FADE IN:

INT. DER ALTE SCHWEDE – LARA'S ROOM

As the door to Lara's room opens, pale yellow light spills into the entryway from the hotel corridor beyond. We see Lara's silhouette slip inside. She flicks the light on and sheds her jacket, letting it fall to the floor in a muddy heap.

Lara chose to stay in a more ”low-key” area of Vienna when she made the arrangements to visit Werner's grave. Her room at Der Alte Schwede hotel is, to say the least, gaudy – it's all Venetian plaster, off-color Gustav Klimt prints and imitation antique furniture.

She flicks the TV on for company – a tinny-voiced man is reporting on the sudden re-emergence of killings similar to the Monstrum's work in Paris, only this time around the Bavarian Alps of Germany.

We focus on the wooden TV set for a moment, as Lara sets about having a shower:

NEWS REPORTER:

[TBA]

His speech is intercut with fragments of Lara's profile in the shower, as well as the crime scenes being described. Lara's seeming involvement in the Parisian killings is brought up, and with it, we see flashes of the grisly scene at Von Croy's apartment - Lara standing over Werner's body, fists squelching with his blood.

Later, redressed in her jeans and tank top, Lara emerges from the ensuite. Her hair blows in the slight draft from the dirty window across the room, which has been opened a crack. We close up on Lara's eyes, which have narrowed at the sight.