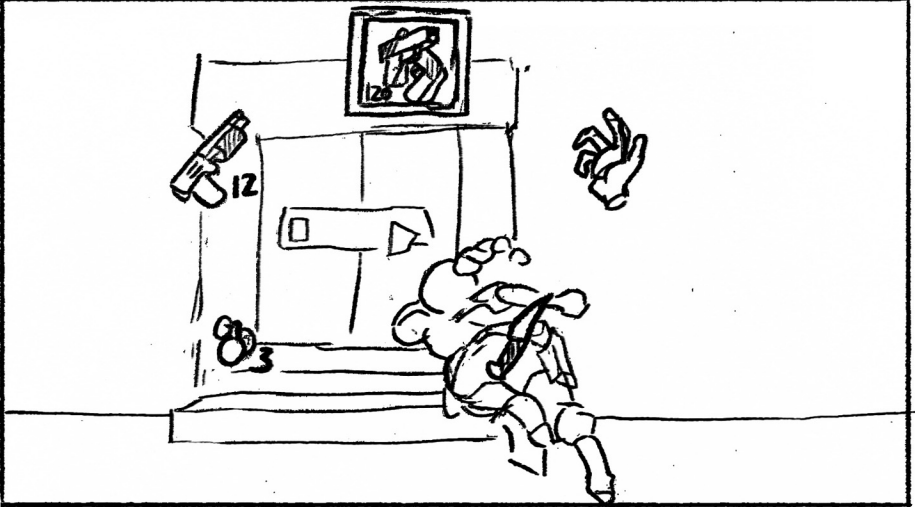


TWO BADDIES IN THE ROOM. TINY LITTLE DEMON DUDES.

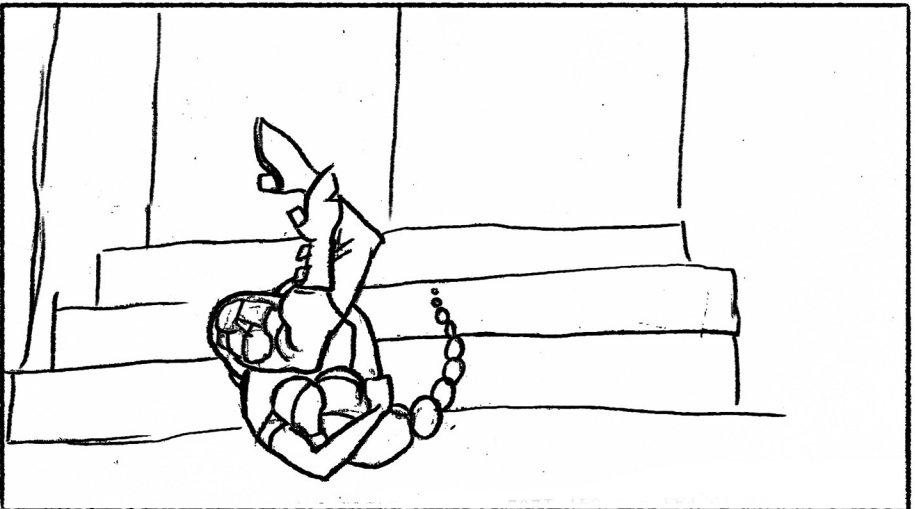
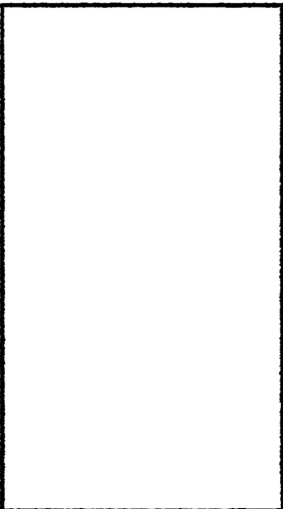
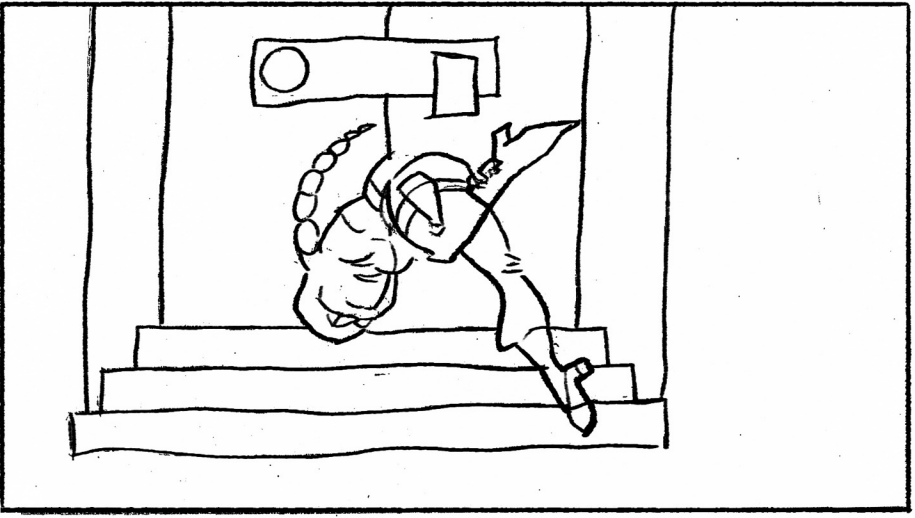
(A) IS ALSO ATTACK, BUT THE HEROINE IS CURRENTLY UNARMED SO,



LEAPING FORWARD INTO A ROLL
 YOU PRESS
 BUTTON (C) FROM
 YOUR MENU.
 THE SCREEN WILL
 BE DIMMED
 LIGHTLY, AND
 THE ACTION WILL
 CONTINUE, BUT
 IN SLOW MOTION.
 FROM THE MENU
 RING YOU PICK
 YOUR STANDARD
 HAND GUNS

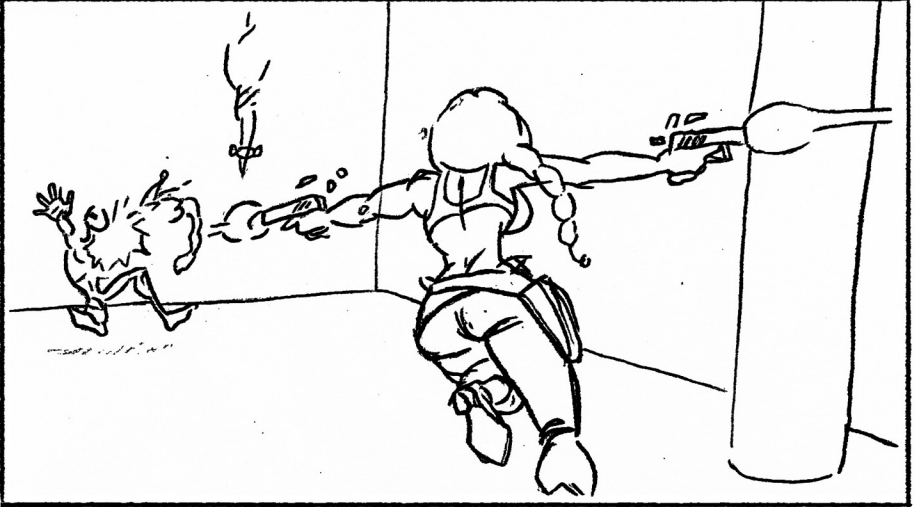


THE RING IS
 ROTATED USING
 LEFT &
 RIGHT
 (C) SELECTS
 CURRENT WEAPON
 IT TAKES YOU
 BACK TO
 THE GAME
 WHERE
 SHE SHOULD
 STILL BE
 EXECUTING
 THE ROLL.

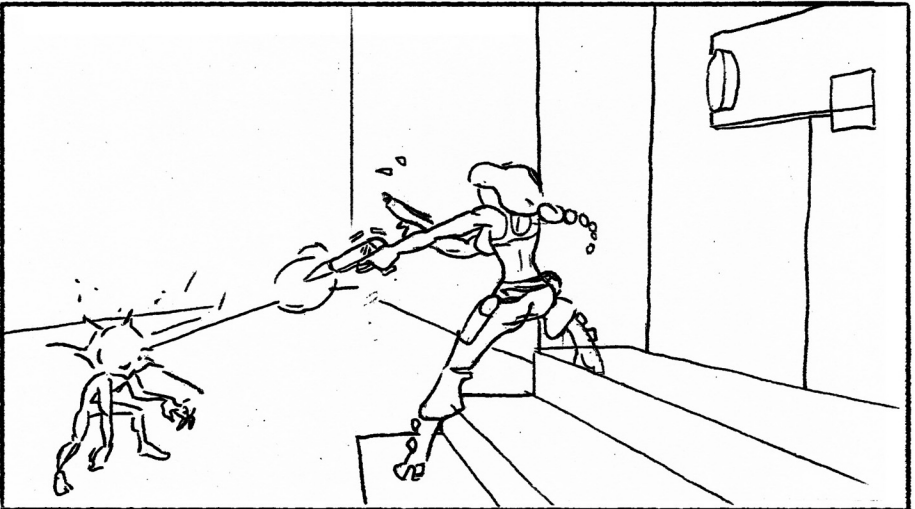


YOUR GUNS
SNAP TO THE
NEAREST ENEMY.

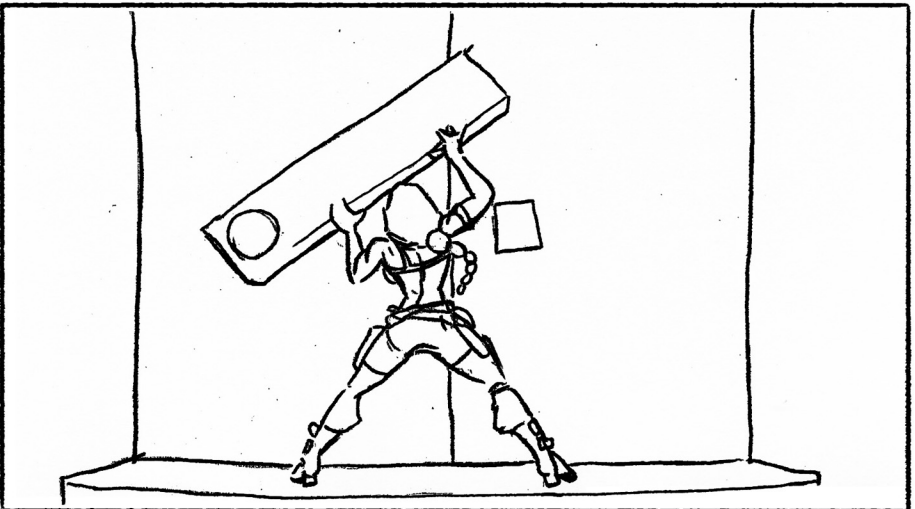
(A) FIRES,
MOSTLY, YOU
MUST AVOID AND
EVADE ENEMIES,
BY RUNNING +
JUMPING, THIS
IS ESPECIALLY
THE CASE IF
OUR ENEMY HAS
A DISTANCE WEAPON



IF YOU FACE
HER TOWARDS
AN ENEMY,
SHE WILL LOCK
BOTH ARMS ON
TO IT, AND
BLOW IT AWAY
DOUBLE QUICK-
TIME.

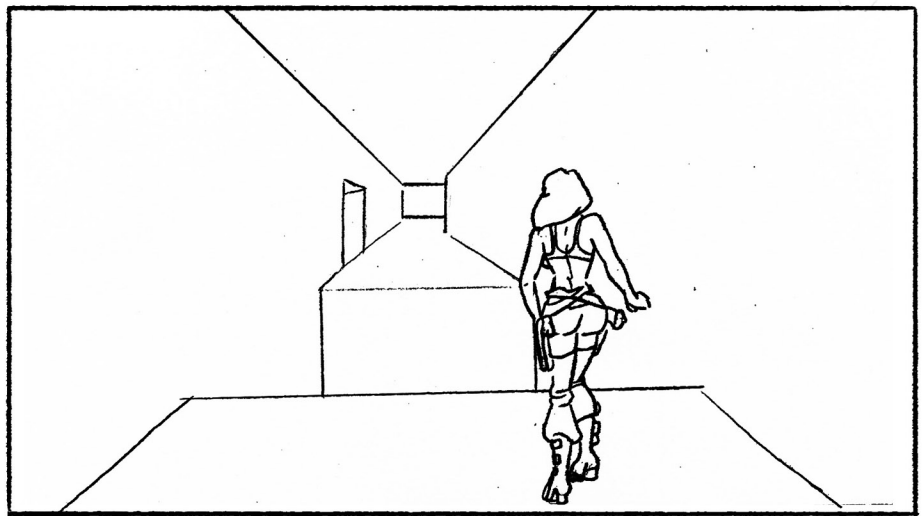


BACK INTO
THE MENU
RING, YOU SELECT
YOUR BARE HANDS.
WALKING UP TO
THE DOOR, YOU
PRESS (A) TO
OPEN IT.

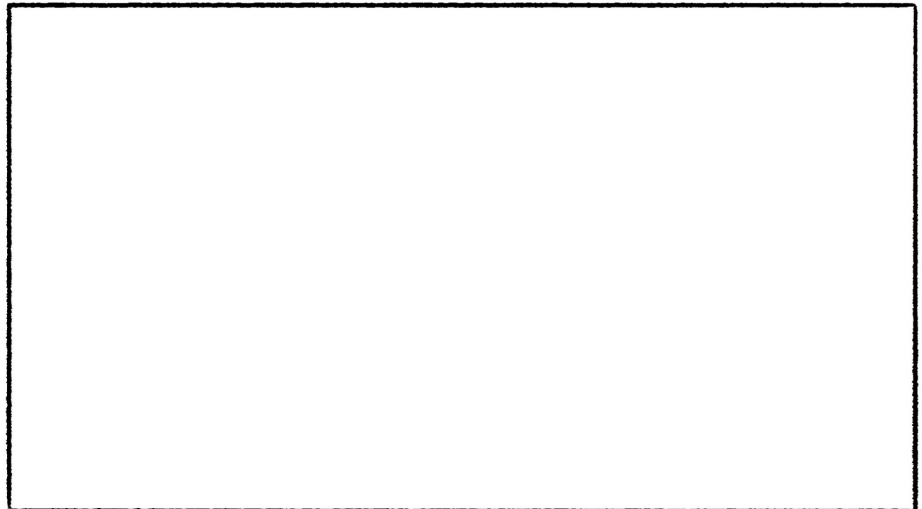
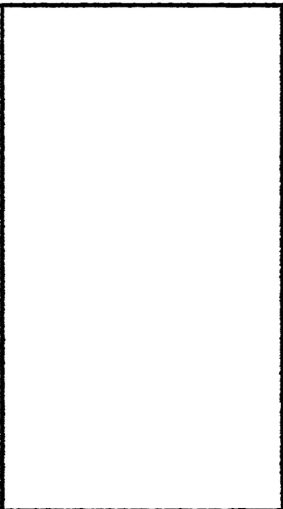
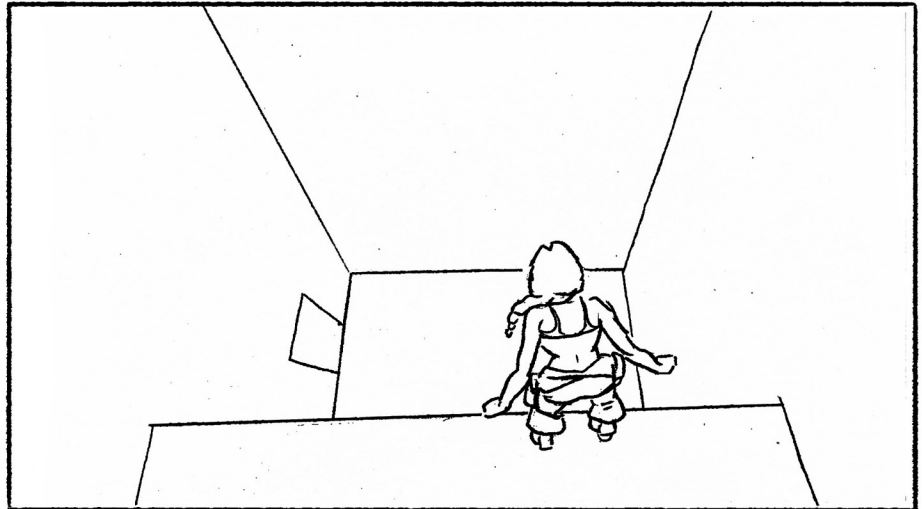


YOU CAN'T FALL OFF THE EDGES OR DROP WHILE YOU ARE WALKING, IF YOU'RE RUNNING, YOU CAN THOUGH. IF SHE WALKS UP TO THE EDGE, AND KEEP PRESSING

⊕ THEN SHE LOOKS DOWN, AND THE CAMERA LOOKS UP.



LETS YOU GET A VIEW INTO THE PIT. AT THIS POINT SHE COULD PRESS ⓑ WHILE RUNNING FORWARD TO JUMP DOWN, OR CHARGE UP A LONG STANDING JUMP TO CLEAR THE CRAVASSE, OR TAKE A RUNNING JUMP.



TOMB RAIDER

STORYLINE

2.8.95; Version 1

TOMB RAIDER

STORYLINE

2.8.95; Version 1

THE PREMISE

Many millions of years ago an advanced humanoid civilisation visited the Earth and settled here. They were called the Atlans and they established a cultural base on a great continent stretching from America to Australia, which they called Atlantis.

The above explains the sudden appearance of Homo Sapiens in around 3 million BC and consequently, the dying out of Earth's indigenous population, as represented by the Neanderthals (who could not compete with the new, more advanced race as it spread out from Atlantis to eventually cover the globe).

The Atlans had a two tier social structure comprised of the Priesthood and the People. The Priesthood were an aristocracy of genetically enhanced men and women, with powers that made them very much like gods - but without the immortality of the latter (though they were reputed to live for two hundred years). The People, on the other hand, were as limited as you or I - and more so, following the cataclysm that befell Atlantis.

The original Atlan society established on the great continent of Atlantis was dominated by a triumverate of Priests, their names being Qualopec, Tihocan and Natla. The latter of the three, Natla, was cruel and despotic and plotted to murder her fellow priests in order to rule alone. Qualopec and Tihocan discovered her murderous plan and had her arrested, placing her in cryogenic suspension until such time as they returned to their home planet where she would stand trial. Unfortunately, at around this time, a great cataclysm destroyed the entire continent of Atlantis and Qualopec and Tihocan were killed, along with several million of the Atlan people. The rest escaped to other parts of the world, but without the knowledge and technology of their rulers (the Priesthood), they soon degenerated into primitive societies.

Natla remained in suspended animation, just off the coast of Australia, until modern times, when an underground nuclear test caused a malfunction in her cryogenic storage system and subsequently released her.

Natla - now settled in the United States, where she is known as Jacqueline Natla - has, for the past twenty years, used her godlike powers of telepathy and telekinesis, to build a vast financial empire worth billions of dollars. But even this is not enough. Like every megalomaniac, she seeks global domination. To achieve this she requires a piece of ancient Atlan technology known as the Scion of Mu.

The Scion of Mu is comprised of three pieces, with each piece signifying one of the original Triumverate of the Atlan Priesthood. When fitted together, the three pieces create a key that enables the holder to activate an incredible device at the heart of the Lost Pyramid (mythical sister to the other pyramids in Egypt) - a device of such power that it can actually affect the Earth's weather systems. This device, known as the Malacheon, can, therefore, transform a desert into a fertile plain or, adversely, a fertile plain into a desert. In the wrong hands, it can be used to bring floods, famine, hurricanes and destruction - and the hands of Natla are very wrong hands indeed...

Unwilling to embark on such a dangerous quest herself, Natla employs arguably the greatest living adventurer and explorer, Lara Cruz, to find the Scion of Mu for her. She offers Lara payment of half a million dollars - \$250, 000 up front and the rest when she receives the Scion.

Lara agrees, but, unknown to her, Natla has also employed the services of her arch-nemesis, the brutal mercenary, Karl Larsen. Natla, while realising that Lara is the only person for the job, doesn't trust her to hand the Scion over. Larsen has orders to follow Lara and kill her when she has the Scion. Bringing the latter to Natla will gain Larsen the remaining \$250, 000.

Natla is right about Lara. She has no intention of handing the Scion over, preferring to sell it on the open market for a sum in excess of the \$250, 000 she has been promised on completion of her quest.

Following some research in the British Library, Lara discovers that in 1923 an English explorer called Hamilton Graves (Major; Ret'd.) also set out on a quest to discover the fabled Scion of Mu. His own research had led him to believe that at least two of the three pieces comprising the Scion were located in two legendary locations: The ancient Incan Temple of Vilabamba and the Golden Palace of Eldorado. On reading further, Lara discovers that Major Graves and his small party of like-minded men never returned.

Graves' first port of call was South America...

THE STORY UNFOLDS

In Peru, Lara and her Peruvian guide, Carlos, discover the Incan Temple of Vilabamba. Once at the entrance to the temple, the guide makes an unwelcome amorous advance on our heroine. Lara punches him out, steals his guns and enters the temple - all this watched from the shadows by her nemesis, Karl Larsen.

Once inside, she finds, not only the first piece of the Scion, but also the diary of Hamilton Graves. In this, she discovers the fate of Graves and his party.

It seems that Graves' initial destination had been Brazil, where he had found and gained entry to the Golden Palace of Eldorado. In here, Graves had located a piece of the Scion, but before he could collect it, a terrible creature had slaughtered the rest of the party and Graves had only just managed to get out alive.

Deciding that digression was the better part of valour, Graves had journeyed to his next destination, Vilabamba, where he had become lost in the labyrinthine corridors of the temple and had subsequently starved to death.

Lara decides to follow the directions outlined in the diary and make her way to Brazil and the Golden Palace of Eldorado. A native takes her downriver in a canoe and she scales a sheer cliff face before confronting a giant statue of a man pointing north. Heading north, she eventually finds Eldorado and enters. Meanwhile, back at the river, Karl gleefully slits the throat of the native guide.

Inside the palace, Lara collects the second piece of the Scion of Mu and back in her hotel room (with Larsen lurking menacingly outside) she fits the two pieces together. When she does so, a holographic image of an enormous stone head is projected into the room. She recognises the head as being similar to those on Easter Island and when the head speaks it implies (amongst other things) that the third piece of the Scion can be found very near there - at a place that Lara discerns as the mysterious island known as Davis Land.

Lara meets with a local sea-salt and embarks on a journey by sea to Davis Land. Once there, she collects the third piece of the Scion of Mu.

On returning to the boat and going down into its cabin, she fits the third piece of the Scion into place. When she does so, a holographic image of an enormous pyramid is projected into the room. The pyramid opens like a flower to reveal the weather-affecting Malacheon device at its heart and a voice explains the consequences of its power and of a pyramid located in the Himalayas - the Lost Pyramid.

As she listens in rapt awe, Karl Larsen, having murdered the Captain of the boat (or so he thinks), sneaks into the cabin and attacks Lara. During their fight, Lara hits her head and it looks as though she's a goner, when the Captain appears and shoots Larsen dead. Lara then loses consciousness.

When she awakes, she finds that she is in a cell of unusual design. Two guards in strange garb enter and drag her to a

vast, ceremonial room where the Captain, now in priestly robes, informs her that he and his people are followers of the old Atlan religion and have been watching her progress all along. Due to the fact that she has managed to collect all three pieces of the Scion of Mu (which he holds up) she is the Chosen One and must be crowned as their Queen, before being sacrificed to their gods.

Lara's having none of this and grabbing one of the guard's guns she shoots both the guards and the priest. Grabbing the Scion from the dead priest's hand, she is about to make her escape, when one of the guards manages to throw a switch before dying. The switch activates a portcullis which crashes down, blocking her way. There is a terrifying roar and a giant dinosaur emerges from an entrance on the far side of the room...

Eventually, Lara manages to escape from the dungeon (somewhere in South America) and finds a helicopter parked on a heliport outside which she flies to the Himalayas in search of the Lost Pyramid. This is nestled in a narrow canyon, which she reaches on foot.

THE DÉNOUEMENT

In voiceover, Lara tells us that she has decided to destroy the pyramid and the Malacheon device at its heart, to stop it from falling into the hands of people like Natla (of course, neither the player nor Lara know that Natla is really one of the original Atlans, but they soon will...).

At the centre of the pyramid, Lara finds the Malacheon device and an indentation where the Scion is supposed to fit to activate the thing. She is about to place the charges to destroy the place, when Natla, dressed in her sexy ceremonial regalia, emerges from the shadows. She mouths off to Lara about who she is and who does Lara think she is to try and double cross an ancient god etc. and as we watch, Natla transforms into a terrifying beast...

Lara must now fight the Natla/Beast.

If she fails, then Natla brings great storms, drought and destruction to the planet.

If she wins, then the Lost Pyramid goes BOOM!

THE END.