

A full-page background image of Lara Croft from the Tomb Raider series. She is standing in the rain, looking directly at the camera with a serious expression. She is wearing her signature black tactical outfit, which includes a halter-neck top, shorts, and fingerless gloves. She has two pistols holstered on her thighs and is holding a handgun in her right hand. The background is a dark, rainy street with a building featuring arched windows in the distance. The rain is depicted as numerous white streaks falling diagonally across the frame.

TOMB RAIDER

U N D E R W O R L D
U N O F F I C I A L F A N G U I D E



About twelve years ago, the original Tomb Raider game hit the market. Despite breaking ground and energizing the gaming industry at the time, I dare say not many took it for granted to be an active franchise after a decade. And what's more surprising is that most of us, fans from day one, are still in love with our favorite heroine.

Last year, with the release of Tomb Raider: Anniversary, our staff pulled together a fanguide which was a surprising success even for our expectations. Shortly after, when the first news for Tomb Raider: Underworld gave start to our complete coverage, we decided we'd try our hand at a second fanguide. But now, the challenge was much larger -- not only the game, but we also set a really high bar which we had to meet with our second fanguide.

With a lot of effort and dedication, along with the support of our amazing partner sites, we offer to you and every other Lara Croft fan much more than a mere walkthrough. In the following pages you will see jaw-dropping fanart pieces -- submitted to us via our ever growing Fan Art section --; interviews with the staff at Crystal Dynamics and key figures from the fan communities; a complete and detailed guide to Tomb Raider: Underworld, filled with high resolution screenshots and much more.

All of us have done our best, being fans of such a massive franchise as Tomb Raider ourselves, and we hope you appreciate our work. Here's to many more adventures with our irreplaceable Tomb Raider.

INDEX

OVERVIEW

<i>Lara Croft Biography</i>	4
<i>Tomb Raider: A world of history</i>	6
<i>How it's made : Tomb Raider Underworld</i>	10
<i>The story so far...</i>	12
<i>Controls</i>	14
<i>Lara's Gear</i>	16
<i>The Myth of Thor, God of Thunder</i>	18

WALKTHROUGH

Prologue	22
Mediterranean Sea	
<i>The Path to Avalon</i>	24
<i>Niflheim</i>	26
<i>The Norse Connection</i>	28
<i>God of Thunder</i>	30
<i>Realm of the Dead</i>	30
Coastal Thailand	
<i>Remnants</i>	32
<i>Bhogavati</i>	34
<i>The Ancient World</i>	40
<i>Puppet no longer</i>	42
Croft Manor	
<i>Protected by the Dead</i>	44
Southern Mexico	
<i>The Unnamed Days</i>	48
<i>Xibalba</i>	50
<i>The Midgard Serpent</i>	56
<i>Land of the Dead</i>	62
<i>Gate of the Dead</i>	64
Jan Mayen Island	
<i>Valhalla</i>	66
<i>Rituals Old</i>	72
Arctic Sea	
<i>Helheim</i>	74
<i>Yggdrasil</i>	78
<i>Out of Time</i>	80

FEATURES

<i>Interview: Alison Carroll</i>	82
<i>Interview: Toby Gard</i>	84
<i>Interview: Eric Lindstrom</i>	86
<i>Interview: Troels Folmann</i>	88
<i>Interview: Colin O'Malley</i>	90
<i>What's it like to work at Eidos?</i>	92
<i>Credits</i>	95

Lara Croft

In the year 1547, King Edward VI granted the Croft Family, the title and rights to Abbingdon, Surrey. Centuries later we take a look at the 11th generation Countess, Lara Croft, a mysterious lady whose adventures have intoxicated millions for the last decade.

Lara Croft arrived on February 14th 1968. Her proud parents, Lady Amelia Croft and her notorious archeologist husband Lord Richard Croft, the late Earl of Abbingdon, were soon to find their beloved daughter was truly a gifted child. Between the ages of three and six she attended Abbingdon Girls School.

At the age of nine she is reported to have survived a plane crash in the Himalayas and shortly after this her mother mysteriously disappeared. She is said to have somehow survived a ten day solo trek across one of the most hostile areas on the planet. Sources report that she arrived in Kathmandu and preceeded to the nearest bar with a telephone. Lara then called her father, politely asking him if it was convenient for him to pick her up.

After the plane crash Lara hardly ever left her fathers side. They travelled the world together from one archeological dig to another. At this time she received a standard education from private tutors, though it would probably be more accurate to say she had become her father's fulltime apprentice. During her

school years she had become a grade A student, excellent at both academic and physical subjects. She thrived in individual sporting activities rather than team games, and in recent times has been described as an accredited genius and Olympic-standard gymnast. Lord Croft was reported missing in Cambodia when Lara was 15 years old. Extensive searches left no true conclusion as to what had happened, and since Lord Croft's body was never officially recovered, Lara could not directly inherit the Croft title. Lord Errol Croft, Lara's uncle, was not about to relinquish control of the family estates lightly and thus followed a bitter family feud. The legal battle was finally won by Lara, but not without it causing a deep family rift, leaving Lara completely estranged from all her living relatives.

Guarding her privacy with complete determination, she has never granted an interview, nor made any personal comment to any of the rumours associated with her. Lara much prefers to express herself through brief formal statements given by the family solicitors, Hardgraves and Moore. She has been the focus of wild speculation and intense debate on both political and scientific levels. Lara Croft, an incredible woman, who has suffered several personal tragedies, including the deaths of both her parents on separate occasions before even coming of age. Idealized and reported to be one of the worlds most fascinating and enigmatic figures of our time, and yet she still maintains an air of mystery.

Name:Lara Croft
Title: Countess of Abbingdon (in Tomb Raider Legend)
Age: Around 28-34 as of TR:Legend
Nationality: British
Birth: February 14th
Astrological Sign: Aquarius
Current Residence: Croft Manor, Buckinghamshire, England
Marital Status: Single
Blood Type: AB-
Height: 5' 7 1/2" (180 cm)
Weight: 115 lb (52 kg)
Bust: 34C (originally 36D before Tomb Raider Legend).
Waist: 24
Hips: 35
Hair Colour: Brunette
Eye Colour: Brown
Dress Size: 8
Shoe Size: 6 (UK) / 7.5 (US) / 39 (EUR)
Favourite food: Baked Beans on Toast
Favourite bands: U2, Nine Inch Nails

Hair is a real-time cloth simulation

Face is more detailed and expressive than ever with more polygons, bones and shaders

Design and materials of outfit provide optimum protection and support

Visible muscle definition in arms, thighs, calves and stomach

PDA contains vital data, including a sonar map

Signature dual pistols

Even more realistic dirt and dust



TOMB RAIDER: A WORLD OF HISTORY

1993: Development on the first game started

Early concepts of an adventure game show a man with a whip exploring ancient Egyptian tombs. The main character receives a major makeover and undergoes a sex change, eventually becoming the Lara Croft we have come to know and love. Ever since the beginning the project received a cinematic approach with the third person perspective in fully explorable 3D environments, a groundbreaking concept for the gaming industry during the transition between 2D and 3D platformers.

1996: Tomb Raider (Core Design)

Lara Croft is hired by Jacqueline Natla, CEO of Natla Technologies, to uncover an ancient relic from a Peruvian tomb. Shortly after getting it, Lara finds herself doublecrossed by her once employer and decides to get to the bottom of things. She soon learns Natla is not at all she seems to be, and a trip to the lost civilization of Atlantis gives her a second chance to stop Natla and her plans.

1997: Tomb Raider Gold: Unfinished Business (Eidos Interactive)

Lara Croft returns to ancient Egypt to find out more about the cat goddess Bastet and the mysteries surrounding her temple. She also has unfinished business with the Atlantean pyramid exposed by Natla, she has to destroy the Atlantean hive before they proliferate past a point of no return.



Tomb Raider 1 (1996)



Tomb Raider 2 (1997)



Tomb Raider: The Last Revelation (2000)

1997: Tomb Raider II (Core Design)

Lara Croft sets out after the Dagger of Xian, a legendary artefact which when plunged into your own heart grants you the power of the dragon. It lies deep within The Great Wall, a secret protected by Tibetan warrior monks. Lara Croft is not alone in this quest. She soon comes across an Italian gang called The Fiamma Nera, who will stop at nothing to get what they want.

1998: Tomb Raider II Gold: The Golden Mask (Eidos Interactive)

An old photograph of an Inuit holding what looks like a golden mask, and a newspaper clipping from the Cold War times, referring to a golden mine discovery in Alaska, put Lara on the trail for what she believes to be the Golden Mask of Tornarsuk, an ancient artefact which would grant the power of raising the dead.

1998: Tomb Raider III: Adventures of Lara Croft (Core Design)

Millions of years ago, a meteorite fell on the then warm Antarctica. Generations later, a tribe of Polynesians discovered the spot that hosted an abnormal amount of life forms, despite the freezing climes. They eventually left the area, terrified. In present times, a research company excavated the area and uncovered a sailor's body. The sailor's journal reports where his fellow sailors wandered to, after raiding the crash impact site. Dr. Willard puts Lara on the trail for these artefacts taken by the sailor with interests of his own.

1999: Tomb Raider: The Lost Artefact (Eidos Interactive)

After the failure of his immortality experiment, the horrific creature Dr. Willard turned into died. While Lara is pondering the latest events in the cold and windy outside, Dr. Willard comes out, back to his human form, but nearly dead. As he approaches Lara he falls dead to the floor, but not without making Lara aware of the object he had in his hand: a wallet, holding within a telegram about another meteorite artefact, now stashed away beneath Willard's Loch Ness Estate, and an interested party.



Tomb Raider: Angel of Darkness (2003)



Tomb Raider: Legend (2006)



Tomb Raider: Anniversary (2007)

1999: Tomb Raider: The Last Revelation (Core Design)

During one of her expeditions in Egypt, Lara Croft releases the Egyptian God of Death 'Seth'. She's the only one who can imprison him again, and in order to do so, she has to collect the Armour of Horus from different Egyptian sites. Seth possesses her once mentor Werner Von Croy, but when she finally puts together the armour at the bottom of the great pyramid of Giza, Seth comes alive. Lara Croft traps him beneath the pyramid, but fails to escape as the pyramid collapses on her.

2000: Tomb Raider: Chronicles (Core Design)

In a memorial to Lara Croft, who had been missing since the disaster in Giza, her closest friends gather at her mansion to remember some of her past and untold adventures. They reveal how Lara Croft conquered the Philosopher's Stone from the Roman Coliseum, the Spear of Destiny from a sunken Russian submarine, the Bestiary from Ireland and also the Iris from Werner Von Croy's facilities. Meanwhile in Egypt, Von Croy is digging relentlessly in the hope to find Lara Croft alive.

2000: Tomb Raider (THQ)

An acquaintance of Lara's, professor Bowmane from the Moscow University, contacts Lara Croft to share his findings about the Nightmare Stone. One of his colleagues visited the Amazon rainforests to locate the artefact, but contacted Bowmane to say he was not alone. When Lara Croft gets to the temple, she accidentally awakens the temple guardians who protect the Nightmare Stone, so she has to find it and destroy it before the evil spirit contained within is unleashed.

2001: Lara Croft: Tomb Raider (Paramount Pictures)

Upon the alignment of the planets, the Illuminati sets after the Triangle of Light. Lara Croft finds a hidden clock in a secret stash of her Father's, which triggers the Illuminati to steal it from her. Following a lead from her Father, she goes to Cambodia and retrieves the first half of the triangle before the Illuminati, forcing them to work with her if they want to find the second half in time for the planetary alignment. She takes on the mission of her late Father, to destroy the artefact before the Illuminati misuse its power.

2001: Tomb Raider: Curse of the Sword (Activision)

After being hunted and destroyed, a dark magician in the undergrounds of New Orleans, had her evil soul captured in a sacred container by one of her apprentices. Her apprentice then took on the quest to find a suitable body, to bring his master back to life. Lara Croft is visiting an old friend in a museum when an assault takes place. The magician's cult stole a sword and cut Lara in the chaos, binding Lara Croft to the artefact by her blood. The cult sets after collecting the remaining artefacts to transfer the dark magician's soul into Lara's body. Lara then has to outwit them, before it's too late.

2002: Tomb Raider: The Prophecy (Ubisoft)

After deciphering the Tome of Ezekiel, written by a scholar from medieval times, Lara Croft sets after the Black Stone, an artefact that could reveal what Magic was or is. Said stone was part of a set of three, and bringing the three together again would make the prophecy of the tome come true: the reawakening of the master of the Teg-Du-Bhorez, a Secret Society, who would bring the apocalypse. Ezekiel's prophecy also said a mysterious Lady would take a stand and prevent a premature conclusion.

2003: Lara Croft Tomb Raider: The Angel of Darkness (Core Design)

A serial killer known as the Monstrum is on the loose in the streets of Paris, and the local police mistake it for Lara Croft, after spotting her leaving the crime scene of her past mentor Werner Von Croy. In order to prove her innocence, she has to bring the actual person responsible to the police. Along the way she discovers the Monstrum

is actually a dark alchemist from the 14th century who is chasing after the Obscura Paintings to revive the ancient hybrid race of Nephilim.

2003: Lara Croft Tomb Raider: The Cradle of Life (Paramount Pictures)

A volcanic eruption in Greece reveals the location of the lost Luna Temple on the seabed, where Alexander the Great's most prized possessions went to. Inside this temple, Lara Croft locates an orb which is stolen from her just before the temple collapses. The orb is the key to locate the cradle of life, the place where Alexander sent a man with Pandora's Box to. The MI6 intercepts some transmission data from the Shay Ling and come to Lara Croft to ask for her help to locate the man, and avoid letting the orb getting into the hands of scientist Jonathan Reiss, whose plans including unleashing its deadly contents.

2006: Lara Croft Tomb Raider: Legend (Crystal Dynamics)

At the age of 9, Lara Croft's mother disappeared after finding an ancient stone dais in a Nepal temple. Upon the discovery of a similar dais at the other end of the world, Lara Croft sets off after the artefacts she needs to make it work, and perhaps understand the fate of her mother. The Excalibur proves to be much more than a mere legendary sword, being part of a civilization that pre-dates king Arthur by millennia.

2006: Lara Croft Tomb Raider: The Action Adventure (Bright Things)

The Action Adventure introduces Lara Croft in her "The Angel of Darkness" adventure to non gamers. Its format, an interactive DVD, requires nothing but a DVD player and allows the spectators to make context based decisions, as Lara leaps through Paris and Prague in her quest for the Obscura Paintings, and the mystery surrounding the Monstrum.

2007: Lara Croft Tomb Raider: Anniversary (Crystal Dynamics)

A retelling of the events of the original Tomb Raider. Jacqueline Natla, CEO of Natla Industries, hires Lara Croft to take over one of her father's quests for the mythical Atlantean Scion, lying deep in a tomb in Peru. After being betrayed and finding out her employer is now trying to kill her, Lara finds herself obsessed with the Scion. Ultimately she has to destroy it, for the greater good, and before a certain Atlantean Goddess lays waste to all civilization.

2007: Tomb Raider Re\Visioned (GameTap)

Seven different stories from different renowned talented artists, commissioned by GameTap to celebrate the release of Tomb Raider: Anniversary. The episodes put Lara against the religious Cabal and their quest for afterlife; an artefact in the tomb of King Moctezuma; a unique substance in Antarctica that can supposedly cure any disease; a sceptre that has cursed a monastery; an adventure in Lara's early days; the reveal of the sunken city of Thaumopolis; and conquering the treasure of Perseus in an abandoned ship.

2008: Tomb Raider: Underworld (Crystal Dynamics)

Picking up where Legend left off, Lara Croft continues in her quest for Avalon -- the destination the portal in Nepal took her mother to. Jacqueline Natla explains that Avalon and the Norse underworld of Helheim are one in the same place, and entry is not possible without fabled Thor's Mjölnir and ancient rituals. Following her father's steps, Lara Croft finds the artefacts which granted Thor the power to level mountains, and upon entering Helheim, she finally understands what happened to her mother. Natla of course takes the opportunity to bring the seventh age upon mankind, but she's stopped just in time.

HOW IT'S MADE : TOMB RAIDER UNDERWORLD

by Eric Lindstrom

Creating the game in Preproduction was very different than in Production, so I'll separate the two.

In Preproduction, all the designers on the team at the time contributed equally to important concepts related to the broad strokes of the game. What the movement mechanics would be, how combat would relate to gameplay, what the puzzle paradigms would be, what gear items would be included and how would they work. What design philosophies would be employed, etc. The much described philosophy of What Could Lara Do came early in the process and guided development. At the same time, artists and programmers were involved in the implications design ideas would have on art and code.

Also in Preproduction, I was working on the game story and level locations with the other leads and Toby Gard. By the time Preproduction ended, we had a basic story flow and level location map to start from.

In Production, various disciplines split off to do their thing with close collaboration among necessary groups. For instance, systems designers had a lot of work getting the various mechanics on line with animation and programming working closely together.

With respect to the levels as seen in the final game, the process was this:

Based on the story Toby Gard and I outlined, I wrote up a Creative Brief and discussed it with the leads of all disciplines until we were satisfied it was what we wanted to do. These briefs, one for each location of the game, described the story, environments, basic logic flow, and some puzzle elements -- all tied to the mythological underpinning of the region. This was taken to the Level Team, which was a dedicated team of a designer and multiple environment and texture artists. They worked together to rough out the play space, both



from a gameplay perspective and to be compatible with architectural styles of the local area.

After the work on paper was approved, the designer would make what we call Block Mesh, which is very crude environments that approximated the playspace without detail. At the same time, artists were working on the art style, making examples and modules, and this included reference photography trips, to Cambodia and Mexico among other places. Eventually we had a rough level, usually without placeholders for key puzzles or dynamic elements that weren't yet operational.

Once Block Mesh was approved, the artists started making the spaces look more like they would in the final game, and this led to many design changes along the way. Sometimes problems arose that needed to be resolved as greater detail was added, or new opportunities presented themselves. At the same time, scripters' (computer programmers who specialize in



scripting languages) worked on making dynamic or puzzle objects working. This turned out to be a big deal and we ended up with a dedicated object and puzzle team working on dynamic elements.

Once the levels reaches a certain degree of detail, about halfway to final, the audio designers come in and start attaching sound effects to everything. It really is a science unto itself to do this. We also commissioned the score to be written and this continued in parallel throughout the rest of development. Cinematics were also started, with a dedicated team led by Toby Gard, once I finished the scripts, and integration into the levels continued to the end as well. Once the levels were largely playable, we brought on the effects team, which started putting everything from fire to bubbles to splashes everywhere they could.

Then came lighting artists who would both apply dynamic lights but also bake lights into the scene. This



is the hybrid model we developed that gives Tomb Raider: Underworld it's uniquely lush appearance. Then we added full screen effects, including color correction and such to get the final look we wanted in each area, including final lighting balance for both look and gameplay.

When playable, we started playtesting with local gamers, and we made changes to puzzles, level flow, training text, and more based on problems we saw in those sessions, which took place multiple days a week for the final months of production.

A lot of things changed from those early days of PreProduction to the final game we're putting on the shelves, and it was a lot more complex and crazy than this short description sounds, but this is basically how it happens and we are all very proud of what we have made. We're looking forward to you all getting to play it.

The story so far...

I'm Lara Croft, a renowned archaeologist who has travelled all around this small globe in search of danger. I've met with death on several occasions along my travels, sometimes escaping deadly boulders, others dodging a deadly poisoned dart just in the nick of time... and have even survived a plane crash... That one was the toughest of them all. When I was nine, Mother and I were returning from a skiing trip. Our private jet entered a storm and ended up crashing in the heart of the Himalayas. Mother and I were the only survivors! We wandered around for a while looking for shelter, and we found a small Buddhist Sanctuary not far from the crash site.

I have always been known for being curious and fearless. While I was in there, I saw a strange configuration of rocks with some sort of lever sticking out. I touched it, and activated one of the most unusual things I'd seen so far. Through that mirror, Mother and I could only hear voices saying that we should stay away and leave the sword alone. Trying to protect me, Mother pulled out the sword and a green flash blinded me. When I finally could open my eyes again, she was gone. Lost. Forever.

A while back, an old friend of mine called and said she'd found an ancient ornate dais, which could be one of the treasures my late Father spent most of his life looking for. He eventually died on his never-ending quest for answers. I have to get to the bottom of this, so as to save Father's reputation and understand what eventually happened to poor Mother. While I was in Bolivia investigating the said stone dais, I met a man named James Rutland - someone who mentioned Amanda Evert in our short conversation before sending his henchmen after me. That brief mention sent shivers down my spine.

During my college days, in a field trip to the temple of the last Queen of Tiwanaku in Paraiso, tragedy struck. I lost all of my colleagues that day, including Amanda. Or so I thought. In that temple, Amanda and I were ambushed by a mysterious entity, which in turn was trapped inside a mysterious stone that Amanda had taken off a wall in a desperate manoeuvre. I don't know what exactly happened after that, since on our way out, Amanda's foot got stuck under heavy rocks, and the cave flooded in a blink of the eye. I'm guessing this entity, the guardian of the tomb, managed to save Amanda's life somehow. But, if she had survived, why would she steer away from everyone?

Rutland and Amanda were up to something together, and the amount of mercenaries they had at their disposal suggested to me it was something big. The fact this man also had a strikingly familiar artefact within his possession bothered me: when I first laid eyes on it, I was immediately taken back to Nepal. That artefact was somehow related to the sword in Nepal, that ultimately caused Mother to disappear. While in Paraiso, I reached the Queen's chambers where a ceremonial copy of a sword laid. Much to my surprise, it was a replica of the very artefact I had seen at Waseda University in Japan some time ago.

Of course such ancient artefacts are never safe in museums. This one was stolen by Shogo Takamoto, one of the many bosses of the Yakuza. During a corporate party thrown by a friend of mine, I met Takamoto, but he was unwilling to part with the artefact. Eventually I retrieved it, at the cost of his life. It seemed to be made of the same material as the piece that was in Rutland's hands, so once Zip had tracked Rutland down, I knew where I would find that piece. For some reason, Rutland had gone to a rainforest of Ghana -- he was after something called the Ghalali Key, something I'd never heard of until then. While I chased him, I found a badge that Father had given to Mother a long time ago. She must have lost it during their stay here. After finally catching up with Rutland, I was told Amanda had broken into my house. Perhaps Father had found the Ghalali Key after all. Alister and Zip were safe and sound, however, and sent me off to trace the next pieces of artefacts -- Alister had discovered records of a similar shard in a Kazakhstan facility. I had to hurry, because Amanda was on her way to it too. But why?

Not only did she beat me to the site, but she seemed pretty confident of her actions. In that facility, I came across a shield which bore a crest resembling that of Lancelot's. Its backside had several markings, markings I've asked Alister to study in detail. I eventually outsmarted Amanda and left the complex with the great prize -- but not without another equally shocking discovery about her. The entity that caused the death of all our colleagues in the past, had indeed bonded with her somehow, now being a wicked pet of hers! She'd thought I'd left her for dead since then, and despite my efforts I couldn't convince her otherwise.

Alister's research of the shield markings set me off to my next destination: homeland Cornwall. Nobody could have ever imagined this quest would prove the existence of King Arthur and the Knights of the Round Table. King Arthur's tomb lies deep underneath an abandoned museum. There is no wonder that if anyone had ever found that place, they never left alive to tell the tale. A final piece of the sword was within the tomb, but they were still mere pieces. Something was missing. When I put the pieces together for the first time, I suddenly realized there was a small hole in the sword handle: it looked exactly like the pendant Mother wore ever since she'd lost the one I found in Ghana! Once again, I was compelled to dwell into my own past. I had to return to Nepal and try to find that pendant; it certainly was the Ghalali Key that Rutland had referred to.

The trip to Nepal was rather surreal. I found the Ghalali Key, and while I was there I took the opportunity to check out the temple Mother and I took shelter in back then. The whole temple had crumbled down for some reason, but I could still get to the stone dais. When I put Excalibur together, I could feel its power as I held the pendant near it. This key reforged the sword seamlessly. The stone dais that took Mother was broken, but it proved these aren't mere bits of carved stone and forged iron. Rather, they were powerful tools from a forgotten age, and still capable of great and terrible things. I set off back to Bolivia, I had to see what I could do with these ancient artefacts, and the ornate stone dais.

Amanda and Rutland were there too, waiting for my arrival. Rutland got killed for being in the wrong place at the wrong time. Amanda tried to put me down, summoning the same entity that almost got the two of us killed previously. Thankful of the power of Excalibur I could defeat it, and while Amanda was stunned, I took the wraith stone from her to prevent another summoning. I then placed the sword into the stone dais and it functioned, but only briefly. I could see Mother on the other side, but she was misled by Amanda. Amanda strongly believed that she could reach Avalon by using the dais, and apparently that's where Mother has vanished to. Despite everything, I believed her knowledge could still be of help to me. The stone daises were probably used by an ancient culture, prior to all others, to communicate through time and space. How they work remains a mystery to me.

That same night, I had yet another rather upsetting sight. Amanda's crew had brought in a bunch of crates that bore the logo of Natla Technologies, a company run by Jacqueline Natla -- once Queen of Atlantis. She had hired me ten years ago to recover an ancient artefact for her, one that my Father had believed to hold the answers he longed for. Ultimately she double crossed me, the artefact was destroyed, and what could possibly have been the last remnant of the lost island of Atlantis had vanished.

Amanda seems to develop tight relationships with the entities she comes across in her life, making personal pets out of them. I have no doubt Natla is manipulating Amanda somehow, just like she had done with me and my Father before. I can only hope Amanda is aware of the trouble she has got herself in.

Professor Eddington was a great friend of my Father, and had exploited several sites with him in the past. Not only was he surprised to learn about what I'd discovered, but he was more than happy to set me off to the next location that was in Father's plans, even though he wasn't sure if Father had confirmed the existence of a ruin at the location.

Lara Craft



CONTROLS

Command	PC (Default)	XBOX 360	PlayStation 3
Move	W/A/S/D	Left analogue stick	Left analogue stick
Crouch, roll, drop, dive, dodge	CTRL	B	Circle
Jump	Space bar	A	Cross
Grapple	Q	X	Square
Interact, melee attack, shimmy faster	E	Y	Triangle
Shoot	H / left mouse	Right trigger	R2
Throw sticky grenade/object	Caps Lock	Right Button	R1
Manual aim	Z	R	R3
Pause	Escape	Start	Start
PDA	Tab	Back	Select
Use health pack	V	D-pad up	D-pad up
Change weapon	R	D-pad right	D-pad right
Walk	Alt	Tilt left analogue	Tilt left analogue
Personal light source	F	D-pad left	D-pad left
Field camera	T	D-pad down	D-pad down
Target lock	G / right mouse	Left Trigger	L2
Sprint, swim faster	Shift	Left Button	L1
Camera	Mouse	Right analogue	Right analogue
Concentrated fire	Right mouse + Z	Left Trigger + R	L2 + R3
Vehicle commands			
Gas	W	Right Trigger	R2
Break	Space	A / B	Cross / Circle
Reverse	S	Left Trigger	L2
Shoot	H / left mouse	Left Button / Right Button	L1 / R1



Stjepan Sejic, 27, Croatia

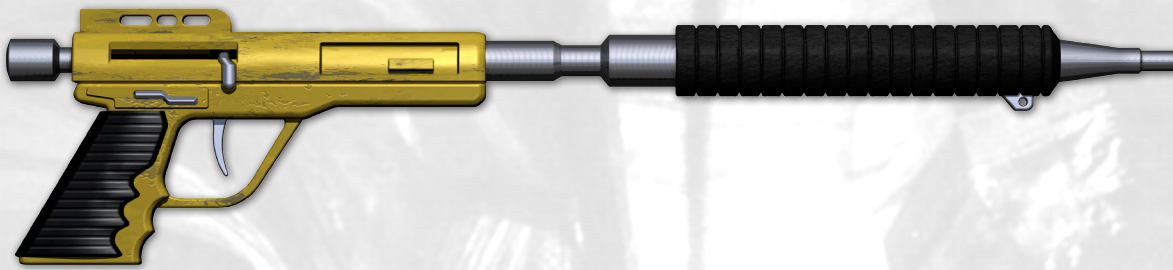


Stjepan Sejic, 27, Croatia

LARA'S GEAR



- | |
|---------------------|
| 1. PISTOLS |
| 2. SUBMACHINE GUN |
| 3. SHOTGUN |
| 4. ASSAULT RIFLE |
| 5. SPEAR GUN |
| 6. TRANQUILIZER GUN |
| 7. GRAPPLE GUN |
| 8. STICKY GRENADE |
| 9. DIGITAL CAMERA |
| 10. PDA |



THE MYTH OF THOR, GOD OF THUNDER


by Gaetan

Throughout the Underworld game Lara will uncover another part of the world's most well kept secret, the prehistoric origins of all civilisations underlying the old legends and mythical antic gods. Following Professor Eddington's indications about an ancient temple lying at the bottom of Mediterranean Sea, Lara will soon discover the very existence of many artifacts and remnants, establishing a link to Atlantis at the core of the Norse myths. More precisely she will learn there's equally another parallel to establish the Arthurian myths: in fact that's what was designed as the Norse Helheim, a pendant to Celtics' mystical Avalon and Mayans' Xibalba. She will also be revealed the passageway to this realm. This underworld her father claimed as the place her mother was imprisoned since the preceding Nepalese Dais abduction of Amelia. It requires her to retrieve an ancient Atlantean weapon of power, known as Thor's Hammer.

Thor was often mentioned as a much revered god of the ancient Germanic tribes in the Sæmundar Edda, (the most important source on Norse mythology and Germanic heroic legends) preserving poems that narrate the creation and destruction of the Old Norse mythological world, as well as individual myths about gods such as Odin, Thor and Heimdall. Thor's life and exploits were at the center of most surviving pagan times stories.

It's during the Mediterranean level that Lara enters a temple she describes of Proto-Norse origins, leading her to believe that Avalon and the Norse underworld of Niflheim are one and the same. She also finds a gauntlet, presumably belonging to the Norse god Thor. Lara is caught off guard by mercenaries working for Amanda, who takes the gauntlet and leaves her. After pursuing them to their ship, she meets Natla, who Amanda has kept in captivity. They begin discussing Lara's find and Natla states that Avalon is the same as Helheim, rather than Niflheim as Lara had supposed, and that Lara will need Thor's hammer, Mjöltnir to enter.





According to Edda, Thor owned a short-handled hammer, Mjöltnir, which, when thrown at a target, returned magically to the owner. His Mjöltnir also had the power to throw lightning bolts. To wield Mjöltnir, Thor wore the belt Megingjord, which boosts the wearer's strength, and a pair of special iron gauntlets, Járngreipr, to lift the hammer. Mjöltnir was also his main weapon when fighting giants. The uniquely shaped symbol subsequently became a very popular ornament during the Viking Age, and has since become an iconic symbol of Germanic paganism.

During the game, the ship begins sinking due to an explosion caused by one of the mercenaries in a firefight with Lara. Lara shoots at a fleeing Amanda who throws the gauntlet into the sea in order to distract Lara (and possibly due to Natla's assertion that only Lara can use the gauntlet). Lara quickly jumps into the water to get it back, letting Amanda escape.

Later, Lara travels to coastal Thailand, as Natla had suggested, where she discovers that her father had already been there, and taken the gauntlet back to a hidden study beneath Croft Manor. After locating the second gauntlet, as well as a map locating Thor's belt and hammer, Lara resolves to continue searching for Mjöltnir. Lara believes Mjöltnir will give her the power needed to kill Natla.

In the Mexico level, Lara retrieves Thor's belt (also called Megingjord), which will not only help her to get the hammer, but is also giving power to the gauntlets needed to wield his hammer. After retrieving the belt, she heads to Jan Mayen Island and finds Mjöltnir in Valhalla. She also finds a message from Odin, Thor's father, saying that he will need to perform a ritual before Thor can open the way to Helheim.

Lara travels to the Arctic Sea and with Natla's help, opens the entrance to Helheim. She will soon encounter her mother, Amelia, who has been turned into a "thrall",

a deceased individual whose corpse is reanimated by the substance eitr. In the game, thralls are enemies that Lara will encounter. Thralls are creatures born from the Eitr, the fluid of life. Eitr is a mythical substance in Norse mythology. This liquid substance is the origin of all living things, the first giant Ymir was conceived from eitr. The substance is supposed to be very poisonous and is also produced by Jörmungandr (the Midgard serpent) and other serpents. The meaning of the word is very broad: poisonous, evil, bad, angry, sinister etc. According to Odin's script in Thailand, they were taken to the Underworld to guard Thor's artefacts.

Historically a thrall was a slave in Scandinavian culture during the Viking Age. Unlike many of the forms of slavery throughout human history, the state of being a thrall could be entered into voluntarily, as well as involuntarily. Slavery was one of the primary sources of income for the Norsemen. Thralls were first described by the Roman historian Tacitus, who wrote in AD 98 that the Swedes (Suiones) had no right to carry arms, but that the weapons were locked inside and protected by a slave only to be distributed when they were attacked by enemies.

A person could become a thrall by giving himself up because of starvation, being captured and sold, or being born into a thrall family. The first was considered to be the most shameful way of entering slavery and was the first method of acquiring slaves to be forbidden. The most common way of acquiring thralls remained the capture of prisoners in foreign countries, or the buying of such captured foreigners. As in the Roman practice of slavery, thralls in Scandinavia could be of any ethnic origin. Furthermore, a thrall had a certain social status, but to a lesser degree than other classes in their society, regarded somewhat like a domestic worker.

The thralls were kept as livestock and their master had the power of their life and death. A thrall might be a human sacrifice in the funeral of a Viking chief. A child

born by a thrall woman (a thir) was a thrall by birth, whereas a child born by a free woman was a free person even if the father was a thrall.

During the game Lara will meet three kinds of Thralls: the standard human thralls (Viking or Mayan), the yeti thralls and the quadruped thralls. Before Lara gets the Mjolnir, the only way to kill thralls is to shoot them until they fall and then finish them by jumping on them.

According to the Prose Edda, Thor was to meet his death to Ragnarök from Jörmungandr. In mythology, Jörmungandr is a huge serpent, daughter of Loki and the main rival of Thor. In the saga, Odin threw Jörmungandr into the sea. Jörmungandr grew so that its body encircled the entire world (Earth), which was why it was called the Midgard Serpent ("World Serpent"). The two mortal enemies were locked in combat and though Thor did defeat the great serpent, he was only able to take nine steps before falling dead from the venom.

Ragnarök ("Final destiny of the gods") refers to a series of major events, including a great battle foretold, to ultimately result in the death of a number of major figures (including the gods Odin, Thor, Freyr, Heimdall, and Loki), the occurrence of various natural disasters, and the subsequent submersion of the world in water. Afterward, the world resurfaces anew and fertile, the surviving gods meet, and the world is repopulated by two human survivors. Ragnarök is an important event in the Norse canon, and has been the subject of scholarly discourse and theory. Ragnarök was the doom of the gods and men, and heralded the destruction of the Nine Worlds.

In the game, Lara will find Natla activating a massive, ancient device at the heart of a titanic cavern filled with eitr. Natla explains that Jörmungandr, the Midgard Serpent, refers to the network of tectonic divisions spread across the world beneath the oceans, giving rise to the legendary interpretation and that this device



sits right atop where the supercontinent, Pangea, had split apart millions of years ago. The device is designed to bring about Ragnarök, or what Natla refers to as the Seventh Age, by triggering apocalyptic levels of volcanic activity throughout the world.

Lara destroys the device, piece by piece with Mjölnir, and hurls the hammer at Natla, who is distracted by her own attempts in saving what's left with her own power. Natla is struck down and plunges into the sea of eitr. Lara heads back to Amanda but they discover that the exit is blocked. Lara spots the portal that originally brought her mother to Helheim when she touched Excalibur (as it was seen at the end of Legend) and realises that her mother may not have known how the device had worked thus remaining trapped. Lara and Amanda work

together to fix the portal. Lara replaces a missing piece that had been broken off of one of the standing stones encircling the central pedestal, trusting Amanda to pull out Excalibur and reach out to her at the same time.

As Amanda pushes Excalibur, Lara and Amanda clasp hands and they are pulled into the portal and end up back in Nepal, where Lara's mother originally pushed the sword. Amanda makes a motion as if to fight with her Wraith Stone, to which Lara asks her if it will help if she finally kills her. Amanda contemplates her words for a moment before finally limping away. Alone, Lara says goodbye to her mother, finally believing that her mother is dead. The game ends, Lara walking away from the portal.



Croft Manor has just exploded and you will be given control of Lara while she is standing in an underground corridor. The purpose is to find an exit, but you will be troubled by fire and other obstacles that have been caused by the explosion. Stay away from the fire because it will hurt Lara when you get too close. There are no enemies in this level, and from time to time you will be given information about how to move Lara around (if these settings are activated on your menu).

Follow the corridor, at the right turn climb over the piece of wreckage, and then take a left turn. A little further you will need to climb onto a plateau, so press jump and grab the ledge, then press jump again to pull yourself up. Just before the door at the end there is a switch which you need pull. When you stand next to it, press the interact button to use the switch and open the door.

Enter the next room, press the crouch button to crawl or roll under the debris. Rolling happens when you are moving with some speed and press crouch. Walk a little further and climb onto the ledge on your left. Eventually, a ring on the door will inform you about the opportunity to use your grappling hook. Throw it with your grapple button to the door in front of you. When you press interact, you will pull the cable and the door will come down.

In the next room, take the Medipack which is to the right from where you enter. You cannot walk left because of the giant hole in the floor. However, above the hole, on the right-hand wall, there's a ledge. Jump towards it and Lara will automatically grab it. Move to the left until you cannot go any further, and then jump up to grab the ledge above you. Proceed to move left until you cannot go any further again and press the crouch button to drop yourself down a ledge. Follow this ledge as far as you can go, then make a backwards jump across the hole, onto the floor.

You will now see a big box which you can move backwards along the wall, and place it in the corner. Grab the box by standing next to it and pressing interact, and then move Lara forward, backward and to the side to move the box into the corner. Climb onto it and grab the ledge on the wall that is leading to the right. At the end, jump alongside the wall on the right and land on the floor that's on the other side of the burning blockade.



As soon as you approach the door a piece of the roof comes down, taking the floor in front of you with it. Simply jump across and pull yourself through the door opening. Follow the balcony to the left, taking a right turn at the end. Use your grapple on the ring on the ceiling, now you will need to make a jump to start swinging. Jump again at the point closest to the other side to land there. Proceed towards the opening in the fence on the right, and walk across the edge so that Lara grabs it, then press crouch to land on the ground floor. This is where you will meet up with Winston and Zip in a remarkable cut scene.



There is nothing to do on Lara's boat, so jump right into water. Don't worry about running out of air, because Lara is using an oxygen mask so there's no gauge. Right beneath the boat there's a huge structure rising from seabed, and if you take a closer look you'll see it has the shape of a human face, with a nose sticking out and two holes looking like eye sockets. In the left eye socket you can find a treasure (1/26). Under the nose there is an opening, however, there are a few other ruins that must be explored first.

Across the face structure there is a pillar, and to the right of it there's another ruin with its entrance covered by overgrown algae. Swim through the plants to enter the ruin. You'll eventually reach a pedestal with nothing on it; turn around and swim through a passage above the entrance to find a treasure (2/26).

Swim back to open sea and around the ruins you were currently in. Behind them there's another set of ruins, swim around them until you're under an arch. Behind the seaweed there's a hidden entrance that will lead you to a small cave containing a treasure (3/26). Swim back to the ruin you explored before and stand in front of the algae covering the entrance; then turn around and swim away from it in a straight line. Swim past the rocks until you reach an archway, then swim under it to enter. Beware of the jellyfish, and towards the end of this cave there's another treasure (4/26).

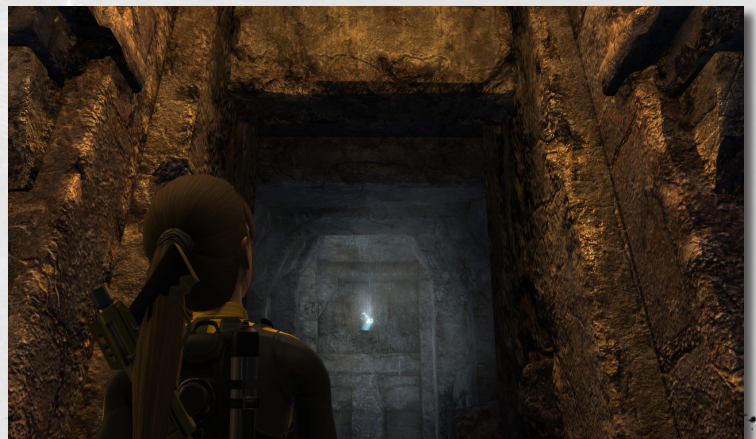
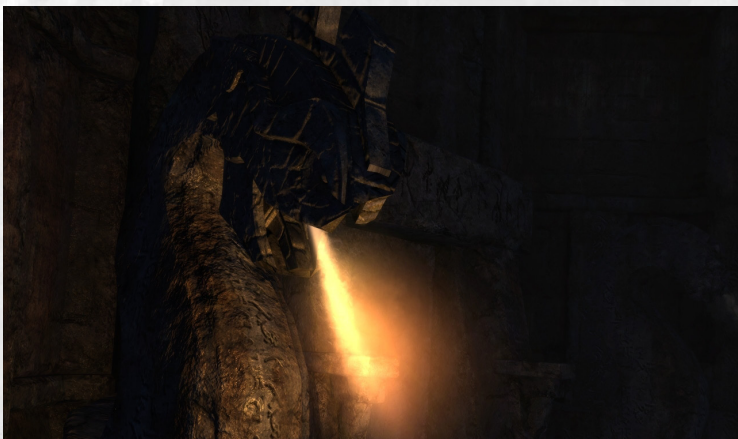
Make your way back to the face-shaped structure, but don't swim in just yet. Right opposite to it is another small cavern. Swim in and when reach a fork, first swim to the left below a beam to collect a treasure (5/26) at the end of the corridor. Head back past the beam and swim right ahead of the small pedestal. Pick up the axle that's laying on it and now you can finally head into the cavern under the huge face-like ruin.

As you swim in, you'll stumble across three huge circular panels. In the central panel there's an axle, just like the one you brought, but either side panels are missing them. Place the one you have in one of them and collect the last axle right in the center of this room. Place it on the remaining panel. Before solving this puzzle, swim upwards above the pedestal. Through a small tunnel leading outside, you'll find a treasure (6/26) on a small ledge. After picking it up, swim back to the panels. To open them, you have to align the three circular patterns in a same panel; the quickest way to do so is to rotate the central panel once, then rotate the left one once and finally rotate the right panel twice. Swim through the corridor avoiding contact with the jellyfish and when you're turning to the right for the second time, turn around and look for the treasure (7/26) on the corner.

The tentacle retreats as you approach, leaving you a passage. Swim up to the surface and get out of the water. As you walk through the opening, look to the right corner to spot a few urns. There are a few standard, brown coloured urns and one ornate urn. You will come across these urns quite a lot in the game; the ornate urns hold the treasures, so kick this one to collect your treasure (8/26). Turn around and use the blocks to climb over.

On the other side, hop into the water and swim left to pick up a treasure (9/26). Use the half submerged slope to climb out of water. Climb up the block and collect a medicup under the dripping water; then grab the ledge right above and jump to the higher one. Pull yourself up to stand on this ledge and sidewalk to the right, and then jump to the ledge in the corner. Shimmy across the corner and hop to the ledge above, then hop backwards and jump across the three poles to reach a small platform. Break the urn to collect a treasure (10/26).

Jump over the gap to the ledge on the other wall, then shimmy around the corners until you end up at the other side. Hop backwards and use the pole to reach the next ledge. Use the ledges to drop safely to the ground. Heading right there's a small plateau with a lever, but leave it as it is for now. Behind the lever there are two statues, with a floor plate in front of each. On the top of the right statue there's a ring: use the grapple to pull it down, making part of it collapse and land on top of the plate. Next to the left plate there are two small cubes on the ground, pick them up and place them down on the floor plate to activate it too. When both plates are weighed down you can use the lever to open the gate.



Follow the stairs up. Climb the ledges and then jump over the gap to the platform. From there, jump to the small alcove on the left wall to collect a treasure (11/26) inside an urn. Return to the regular path and take the stairs. Roll under the stone lintel and then drop to the bottom of the pit. Crouch through the tunnel in the left corner until you reach a pit on the other side. Climb up the blocks and pick up a medicup, then jump to the ledge on the right to climb up. Before heading to the stairs, look to the right wall to find an urn holding a treasure (12/26).

Head up the stairs and enter the alcove on the left to collect a medicup. Return and proceed into the alcove to the right to collect another treasure (13/26) hidden within an urn. As you walk down you'll meet the owner of the tentacle you saw earlier, a giant kraken.

Take the corridor to the right and use the small ledges on the left wall to reach the other side of the gap. As you go around the corner, slide down the slope, and head into the left opening first. Drop on the stairs and walk up to the left corner to find a couple more urns and a treasure (14/26). Head back to the corridor and then go to the left, opposite the slope you slid earlier, to find another treasure (15/26) within an urn. Now enter the last passage left to reach a room with some gears.

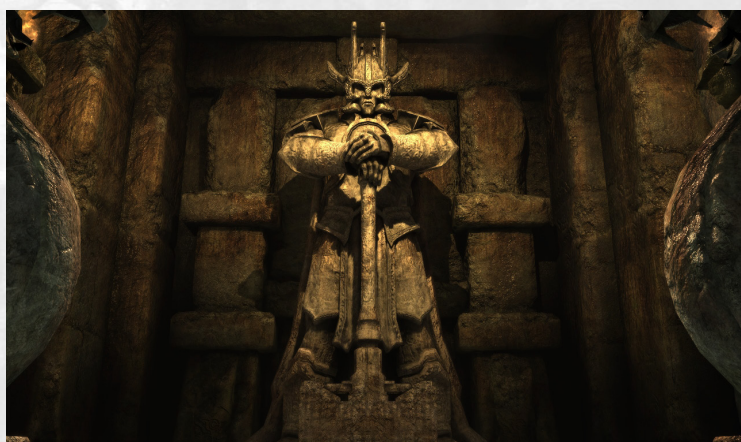
One of the kraken's tentacles is blocking the gears, so use the grapple on the ring to crumble a column over it, forcing the kraken to retract it. Climb onto the ledge near the entrance and onto the higher one. Slide down the slope and jump to the pole to reach the ledge on the wall, then shimmy to the left to pull yourself onto the higher level of the gears. Use the lever to make a catwalk reel in, you need to do so on both of them to release the sun disc above the kraken.

Follow the catwalk and walk around the statue head to stand on its head and jump on top of the sun disc, then walk down the opposite catwalk into a room with more gears. Before dealing with them, climb down to the floor and follow the corridor until you reach a junction. Take the right and head until the dead end to find an urn containing a treasure (16/26). Return to the junction and take another right, following the stairs to the left and into the water. Be careful as the kraken might try to sweep you with a tentacle as you work your way to the treasure (17/26) you'll find on the submerged staircase. Now return to the room with the gears.

Climb back up using the ledges and then perching atop of the broken pillar to reach the gears. Before pulling the lever, look at the gear on the right wall and pull it forward using your grapple. The lever makes the second catwalk reel in, so after pulling it, walk up to its end and walk around the head of the statue to your left to find a ledge. Jump to it then shimmy around the corner, from there jump backwards to reach a wide platform with another lever.

Pulling this lever will lift the sun disc to the top of this room, at the same time exposing weak links on the chains on either side of the lever. Use the manual aiming to shoot them, causing the sun disc to fall from the top of the room on top of the kraken's head, clearing your way to proceed. Before dropping down there, however, use either of the alcoves where the chains were and wall jump to reach a plateau above the switch, where you will find another urn holding a treasure (18/26). After picking it up, dive into the small pond down below. Underwater, near the kraken's corpse, collect another treasure (19/26).

Get out of the water and use the lever to the right of the gates the kraken held shut. Walk in and follow the stairs until you reach a deep pit. You can use the wall on the left side to free-climb across to the other side of the pit. On the other side, walk down the corridor to find a beam you can walk over. If you fall down, don't worry because Lara will grab it so you can either move to the other side or pull back up and balance again. Roll beneath the lintel and follow the hallway to a closed gate.



Before dealing with the gate, head into the small room to the left to retrieve a treasure (20/26) from an urn. Return to the gate and near the closed door on the right wall there is a pole, climb it up and then jump through the opening on the wall. Inside there is a medicup, a pressure plate and two cubes. Pick up a cube then stand on the pressure plate to open the door, while you're on the plate throw the cube you're holding through the door; repeat the process to get both cubes in the room in front of the closed gate.

In front of the closed gate there are two pillars and two pressure plates. Place both cubes over one of these plates; then throw the grapple on the ring on the gate and walk over the other plate. Wait until both locks triggered by the pressure plates are down and then pull the grapple to bring down the gate. Walk in to collect one of Thor's gauntlets.

Soon you'll find Lara is not alone. When you regain control over Lara, break the urn to the left of Thor's statue to collect the treasure (21/26). Leave here and head to the room on the right, where you picked up a treasure earlier, to find a block that fell due to the explosion. Use it to reach the higher opening. In this corridor, look on the left corner to spot an urn holding a treasure (22/26).

Moving on through the opening, you'll reach a room with a lot of poles, most of which are broken. Before dealing with them, go to the opposite end of the room to find another treasure (23/26) within an urn in the corner. Head back to the entrance and jump onto the first pole on the right, climb to the top and jump towards the second pole. Climb a little further and jump to the floor above the first pole, then walk to the other side and perch on top of the broken column to reach the hanging pole. Jump off to the platform, turn right and grab the hanging pole. Jump to the broken column and perch your way to solid ground right ahead.

At the end of the corridor there's a small tunnel you need to crouch through, and just as you leave on the other side, turn to the left to spot an ornate urn with a treasure (24/26). Follow the long corridor and you will end up on the highest level of the room where the kraken was. Walk to the sticking out edge on the right and use your grapple on the ceiling ring to swing across. To the right of the rocks there is a treasure (25/26) held within one of the urns. Pick it up and head to the other side of the rocks, pick up the medicup and climb up them. Use the swing pole to reach the next platform and slide down the opposite side.

Before entering the area, right beneath the slope, grab the ledge where it's highlighted with a grey line, then shimmy to the right, jumping the gaps between the ledges until you reach the opposite side. Here you can climb up. Break the urns to find the treasure (26/26) and before heading back, turn to the right. Jump over the gap and roll under the lintel. Inside this small chamber you will find a relic (1/1). Now head back, using the ledges, to that entrance underneath the slope you saw earlier.

Walk down the corridor and use the ledges on the left wall to climb down to the lower level. You are back to a familiar spot; you have now to make your way back to the boat. Head into the corridor with the blue flames and walk down the stairs, but don't fall into the pit. Instead, use the ledges on the left to shimmy over the crumbled rocks. Climb up under the lintel and run down the staircase. Climb onto the rocks and then jump over the gap to reach the big room with water.

Hop on to the platform at surface level on the left and climb up. Climb over the rocks and take the path to the right on the other side. Jump into the water and follow the path until you're back into the open sea. Back there, swim up to your boat on the surface to go after Amanda's mercenaries that stole Thor's gauntlet.



From the deck of the boat, jump to the anchor and climb it up to reach the main deck of the ship. Pick up the medipack right in front of you. There are three mercenaries patrolling the area with the containers. Once you take care of them, look for the blue container you can climb onto and jump over the remaining containers clockwise to reach a higher spot, where a mercenary is waiting for you.

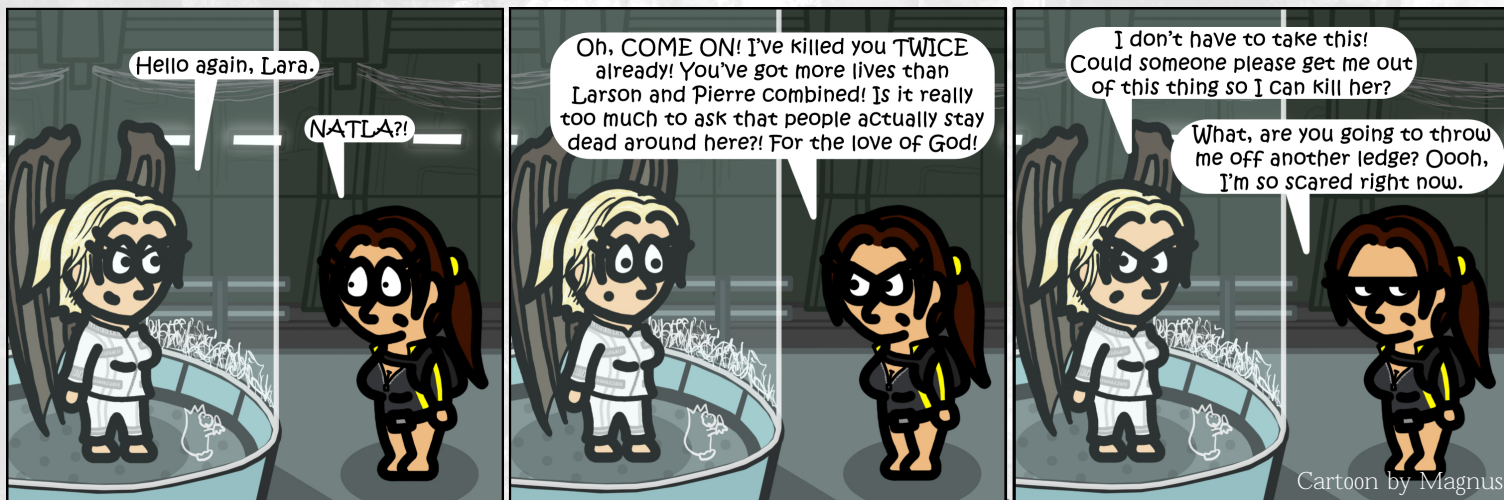
Take the medipack before going through the opening on either side, where more mercenaries guard the passage. The backside of the ship also hosts a number of mercenaries. In front of one of the helicopters there is another medipack. Run down the stairs to reach the aft deck and after dealing with the mercenaries here, pick up the medipack next to the door. Inside, take out the mercenaries behind the crates and in the control room.

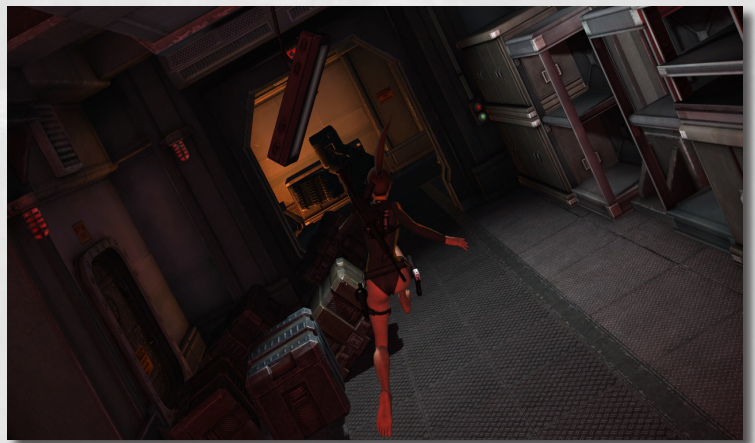
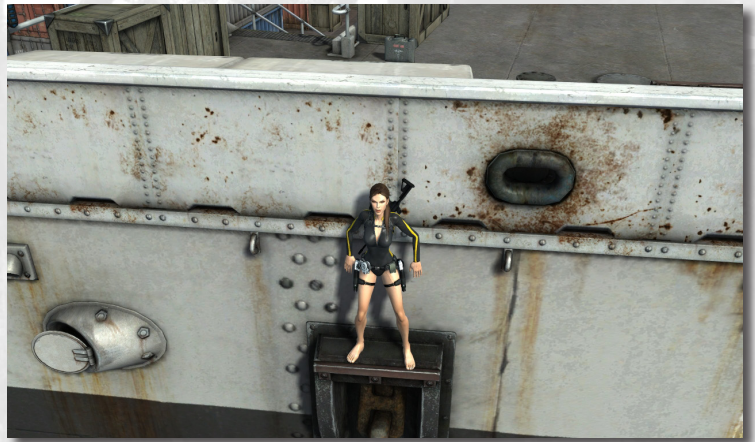
The mercenary that led the previous group of people that took the gauntlet from Lara will appear, and in the sequence that will take place he will shoot some flammable barrels. After regaining control over Lara, follow the corridor and head left to meet two old acquaintances.

Realm of the Dead

Once Amanda and Natla have left, proceed through the door in front of you. Follow the path and head right, the door will open as you approach. The ship is sinking, so it will tilt progressively. When time slows down, quickly sprint or roll out of the way of the falling barrels.

Head to the end and grab the ledge on the left. Jump to the handles above to free-climb them, reaching for the ladder and then the handles on the other side to reach the ladder higher above. Use the handle on either side, and then scramble up the ledges until you reach the top and shimmy to the left. Climb up and walk down another corridor then jump to the ladder on the right wall. From the top, jump upwards and then onto the handles above and climb those until you can shimmy left on the ledge. Shimmy until you are above a beam, and then drop and balance on the beam as you walk down to the other side, where the level ends.





Jump into the water and swim from the back of the boat straight ahead. Near the cliff you will notice a small platform where you can get out of water, but before you do that, swim into the alcove to the left and dive to collect a treasure (1/30). Pay attention to your oxygen gauge, seeing as Lara hasn't brought her scuba gear.

Return to the platform you saw earlier on and jump onto the wall. Free climb it to the top, but instead of following to the left, first jump to the right for another wall, then scramble up the ledges and shimmy all the way to the right and jump to the next ledge, then drop off inside the small alcove. Watch out for the spiders as you collect a medicup and a treasure (2/30). Jump back to the wall you climbed and this time, head left. When you reach the end of the ledge, hop backwards to reach a ledge on another wall, climb up onto it and sidestep left to jump toward a small set of stairs.

More spiders will appear, after dealing with them, hop over the rocks and pick up a medicup before sliding the slope. As you slide, jump towards the pole and jump off to the ledge on the next wall, using it to reach the top. Just as you turn around the corner, there's a ledge on the right side which you can use to climb down to another wall. Move all the way to the left and jump backwards to reach another small alcove holding a treasure (3/30). Make your way back to the top.

On the wall to the left there are a few ledges that will lead you to a higher area, as soon as you get up there, look to the left. You should spot your boat down in the ocean and a treasure (4/30) in a rock you can jump to. From that same rock, jump back to the spot you used to reach the ledges and climb back up.

Run along this area and eventually you'll reach a small pit. Use the grapple to swing across and, just after the bend, roll under the rock lintel to reach a small temple-like area. Running up the stairs and heading right you'll spot some urns, take notice of the different patterns again and retrieve a treasure (5/30) from one of them. Head to the left corner and wall jump between the two columns to reach a ledge near the top. Shimmy around the corner and jump to the ledge on the left, scramble to the upper ledges and jump back to the first column and head all the way to the right. Jump backward to the ledge on the column and hop to the higher ledges, then work your way to the left end, where you can scramble up another level and finally reach the plateau above.

You should now see a temple far in the distance, but for now, focus on the pillars ahead of you. Jump to the ledge on the first pillar on the left, then scramble up to hop to the ledge on the pillar to the right. Shimmy around and drop onto the pole, then hop to the pole to your left and finally onto the ledge on the wall. Shimmy all the way to the right and jump backwards to the ledge, then move around the column and drop to a lower ledge, jumping off to the pole to your left once again. At the other end of the pole, use the ledges to drop down to ground level, where you should find a medicup.

Follow downstream until three tigers ambush you. Once they're done for, hop over the little wall to the right of the water to find an urn holding a treasure (6/30). Near the end of the stream there's a medicup, and another one between the columns near the far left wall. Between some of these columns there's a beam you can climb onto, walk down to the ledge on the pillar and move around to hop backwards on top of another beam. Grab the ledge above and shimmy to the right, jump backwards and use wall jumps to reach another ledge high above.

As you shimmy around the right corner of that ledge, you might notice a ledge to the left, so jump to the left while you're moving (before she makes the turn). On the next ledge, around the corner, drop onto the beam and walk it down to the other end, then drop to hang on it and use the ledge right below to jump to a ledge far on the left. Climb up to the ground and collect a treasure (7/30) near an edge. A few bats should be heading your way, you can wait and deal with them from here, or jump to the ledge on the pillar ahead of you and jump off to the pole and attack the bats from there. Climb the pole to the top and stand on it to perch on a pillar between you and the beam you used earlier. Jump to it and then work your way back to the ledge above the wall jumps you performed a few moments back.

Moving around the corner and to the right, drop on top of a beam and walk until the end, then perch on the broken pillar and hop to the ledge ahead. Before climbing up the stairs, shimmy to the right to collect a treasure (8/30) within the urn, and then head all the way to the left for a medicup. Now head up the stairs, roll under the tree roots and use the ledges to reach the opening under the roots on the other side.

Finally at the temple entrance, more tigers will attack you. This is a good time to practice the headshot. When your adrenaline bar is complete (yellow), run up to an enemy and press the grapple key to kick jump off their head, then quickly steer the pip into the crosshair and fire when it becomes red. Before heading into the temple, climb onto the left plateau and use the pole to reach an area on the other side. Run to the other end and use the slope to slide down and grab the ledge right below it. Drop to a lower ledge and swing across the two poles to reach a ledge on the far wall, then shimmy to the left and stand up to collect a treasure (9/30). Use the small ledge on the wall to reach the beam and hop to the beam on the opposite wall, then climb up and you're back at the entrance.

Upon entering, follow the corridor around the right corner. A few bats will appear. Jump on the beam and use it to reach the ledge on the wall. Shimmy to the right until you're between the two columns and jump back to the other wall. Move left and down, using the ledges, to get to another beam. Walk to the end and jump towards the opposite beam. You can hang on it to reach the opening above.

Multiple spiders will come from the next corridor. At the top of the stairs, carefully drop down to the bottom of this pit and head right. Climb up the rock and jump off the wall to reach a beam, and before leaping to the next one, break the urn to reveal a treasure (10/30). Now walk towards the end of the beam and leap past them to reach the other side. Still using the beams, reach the plateau that will lead you to Shiva's temple.



While facing the big statue in the distance, head down the corridor on your left. You need to crouch through an opening at the end and hang from the other side of it. Use the rocks on the wall to go down, where you will be attacked by bats. Shoot them down and check the wall on the left from where you came down.

Grab the ledge on that wall and move to the end on the right. Jump to the right to grab another ledge and follow it around the right corner. Climb up to grab the stones on the wall, move to the right and drop down to grab the bottom ledge. Take a right corner twice and pull yourself up the ledge. Make a jump forward and jump off the wall for another jump, this way you will grab the top edge and end up at a mechanism with a ring.

Use your grapple hook to pull the ring; the entire bolt comes out of the mechanism and the rope comes clear. On the other side of this platform there is a medicup close to the wall. After picking it up you can hang from an edge on the left and move down towards the platform, where you encounter some bats.

Run towards the other end, where a ring is situated beneath a balcony above you. Use your grappling hook with the ring then swing across to the other side, and break the urn for a treasure (11/30). Then roll under the beam.

There is a pole on the ground, pick it up with your interact button. In the far left pillar is a hole where you can fit the pole into. Pull yourself up from the pole and jump towards the ledge on the centre pillar. Now jump through to the right pillar and to the ledge on the wall. Shimmy to the left and use the sticking out stones on the wall to climb up and reach the next ledge.

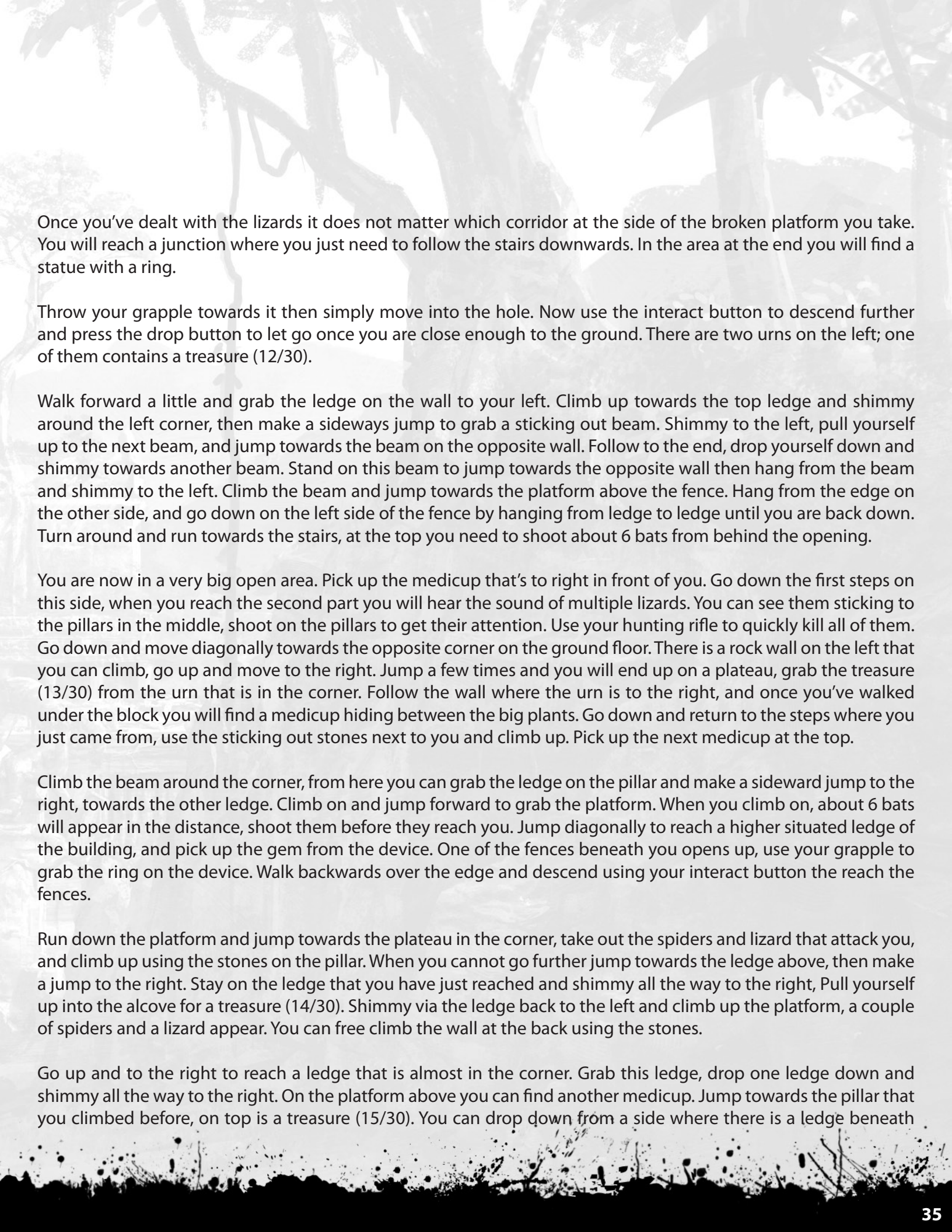
Make a backwards jump to land on top of the first pillar, shoot down the bats that are coming your way, and jump via the second pillar through to the sticking out beam coming out of the third pillar.

Drop yourself down from the left side and move around the corners to end up hanging from the other side of the pillar, and make a backward jump towards the platform with the second mechanism. Grab the pole that is sticking out, move towards the mechanism and press the interact button to pull it out.

Now the rope on this will come free as well. Turn around and pick up the medicup near the wall. You won't need the pole so let it go by pressing the crouch button. Jump back towards the previous pillar and shimmy alongside the ledge until you reach the beam sticking out. Pull yourself up and jump forward towards the top of the pillar in front of you. Now jump towards the ledge on the wall. You need to pull yourself through the opening, and continue to follow the path right to end up where this area started.

Get to the platform on the right and pull the lever on the left. At the moment you pull the lever the platform collapses and time slows down, giving you only a short amount of time to throw your grapple at the ring in the wall. Use the interact button to slowly descend until you are at the bottom.

When you leave the platform and walk a bit further you will be attacked by giant red and green lizards. This can be a little tricky, so use a more powerful weapon or some grenades to get rid of them. Try to keep your distance and keep moving around, also being careful of what they are spitting at you.



Once you've dealt with the lizards it does not matter which corridor at the side of the broken platform you take. You will reach a junction where you just need to follow the stairs downwards. In the area at the end you will find a statue with a ring.

Throw your grapple towards it then simply move into the hole. Now use the interact button to descend further and press the drop button to let go once you are close enough to the ground. There are two urns on the left; one of them contains a treasure (12/30).

Walk forward a little and grab the ledge on the wall to your left. Climb up towards the top ledge and shimmy around the left corner, then make a sideways jump to grab a sticking out beam. Shimmy to the left, pull yourself up to the next beam, and jump towards the beam on the opposite wall. Follow to the end, drop yourself down and shimmy towards another beam. Stand on this beam to jump towards the opposite wall then hang from the beam and shimmy to the left. Climb the beam and jump towards the platform above the fence. Hang from the edge on the other side, and go down on the left side of the fence by hanging from ledge to ledge until you are back down. Turn around and run towards the stairs, at the top you need to shoot about 6 bats from behind the opening.

You are now in a very big open area. Pick up the medicup that's to right in front of you. Go down the first steps on this side, when you reach the second part you will hear the sound of multiple lizards. You can see them sticking to the pillars in the middle, shoot on the pillars to get their attention. Use your hunting rifle to quickly kill all of them. Go down and move diagonally towards the opposite corner on the ground floor. There is a rock wall on the left that you can climb, go up and move to the right. Jump a few times and you will end up on a plateau, grab the treasure (13/30) from the urn that is in the corner. Follow the wall where the urn is to the right, and once you've walked under the block you will find a medicup hiding between the big plants. Go down and return to the steps where you just came from, use the sticking out stones next to you and climb up. Pick up the next medicup at the top.

Climb the beam around the corner, from here you can grab the ledge on the pillar and make a sideward jump to the right, towards the other ledge. Climb on and jump forward to grab the platform. When you climb on, about 6 bats will appear in the distance, shoot them before they reach you. Jump diagonally to reach a higher situated ledge of the building, and pick up the gem from the device. One of the fences beneath you opens up, use your grapple to grab the ring on the device. Walk backwards over the edge and descend using your interact button the reach the fences.

Run down the platform and jump towards the plateau in the corner, take out the spiders and lizard that attack you, and climb up using the stones on the pillar. When you cannot go further jump towards the ledge above, then make a jump to the right. Stay on the ledge that you have just reached and shimmy all the way to the right, Pull yourself up into the alcove for a treasure (14/30). Shimmy via the ledge back to the left and climb up the platform, a couple of spiders and a lizard appear. You can free climb the wall at the back using the stones.

Go up and to the right to reach a ledge that is almost in the corner. Grab this ledge, drop one ledge down and shimmy all the way to the right. On the platform above you can find another medicup. Jump towards the pillar that you climbed before, on top is a treasure (15/30). You can drop down from a side where there is a ledge beneath

you. Repeat this to reach the wall with the stones sticking out, and follow the wall up and to the left. Sometimes it is necessary to jump but eventually you will end up at the stairs.

Follow the steps up and pick up the treasure (16/30) that is in the alcove to the right. Directly opposite you can find a medicup. Drop down from the edge, let go and grab the edge below it. Pull yourself up and pick up the next treasure (17/30) which is right in front of you. Turn to the left and drop down from the edge, let go to grab the edge below. Climb up on the ledge and jump forwards towards another platform. Shoot the incoming bats before they reach you. Approach the pillar on the left and drop down from the left side of it. Make a sideward jump to the right and pull yourself up quickly. Use your hunting rifle to quickly disable the two lizards, and climb the two ledges on the backside of the pillar. Move around the right corner and climb up until you are on top of the pillar. In front of you there is a sticking out beam that you need to reach, walk towards the platform and turn left.

Throw your grapple towards the ring in the wall and walk over the edge, pull yourself up on the cable until you reach the device. Disconnect your grapple and pick up the second gem. Throw your grapple at the ring and walk backwards over the edge, go down to the place where the fence opened. Pick up the medicup in the alcove that just opened and walk back outside. Turn to the right and jump towards a ledge on the left side of the column. Find another medicup on the platform, then use the stones to climb up the pillar. Make a sideward jump to the right to grab a ledge, shimmy to the right to reach the alcove and pull yourself up. In the alcove you will need to jump back and forth to reach a higher situated ledge. Shimmy to the left and pull yourself into a new room, pick up the treasure (18/30) here.

Drop down from the same ledge until you get down to the floor, jump down from the left to land on the stairs in the beginning of this area. However, you need to be at the stairs on the other side, where you went down the first time. Here you need to use the sticking out stones on the wall to climb back up. Around the corner you can simply jump towards the ledge on your front left. Shimmy a bit to the right to reach the platform beneath the device with the first gem, where the fences opened up. Walk through the passage and take the right corner after a while.

You stumble upon a huge hole, with a ring in the center above. Throw your grapple and swing forward. It may be necessary to lengthen the cable a bit to be able to reach the other side. Walk around the corner and grab the pole that is sticking out from the wall on the left. Climb up and grab the higher ledge on the wall. When you jump from the left you can climb up towards the platform and pick up the medicup there.

Turn to the right and you will see a treasure. To reach the treasure, first jump towards the beam, a bit to the right. Drop down from the left side, shimmy to the left and climb onto the next beam. Jump towards the opposite wall to reach another beam, follow it to the right and get on the platform. Jump to the beam at the right again, then to the one on the opposite and shimmy to the right to reach the next beam. Now you can go to the platform and pick up the treasure (19/30). Drop down from the left of the platform and run around the right corner, swing across to the other side again.

Once there, climb on the pole near the next hole, grab the ledge on the wall and jump left to climb up and reach the platform. Turn around and you will notice two poles along the right wall, use them to jump towards the next platform. Below is another hole, so throw your grapple towards the ring above the exit. Swing forward and land in

front of the exit.

Take the stairs to the left and be careful because there is a tiger here. Shoot from the door opening to kill the tiger safely, check the wall on the left to find a medicup, and the back right corner on the side of the structure for a treasure (20/30). Climb onto the platform in front of the structure and grab the ledge above. Shimmy to the left and pull yourself up from the ledge, jump forward now to perch on the pillar. Jump towards the next pillar and you will see a ledge to grab both left and right. Grab the left ledge first, shimmy to the left end and make a sideward jump towards the platform to find another treasure (21/30). Drop down and take the same route to bring you back on top of the second pillar.

Jump towards the right ledge now, shimmy to the left and let go. Move to the left, climb onto the ledge and jump back and forth between the walls to reach a higher situated platform. Proceed towards the right and kill the incoming bats, pick up the medicup a little further. Drop down onto the edge on the front side of the structure and let go to grab the ledge below. Shimmy all the way to the right until you grab the sticking out beam and climb up. Jump towards the ledge on the right, shimmy to the left and grab the ledge below. Make a backward jump to land on a beam and walk towards the edge of it. Turn left and jump towards the next sticking out beam. Jump towards the pillar in front of the beam and onto the ledge on the wall. You can go two ways, but first you need grab the ledge above you and shimmy to the right.

Make a backward jump towards the platform in the corner and pick up another treasure (22/30) before returning to the ledge on the wall where you jumped from the pillar. Shimmy to the left this time and make a sideward jump to the right. Repeat this and use the next ledge to jump up and grab the pole on the left. Shimmy towards the right end and jump sideward to the big platform on this room.

Run towards the corner at the back right. Grab the ledge, climb onto it, and jump to the right and shimmy all the way to the left via the beam. Pull yourself up at the end and shoot down some incoming bats. Grab the ledge above you on the pillar and shimmy around the pillar to the backside. Make a backward jump to the other lower pillar and on towards a ledge on the next one. Shimmy around the corner and along the sticking out beam, pull yourself up at the end and jump though the opening. Take the right corner and you will face a hole. Jump towards the ledge on the left wall and then sideways to the right towards the next one. When you are above the beam let go, walk towards the other side and jump to the left onto another sticking out beam. Make a jump at the end of the beam towards the wall, shimmy a bit to the right and grab the next ledge, then a bit more and grab the pole on the wall. Swing towards the next pole, when you stand on this one you can jump far enough to reach the other side.

Follow the path into a room with a lot of pillars, use your hunting rifle to shoot down the two lizards, pick up the treasure (23/30) that is in the alcove on the right. Walk towards the other side and descend into the lower area, pick up the medicup at the wall on the other side. When you pick it up a couple of bats come flying in, take a little distance from the wall to make it easier to hit them. Climb back up and take place on the part of the balance that is the highest. You will go down and an arm of the statue is moved.

Climb back onto the platform and go up the steps, follow the path until you reach the hand of the statue, while shooting a lizard en route. Between the middle finger and thumb on the hand is a round hole where you can put

in one of the two gems. Turn around and go back to the balance, shoot the occasional lizard on your way. Stand on the part of the balance that is the highest now, the arm of the statue will go back up and a beam of light shoots down. There is also an opening towards a lower area, where the light beams shoots to. There is a device on the right wall that you can pull down with your grapple. With your grapple attached you can walk over the edge at the opening and descend. At the wall on the opposite of where you land there's another device all the way on top, throw your grapple towards it and climb all the way up. You can do this by throwing the grapple towards it, then standing right under it and jump, now you can climb up. If there are lizards on the walls, climb up quickly and shoot them with your hunting rifle.

Once on top on the other side, climb up the plateau on the right and walk towards the end for another treasure (24/30). Run back to the other side and go up the stairs on the right. When you run by a couple of pillars you will notice a ledge on the back left side. Grab the ledge and climb up to the pole above, swing through to the pole on the right and on to the one on the statue with the balance. The arm will come down, whatever happens with the arm of the big statue. Once you let go you will notice that both arms rise up again. On the level where is also the balance statue you can find a cage in the far corner. Push the cage as far as possible against the single balance of the statue, climb back up using the poles to hang from the arm of the statue. At the moment the arms on both statues go down you can let go. Quickly push the cage under the just lifted balance so it cannot go back down again.

Now you can follow the path up the stairs until you reach the hand of the big statue. Place the second gem and walk back to the cage. Pull it away from under the balance and the hand will move back up again, a second beam of light will shoot down. Throw your grapple towards the device on the wall at the opening and go down. Here there are two statues holding reflecting fans, the purpose is to make both light beams touch the fans, so that they will be reflected towards the crystal in between the small statues and the great statue. The fans are however still reversed. There is already one in the outer most circle of the scoring in the ground, the other one is on the line in the middle. You need to pull that statue via the line, into where the second beam of light hits the fan. Leave the statue there and grab onto the other one. Also move this one clockwise so that you can push the statue via the line in the middle of the circle, to the other side. Now pull the statue clockwise through the circle scores, until also this fan reflects the beam of light upon the crystal. The beam of light will hit the forehead of the upside down image and a new passage opens.

Go down and enter the next room. At the center back there is a statue with a ring on it, just to the right behind it, you will find another treasure (25/30). Go and stand in front of the statue, with just enough space so that you don't stand on the plate before it. Throw your grapple at the ring and pull. The statue will fall down through the plate and a new passage will be created.



A bunch of spiders pop up immediately from out of the opening, move around and shoot with your pistols. Walk over the edge of the opening in the ground, where you stood when you pulled the statue down. Drop a few ledges to reach the bottom one; you will see a ring on the ceiling. Let go and immediately throw your grapple towards the ring. Now you can safely land on the ground and not fall into a hole.

Approach the gate with the facial image right in front of you. After Lara activates the door, grab onto it with the interact button and move left to open the gate. Proceed and another group of spiders appear, get rid of them and walk over the bridge towards the centre of the room to find out Thor's second glove is not there anymore.

Turn to the direction of the bridge, where you just came from. On the right side of the bridge you will see a ring on the wall, move towards it and grab the ring with your grapple. Drop yourself down and use the interact button to descend towards a lower situated platform, walk further towards the right and find your next treasure (26/30). Grab the ring again from where you just came down, and go back up.

At the top jump to the left and walk back over the bridge. Directly on the other side of the centre you can see some ledges, go down from there. Press the interact button to grab onto the decorated wall, after this walk to the right to turn the entire bridge from the centre to the left. Do this until you cannot go further and look to the left at the end of the platform to find a treasure (27/30) behind the turned wall.

Climb back up using the ledges and walk halfway across the bridge. There are rings on both the left and right side, hang from the right side, let go and quickly grab the ring on this side with your grapple. Descend a little bit and run back and forth to pick up speed, and jump to the right towards a small part of a platform. Here you can grab onto the bridge again, push the entire platform backwards until you cannot go further. Grab onto the ring on the bridge again and jump towards the centre after running along the wall. Jump left towards the next platform and walk towards where the ledges go up.

Wait a second before you proceed to turn the bridge, first climb up and shoot a lot of bats down which come flying at you from all sides. Run towards the platform that is at the end of the platform and pick up the treasure (28/30) on the right.

Return to the centre, descend using the ledges and when you reach the bottom press the interact button; then start turning the bridge again. Move all the way to the right, now the bridge should be aligned with the exit. Do not go through yet, there is still a relic in this area.

Climb upwards using the ledges and walk halfway across the bridge. Hang down from the left side of it, let go and grab the ring on the side using your grapple. Run back and forth making sure you have enough cable, and jump to the left. Grab the bridge at the far end and pull it towards you. If possible walk around so that you can push the bridge the rest of the way and turn all the way around. When the bridge does not move any further, use the ring on the other side of it to walk and jump back towards the centre.

Jump towards the next platform and climb using the ledges to get back up. Follow the bridge towards the ledge beside the statue of Thor, and pick up the relic (1/1) behind it. Now you need to turn the bridge back towards the exit, using the ledges and ring to reach the place where you pushed the bridge into its current position. Grab onto

the bridge again and pull it the entire way across the platform.

When you pull it all the way to the end there is not a spot to land on in the middle, but if you want to you can run back along the wall using the ring. Keep an eye on that spot and place the bridge into a position so that you can land in the middle. Move around the middle using the platforms, and climb up the bridge via the ledges. You should still be able to reach the exit. Run across the bridge and leave this room through the opening on the other side.



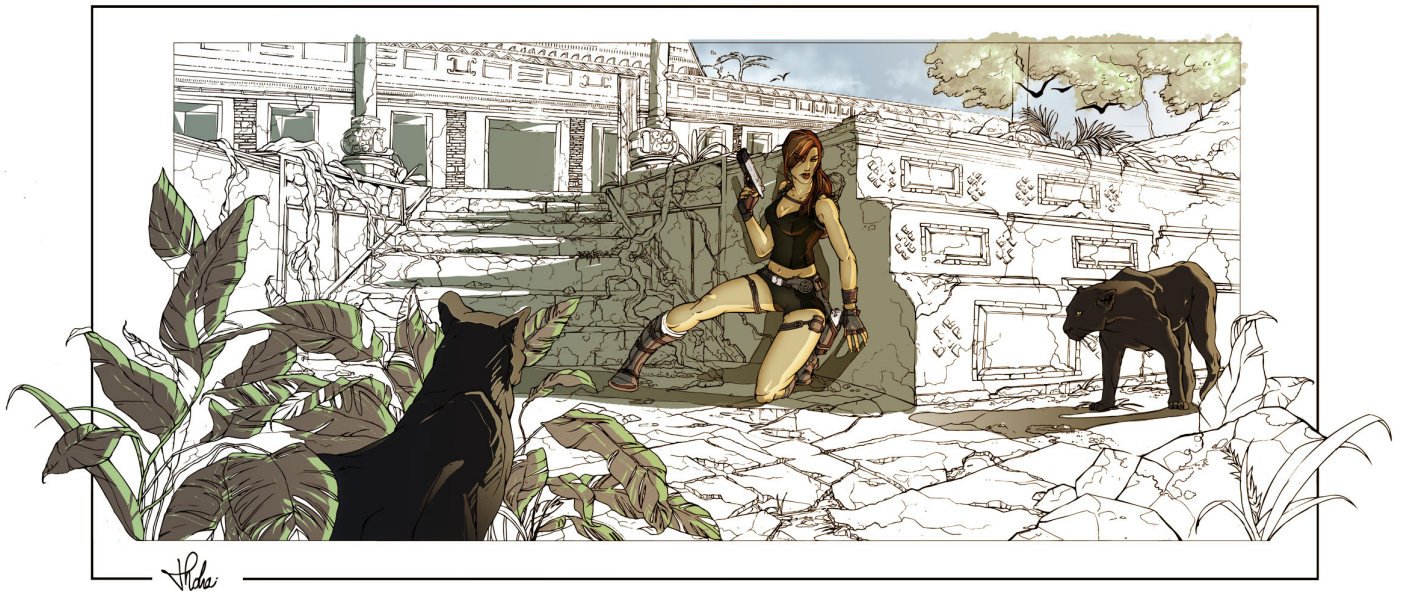
COASTAL THAILAND

Puppet no longer

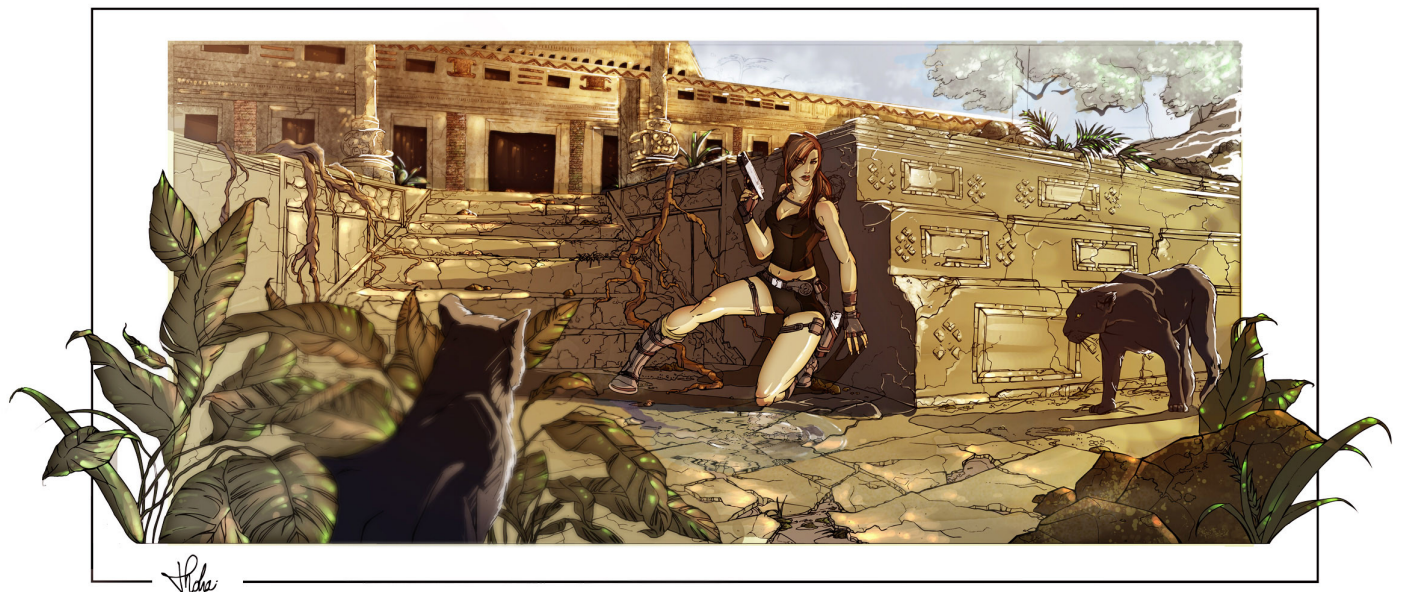
Walk forward a little and jump as far as possible towards the ring on the right wall. Quickly throw your grapple, the purpose being that you grab the ring and don't fall into the water. Run back and forth while hanging just above the water, when you are at the out most left point, jump straight off from the wall. Grab the ledge on the platform from the other side, turn to the right and you will see two ledges on your front right on the wall. Climb towards the upper ledge and jump to the right to grab the pole. The pole will come down once you have grabbed it, and an underwater passage will open once the pole has gone all the way down.

Drop yourself into the water, and swim to the spot beneath the ring you used a few moments ago to find a treasure (29/30) on the bottom in the back corner. Now you can swim through the new passage and follow the corridor. At the moment the tunnel goes up again you will notice a pit right in front of you, claim the next treasure (30/30) in there. Proceed to swim towards the end and pull the round handle on the gate, an exit will open. Now simply swim forward and then towards the surface. Once you get close to the boat, the level will be completed.





Priscillia, 25, France



Priscillia, 25, France

Directly at your side you will find an urn with a treasure (1/13). Remember how this urn looks, all urns containing treasures will look like this in this level. You can find the next treasure (2/13) in the back right-hand corner up the plateaus. Climb up the wooden pole that is close to you now, and stand on the top. Jump towards the wooden platform and climb the plateaus to the left, then proceed through the corridor. Shoot about seven bats that you will face in the next large area, now go down to the lower situated wooden platform.

At the side you will see a scaffold which you can jump to, use it to get closer to the balcony on the left wall. Jump towards it and pick up the next treasure (3/13) once you have killed the spiders.


A little further on you will see a pole hanging from the wall, to reach it you need to jump towards it from the far end of the balcony. If you jump forward now you will not reach the next platform, so move sideways to align yourself with the closest section on the other side. Pick up the treasure (4/13) once you have landed here. Drop down on the ledge and descend towards the ground floor.

Immediately you will be attacked by a lot of spiders, move away while shooting them one by one, slap them off yourself too if necessary. Once you have dealt with the spiders, move towards the opposite corner where you will find another scaffold. On the left side of the left platform you can pick up another treasure (5/13). Climb up the platform and use the poles on the scaffold to reach the top. On the far end of the beam on top of the platform where you started climbing you can pick up a medipack. Use the poles in the wall a little further to reach the other side. Jump towards the first one and pull yourself up, then jump towards the second one. Swing towards the third one and jump forward to land in the corner where there is an open archway.

Walk through and kill the spiders that come down the wall on the right. On the same wall there is a pole, pull yourself up from it and grab the ledge on the wall. Shimmy a little to the left so that you can grab the top edge, pull yourself up and grab the treasure (6/13) in the alcove. Move down again, but press the action button while hanging from the pole to pull it out of the wall. Take it with you and proceed through the archway at the end of the hall. Spiders appear on the right wall, walk towards the urn at the bottom of the first stair and turn around to have a clear aim after putting down the pole. Do not forget to break the urn for another treasure (7/13). Take the pole again and go down the stairs, take a right at the junction to enter a large room.

Walk towards the other side and go through the passage. Take a right at the junction; now walk up to stairs towards the top. Stick the pole into the hole in the wall on the right, shoot the spiders and bats before you go up the pole and reach the alcove, using the two ledges to find another treasure (8/13). Go down and pick up the box which is on the balcony. Take it with you down the stairs and take a right turn at the junction. Drop the box by the side of the other box which is in the corner, now you can kill the spiders that appear from the left.

At the end of the corridor you will find a floor pressure pad, place both boxes on it so that the gate in front of you raises, allowing you to go back to the starting room. However, you need to throw both boxes through the fence while it's open. Pick them up and throw them through the opening while you are still on the pressure pad. Quickly run and dive under the gate before it comes crashing down, then pick up the boxes again and place them on the pressure pad behind the statue in the centre of the room.



A fire starts in the area behind the large fence at your rear, the gates on both sides will remain open now. Proceed through the passage opposite where you came from, and follow the corridor. A couple of spiders appear once you approach the box ahead of you, simply kill them. Pick up the medipack in the corner and proceed straight ahead towards the room. At the left of the room you can find another box, pick it up and go back to where you came across the other box with the spiders. Take both boxes back along the long corridor, and place them on the pressure pad at the end. You would usually expect this gate to open, but as it already is, another one opens. Turn around and take the corridor back up to where the box was. Crouch and go through the tunnel to pick up the relic (1/1). Crouch back outside, go around the left corner and straight ahead at the junction towards the open area. Now that the fire illuminates this place you can get to work.

On one side of the room you will see a broad round pillar with four switches on it. High up on the wall opposite you, you can see two leaded light windows at either side of a gate which you need to get open. When you turn the switches on the pillar you will notice that you are moving some kind of plates, they are throwing both light and shadows upon the leaded lights. The purpose is to turn the switches in a way so that the angel image on the leaded lights is completely illuminated without illuminating the rest of the windows. All the plates have different positions, so use the switch until the segregation between light and shadow is perfect. Also notice that the wings of the angel should be illuminated. When you have entirely illuminated an angel in the right way, a lock should open. Use the switches to open both locks on the gate.

Between the gate and the pillar with the switches is a turning mechanism. When you turn it the gate will open, once you let go, it will slowly close again. So you need to get through the gate before it closes. Turn the mechanism as far as possible, now run past the right side of the pillar with the switches and quickly climb up the ledges of the large support pillar. When you cannot go any further, shimmy around the right corner, and now you can climb on top of the pillar. Run and jump forward and quickly throw your grapple towards the ring on the ceiling, then swing at the platform towards the closing gate and get through..

Kill the spiders that appear and follow the corridor until the junction at the bottom of the stairs. Pick up the medipack and the treasure (9/13) then proceed around the left corner for another treasure (10/13) on the ground. Go back to the junction and go up the stairs.

Approach the desk in the middle of the room and you will hear a message from Lara's father. You remember the Thralls he mentioned on the tape, monsters that get back up even when all of their health has dropped to zero? Grab your hunting rifle to hurt them, and when they are on the ground, approach them and press the action button to shatter their bones.

With Thor's glove you can easily move the small pillars with the blue signs. First move them close towards the pillar on the right of the open cage. You can now climb up the edge around this pillar, jump towards the movable pillar and up to the top of the previous pillar. Jump towards the right to find a treasure (11/13) at the far end of the balcony. Go back down and now place the movable pillar on the left side of the open cage, where you can also find a medipack on the ground. Climb via the ledge of the solid pillar onto the special one and back towards the top of the solid pillar.

Now you can jump towards the sticking out beam on the next pillar. Hang from the left side of it and shimmy towards the middle, make a backward jump onto the platform and pick up the next treasure (12/13). Jump back towards the ledge on the pillar, and shimmy to the right until you hang from the sticking out beam. Pull yourself up and jump to the right towards a hanging ledge from a remaining part of the pillar. Shimmy around towards the right and make a backward jump towards the exit of this area.

Follow the corridor and keep an eye on the wall on your right-hand side, because here you will find the last treasure (13/13) of this level there. Proceed towards the end of the tunnel, and turn the switch next to the door to open it. Once you get through you will be in a very familiar place and everything that happens here should be familiar. Follow the corridor straight ahead, go up the slope on the right over the blockade and a little further take the left corner. Climb up the plateau and just before the door at the end you will find a switch which you need to use.

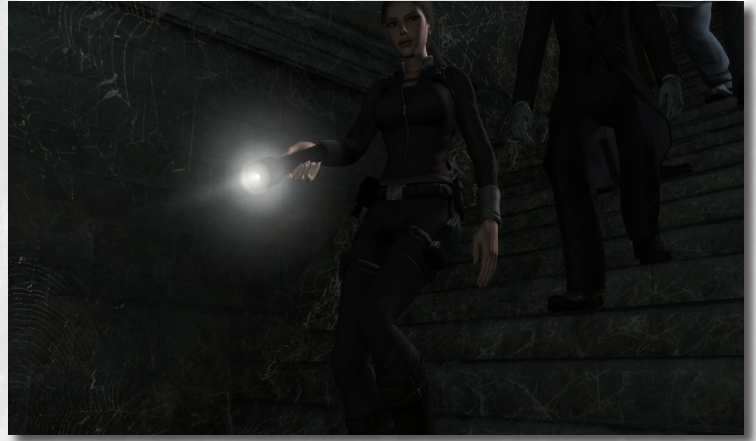
Enter the next room and crouch under the wreckage through the opening. Climb up the plateau not far ahead. Throw your grappling hook towards the door in front of you to grab the ring, and pull the cable to make the door come down. There is a medipack in the next room just as it was in the prologue at the beginning of the game.

You cannot proceed walking to the left because of the big hole in the floor. However, above the hole you can see a ledge against the right wall, jump towards it and shimmy to the left. When you cannot go any further jump up and grab the ledge above. Proceed to shimmy to the left and drop one ledge when you cannot carry on. Shimmy towards the far left tip and make a backward jump to land on the other side of the hole in the floor.

Slide the large box along the wall towards the back corner. Climb on it and grab the ledge on the wall which goes to the right. When you cannot go further, jump along the wall to the right and land on the other side of the burning blockade. As soon as you approach the door a part of the roof collapses, taking the floor in front of you with it. Simply jump across and pull yourself through the opening.

Follow the balcony towards the left and turn towards the right at the far end. Throw your grapple towards a ring on the ceiling then swing across to the other side. Run towards the opening in the gate on the right-hand side and walk over the edge, let go to reach the ground floor.

The cut scene continues further this time. Climb up the ledges on the right side of the fireplace, shimmy around the right corner at the top and let go when you are above the balcony. Walk towards the other side and jump to grab the pole sticking out of the glass wall. Grab the top edge of the glass wall, pull yourself up and go down the other side until you reach the ground. This level will now be completed.



At the beginning of this level you will have a motor bike at your disposal. A little information about how to use it will be given. You can accelerate and brake, when standing still the brake button is also your reverse button, there are also two buttons for the handbrake and two to shoot.

Once on your bike just drive straight ahead over the hills until you reach a short tunnel. There are three urns on the left here, the middle one is a square one with a treasure (1/50) inside. Remember the shape of the urn because all urns in this level will look like this. At the end of the tunnel is a hole in the ground, you will need to pick up enough speed on your bike to simply drive over it.

On the other side to the right you will see another urn containing a treasure (2/50), you can also break the urns by driving over them with your bike, but unfortunately you cannot pick them up whilst still on it. Get back on your bike and follow the route up the hill and around the left corner. After the camera turns towards the building up the road Lara is on her feet again. It is of no use to get back on it.

Approach the building, at the far right end on the plateau there is an urn on the edge that has another treasure (3/50). Close by there are two pillars, you can climb up onto the lower one and grab the ledge on the higher one. Climb further up and shimmy around the corner, jump towards the left to grab a ledge on the building. Pull yourself up and climb up using the edges, until you cannot go further, move left now and make a sideward jump to grab, and hang from the ledge above the entrance of the building.

Let go and grab the edge below so that you can pull yourself in. Throw your grapple towards the device in front of you and walk back over the edge. The device moves towards the opening and a door below to the right opens. The purpose is to keep it open by hanging from your cable and jump towards the ledge below. Quickly pull yourself up and if necessary dive through the closing door. Walk forward and pick up the object from the altar in front of you, the Jaguar Head.

Check the alcove to the left while facing the entrance for a treasure (4/50), the alcove to the left contains a medicup. Pick up the health and run past the Jaguar Head pedestal, to the alcove opposite the room. Jump from wall to wall until you reach the ledge and pull yourself up. As you look outside, you will probably see a panther prowling around.

Hang from the edge, and make a backward jump to reach the sticking out beam on the highest pillar. Now there are two black panthers walking beneath you (or they may have gone elsewhere). Once you jump down they will appear again. Climb onto the lower pillar and shoot at them. You will have a limited amount of time because they will flee again. Simply grab your assault rifle and kill the panthers while evading them. You can also try to tranquillize them both from the safety of the pillar. Once you have dealt with the panthers get back on your bike and proceed to drive counter clockwise through the low walls.

A little further you will come across two pillars with a staircase that leads down an underground tunnel. Get off the bike and turn to the left. On the left passed the small wall you will find an urn with a treasure (5/50), and just in front of you, you can find another treasure (6/50). Next to the right pillar on the stairs you can find yet another treasure (7/50). Get back on your bike and ride down the stairs into the tunnel, following it through until the end and then

drive up the stairs again.

Just proceed until you approach a bigger building and park your bike somewhere in between the low walls. On the left of it you can find a medicup and two urns, one of them containing a treasure (8/50) on the left of the half-closed passage. Approach the building on foot. There are a couple of corpses of Mexican poachers. On the top of the stairs you can find a medicup and a treasure (9/50). Crouch through the half-closed passage and walk forward until Lara starts to talk about the Mayan calendar.



After Lara is done inspecting the ground below, walk towards the headless figure at the centre of the large dial, and place the Jaguar Head on top of it. This will unlock the centre dial, allowing you to use the mechanism. Now turn the Jaguar Head dial until the marking on the second ring matches the first ring. You will hear a clanking sound when they match accordingly. You'll notice the small inner ring works like a gear and turns the other rings. Now move to the Skull dial and rotate it to detach the inner ring. Use the Jaguar Head dial again and align the marking on the inner ring with the others. Now go back to the Skull dial turn it until all 4 markings are aligned in a row. A small cut scene is triggered, showing the transformation of the ground.

There's nothing else you can do here, so turn around and go back under the doorway you came through. You will suddenly be attacked by two panthers, so use your assault rifle to make quick work of them.

Walk back to your bike and notice the path that leads to the right. Drive that way and pick up speed to ride over the ramp in the bend and jump across a hole with spikes. You'll quickly see another spike trip, but you won't be able to jump across it as the ramp is on the other side of the pit. Instead, drive over the outcropping on the left and off the ledge to safely clear the danger. Follow the route further until you reach a short stone tunnel.

Get off the bike for a second to break one of the urns to the right for a treasure (10/50). Get on your bike again until you reach a T-junction. Go left and drive through the rock tunnel. As you leave the tunnel, drive up the hill instead of driving along the main path. Further on you will see an urn on your right hand side next to the stone wall containing a treasure (11/50).

Drive on, but not down to the right yet. At the far end of this area there are a couple of urns in the corner next to the tree; one of them has a treasure (12/50) inside. Get back on your bike and drive all the way towards the end, then get off your bike again.

Enter the tunnel and run towards the far end on the other side, where you can probably see some panthers in the distance already. However, there are also some human enemies in this area who will engage the panthers, so be patient and see how this turns out. You need to get rid of the ones that remain alive, probably the humans. Be careful because when you kill them by shooting or throwing grenades it is still possible that a panther pops up. There are about three panthers and three humans.

Facing away from the stairs where you came from at the start of the area, climb up onto the block in front of you to pick up a medicup. When you drop down the other side and go towards the right you will find another medicup in the corner of the low wall, between the plants. In the alcoves on the left of the steps that go up at the other side, you will find a treasure (13/50) in one of the urns. In the alcoves on the left you will find a big staff.

Take it with you up the stairs and drop it for a second to grab a medicup which is on the left at the top of the stairs. When you go to the right and walk back towards the edge which overlooks the lower area, you can find another treasure (14/50). On its side is small structure with two pillars, there is another treasure on top of one of the two pillars.

Push the staff you just found in the hole on one of the pillars to climb up and get the treasure (15/50). Another

treasure (16/50) can be found inside one of the urns in the far left corner on the plateau in front of the building with the pillars. A couple of these pillars (three to be precise) have a hole in the front where you can stick in your pole. Get the pole and stick it into to the leftmost of the three holes in the pillars.

Climb on top of the pole so that you can grab the ledge on the pillar above. Shimmy around the left corner, grab the ledge above you and make a sideways jump towards the next pillar. Shimmy around the left corner again and make a backward jump towards the sticking out stones on the building. Jump to the right and grab the next set of stones, then backwards towards a beam between two pillars.

Follow the beam towards the other end and jump towards the front right, to another pillar. Shimmy to the left and grab the beam sticking out, pull yourself up and jump towards the next beam sticking out from another pillar. Drop down from the front and shimmy to the left to reach the beam that is sticking out towards the other end, go stand on it.

You can now jump to the beam that is sticking out from the building and grab the ledge above it. Shimmy all the way to the right and drop down a few ledges to reach the ground. Get the treasure (17/50) from the corner nearby.

On the pillar in the centre you can see two poles. Use them by standing on the top one and jump towards the pole above the opening of the big alcove below. Shimmy to the left a bit and stand on it so that you can grab the edge above you and climb up. Turn around for a second and jump towards the top of the pillar to find another treasure (18/50) in an urn.

Jump back, walk forwards and approach the ring in the floor to the left. Attach your grapple and walk back over the edge, then use the interact button to slowly descend. You will find a treasure (19/50) in a hole in the opposite wall.

Proceed through the passage right of the hole, and climb onto the block. Turn to the right and jump onto the plateau. Break the square urn first to find another treasure (20/50), and then climb higher. Look towards the other end and stand where you can see the ring that you used to come down.

Throw your grapple at it and move to the right so that the cable kinks around the stone. Now pull the cable with the interact button and you will pull the stone from the pillar, the big floor tile will break and a new passage will be created.

Shoot down the bats before you descend then lower yourself through the new passageway. Left of the pillar you can see a cut-away, drop down the edge from here. Let go one time and you will hang from a lower situated ledge, let go another time and you will grab the sticking out stones below.

Move a little towards the left until your back faces the pole, and make a backward jump towards it. Slide all the way down from the dart and walk towards the small broken dart in the right corner and climb up.

Once you are at the top jump towards the ledge on the wall. Shimmy around the left corner, make a sideward jump towards the edge, and pull yourself up to pick up the next treasure (21/50). Drop down from the edge and let go

to land on the ground.

Now you need to climb the plateau with the altar, via the ledge on the other side of the stone block. When you stand on the altar, pick up the Stone Head Dress. Now that you have it you only need to find a way back up, but you are being attack by some spiders that appear on the ground. Stay on the plateau and shoot them one by one, when they are all gone climb up the pole on the right side of the altar until you stand on top.

Grab the ledge on the wall, then the one above, jump and shimmy to the left until you are above a lower situated ledge. Let go and grab. Shimmy around the corner and let go again, to grab the stones on the wall. Follow the stones up and to the left, at some parts you will have to jump to proceed.

Eventually you can jump towards a hanging pole and onto the stones on another wall. Grab the ledge above, make a sideward jump to the left and shimmy all the way towards the end to climb out of the hole.

On the opposite side you can climb through the higher situated tight alcove, by using the block, and end up at the area in front of the building. You will encounter some enemies. Quickly get rid of the two at the top of the stairs and the one downstairs who will come up eventually. Go down the steps then up again on the other side. Follow the route back to your bike, and drive back towards the big junction.

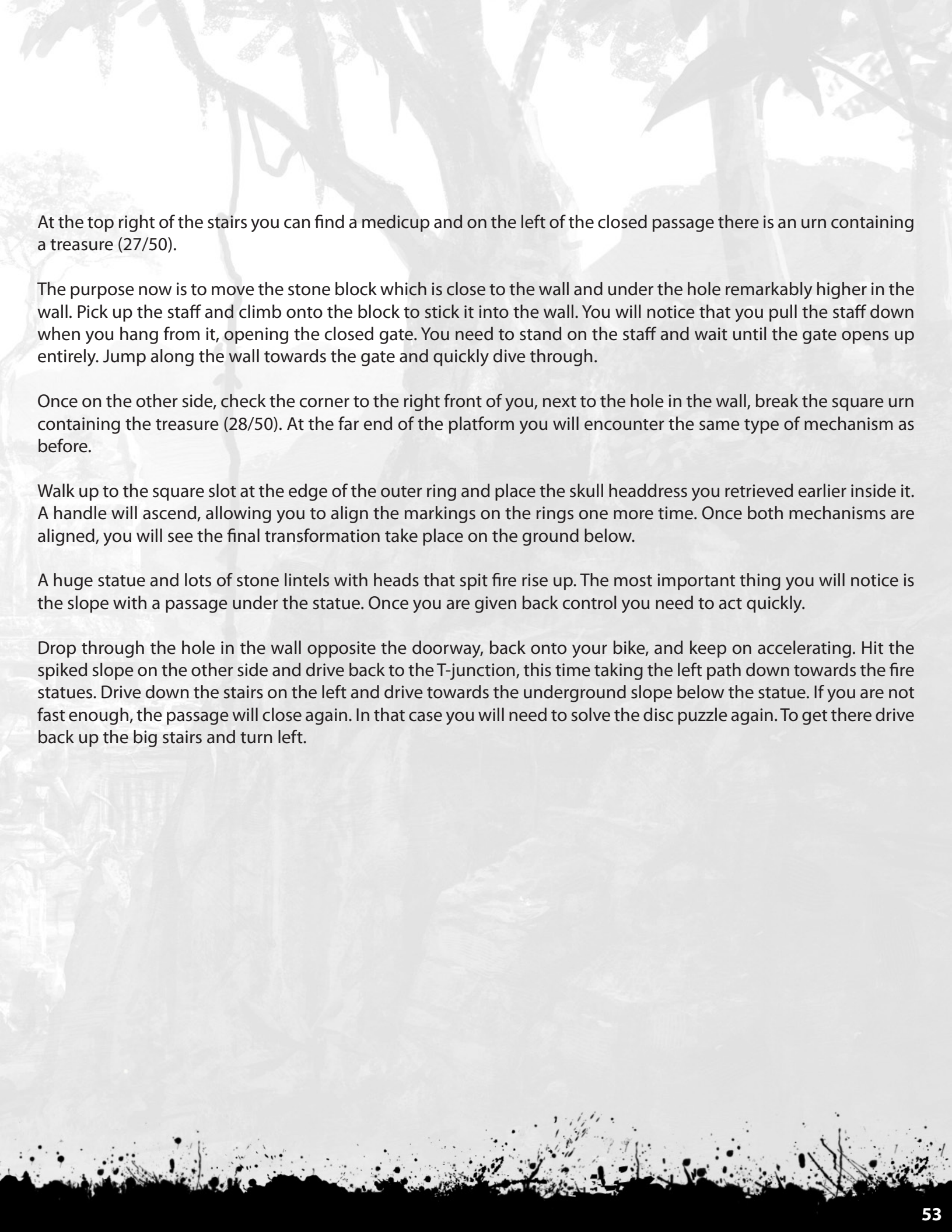
Go straight ahead and stop halfway down the stairs to the lower level. Along the right side you will find a treasure (22/50) in an urn and all the way down you can find another treasure (23/50) also inside an urn. You will reach the area where you previously looked upon. There is nothing to do now, but since you do not have a lot of time later, it's wise to collect all the treasures now.

While facing from the stairs at the entrance of the area you can find a treasure (24/50) in the corner directly at your right and another treasure (25/50) in the back right corner. On the left, almost in the back left you can find the last treasure (26/50) of this area. Once you have collected all the treasures drive back up the stairs with your bike, out of the lower situated area, take a right turn at the junction and keep on following the route for a while.

On several occasions you will come by some cultivation on the road which you need to drive around, just take the inside bends. A little further you will be attacked by a panther, you will immediately kill him when you drive over him with some speed. If this does not work and you still really want to kill him, just get of your bike and simply shoot it, or shoot it whilst on your bike.

You can also just proceed and arrive at another building eventually. Two marksman jump up and also a panther appears from the right. Get off your bike and shoot the panther with your assault rifle first. Further on you can see a hole in the wall of the building. Park your motor there with its nose facing towards where you just came from, so that you can make a quick getaway later.

Walk clockwise around the building. You can try to kill the first marksman with some grenades, and then proceed towards the back, turn around the right corner, and walk up the stairs. Get rid of the remaining enemies, unless they already died of an unknown cause.



At the top right of the stairs you can find a medicup and on the left of the closed passage there is an urn containing a treasure (27/50).

The purpose now is to move the stone block which is close to the wall and under the hole remarkably higher in the wall. Pick up the staff and climb onto the block to stick it into the wall. You will notice that you pull the staff down when you hang from it, opening the closed gate. You need to stand on the staff and wait until the gate opens up entirely. Jump along the wall towards the gate and quickly dive through.

Once on the other side, check the corner to the right front of you, next to the hole in the wall, break the square urn containing the treasure (28/50). At the far end of the platform you will encounter the same type of mechanism as before.

Walk up to the square slot at the edge of the outer ring and place the skull headdress you retrieved earlier inside it. A handle will ascend, allowing you to align the markings on the rings one more time. Once both mechanisms are aligned, you will see the final transformation take place on the ground below.

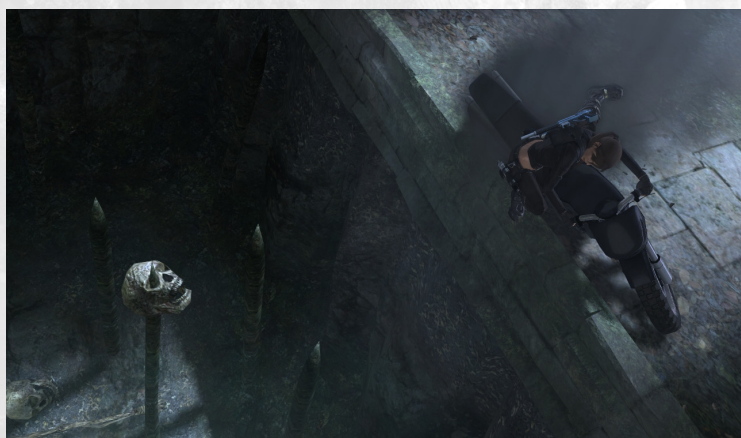
A huge statue and lots of stone lintels with heads that spit fire rise up. The most important thing you will notice is the slope with a passage under the statue. Once you are given back control you need to act quickly.

Drop through the hole in the wall opposite the doorway, back onto your bike, and keep on accelerating. Hit the spiked slope on the other side and drive back to the T-junction, this time taking the left path down towards the fire statues. Drive down the stairs on the left and drive towards the underground slope below the statue. If you are not fast enough, the passage will close again. In that case you will need to solve the disc puzzle again. To get there drive back up the big stairs and turn left.

TOMB RAIDER™

UNDERWORLD
UNOFFICIAL FANGUIDE

SOUTHERN MEXICO *Xibalba*





Upon entering the Mayan underworld, you will be in a closed room with your back facing a switch and a pit with spikes to your right. Run towards your bike, get on it, and follow the winding corridor in front of you. When you eventually make a left turn and face a long, straight corridor, a treasure (29/50) will be in the inside bend under another urn.

Drive your bike down the stairs and jump across two pits via the two slopes. After landing behind the second pit you can pick up a medicup on your left. At this point you cannot go further on with your bike, so get off and climb up the pole on the left wall.

Make a sideways jump to the left against the wall, and then jump back to grab the higher pole. Swing towards the ledge in the corner up ahead. Lara's weight will slide the ledge down, raising the slope so you can drive across the next pit.

Before you can drive over the jump, two giant spiders will appear. You can take them out easily by shooting them while they're still climbing the walls over the pits. This will make them fall to their deaths. When the spiders are dead, get back on your bike, but make sure you have plenty of space to throttle up and clear the next pit.

Make a right turn and on the inside bend to the left you can find another medicup; a second one is situated under the stairs around the corner.

When you drive a little further you will end up in some kind of throne room. After Lara's analysis of Xibalba, two giant spiders appear along with a few smaller ones. Keep your distance and take out the small ones first, then grab your assault rifle and get rid of the big ones at close range. In the corner behind your bike there are both a treasure (30/50) and a medicup.

On the left of the entrance behind your bike (where you came in) you can climb up using the ledges. Move and jump towards the right, under a treasure. Climb up and jump back to the left to pull yourself up and claim the treasure (31/50), then go back down the way you came up. You can see that the statues are all holding staffs, except for two. You will need to fix this.

One is next to a statue without a staff, the other one is up the stairs, viewing from your bike, to the back right. Place them both at the empty-handed statues, and a large stone cylinder rises from the ground. Also 4 of the statues become unlocked. You can recognize these statues by their staffs, which are now horizontally on their laps.

Grab one of the staffs and you can turn a statue around on its axis. The purpose is to turn it backwards to face a door. Once you have done this to all four statues, four passages will open. On the right side of the room, while facing with your back to your bike, there are a couple of poles. Two tall poles on the outside, two small ones on the inside. You can find three medicups close to each other at the other side of these, a little closer towards the centre of the room. A fourth one can be found when you walk towards the wall opposite your bike.

Attach your grapple to the ring above. Climb the wall using the cable, and the fourth medicup will be on top of the platform. Head back to the room and you will notice a platform where you can jump to that becomes a slope. Slide down the slope and jump from the bottom towards the door in the corner, one of the two urns contains a treasure

(32/50) here.

Go through the door and head forwards and dive under the stones at the blockade. Directly on your right side will be a treasure (33/50). On the left is a medicup with a treasure (34/50) next to it. Also pick up the Jaguar House Key which is on the altar next to them. Turn around and climb the blockade from this side. From the top you can jump towards an alcove where you can find another treasure (35/50). Go back down and head back towards the door, where you will need to kill a giant spider.

Go down the ledges and kill two more giant spiders. Move a little bit to the right from where you landed and move towards the wall behind the big pole with the skeletons. Use the alcove to wall jump up the ledge. Shimmy around the left corner and jump while moving to the right, then grab the stones sticking out on the wall. Follow these stones down and jump towards the right to another set of stones, then follow them all the way up.

Make a backward jump towards the pole and jump towards the stone block from the highest point. Pick up the treasure (36/50) and jump back towards the pole, then make two extra jumps via the taller poles. The fourth pole is a bit smaller; slide down it a little and jump on top of it. Jump towards the square pillar and shimmy around the ledge towards the other side. Stand on it and grab the pole above, you can now move towards the other one climb further. Let go at the far end, follow the ledge to the right and jump towards the sticking out beam. From here you can jump to the door and proceed.

You now enter a room where a couple of spears rise from the ground and retract. That is not all, because when you walk passed the first set, when they are retracted time slows down. Quickly press the crouch button while standing still; you do not need to dive. If you are fast enough you will evade the incoming blades. Wait until they stop moving and walk towards the second set of spears. Proceed when they are gone and once more time will slow down, so crouch again. After these blades stop moving, you can move past the last set of spears.

In the right corner you can find a medicup, and you are able to pick up the Razor House Key from the altar. Climb up the ledges on the left side of the altar and jump on top of the first set of blades. Proceed to balance on the edges and jump on top of the last set of blades, from here you can grab the edge of an alcove to find a treasure (37/50). Get down and head back to the throne room. A large amount of small spiders appear, so climb down the edge towards the ground floor and simply shoot them with your pistols.

On the other side of where you land is a staircase, which you can follow into the next room. In this room you will find a series of horizontal crushers, moving in order. The purpose now is to not get stuck between them. When the first block opens, quickly sprint forward until you arrive at another altar.

Pick up the Rattling House Key from the altar. Turn around and walk back towards the moving rock blocks. There are a couple of giant spiders moving your way, but luckily the crusher will take care of them for you.

In the distance you can see a block higher up with a ring on it. Throw your grapple towards the ring while the rock blocks are out of the way and pull the block towards you. The block will be between the first set of moving blocks. When it cannot go any further, climb onto it. When the blocks close you can jump back and forth between them

to reach the top.

Alternate exit: If you don't care for the treasure above or already have it, you can just drag the block with your grapple until it rests in the middle of the crushers. Once the last crusher opens up, run towards the block and climb on top of it. When the remaining crushers open up, sprint through them to clear the danger.

Now walk across the other sets towards the back, where you can find a treasure (38/50) in an alcove, hidden behind the block with the ring. Get down quick from here while the rock blocks are open, but be quick before they close again. Follow the corridor back to the throne room and try to shoot the small and giant spiders from the top of the stairs.

When looking at the room from here you can see a beam sticking from the left wall. Jump towards it and onto the square pillar. Shimmy around the left corner, climb up the edge and jump away from the pillar to grab the pole. From here you can grab the stones on the back wall and proceed downwards. Make a backward jump towards a pole and swing towards the second one. Stand on it to jump onto a ledge on the wall, then shimmy around the right corner.

Make a backward jump and grab another pole, now jump towards the square pillar. Head to the other side of it and grab the pole above swinging towards the tip and grab another pole. Proceed to follow this one until the other pillar, let go and go around the left corner, and jump from the edge towards a sticking out beam. From here you can jump towards the platform in front of the next door.

On the left in the passage is a treasure (39/50) in an urn, and on the right is a similar urn with another treasure (40/50).

Walk through the passage and find another treasure (41/50) against the back wall at the wall pillar.

The first pole you will need is on the right wall. Once the fire clears run towards it and stand on it. The next pole is further up the wall on the left; jump towards it when the fire below clears. Quickly move towards the right tip of the pole because this will prevent you from being burned once the fire comes back. When it is gone again quickly walk back to the left and grab the pole above.

Climb on top of the pole and jump towards the next pole once the fire clears. Follow towards the end of it and proceed to the next pole on the other wall. Let go at the far end and grab the pole below, then let go again to land on the ground. Pick up the Flame House Key from the altar.

Head back the same route you came in, however this time, when you are on the pole where you started, jump towards a pole higher on the wall. Jump towards the alcove above the exit and pick up the next treasure (42/50). Now move down, let go and run back towards the throne room, where you descend towards the ground floor.

Now that you have all four keys you can approach the cylinder in the centre of the room and place the keys in their respective slots. Just stand next to it and press the interact button to place the keys and Lara will automatically

grab the right key. It is possible that in the meantime you will be attacked by the occasional spider, so get rid of them first before proceeding with the keys. Every time you place a key, each turned statue will be unlocked.

You can now move the 4 statues towards the centre of the room. Then head back to your bike and park it on one of the large stone plates, in front of the entryway you first came through.

Position Lara on the other stone plate and a passage, under the altar with the keys, will open. Get on your bike and head down the long descending corridor. Just before you can use up the stairs, get off your bike and pick up the treasure (43/50) which is against the right wall. At the top of the stairs is a stone slope, so take a little distance with your bike then drive across at full speed.

Stop at the other side, and at the backside of the blockade where you just jumped across is another treasure (44/50). Proceed with your bike until you cannot go further. There is a skeleton under the blockade; on its left is the Xibalba Key, shaped like the Jaguar Head you found in the first level. Pick it up and climb through the hole in the blockade.

Directly to the left on the other side you can find a treasure (45/50) inside an urn. Proceed on your journey on foot while Lara tells the story of Ragnarok. Walk back a little and pick up the treasure (46/50) to the right under the stairs. Descend further until you reach the room with water, where you will find a medicup on the edge in front of you.

A four-legged thrall, just like the ones you fought in Croft Manor, will close in on you from the right hand side. Take it down with your assault rifle. To make sure it doesn't resurrect, smash it into pieces by using the interact button near its corpse.

The blue liquid in this place is deadly, so make sure not to touch it. When you move further to the right, you will encounter the Mayan thralls for the first time. Remember, you can only kill them by crushing their downed corpses.

Jump across the narrow strip of poisonous liquid and further on and a large amount of Mayan thralls appear. Use your assault rifle to bring them down quick; grenades can also help. It can be quite difficult to crush its corpse amidst the chaos, but is best not to let them resurrect.

When the coast is clear, move counter-clockwise across the room until you are behind the statue of the snake where water is coming from. Climb onto the block next to it and jump towards the pole that sticks from the head of the snake. The water stops running and a portion of the pool will be drained.

Turn around on the pole and jump back from where you came, take the bend to the left and climb up the block to grab the ledge above it. Shimmy to the left around the corner and towards the end of the ledge and make a backward jump to land near the entrance.

There is a ledge on the edge which you will need to hang down from. Make your way down to the bottom ledge. The bottom ledges will crumble, so quickly shimmy towards the right to the other side of the pillar and jump sideways to grab the ledge on the next pillar. This ledge will also crumble so shimmy quickly and jump towards

the right to land safely.

Climb onto the block on the right and pull yourself up from the beam. Follow the beam towards the other side of the room, but do not stand on the middle part for too long. It will break apart so you will need to move across the beam quickly but carefully.

Walk left across the beam and onto the edge, hang down from it and let go to reach the ground. Get rid of the three Mayan thralls and jump towards the ledge on the pillar a little further in the water.

Shimmy around the left corner, climb up the edge, and jump back and forth between the pillars to reach a ledge above. Shimmy around the left corner and make a backward jump towards a beam construction. Walk across to the other side and move yourself down towards the ground.

Climb on the block to find a medicup and stand on the far end. Behind Thor's statue is a ring. Throw your grapple at it and swing across towards the other side. The edge that you need to reach is pretty far so swing a couple of times to pick up enough speed and jump off at the right time. Turn around at the block where you land and you can see another ring at your level, on Thor's statue.

Throw your grapple towards it and pull the cable to move Thor's entire arm outwards, so that you can jump towards a ledge on his shield. Move to the right and make a backward jump towards a ledge on a pillar. Shimmy around the corners and when you are at precisely the second corner make a backward jump to safely and reach the ground.

Here you can find a treasure (47/50) placed next to a medicup. Kill both thralls first then pick up the items. When you walk a little further again two more thralls appear. Destroy them and climb onto the block next to where the medicup was. From here, grab the short ledge on the pillar and then the one above. Shimmy to the right until you cannot go further and make a sideways jump to the right towards the pole on the snake head. This will stop the water running and drain the rest of the poisonous liquid.

Jump back to the block where you came from and hang down from it, shimmy to the right and grab the ledge under the snake head. Let go of the ledges to get all the way down and now jump towards the big platform in the centre.

Two thralls appear, so get rid of them before you jump towards the small platform at the left corner of Thor's statue. From here you can jump towards the cut-out in the pillar that appears after a block moves. Pick up the treasure (48/50) and return to the big platform.

In the centre is a big screw with two rings on it. Attach your grapple to one of these rings and walk clockwise around the screw. Do not go too far or the cable might come loose. When you have done this, turn the screw for a bit and pull the cable to make it go down. Repeat if necessary to make it go down all the way, so that an arm of Thor moves to reveal a passage in Thor's chest.

Climb the backside of the pillar closest to his shield, pick up the medicup on top of the pillar and jump towards the small edge on the statue. Walk through the passage and Lara will pick up Thor's belt automatically.



Descend down the big platform below and turn the screw counter-clockwise. Thor's hammer will now move back into its original position. Next to the screw is a special pillar that you can move thanks to Thor's magic gloves. It is in a ditch, so you can only move it to one side. Move the pillar until it gets stuck in a lower compartment, then climb back onto the pillar next to Thor's shield.

Look at the lowest snake head and throw your grapple towards the ring below. Further on you can see ledges on a pillar, which is where you need to swing to. By hanging from the ring you will activate the flow of water again, slowly filling up the room once more.

Quickly jump towards the lowest ledge, climb further towards the second one, and make a sideways jump to the left. Turn to the right and climb up from the ledges and towards the right. Make a sideways jump to the right and you will end up where you have been before. Climb the beams again, now with pieces missing. At the end on the other side, you can safely drop down to the ground.

Proceed and kill the occasional Mayan thrall, then climb onto the block on the right and jump across two pillars onto Thor's Hammer. Pull yourself up and you can pick up the relic (1/1) from Thor's left eye. Jump back and onto the second pillar.

Above you is the top snake head, so throw your grapple towards the ring underneath it. Walk down the pillar and quickly climb up the cable as the water will rise again. On top, swing to jump towards the block left of the snake head. Take a left turn and climb onto another block and use the ledges on the wall to move to the left. Now make a backward jump to land at the entrance again.

Run forwards and you will come across a square block in the corner that you can only move with Thor's power. Move the block and pick up the treasure (49/50) which is under the block. Pick up the second treasure (50/50) before heading back towards the tunnel passage.

Follow the tunnel back to the blockade and crouch through the hole to reach your bike again. Turn your bike around and drive forwards until you reach the blockade which you jumped across on your way in.

Get off your bike and pull the pillar block, on the left hand side, towards you. Now you can drive your bike through the new opening until you reach the throne room.

The exit here will slowly open and a couple of spiders will try block your way through. You can get off and kill them or simply wait while the exit is open and drive through.

Follow the route on your bike through the corridor, over ramps and across two pits but be careful. The ramp that you need to reach over the other side has collapsed so hit the brakes.

Climb onto the pole on the right wall and onto the one above. Walk towards the far end and jump forward towards the pole on the other wall. From here jump to the right towards some corner ledges. The entire ledge will slide down and the ramp that you need moves up. Take enough distance with your bike and jump across the pit, and then follow the route until you reach the room where you first entered through the underworld gate.

At the switch, you first need to place the Jaguar Head on top of the headless statue on the right. Now you can turn the switch and open the exit. Turn your bike towards the exit, back up as far as possible, and go full throttle to jump over the pit towards the exit. You can also do this by pressing down the slide button and accelerating, then releasing the handbrake to burn out with more speed.



Before you go down the corridor in front of you with your bike, get off and look behind you. There is a medicup here between two urns. Strangely enough they look just like the urns that contain treasures. Jump on your bike and follow the corridor down until you cannot go any further. Approach the wall in front of you and grab it, move towards the right to split it in two, and separate it to reveal the next area, then walk a little further.

After the overview of the area turn around and move up towards the highest area. Here you can see a similar urn as the one at the start of the level, however, this one does contain a treasure (1/30). There is also a medicup nearby.

Get back on your bike and descend down the spiral. You will encounter multiple thralls on your way, this time looking like Vikings. You do not have stop for them, just continue and pay attention to the road. You can of course kill them if you wish, by just hitting them whilst having enough speed.

The road is not entirely clear, there are many different obstacles. You can drive your bike around the outer wall to evade some of the holes. Continuously driving there is not an option though because there are pillars coming out of the wall that will make you crash. Take your time to reach the bottom so that you do not fall. Once at the bottom Lara will inform you about the Gate of the Dead and Valhalla.

Thralls appear almost immediately, so deal with them before continuing. Directly next to the gate mentioned earlier you can find a treasure (2/30) between the urns. At the bottom of the spiral ramp which you used to descend, there are more urns. One of them contains a treasure (3/30). And underneath the ramp there are even more urns, but you can only find a medicup here.

Around the large tower in the centre are three special stones which you can pick up. In the tower itself are three holes which the stones fit into. You need to pick up each stone and place it in the correct hole. When all three stones are in the tower, it will start to turn along with the many poles and ledges attached to it.

On the ground you should see three engravings; these are on the tower as well. Walk around the tower until you notice the engraving that lights up blue. You can grab the tower here. The purpose now is to turn the tower until it is aligned with the similar engraving on the ground. You do not have to pay attention to this; just turn the tower around until the camera changes and a beam of light shines down. You can use the various poles and ledges on the tower to ascend, as these are all constantly turning however, you will need to quickly grab them when they are directly above you.

Above, you can see a section of the tower with poles that turn the opposite way. Climb the first few ledges and jump towards a pole above. Stand on this pole and grab a ledge above you when it is possible. Above is again another set of poles, just grab one of the poles when it comes by. To reach the platform above, you need to shimmy towards the far end of the pole and stand on it. You can now jump towards the edge of the platform and pull yourself up.

Walk around the platform to find another medicup. Once again there are engravings on the tower and platform, and you can grab one of the engravings on the tower. Turn it around until the images are aligned, a second beam of light shines down. Climb further up using the ledges which are on the lower, static parts of the tower. When you are below the first moving part choose a side to move to, either left or right, to grab either of the poles. Stand on

the pole and grab one of the poles above once it passes.

The next part exists of ledges, simply climb up when one comes by and grab the pole under the next platform of the tower. Move towards the far end again, climb on and jump towards the edge of the platform to get up. There are multiple urns on this platform, walk around until you find the one containing a treasure (4/30).

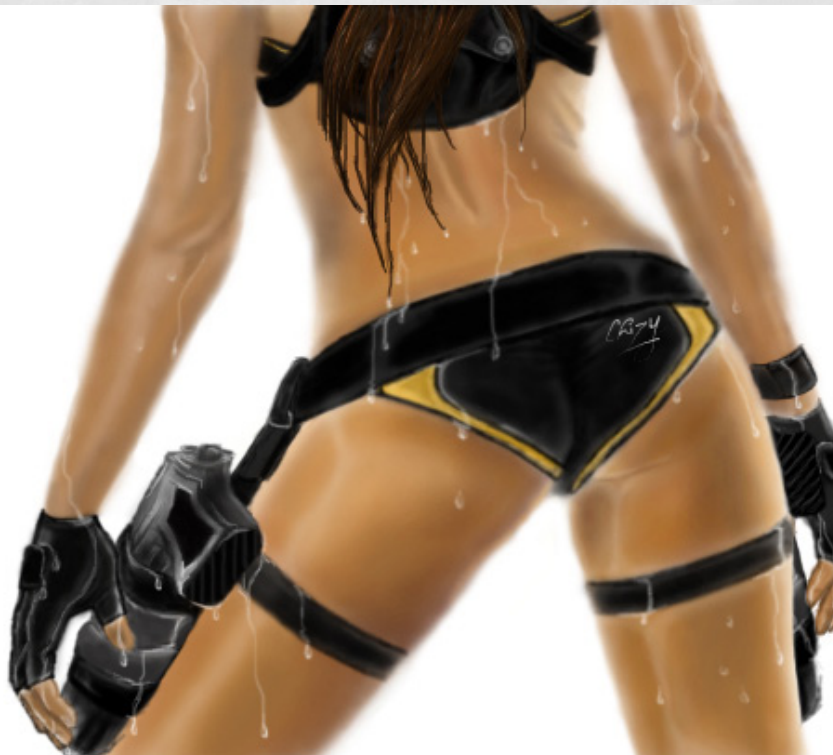
Again there are engravings on the tower and one which you can grab. Find this one and turn the tower until a third light shines down. The lower parts of the upper pillar contain ledges; use them to climb up past the moving and static parts, until you hang from a pole.

The moving part above you contains pipes with steam coming out of them, you will not fall down when you touch the steam but it will cause harm to you. It is possible that Lara loses here grip when she is hit by the steam, so press the action button to recover if this happens.

Pull up from the pole right when the steam clears and grab the ledge above. Now you are in a difficult situation. When you just hang on you will be hit by the steam, but also when you stand on the edge. This applies for all sections of the tower upwards from now on, so just time carefully when you go up past the steam and grab the pole which is under the next platform.

Shimmy towards the far end of the pole, climb on it and jump towards the edge of the platform to pull yourself up. One treasure (5/30) is just sitting on the platform waiting to be picked up, while another treasure (6/30) can be found in one of the urns. Once again you can grab one of the engravings on the tower to turn it around. When the images are properly aligned a fourth light beam will shine down and open the big gate below.

MalchoGancho, 19



To reach the gate you will need to carefully go back down. Basically you can just use the poles. Hang from the edge of the platform and let go when a pole is underneath and you will grab it. If necessary press the interact button to get a firm grip. Let go again when another pole is underneath you. The further you fall down, the more precise the moment of letting go should be. Only when there are no more poles below you, or when the distance really is too long do you need to climb towards the tower and use the ledges.

Approach the big gate when you are down again and open it. Directly around the right corner is an urn with a treasure (7/30). Pick up another treasure (8/30) to the left just before the stairs. On your way you will be attacked by bats. Simply shoot them down and get back on your bike. Now drive through the gate. After you have driven down the first slope and killed a thrall, get off your bike and pickup the treasure (9/30) to the right.

The next area is a maze which you can get through pretty quickly, but not if you want all the treasures and the relic. When you go around the right corner at the first junction, you will find a treasure (10/30). It is tucked away near some rubble and not in an urn. Proceed and follow the left bend, drive down the slope further on and kill another thrall.

Make a stop and pick up the treasure (11/30) which is on the right side at the bottom of the slope you came from. Pay attention for a possible second thrall. Drive your bike straight ahead across the hill, and follow the left bend and through a rock arch. Directly past the left of the arch is another treasure (12/30) in an urn. There is also a medicup in the back left corner.

Turn around with your bike around the bend and back over the hill. Take a left turn at the junction, shoot down some bats, and take the right turn at the next junction. Get rid of the thrall that sneaks up behind you and crouch under the hole in the blockade to find another treasure (13/30) on the other side. Return to your bike and drive straight ahead at the junction. Navigate around the obstacles and use the ramps to jump over them. Drive over the thralls to quickly get rid of them and pick up the treasure (14/30) that is in an urn in the alcove in front of you.

Take a left at this junction and use the ramps so as not to get stuck on the blockades. There are also about three thralls here which you can easily drive over. After you land drive through a small passage on the right, and park your bike at the other side. Get rid of the thralls that attack you and walk forward. Dive through the hole on the right in the blockade to find a treasure (15/30) in an urn, and a medicup.

Head back towards the junction so turn your bike towards the way you just came from, at the pole but not under it. On the right of the opening where you came from is a movable block, place it next to your bike so that you can jump towards the pole.

The pole comes down and a gate will open at the end of the corridor. It will not last very long so be quick. Cancel the animation by pressing the crouch button and press again to quickly let go of the pole. Get on your bike and accelerate to drive with enough speed over the slope, continue to accelerate and go through the gate before it closes again.

At the center of this area is a treasure (16/30) and a medicup in the back left corner, but take out the spiders first.

To open the gate again, use the switch on the left. The gate remains open and you have plenty of time to get back out again.

Go straight ahead at the first junction and proceed to the next one, back to the area with the movable block and the poles. Near the pole you just used you'll find a slot for another pole. Park your bike close to the hole and move the block right underneath it.

Pick up the pole, climb onto the block and stick the pole into the hole in the wall. The pole will move down and a similar gate, all the way at the beginning of the maze, will open. Also this one does not remain open for too long. So quickly let go of the pole and jump on your bike. Drive forward and through the small opening, so that you jump across the obstacles.

Take a right turn at the junction and navigate around the obstacles. Take another right at the next junction, and a left at the next one. Follow the bend to the right and you will end up at the first junction of the maze. Quickly race straight ahead, following the right hand bend, and drive further to the next junction.

Ignore the thralls and make a left, driving towards the end and through the gate before it closes. Get off and kill the two thralls before you pick up the relic (1/1) in the center of the room. In the back corner is also a medicup. Pick it up before you turn the switch, which is left of the gate, to open it again.

Take down the thralls you just ignored and don't forget to finish them off. Get on your bike and drive back a little and pick up a treasure (17/30) on the ground to the right, just before the junction. Make a left at the next junction and after you've driven under the rock arch, pick up the next treasure (18/30) in an urn to the right.

Pick up your next treasure (19/30) in the back right corner. There is also a medicup on the other side. Get on your bike and head back to the junction, drive passed the slope on the right, directly on the left you can pick up another treasure (20/30) between two urns. You can now follow the route back all the way up to where the two poles are.

To do this you need to go straight ahead at the first junction and take a right at the next one. Then take a left at the next two. Before you drive through the small opening towards the junction with the two poles, get off your bike, just before the opening, and take a look at the other wall between the obstacles for the last treasure (21/30) of the maze.

Get on your bike again, proceed towards the junction and take right. You cannot go any further with your bike, so get off and approach the alcove behind the platform on the right. Jump back and forth between the two walls to reach the ledge. Jump forward towards the next ledge facing the doorway.

Before you walk out pick up the medicup on the left and finish off the remaining thralls now coming through the passage. Once you go through, take a look to the left corner for a treasure (22/30) inside an urn. Now go over the footbridge, towards the other side of the room, killing the single thrall on your way. Before you reach the other side, three huge hammers begin swinging and smash part of the bridge you're standing on.

Time slows down and you need to quickly get on the ledge of the next pillar. The ledge will not last very long though, so quickly shimmy around the left corner and make a sideways jump to the left to grab the ledge on the next pillar. Let it go and grab the pole below, but this pole is also unstable, so again quickly move towards the far end of it so that you hang above the slope before it breaks. Jump towards the beam sticking out from the end of the slope.

Approach the pillar where the beam is sticking out from and grab the ledge above. Shimmy to the right until you are at the other side of the pillar, then let go to land on another beam. Follow the beam up to the far end and a giant spider will appear. Hint: If you shoot the spiders while they're scaling walls, you can make them fall to their deaths.

Jump towards the ledge on the next pillar, and shimmy to the right until you are at the other side. Pull yourself up at the gap and jump to the right. Move around the corner and stand on the ledge again, now jump back and forth between this pillar and the one next to it, to reach the foot bridge above. Directly jump towards the ledge on the pillar and move around the left corner, drop down twice and pull up from the ledge you are hanging from. Jump to the left and let go of the ledge above the beam, and follow until the next pillar. Shoot down the spider on top of the pillar.


Jump towards it and move to the left to the other side of the pillar, let go above the other beam, and walk towards the far end. You can jump towards a tiny platform which is attached to a diagonal beam, grab the ledge on the pillar, and shimmy around the left corner. Pull yourself up and jump back and forth between the pillars to reach the top of one. From here you can grab the edge of the bridge and pull up.

As you run forward, another part of the bridge falls down. Pick up the medicup at the end. On your left is a passage which is guarded by a spider. As it approaches you can shoot it, and with a little luck it will fall down. Jump towards the passage and proceed. There are a couple of bats flying here and when you approach the deadly water a thrall will also appear.

Kill everything and after that, break the urn on the left of the opening leading to the water for a treasure (23/30). Go back outside, jump towards the first part of the bridge and onto the second on the right. Make a right turn and through a tunnel to reach a room with a couple of gearwheels and two weights on the back wall. Here there are two giant spiders guarding.

Kill them and look to your immediate left to find another treasure (24/30) in an urn. If one of the two weights is down, grab the edge and then the one above to go up. At the top you need to make a backward jump towards one of the long poles that leads through the room. It does not matter which one, you do however need to jump at the right time before the weight goes down again to reach it.

Go and stand on it and move towards the position right under one of the chains which leads through the room. Jump towards the chain and follow it onto a plateau. At the right of the exit is a medicup, pick it up before you walk into the corridor. Swing from pole to pole across the moving parts, until you reach a pole a little higher at the exit.



At the moment the huge hammer stands still, jump towards it to grab the ledge. Shimmy around the right corner and stay there for a moment, shoot the bats while you are swinging. When they are done, take care and wait a second until the hammer stops at the other side. Then, make a quick sideward jump to the right, to grab one of the ledges on the wall.

Follow the longest ledge all the way to the right; this will lead you to a hammer which is not yet activated. Grab the ledge on the hammer, climb on, and get yourself down the corridor at the other side. Simply jump across the first moving parts, and then crouch under the second set. Shoot a couple of bats first, then jump over the last set of moving parts in the ground.

Around the left corner you can find a medicup, around the right corner is an urn containing a treasure (25/30). From here you can already kill the spider that is waiting below. Grab the chain that is closest to the treasure and swing across to the other side. When you hang above the pole that is closest to the lifted weight, let go of the chain; you will fall pretty far but can grab the pole. You'll probably need to press the interact button to tighten your grip, then swing on the pole and jump towards the weight.

Once the weight moves down let go and get rid of the two spiders that appear from the passage. On the right side of the passage is a movable block that obstructs the gearwheels. This is why the hammer attached to this mechanism does not work. Pull the block backwards so that the wheels start to spin, now move the block towards the passage where the spiders came from.

Jump over the blockade from up on the block, on the other side you will encounter another spider and a treasure (26/30) at the end. Climb back over the blockade. Now go back to the corridor from where you entered, by using the moving weights, rotating poles and chains. There are however no bottom ledges on the weights, so wait until the weight comes down, then jump back and forth between the wall and the weight to reach higher then and grab the upper edge of the weight.

Move around the corner and make a backward jump towards the rotating poles, grab the chain at the highest point, and return to the plateau where you just came from. The set of moving parts which is in the air now also moves back and forth, so pay extra attention to when you should crouch under it.

Swing from the first pole onto the second, which is situated a little higher, and where the hammer stops next to. Jump towards the hammer when it is close, and move around the right corner. There is an enemy below but it's hard to see. You can hit him though while swinging back and forth on the hammer.

Move all the way to the right and when the hammer stops at the other side, make a sideward jump towards the ledge on the wall. Shimmy around the left corner and towards the opening, while you hang there you can already shoot a couple of bats. Jump sideward into the corridor and approach the edge.

Above you is a ring in the ceiling. Throw your grapple at it and walk over the edge. Move down as far as possible and run along the wall, jumping off towards the right. You will reach a very distant ledge and probably need to press the interact button again to firm your grip. Shimmy clockwise along the ledges through the room, and jump

to the right at the last one to reach a lower platform. Pull yourself up and pick up the treasure (27/30) before you jump to the other side towards the exit.

Run over the bridge and jump towards the sloping top of the pillar in front of you. Slide down and land on the beam below. Be ready to balance yourself with the interact button if needed. Walk across the beam towards the next pillar and climb on the ledge. Move around the left corner and jump towards the top of the other pillar. Turn to the right and jump via two tiny platforms onto diagonal beams towards the edge around the next pillar.

Climb on and move to the right, around the corner, and jump back and forth between the pillars to reach the bridge above. A thrall appears, simply kick him down. Now use the bridge to walk through the passage. Another thrall will appear so just simply kick him back into the deadly water.

On the other side a little higher up is a ring, throw your grapple at it and jump forward. Climb up until you level yourself with a ledge on the wall to the left. Run back and forth along the wall and jump to grab this ledge. Make a sideward jump to the ledge on the left and climb into the tunnel above. Follow the tunnel inside a similar room where you hang down from the edge to move down and left. Now make a sideward jump to the left to reach a platform with a treasure (28/30).

Follow the same ledges back to the tunnel and go back to the other room. Hang down, grab the ledge below, then shimmy and jump to the left again and again until you are above the exit. Let go, run outside and follow the bridge around the left corner.

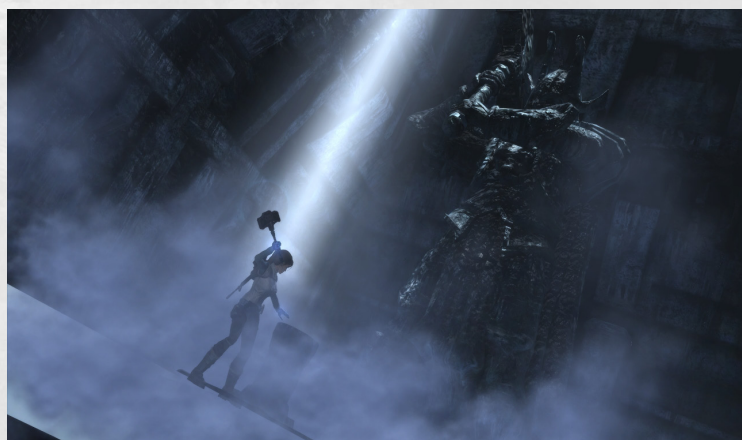
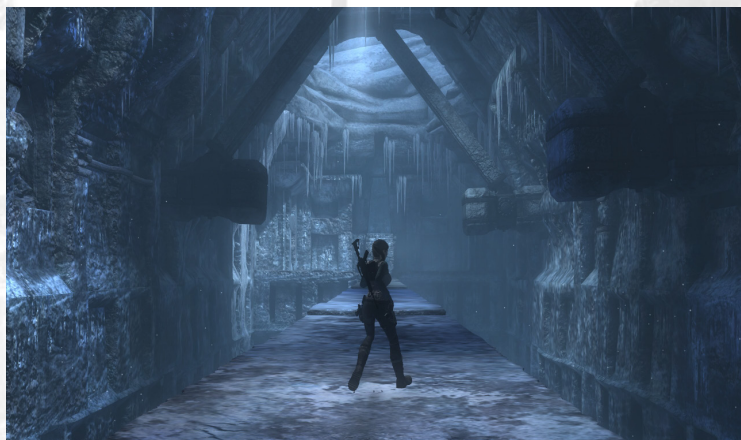
You will see a ring on the wall to the right, grab the ring with your grapple and run along the wall to reach the bridge on the other side. Pick up the medicup and jump across the hole in the bridge towards another part. Follow the bridge to the left towards a passage and use your assault rifle to quickly kill the spider.

When you enter this room, Lara will notice a yeti's corpse. During the brief cutscene, it will come to life and begin attacking you. Keep as much room as possible between you and the yeti and pulverize it with bullets and grenades. If you haven't used up your bullet time, now would be a good time to for it. Once this formidable opponent has been defeated, look to the entrance. On the right is an urn with a treasure (29/30) inside. At the back wall, between two weights is another treasure (30/30).

At this point you know how to get up here: Jump back and forth between a lowered weight and the wall, to grab the upper edge of the weight. Make a backward jump to grab a rotating pole, when it is at its highest point grab the chain above. This time however they move the other way, so tap the interact button to move the other way, towards the plateau on the other side.

Pick up the medicup on the left of the passage and go through. You can see a pole has been placed above the moving parts. Obviously you cannot swing through, so what you need to do is jump towards it and directly let go to reach further. Grab the pole nearest you and swing to the higher pole in front. When the hammer is in position, swing forward and let go to grab the edge of it. The hammer swings across to the other side, but you will need to let go in the middle to land on the bridge safely. It will collapse immediately, so sprint across to safety.

On the right side of the stairs is another medicup in the corner. Now grab the base of the stairs to trigger the final cutscene of the level as Lara finds Thor's Hammer at the top.



This short level does not have any treasures or relics. Now that you have obtained Thor's hammer, it can be used as a weapon with two attacks. Using the fire button you can swing it around, striking an enemy and affecting enemies in the surrounding area. If you enter the aiming mode and press the action button you can also send a giant shockwave around you.

Pick up the medipack next to the stairs and then go down to the deck area with containers. Use Thor's hammer to take out all the enemies you find. Climb the single container near the stairs you came down and then jump to the containers behind you to grab a medipack.

Now go back down on the deck. Next to the single container you climbed is two sets of three stacked containers. Use the space in between these two to wall jump to the top. Jump towards the large group of containers near the opening of the gate on the higher deck. Go through the opening and go left or right, taking out any enemies you come across with your hammer and keeping an eye on your health.

When you reach the back deck, kill everybody who is positioned around the platform. Go down the stairs and pick up the medipack next to the crates. Use your hammer to kill all enemies that appear. Keep in mind that the enemies will shoot crates you use as cover.

Go down either set of stairs on the side of the ship, and go towards the back. Take down another group of enemies and approach the sliding doors on the back wall.

Go inside and walk down the stairs and through the sliding door. Go through the control room and the next area, and then head right. Keep on following the route and take out all enemies you meet. At the junction, take a left and go up the stairs to meet Natla and Amanda.





In this level Lara has her oxygen mask again, so do not worry about drowning. There are many large sharks in these waters and they are much more ferocious and aggressive than the ones you faced before. Descend the sloping route and you will end up in an enormous underwater area with multiple large statues that are assembled in two rows, opposite of one another.

Swim towards the first statue in left side and look at the back of the head. Pick up the medicup at the top of the stairs and pull the handle in the head. The statue will now lift its sword. Swim through towards the second statue in the same row, and lift its sword. The third statue in this row is broken, so just pick up the treasure (1/30) on top of the remaining half. Now swim through the middle left statue in the other row and you will see enormous gearwheels on the bottom of the other side.

Before you go and handle these gearwheels, pick up the medicup a little further up on the illuminated bottom. You can pick up the gearwheels with Thor's gloves and use the interact button to place them on the two cylinders in the mechanism on the third statue.

With the gearwheels in the right place, swim back to the head of this statue and pull the handle. The chains should now move easily, however the great mechanism is still nonfunctional. Look at the big structure and you will notice two towers in its side. Swim towards the bottom of the stairs on the tower to the right and go right around the structure. Around the corner you can pick up the second treasure (2/30). Swim back up the stairs and go through the entrance of the tower on the right.


Once inside, swim up towards the surface and get out of the water. Pick up the treasure (3/30) in the urn beside the ladder and then climb up. At the top, jump to the right and grab a ledge. Shimmy to the right, jumping past the gap, and then pull yourself up to the next ledge.

Approach the beam and jump towards it to pull yourself up. Walk towards the far tip and jump forward onto the next ladder. Follow the ladder up and make a backward jump onto a platform. Now climb the next ladder and make a backward jump to reach and grab a beam. From here you can grab the ledge on the wall and climb up using the other ledges to reach the top platform. Pick up the Helheim Power Stone and break the urn on its right for a treasure (4/30). Turn around and you will see a small platform in the left corner, jump towards it and pick up another treasure (5/30).

Get back on the previous platform, and make your way back into the water. Dive down to leave the tower, and continue to swim right until you reach the left tower. At the bottom of the tower stairs is a treasure (6/30) and a medicup. Then swim inside and towards the surface.

Get out of the water and climb up the block in the corner. Grab the ledge on the wall and jump to the beam sticking out on the right. Jump towards the next beam and then towards the ladder on the wall. Climb up and make a backward jump to reach the upper platform. On the right is a treasure (7/30) inside an urn and a little further is the second Helheim Power Stone.

Hang down in the hole in the ground. If you release in the right place you will fall down and drop into the water



again. Dive down, but do not swim outside. Instead, swim into the other corridor. Make a right at the junction and locate the treasure (8/30) close to the blockade. Turn around, swim straight ahead at the junction and up the tower. Look behind you and swim towards the tall windows. A treasure (9/30) is around the left corner, and at the back right is the third Helheim Power Stone.

Swim back into the corridor and go a little bit further. On your right by the collapsed blockade is a treasure (10/30). On the opposite side you can swim into a room and pick up the treasure (11/30) in the back right corner.

Swim back, then go a little down and left. Go down the tower and take a right turn at the junction. At the end of the corridor on the left is the tower exit. Swim down and enter the big ditch in the ocean floor. Follow to the right, moving away from the structure. At the far end you can find the next treasure (12/30) against the right wall on the bottom. Turn around and follow the ditch towards the other side where you will come across an alcove in the wall. To the right you can collect a medicup and another treasure (13/30). Follow the ditch again and further on you can find yet another treasure (14/30) on the bottom and to the left.

Swim up and out of the ditch, towards the entrance of the tower on the right, but do not enter. Swim towards the platform on the left of the tower. Behind two broken pillars you will find a treasure (15/30). Now swim up and back towards a couple of elongated openings in between a larger one. Swim through the big one and grab the treasure (16/30) from the room behind it. Now return to the location of the previous treasure. The cutouts on the pillars are to house the Helheim Power Stones, so place one in each of the pillars.

Turn around and swim in front of the structure, passed a single pillar at the main entrance, to reach two other pillars at the other side. There is a Helheim Power Stone next to it, so place it into a pillar and the one you are carrying into the other the pillar. Swim back past the structure towards the single pillar above the main entrance, pull the handle to release the bridge and open the main entrance.

Swim down to reach the bridge and enter the main entrance. You can swim through the openings of the several rock blockades, until you reach a junction. Now go straight ahead, first to find a treasure (17/30) behind the blockade. Head back to the junction and take a left, to pick up the medicup on the ground. Swim through the tight opening and take a left turn at the junction, then follow the long corridor until the next junction. On the right you can go through a tight opening which is high up the blockade then to the other side. Turn around and pick up the treasure (18/30) from a rock in the blockade.

Head back through the opening and go straight ahead at the junction. Go left at the next junction through another tight opening. Pick up another treasure (19/30) on the other side of the blockade. Swim back through the opening and straight ahead. Swim past the rocks and pick up the next treasure (20/30) at the bottom of the stairs on the right. Now continue forward and swim over the blockade in front of you for another treasure (21/30).

Head back over the blockade and enter the corridor on your left to reach a junction. Take the turn on the right and swim through the rocks for a treasure (22/30) on the other side. Turn around and swim forward until you reach the stairs on the surface.

Walk out of the water to see Natla. Once you are given back control pick up the treasure (23/30) from out of the urn on the right. Also in the urns at your back left is one that contains a treasure (24/30). Walk back past the entrance and activate an engraving on your right.

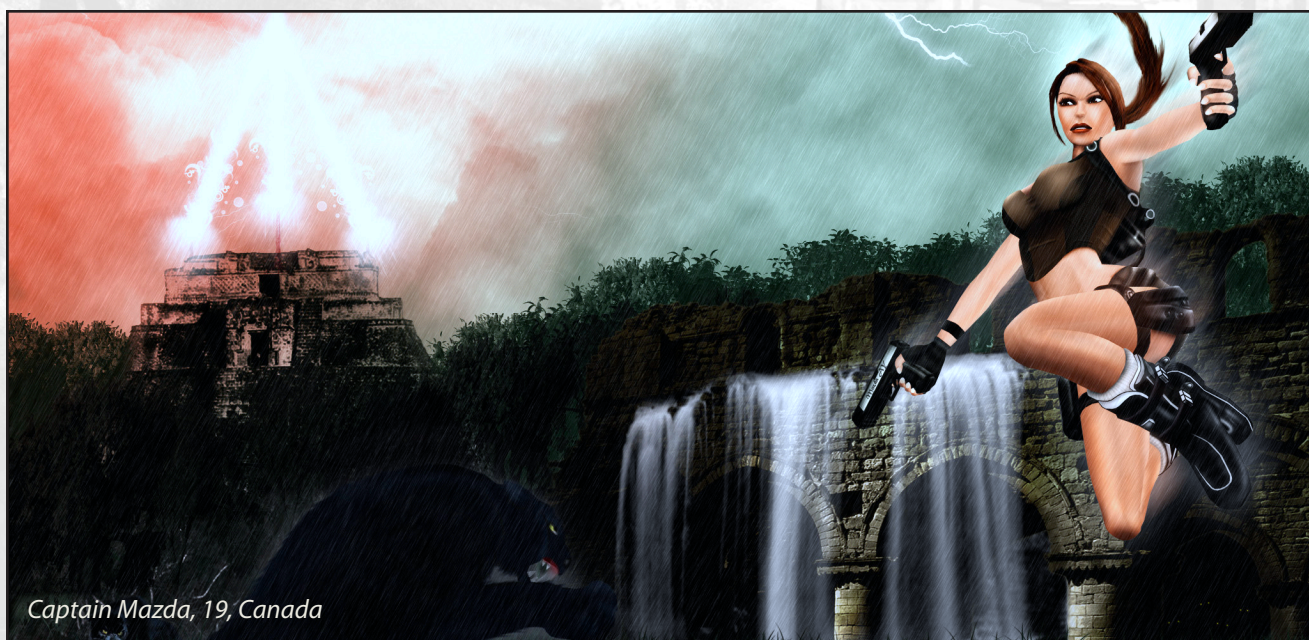
After it is activated, walk towards the edge in front of the entrance. There are a lot of enemies in the lower area that also contains the deadly water, so kill a few safely here using Thor's hammer (but more thralls will keep spawning). Regular thralls can be killed by a single hit of the hammer, but yeti giants require about three hits. Try to get rid of the yeti for now, and then hang from the ledge. On the platform below is a treasure (25/30) inside an urn.

Keep hitting the enemies with your hammer until they are all dead. There is a beam over the water connecting another platform. Be careful when you balance on it because slipping off means instant death. At the other side is another urn containing a treasure (26/30). Here you must also active the engraving on the pillar.

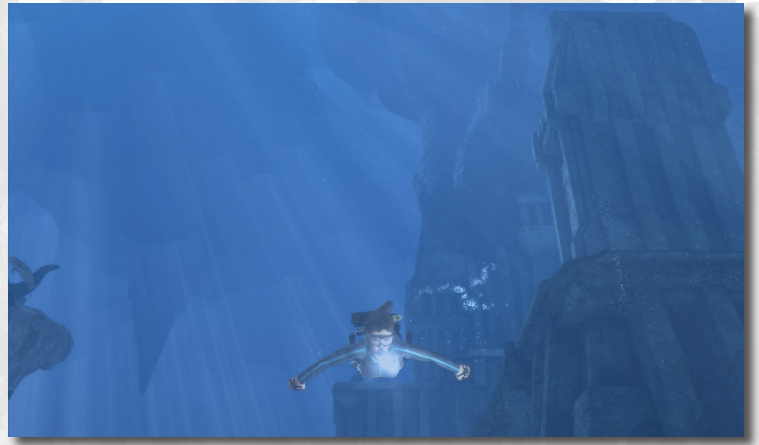
Return to the previous platform using the beam, and jump onto the small pole in the water. Jump towards the ledge on the block to your right, then shimmy left and make a backward jump towards the taller pole. When you stand on top of this pole you can jump towards the higher block in the center of the room and grab a treasure (27/30).

Jump onto the pole on the next, lower platform. Get down on the platform itself and pick up the treasure (28/30) and a medicup. Jump towards the next little platform, pick up the medicup, and activate the engraving. A little further to the back is an urn with another treasure (29/30).

Jump back two platforms and onto the platform with the pole on it. From here you can also jump towards a diagonal beam. Approach the far tip and jump towards the wall. When you are on the wall move to the right, then jump towards the ledge on the other side. Walk forward and Lara will open the passage with Thor's hammer.



Captain Mazda, 19, Canada



Do not walk through yet. In the left corner of the passage you can find the final treasure (30/30) of the game inside an urn. Directly on the left of the passage is another engraving that you need to activate. You should be able to hear a faint rumble once all 4 engravings are activated. If this does not happen, you've probably missed an engraving or died along the way. If this is the case all engravings are reset and you need to reactivate them and get through without dying.

When you are successful, you need to follow the route up to the higher platform in the center of the room. Throw your grapple towards the ring that's on a beam between two pillars, and jump off the platform in that direction. When you have enough momentum, let go and grab the edge of the alcove. Here you can pick up the one relic (1/1) on this level and the last of the game. (Note: You can only get here when you have activated all four engravings, otherwise it will all be hidden behind running water.)

Now you need to swing back to the platform where you came from. If you die you will probably end up in the right place anyway, the exit that you opened with Thor's hammer.

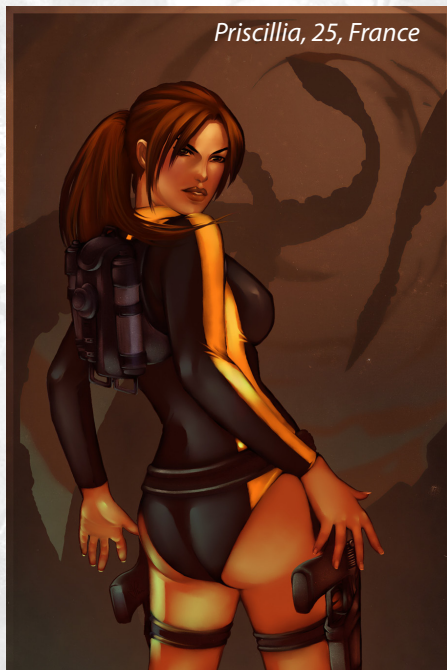
Walk through the passage and follow the corridor until you reach a large room. At the first junction (or what's left of it), pick up the medicup on the right. At the final turn before the end is another medicup on the left. Take out all the regular and yeti thralls you come across with your hammer, but make sure to keep your distance from them.

Once down you will meet up with Natla, Amanda, your doppelganger and your mother! After a series of unfortunate events, you will end up in another corridor. Take out the thralls with your hammer and pick up the medicup at the first bend on the right. Continue and jump while you are sliding down the slope to get across a pit with deadly water. Follow the path and you will reach an enormous room with Natla in the center of it. Descend towards the structures and Natla will explain her plans.

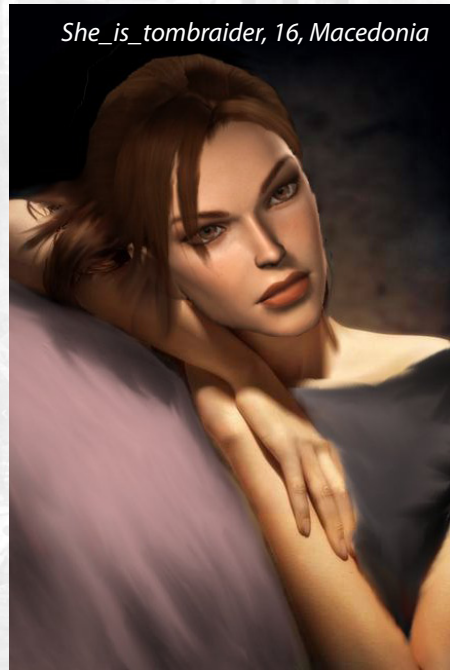
MalchoGancho, 19

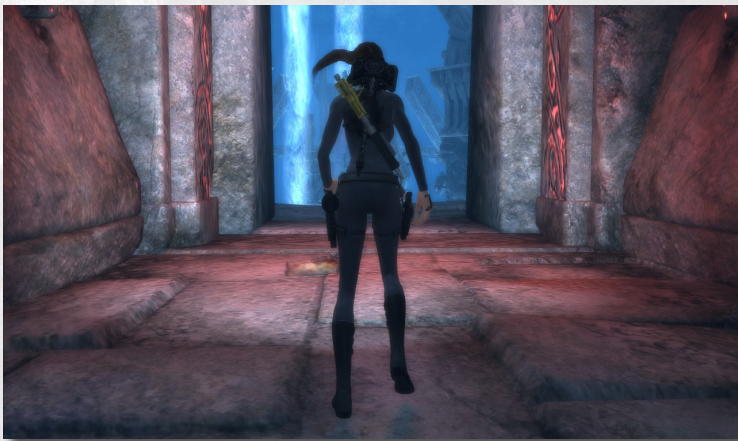


Priscillia, 25, France



She_is_tombraider, 16, Macedonia





Pick up the medicup in front of you and follow the bridge counterclockwise towards the far end. Then jump along the tower to reach a ledge in the corner. Move up and around the corner. Time now slows down as Natla shoots a fireball towards you. Shimmy back around the corner to dodge it, and then proceed to climb up to the highest ledge using the stones on the wall. Shimmy around the left corner and make a sideways jump to the left to reach a lower ledge.

When you shimmy to the left Natla will shoot another fireball your way, so be ready to shimmy back to dodge it. Shimmy around the left corner and climb up using the stones. You need to reach the ledge on the top corner. Shimmy to the left and pull yourself up from the small platform and jump towards the round bridge. Natla will shoot fireballs and also a couple of yeti thralls will come your way. Wait until they are close enough to hit them with your hammer, and then follow the bridge up to the next tower.

Dodge Natla's fireballs by using the crouch button and your arsenal of acrobatic moves. Use your grapple on the ring at the tower and wall-run to reach the other side. Follow the bridge up to the next tower. Grab the engraving in the alcove and push the entire thing backwards, releasing the power stones inside.

Head back to the ring on the previous building and use your grapple to descend along the wall below. Use the two ledges to get yourself down. Attach your grapple to the ring on the platform then walk over the edge towards the center. Lower yourself using the cable and swing a little before you jump off. Pick up the medicup and turn around, then run straight forward and make a big jump onto the platform at water level.


Get rid of the next few yetis that come your way, then jump from where the smallest part of the hole onto the next platform, watching out for Natla's fireballs. Run to the left and pick up the medicup. Turn around and run towards the other end, jump to the left towards a lower smaller platform, and onto the next one. Go to the far end on the left. Kill the yetis first, then grab the block with the engraving and move it all the way to the back, releasing the power stone.

Go clockwise across the platforms while killing yetis and dodging fireballs. At the next long platform the bridge will have a break in it. Luckily you do not have to go that way. Jump across two platforms to reach another that you need to follow to the left.

Push the block with the engraving all the way to the back. Continue moving clockwise through the area, passed the red illuminated platform you came down, and towards the platform where you found the medicup on this level.

Here you can wall jump to reach a ledge above. Grab the ledge on the right next to it, shimmy to the right and climb up two ledges. Make a sideways jump to the left, climb onto the platform and up the higher situated block. Turn to the right and jump towards the left part of the platform that is sticking out, and pull yourself up. Jump forward towards the round bridge and approach the ring where you went down earlier.

Jump across the gap, towards the other part of the bridge, and climb onto the block that is to the right, then up the plateau. Smash the power stone by standing next to it and pressing the interact button. Before you proceed pick up the medicup that on this plateau.



Follow the bridge counter clockwise a little further down, and jump towards the next platforms until a waterfall blocks your way. Wait until a floating block comes by and jump on. After the waterfall, jump back outside to end up at the place where you started. Follow the bridge counter clockwise again, and you will reach the tower you climbed first. An alcove was created because you moved the inner part of the tower, so jump towards it for a medicup.

Wall jump to reach a higher ledge, shimmy right until you are at the side of the tower, and use the stones to get to the top. Grab the ledge on the left corner, climb onto the small platform and jump towards the bridge on this level. Move in a counter clockwise direction to reach the next building, where you will find another ring. Grab it with your grapple and shorten the cable a little bit. Run back and forth along the wall and jump to the right to get to the platform with a medicup.

Via the other platforms you can reach the roof of the structure. Hang from the edge in between the two loose walls and wait until a block is underneath you. Let go and wait until the block brings you to another tower with a tap, jump towards the tower and also smash this power stone.

After the cutscene with Amanda and Natla, throw your grapple towards the ring on your left, walk over the edge and go down. Stand on the inner edge of the bridge and wait until a floating block comes by. Get on the block and wait until the next block appears at your side, and then get on it. You need to do this again, in order to stand on a block which moves directly around the middle tower.

From here you can grab a ledge on the first rotating section, and then the ledge on the second. Keep hanging until you reach the side of the tower where a couple of ledges go up. Climb the ledges until you are almost at the top.

Natla now shoots a few fireballs simultaneously and time slows down. Press the crouch button a couple of times to go down a few ledges and dodge the fireballs. Now go all the way up and grab a ledge on the rotating section. Keep hanging until you are positioned above the last tap and let go to slide down over the tap. Destroy the last power stone with the interact button while standing next to it.

Now sit back, relax, and watch the final cutscene.

A full-body photograph of Alison Carroll dressed as Lara Croft. She is wearing a brown and black tactical harness, fingerless gloves, and black boots. She is standing in a dark environment with a bright light source behind her, creating a silhouette effect and lens flare. The background is black with some white splatters at the bottom.

ALISON CARROLL

he current spokesmodel of the Tomb Raider franchise, explains how it feels to take on the role of such an important character as Lara Croft. With an extensive background of Olympic Gymnastics, Alison shares her views on becoming the adventurer extraordinaire.

When were you first introduced to Lara Croft?

When the first game came out I was too young to play it but my brothers are keen gamers and loved the first Tomb Raider game and so I got a sneaky peak over their shoulders.

How were you chosen to be the new Lara Croft model?

Being part of an acting agency and the only gymnast on the books my agent put me up for the role. I just can't believe I actually got it!

Did you ever play the Tomb Raider games? And have you played any other computer games?

My family and I often have evenings round each others houses to play games but my family are definitely much better than me, but I like get out there and do the real thing. I am a bit of a fan of active games especially amongst a big group of friends.

You've had a successful life as a gymnast. Did you ever think it could lead to where you are now?

As any gymnast I aspired to attend the Olympics but now that I'm playing the part of Lara Croft I'm able to use my acting abilities as well as my gymnastic skills so I'm really lucky.

It takes intensive training to become Lara Croft, but given your gymnast history you're no stranger to such rigorous regimes. What kind of changes, if any, has your new position made to your lifestyle?

Travelling around the world is a huge change bit I have to say I'm absolutely loving it.



What do you have to say to all the young women that may have dreams and aspirations to follow in your footsteps?

Just keep fighting for what you want to achieve and one day you might get it. Hard work definitely pays off.

What has been your favourite part of the Lara Croft experience so far?

Definitely meeting the Tomb Raider fans, after all, they're the ones that count.

What similarities do you think there are between you and Lara Croft?

Well, I am actually the exact same height as Lara Croft, so that's a good start. We also share the same athletic ability.

What do your family and friends think about your role as Lara Croft?

My family are very proud of me and I keep getting phone calls and text messages from my friends telling

me that they've found me in a newspaper or seen me on television, they seem to be so excited about the whole thing.

Your schedule must become more hectic by the day with all the promotion of Tomb Raider: Underworld. Are you looking forward to sitting down and playing the game?

Yes, I think on Christmas day I'll be sat round with my family looking at the game I've been out promoting around the globe since August.

Your introduction to the Tomb Raider fanbase as the new Lara Croft was met with wide acceptance and cheers. How did you feel with such feedback?

I'm very pleased to hear that. I do regularly check the forums for feedback and it's very encouraging to know that I'm being the best I can be for the fans.

TOBY GARD

The man behind the original idea and concept for the first Tomb Raider game returned to work on his creation for Tomb Raider: Legend. After the successful new breath of life into the franchise, Toby talks about his new role for Tomb Raider: Underworld and what thoughts he has for Lara's future.



As “Lara’s Guardian” the obvious first question has to be: are you pleased with Lara’s current looks and personality?

Well, I’m only Lara’s guardian in spirit. I have been focussing on improving my cinematic direction over the course of Underworld’s development, and so most of the Guardianship has been handled by others. I do think that Lara is on a slightly more serious turn than normal in Underworld, but the themes she is dealing with and the situations she faces aren’t very light hearted so I guess that seems reasonable.

When talking about storylines and gameplay, both of which are very important in game design, which of the two are you involved in more?

Story, although I only input to it. Eric Lindstrom (the Creative Director on Underworld) was the driving force behind the story and script.

Where do you gather inspiration for Lara’s future events? Besides the mythology, how do you make sure that Lara won’t be misplaced wherever she goes and whatever she decides to do?

I think so long as we stay focussed on what Lara does, which is explore and uncover mysteries then she will be in her element regardless of the theme around those core concepts. I think there is lots we can do to expand the types of situations Lara finds herself in so long as we stay true to those two goals.

Tomb Raider fans trust your love and care for Lara. Could you expand on your daily involvement with her at Crystal Dynamics?

On Legend and Anniversary I acted as a consultant, but for Underworld I was the cinematics director. That means working with the voice actors, directing the motion capture actors and working daily with the animators to put the cutscenes together. I also worked with sound, music and effects to get the final look for the non interactive sequences.

Of the developments so far into the next generation, what would you say you have loved the most?

I can tell you what I like the least about generation 5 consoles (Join me in a grassroots movement to stop saying next gen!) As we constantly move towards more and more realism, the effort to create a single asset or scene in a game is becoming so prohibitive that we are reaching a point where we either have to sacrifice detail or scope. Eventually it will be impossible to deliver both without armies of artists and budgets that are ludicrous.

Do you have any future plans or dreams for our beloved heroine that you would like to see implemented and if so, what are they?

Well, part of me would like to put her in some more extreme situations. There are lots of possibilities, but we need to make sure we keep it real and stick to the essence of Lara and the qualities which appeal to her true fans.





ERIC LINDSTROM

Eric Lindstrom is the creative director for the Tomb Raider franchise, also in charge of the storyline and character development. As a Tomb Raider fan himself, he knows that implementing changes into a long running franchise isn't as easy as it sounds...

It is a known fact you are a Tomb Raider fan. What were your expectations and worries when you started working with the franchise?

I had much more excitement than worries. If I wasn't an original Tomb Raider fan I might have had more worries about missing the heart of Tomb Raider such that the fans would be disappointed, but I knew where the heart was for myself. That said, there is variation among fans and how they view the franchise and what they love about it. And there were many elements of the game and the adventures that needed to evolve. I think we started strong on Tomb Raider: Legend, and have done even better since then, but it's always a delicate thing to add or make changes to anything or anyone so loved by so many.

How much of the engine used for Tomb Raider: Underworld was changed from Tomb Raider: Legend?

We started with the Tomb Raider: Legend engine and first refactored it, which is programmer-speak for rewriting a lot of it to make it better, more robust, and compatible with what are now next-gen platforms. Then we added a ton of new code -- the majority of our development time in programming was spent on new next-gen code. Many things were added or created from scratch, like our camera code for example.

You must have been playing with interactive next

generation dynamic world concepts for a while now. How much is too much? Keeping in mind Tomb Raider has a strong dose of unrealistic creatures and gameplay, how difficult has the approach towards realism been?

We seldom use the word realism here, because like you say, Tomb Raider includes many things that aren't real (well, it depends on what magazines you read and what you believe). We instead strive for believability, and a bigger-than-life experience that realism doesn't attain. We have been including greater and greater detail in materials, in geometry, in animation, and in all other aspects to make a credible experience that you believe you are a part of. If we made anything too photorealistic, not only would it not look and feel as cool, it would not match the crazy things Lara Croft discovers, let alone has to fight against.

Why have you decided to feature motion capture with this game? Was it considered for Legend and Anniversary?

I actually don't know how much consideration motion capture received in past games, but we decided early on in Tomb Raider: Underworld to go the motion capture route. The level of detail was going up by orders of magnitude everywhere else, and the animation had to step up to keep it believable in the world Lara inhabits. Not to mention that Lara has so many new moves that it would have taken an army of animators to generate that much high-fidelity animation.

It is obvious that Crystal Dynamics has done a lot of research into myths and legends from all around the world. Taking this into consideration, is there now a strong storyline running through the Tomb Raider series which will be continued with each new episode or will future episodes only tie into previous ones loosely?

Even with the cliff hanger ending (of sorts) at the end of Tomb Raider: Legend, we have never forced future titles to adhere to story arcs -- that wouldn't be fair to teams of the future, and it might also box them in with impossible story problems. The story of Tomb Raider: Underworld happens to tie in with the past two games because Toby Gard and I worked on all three titles, but it wasn't known this would be so going forward. There is still plenty of

opportunity for present elements to tie into later games, but there is no explicit plan to do this and Underworld does not end on a cliff hanger. Questions get answers, and Lara has many other different adventures to pursue in the days ahead.

How did you come up with the 'monomyth' storyline and has it been difficult to keep it moving forward? Avalon, for instance, has it been changed drastically because of this concept?

The concept we call the monomyth (somewhat highjacking the proper use of the term) was central to the original Tomb Raider concept as explained by Toby Gard. When Toby and I worked through the story for Tomb Raider: Legend, we wanted to shine a brighter light on this idea that the remnants of a very ancient lost culture informed and influenced many of the real ancient civilizations we know about, spawning myths from a real truth that is beyond our comprehension. The concept of Avalon is affected by this philosophy very profoundly.

Out of all the emotions which are adding depth to the character of Lara Croft, will we ever see her smile?

Now, that's not fair. Lara smiled very nicely at a chopper pilot at the end of Tomb Raider 3... right before she put a bullet in him and commandeered his ride. She smiled many times in Tomb Raider: Legend. Will she ever smile the way people do before they see the depth of truth that Lara has discovered? Would you really want her to?

What do you see in your future as far as the Tomb Raider and your involvement in it are concerned?

After a very long nap -- one I'm still looking forward to but won't be able to sleep till the game is in your hands -- I will continue to be a franchise consultant here at Crystal Dynamics. I've been working overtime pretty much for five years on Tomb Raider games with hardly a break, so I need a few weeks to rest and recharge, but my love for Tomb Raider and Lara Croft is as strong today as ever -- even more so, given how much I've been able to be a part of her growth. I hope we never part ways for very long.

The background of the page is a detailed, atmospheric illustration of a jungle. It features ancient stone structures, possibly Mayan or Aztec, partially covered in moss and vines. The scene is set during a heavy rain, with numerous raindrops visible as white streaks falling across the entire image. In the sky, several dark, bat-like creatures are flying. The overall color palette is dominated by greens, browns, and greys, with a soft, diffused light from the rain.

TROELS — FOLMANN

BAFTA award winner for his brilliant score composition in Tomb Raider: Legend, Troels is now audio supervisor in Tomb Raider: Underworld. His microscore concept, introduced in Legend, is here to stay and you will notice when you hear the fantastic in game music of Underworld.

Prior to your involvement with the franchise, had you ever played any of the Tomb Raider games?

Oh yes. I have played all the Tomb Raider games back to the very first one, which I played on a PC with a Voodoo 1 graphics card, which was one of the first graphics card to carry a GPU (Graphic Process Unit). I remember thinking to myself that it looked completely like reality, which was of course ... a little crazy.

You came up with the entire microscore soundtrack concept. Has this had as huge an impact in the gaming industry as you had anticipated?

Micro-scoring is a concept which is still evolving. I never intended it to have a major impact on the gaming industry, since each company is operating with different technologies and approaches. However it is evident that more games are starting to use similar principles in terms of using a variety of sub-scores related to the main score. But I would personally love to see games take it even further to a degree where we literally have thousands of micro-scores. But I think that is a next-next generation question, since the current systems simply cannot stream that much data.

Did you achieve your primary goal with microscoring, or was it more like a successful experiment in Legend?

We pushed the technology as far as it can go. There is a great variety of micro-scores in Underworld and I worked very closely with the audio team to integrate them in new and dynamic ways. An example of micro-score integration would be some of the larger puzzles. The puzzles have multiple steps in terms of solving them - and each time you solve a part of the puzzle a micro-score will be triggered on top of the main music. However the score becomes more intense every time, so you feel an elevation towards the final reveal. Another example is a puzzle that involves fire, stone, metal and so forth. When you solve a fire puzzle - the music has slight fire elements in it and when you solve metal puzzle we used scraping metals in the music. So constantly trying to compliment the player action-and/or interaction with the environment and characters.

The soundtrack for Anniversary had a good share of revamped pieces from Nathan McCree's score of the original game. Was it difficult to expand on someone else's work? Any particular favourite piece?



I know Nathan's scores quite intimately by now and they are excellent to work with due to their fairly simple nature. It was a pleasure working with them and adding my own ... Midas touch ... to them.

There have been really tight releases of Tomb Raider games, with a new game each year, and you have certainly been doing other works. How do you feel about this pressure?

A year is a long time for developing a music score, so its actually not that dramatic from a scoring point of view. However I would like to evolve the score into new directions, since I feel Tomb Raider has been explored in all the traditional ways by now. So ... lets cross our fingers ...

For Underworld, you're no longer the main composer but now a supervisor. Has this new position had any impact in the actual score?

I was very careful in selecting my composer for Tomb Raider Underworld. I wanted somebody who was versatile and had a great sense for ambient/emotional scoring, since this was the requirement for the project. Colin O' Malley was my instant choice, since he is a master in this type of scoring. Colin and I collaborated deeply on the entire score. I wrote the main theme and Colin was extremely intelligent in the way he integrated it into the game. It was a privilege for me to work in the capacity as a supervisor, since it allowed me to identify elements in the score that I would never have noticed as a composer - and its a good experience to sit in the other side of the room for a change. However most importantly I really feel that both Colin and I learned a great deal from eachother as composers.

What happens to the music that doesn't make the cut? Do you keep them hoping to come back to them at some point down the line?

I am not particularly sentimental about my scores, so if it doesn't make the cut it just goes into my archives and stays there. I will sometimes revisit old scores and listen to them for inspiration, but I often just let them go. However sometimes a score may not make the cut, but provide inspiration for a new score, so you end up changing/sculpting it to serve the right purpose.

A newcomer to the development staff of Tomb Raider, Colin O'Malley is behind the fantastic compositions you will hear throughout Tomb Raider: Underworld. Despite being the first Tomb Raider game he works on, he and Lara Croft are no strangers, as you can read in the interview below.

What is your musical background?

I started out studying piano at a young age. I studied music some in college, but most of my training in orchestration and composition came from a very influential teacher named Dave Clark. He came at things in a less conventional way, which was more effective for me. As far as training for scoring film, tv or video games, I just dove in and made a lot of mistakes. I think that's the only way. I've been working as a composer full time for about 13 years now. I've never had a real job.

At what age did you discover your passion for music?

I was very young. Probably about 4 years old. My Dad went on a business trip and brought home a guitar and mouth piano for my twin brother and I. My brother got the guitar and I got the piano. The guitar broke. I played the piano very persistently. My first composition was a knock off of "Mary Had a Little Lamb" called "Little Pete." I wish I was kidding. Now my brother is a fighter pilot and I'm a composer.....Some days I wish I got the guitar.

What was your first experience with the Tomb Raider universe?

Lara was my first digital girl friend..... I remember the early games very well. It was really the score that Troels wrote for Legend that re-introduced the Tomb Raider world to me.

What are your main expectations and goals when scoring pieces for Tomb Raider?

Mainly I try very hard to support the game in a way that is not too obvious or intrusive. I also like to have the music be something that stands on it's own in a way. Ambient scoring can be pointless sometimes; a wandering drone that doesn't really evolve. You can hide behind that sort of thing if you aren't careful. I tried to give each ambient score a heartbeat of it's own. Melodies and progressions. Contrast. It may not be obvious in the game itself (that's probably a good thing), but I do hope there are details to be discovered upon repeat listening to the scores.

How do you feel about stepping into Troels' shoes as the new composer? Has it been challenging?

Make sure you print this one in all caps YES. It is the most challenging project I've ever worked on without

question. It was easily 10 times the amount of work that I was prepared for. I owe a huge debt of gratitude to Troels. He was the one who brought me in to the project initially and introduced me to the game team. He was a huge advocate for me from the beginning. It was very intimidating process initially, mainly because I was listening to the last 2 scores Troels had done. As we got rolling, I was pushed to do my own thing more and more and not to mimic Troels. There were certainly misfires on my part along the way, but generally we had a very good work flow established after the first couple of levels. After about 7 months on the game score I began working directly with Toby Gard, Forest Large and Troels on the cinematics. The cinematic proved to be the most challenging part of the score. Toby Gard had a very specific vision for the scores. I was definitely pushed to places I had not previously visited. It was a lot of work, but completely worthwhile in the end.

What inspires you to compose? How do you know when you nailed just right the ambience score of the remote regions Tomb Raider is known for?

I know composers who are very confident in their work. I'm simply not one of them. It might be more of a personality thing. I'm not sure. I'm definitely prone to picking apart my own compositions. Rarely did I deliver a cue thinking 100% that I nailed it. There is always an insecurity there. The upside to this is when a cue was received well I was legitimately relieved and happy. The other upside is when a cue was rejected I was not particularly surprised or bothered. Given the amount of rejection all composers face, I guess this is a good thing!

As far as the inspiration or process, it really all comes down to how it feels. It's not as much of a technical or right brained activity for me. I'm sort of mangling and plunking down notes until I hear some nugget that might be interesting. I think there is something to be said for trusting the composition to tell you where it wants to go versus trying to force it. When you are forcing things you are limited to what you've done or have heard previously. That's where you run the most risk of being derivative or obvious. The most rewarding compositions are the ones you look back on later and have no clue how you pulled them off!



Troels Folmann introduced the microscoring concept with Tomb Raider Legend. Are you using a similar method when working on your own compositions?

Yes, Troels was the music supervisor for this game. All of the music was written using the techniques he honed in the previous game scores.

What's your favourite composition for Underworld? Why?

I have a few favorites. I like the Thailand music a lot. Probably because it is the lightest moment in the game. Two other compositions stand out in my memory. "Angels and Demons" is a cue where I composed very light and dissonant ambiances on top of each other. It's sort of morphing between darkness and light. My other favorite is called "Entering Hellheim." It has this sad mangled under water sounding choir theme. For me it sums up the emotional experience of the game very well.

I'm also very proud of a lot of the cinematic scores, particularly the one where Lara finds her long lost brother.....Eidos is cool with me revealing that right? :) All kidding aside, there are a lot of interesting moments in the cinematic scores in my opinion.





WHAT'S IT LIKE TO WORK AT EIDOS?

by Keir Edmonds

I remember when I first got a letter from Eidos inviting me to interview for a position, I jumped around the house in my pants. It's safe to say I was pleased. But then who wouldn't be? A job TESTING GAMES at the UK's largest games publisher?! That was back in 2001 and I haven't looked back since.

Working at Eidos is and always has been a lot of fun and a real privilege. I've been here over seven years and seen a lot of changes in that time. I have made countless friends and had some fantastic experiences. It's a young industry so it's not formal or stuffy. Everyone at the company wants to be here and works super hard. You're expected to graft, put in extra hours..... but you can wear your hoodie and trainers if you want. It's a great atmosphere.

I've worked in a few departments over the years. I started in Quality Assurance (test), moving to customer service before ending in community management. Being an internet geek who likes games, it's fair to say I have the ideal job; Group Community Manager. This

means I'm responsible for overseeing the development of Eidos' online communities while also doing the fun part – interacting with the communities and the fans. My job focuses on Tomb Raider and Lara as she is our flagship title, especially right now with the spotlight on Underworld.

Eidos recently had a change of management and a restructure. It was a tough time for all concerned, a few close friends of mine had to leave. However, it's left Eidos a far more dynamic and streamlined business fit to deal with publishing in today's industry. Along with new management came an acknowledgement of the importance of community. We've recently recruited three new community managers. This ultimately means that the people that really matter (you) get the attention and time you deserve from Eidos. This gives the fans a direct line to the publishers and developers so they can have their say and it helps Eidos too. There have been numerous occasions where feedback from the community has resulted in action from Eidos or a developer. Indeed, this has happened with Underworld.



I remember when sections of the community reacted angrily to obvious white ledges that were visible in early TR:U screenshots. This feedback was passed on to the dev team at Crystal and they listened, it wasn't long until there were fewer obvious white ledges and more happy fans. This is just one small example of what community means to Eidos and Crystal and the direction we're looking to move into. The possibilities for community are boundless and it's the future of the gaming.

Keir Edmonds aka Keiross





Alana 1/28/27



The Unofficial Tomb Raider: Underworld Fan Guide is a production of Tombraiderinc.com and Tombraider.be

Project managers:	Andy Valgaerts Kurt Stams
Concept & Art Director:	Andy Valgaerts
Author:	Nikki Kuppens
Editor:	Tracey Jackson
Editorial Support:	Stephen Accettura
Translations:	Klaas Slomp
3D Designer:	Gaetan Brisson
Content manager:	Lucas Metz Kurt Stams
Play Testing:	Mazda Amiryar David White Lucas Metz
Webmasters:	Kurt Stams Stephen Accettura

With special thanks to our team at Tombraiderboard.com:

Andy, Captain Mazda, CLF, CyCro, Diva, Driber, Eric-IE, Gorio, kurtie, lady_tess, LaRaLoVeR, Laramaniac, Prelude, Priscillia, staticon, stekelzak, Steve, Tano, TimzZ, Treeble, VinDiGaTor

All material within this guide remains the property of TombRaiderInc.com and may not be reproduced, copied, or transmitted in any format using any medium without explicit permission. Any violation or infringement will result in a civil claim for damages and a criminal claim for copyright infringement. This Unofficial fan guide is not affiliated with Crystal Dynamics, Core Design Ltd or Eidos Interactive Limited. All rights reserved.

Lara Croft Tomb Raider, Lara Croft, Tomb Raider, the Tomb Raider logo, Eidos and the Eidos logo are all trademarks of Eidos Interactive Limited.

TOMB RAIDER™

U N D E R W O R L D

THE COMPLETE OFFICIAL GUIDE



CRYSTAL
DYNAMICS

