

GABRIEL KNIGHT 3: BLOOD OF THE SACRED, BLOOD OF THE DAMNED SCRIPT

...as recompiled by Bonny Ploeg from the .YAK files using BarnBrowser, NotePad and OpenOffice.

...And the script... I mean, you can bench press the script... -Tim Curry on GK3

Version 4.00: Added the bink file secrets

Differences from version 1:

Some minor spelling check-up

discovered contents of deleted YAKs, added to bonus

Found deleted content in E1LK1739294.YAK, added to bonus

Discovered the church tower is indeed in the game, although it's very small: moved the tower lines into respective places.

Added several audio files that occur twice

Determined a few speakers

Added A10Q0F44.0Q1, which had escaped my attention before.

Put three more bonus lines back in the script, thanks Spikey!

This document represents my fondness of Gabriel Knight 3: Blood Of The Sacred, Blood Of The Damned (to be referred to as GK3 in the remainder of the document). It contains some 95000 words and was made using the magnificent Barn Browser, NotePad to read the .YAK files, and, since I'm working on a laptop that only has a trial version of Word, OpenOffice.

For building the script, I first extracted all of the 7400 YAK files you can find in various barns, using the Barn Browser. Every single one of these was opened in NotePad, then relevant lines were copied to this document, then these were edited and ordered.

There are version differences between the original US release and the later UK releases. One notable difference that needs to be put in this document, is a line Gabriel says upon seeing his own books in the book store: "Hey, is that guy famous or something?". Oddly this line was removed for the UK version. I couldn't find it in the YAK files of the US release, so it doesn't appear in this document. Several lines from the UK version don't seem to be in the US version, notably "Damn, Buchelli didn't leave his notebook behind."

There is another difference: on the US version appear six extra BINK files. BINK files are basically the films that cannot be directed by the player, such as several chapter opening/closing videos and Gabriel's visions. These are randomly generated documents and were part of the initial CD copyright protection that failed.

This document is built into several sections. First come all lines Gabriel says: first the common lines, then inventory, then Room 25 and SIDNEY common lines, then the rest of the hotel, then the rest of Rennes-le-Château, and then the rest of the area.

After that come Grace's files. Grace has additional chapters for Le Serpent Rouge and the Church Pamphlet, but misses the chapters about Rennes-les-Bains (in the 3:12-3 timeblock section) and Mosely's room (in 3:7-10), since she can only access these rooms in the designated timeblock.

After that comes the hour-by-hour script. It is as chronological as possible, but with exceptions for

the short-cuts I took.

There's still more entertainment after that: the BONUS section indicates many, many lines that didn't make it into the game. Most of them still have an audio file. Several don't, but since the lip-sync is also put in the .YAK files, it appears that the sound files exist or have existed at one point: they just didn't come with the game.

Every line is accompanied by an 8-digit code, that start with A. These are the names of the matching audio files: handy if you are looking for a particular line to extract from the game and use as ringtone.

At the bottom of this file you can find a manual that should help you decipher how you can extract the appearance information of every single audio or YAK file.

This document aims to answer a large number of questions for Gabriel Knight fans. What about the Sanctuary Room 2? What is Grace's middle name? One puzzle was replaced in favour of the Cat Hair Moustache, but what did it look like? Is Jean gay? What happens after GK3? Did Grace get pregnant? Is there something I missed?

And it will conjure up many other questions. Why were some lines cut? Why were large game sections cut? How did the Cat Hair Puzzle make it? What was Room 2 supposed to look like?

Version 1:00

Gabriel Knight 4 Campaign forum member and GK3 writer ADB gave us a very nice insight into what happened to the Moustache puzzle. This section is updated, with the information, and the occasional sound file related to it.

Forum member Jedicho (creator of GK3 The Movie) directed me towards six .BIK files that appeared on the initial Gabriel Knight release (not on mine), that are corrupted and cannot be played with a Bink player. These files are unknown and seem to follow up in numbering: suggesting that two are from the first day, two are extra visions Gabe has of the crime scene, and two films after the unicorn escapes the garden.

I corrected several errors that were created when I accidentally had Overwrite on. Guh. I'd join FaceBook just to become a friend of "Get Rid Of The Insert Button" group.

Many lines were in the wrong place. I have corrected a good deal of those errors, most importantly the discussion with Jean which turned out to be in the game after all.

Ordered the bonus files by location (the first three letters of the file).

The dragon images I found that are unused, are not dragon images. I'm Dutch and got confused by the name DRK, suggesting *draak*, which is Dutch for dragon. It looks most like an off colour Asmodeus.

I managed to crack most of the audio file code: the file names harbour location, timeblock, object and verb . It enabled me to discover a group of unknown lines went unused altogether: another room besides A1S and A1Z, namely room A16.

This information came in handy in deciphering where a line is supposed to go.

A code manual is at the bottom of this script, but I didn't include all the objects. That is just TOO much.

I used the gk3.log file to discover all the names of all the audio files on the game, looking for audio files without matching .YAK document. Gabriel Knight 3 has 6686 sound files on its disks. Only a

score or so went un-YAKked, but much of that is interesting: Mallory outtakes, an alarm clock in R25, fingerprint puzzle in the dining room and a lot of the Original Moustache Puzzle lines.

In a dreaded moment of stupidity, I closed the temporary Notepad file I used to put in the lines prior to moving those to the correct location, without saving. After that smart move, I decided to do the same thing I explained above: used the list of audio files to check on lines that are now missing in the script. I found five more audio files that way.

After thoroughly testing the different dining room options, I found two lines that aren't in the game, particularly Mosely's nasty quirk.

CREDITS

My eternal thanks and deepest gratitude goes to:

Braddabug – Creator of Barn Browser, Inspirator

ADB – GK3 writer, donated inside stories

Jedicho – Creator of GK3 The Movie, donated BIK information

Denise - giving me the US version of GK3

Rudy – Owner of SierraChest, creator of GK3 Youtube Walkthrough

Collector - getting GK3 to run properly on new systems.

Jules - informing me of a line

N0war – deciphering Madeline's French

Aquagoat – deciphering Madeline's French

Spikey - check-up

Vittorio_Buchelli - figuring out the story behind the BIK files.

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DAY 1 12PM-2PM : introducing Arnaud, Buchelli, Wilkes

DAY 1 2PM-4PM : roaming around the valley discovering new locations

DAY 1 4PM-6PM : roaming the valley

DAY 1 6PM-10PM : spying on Prince James's men

DAY 2 7AM-10AM : tour group
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DAY 2 2PM-5PM : Crime scene investigation and Montreaux
DAY 2 5PM-10PM : Getting started on Le Serpent Rouge
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Endgame sequence

BONUS DOCUMENTS

THE DIFFERENT VERSION OF CAT-HAIR-MOUSTACHE Thought this bonus section deserved its own hotlink, in view of the puzzle's ill fame
Code How the audio code relate to what is happening.

GABRIEL LINES

Introduction:

A2FL5S44.3L1

Knight. Gabriel Knight.

Click something in inventory on you

A2FL5S51.3L1

I'm already carryin' it.

Universal That Doesn't Work Like That line

A10L3A76.PF1

Nope, those don't work together.

A048F332.PF1 (R23 take letter) A0Y83032.PF1 (kitchen note)

I don't need to take it with me.

Why?

A2FL8S27.AS1

Why would I wanna do that?

Universal Closed line

A0HLDL44.411

They're closed.

Universal Sit Down Line

A2FL8S27.U61

Not right now, thanks.

Universal No Clue line

A2KLVE44.Q81

No clues in there.

Universal Nothing In There line (Emilio's Room)
A0KL9V20.PF1
There's nothin' in there.

Universal Front Door Detection (Larry)
A0QL4K44.3L1
It's the front door.

Universal Window Detection (Larry)
A0QL6G44.FZ1
It's a window.

Universal Lock Detection (R25)
A1LLAN44.PF1
There's a lock on the door.

Look tire tracks (Armchair)
A11LDN44.QR1
There're some tire tracks in the dirt.

Think at dumbwaiter lock (R21)
A0A8AN0L.PF1
I guess the lock prevents anyone from comin' in that way.
A0A8AN0L.PF2
Assuming, of course, that the lock is thrown.

Use binocs in wrong place.
A2FL5S2C.X01
It wouldn't do much good to use 'em *here*. I need to go someplace with a view.

Fingerprints

A0A89N05.2H1
Yeah. There's a print!

Taking the print:
A0A89N05.2H2
Got it!

Fail to find fingerprint lines:
A0D8A605.E51
I don't see anything.

A2BJBK59.0B1
Got one!

A2FL3A05.5X1
Nothin'.

A2FL3A05.5X2

I don't see any prints.

A2FL3A05.5X3

Huh-uh.

A2FL3A05.5X4

I don't see anythin'.

A2FL3A05.5X5

No prints.

Listening at nothing... (snooping at cemetery)

A0CNEI40.D61

I don't hear anythin'.

What's that? (R29)

A0J8DA44.PF1

What's that?

Attempting to take something: (R21)

A0A89P32.PF1

I *don't* think I'll be needin' it.

A2FL8S32.U61

Don't need it.

Attempting to take something

A2FL8S32.QR1

And what exactly would I do with that?

Looking at tourist sign (Homme Mort)

A0EL8L44.411

It's a sign about the area.

Out of stuff to say

A2FL8S27.U11

I don't have anythin' else to say to her

A2FL8S27.U01

I don't have anythin' else to say to him.

A2FL8X51.JE1

I don't wanna show that to her.

A2FL8X51.JO1

I don't think I wanna show that to him.

Talking to someone busy: (Emilio @ Poussin's Tomb)

A0G6A21B.PF1

He looks preoccupied.

Follow someone while bike is away (Blanchfort)

A28FB07W.571

I *would*, but my bike's not here.

Spot Emilio: (Poussin)
A0GN5U44.B71
Emilio's here.

Spot Madeline (Coume Sourde)
A252C244.PF1
Madeline's here.

Think at fingerprint/license plate
A10LTK0L.PF1
I should probably put this in our suspect database.

A10LXW7X.P21
I have to go into SIDNEY and do an ADD DATA if I wanna scan this.

A10LXW7X.PG1
I don't think I need to scan that into SIDNEY.

INVENTORY

Look manuscript after regaining it
A10J7H44.QR1
Larry has quite a fan base. He sure had enough people dyin' to read this.
A1037H58.QR1
I'd rather give it to my speed-readin' partner.

Look manuscript at 2AM
A10L7H44.QR1
This must be the book Larry's workin' on. He lied about the topic -- *and* his name.

Check manuscript for fingerprints
A10J7H59.BJ1
Not much point in that now. I've got it back. That's what matters.

Look wallet
A10L2Y44.PF1
My wallet.

Look bike keys
A10L7U44.PF1
Keys to the Harley.

Look Mosely's passport
A1099344.MW1
Mosely's passport. Unfortunately, I don't look a thing like him.
A1099344.MW2
That is, it's fortunate *most* of the time, but it's less than ideal at the moment.
A10L930L.3L1
And some people think *I* give America a bad name.

A109934N.CB1

I'd give him more hair, too, but I don't think that would help.

A109934N.MW1

That's better!

A1099344.CJ1

The moustaches should help disguise the obvious disparity between *his* face and *mine*.

A1099344.CJ2

Unfortunately for Mose, things aren't quite that simple in real life.

A10L930P.3L1

I don't need to put that *with* the passport.

Think tape

A10LD90L.9R1

I wonder if I could get this translated?

A10L9444.PF1

It's a tape of Buchelli talkin' on the phone. In *Italian*.

Think Suppuration H

A10L620L.PF1

Reduces *swelling*. I wonder if it would work on Mosely's head?

A2O86244.PF1

It's a tube of . . . yup, Suppuration H. Great.

Look glass

A10L1044.PF1

A water glass.

Fingerprint kit

A10LCH0L.PF1

I never took fingerprints before, but I s'pose it couldn't hurt.

A1L8CH44.PF1

That's the fingerprint kit Grace ordered. Supposedly she's got it all hooked up to SIDNEY.

A10LT744.PF1

Prince James' callin' card.

A1EGAM44.PF1

It's a black magic marker.

A10LT851.PF1

Why would I want to draw on that?

Look notepad

A10LT944.PF1

A good writer never goes *anywhere* without his notepad.

Binocs

A10LTB0L.PF1

Well ya see, they make things that are far away look real close-like.

A10LTB44.PF1

The binocs came with the Harley.

A10LTC44.PF1

Your basic wire hanger. Good thing Joan Crawford ain't around.

Ticket stub

A10LTE0L.ID1

Buchelli came here from Rome -- the Vatican, in fact, unless I'm very much mistaken.

A10LTE0L.PF1

I wonder if Buchelli has a reason for lyin', or if he's just evasive by nature?

A10LTE44.PF1

I found it in Buchelli's room. It's definitely **not** a ticket from Naples.

A10LTF44.PF1

A fake ID. That SIDNEY's kinda useful after all.

Recording

A10LTG0L.PF1

Grace has been working on our 'procedure' for cases. She wants us to take fingerprints, use this new program called SIDNEY, and do all this sort of . . . you know . . . 'official' crap.

A10LTG0L.PF2

So I don't think I'll record my conversations this time around. But I might be able to find some more . . . creative uses for my tape recorder.

A10LTG44.PF1

I went back to my old tape recorder. That dual-mount was a pain to lug around.

A10LTJ44.PF1

Madeline's fingerprint. Nice curves.

A10LTK44.PF1

Buchelli's fingerprint.

A10LTL44.PF1

Wilkes' fingerprint. Proof that we really are descended from apes.

A10LTM44.PF1

Le Grande Dame's fingerprint.

A10LTN44.PF1

Estelle's fingerprint.

A10LTO44.PF1

It's Larry Chester . . . er . . . Sinclair's fingerprint.

A10LWH44.PF1

It's a little souvenir of the Abbé.

Look talisman

A10LTP44.PF1

The Schattensjäger talisman. It's kinda like a lucky rabbit's foot, only big and heavy.

A10LTQ44.PF1

My Schattensjäger dagger.

A10LTR44.PF1

The license plate number for Mosely's piece-o-crap.

A10LTS44.PF1

It's the license plate number from Buchelli's moped.

A10LTT44.PF1

The terrible twosome's license plate number.

A10LTU44.PF1

Wilkes' license plate number.

A10LTV44.PF1

The plate number from Emilio's rental.

Look costume

A10LTX0L.PF1

If anybody sees me in this thing, I'll have to leave town immediately.

A10LTX44.PF1

Tacky, touristy, moronic -- it's perfect!

Make outfit

A109877B.PF1

Now **that's** a Mosely outfit.

A109A944.PF1

I think that'll pass for a black moustache. But it's not gonna stay on my lip without help -- despite my intense animal magnetism.

Add fur to costume before syrup

A109183Z.PF1

Hmmm. Possibly. But that fur isn't gonna add a darn thing the way it is.

A1093C44.PF1

It's a black moustache . . . sort of.

A1093C0L.PF1

It's crude, but it just might work.

Look hat

A1091Q44.PF1

It's the hat from the museum's lost and found.

A1091Q44.PF2

I know what you're thinkin', but I **might** need it.

Think hat

A1091Q0L.PF1

I'm not really a hat person myself. That's more like somethin' Mosely would wear.

A109180L.PF1

The coat's a start, but if I really want to do a 'Mosely look' I'm gonna have to put some stuff with it.

A1091844.PF1

It's Mosely's gold 'Coldwell Banker' style blazer. He's had this since the "Saturday Night Fever" premiere.

Hat + Moustache

A109540L.PF1

It's real close, but it's not quite enough. I need somethin' that says 'Mosely' all over.

A1095444.PF1

Cap and 'moustache'.

Blazer + Moustache

A109870L.PF1

It's close, but I've got to do somethin' about the 'do.

A1098744.PF1

Coldwell Banker meets Cheech Marin.

Hat + Blazer

A109AL0L.PF1

That outfit looks pathetically Mosely-like, but my face is still *way* too good-lookin'.

A109AL44.PF1

It's startin' to come together.

Use passport before costume is complete

A109544G.PF1

I'll use the passport when the time comes, but first I need to work some more on my 'outfit'.

A109EE44.PF1

Maple syrup.

A109EE51.PF1

Why would I want to put syrup on that?

A109WY44.411

Lookin' at my passport picture, it's a wonder the U.S. ever let me go.

A109WY4N.411

Why would I want to draw on *my* passport?

A105VX44.PF1

It ain't Godiva chocolates, but sugar is sugar.

Eat candy

A105VX3X.PF1

(CHEWING)

Eat candy 10 times

A105VX3X.6Q1

What're ya tryin' to do -- kill me?

A10LTY0L.PF1

I'll need to put this back before the tour group returns.

A10LTY44.PF1

I found this parchment hidden in Lady Howard's bed. Talk about dedication to a case!

A108OQ44.PF1

Rennes-le-Château and its surroundin's, complements of Madeline.

Look tiretracks

A10LU20L.PF1

I sure would like to know what Mallory and MacDougall did last night. Maybe I'll see some tire tracks out in the valley.

A10LU244.PF1

It's the tire tread from Mallory and MacDougall's car.

A10LW444.PF1

It's the stone from the basin.

A10LX144.PF1

It's a long piece of masking tape. Still sticky, too.

R25 key

A10LY044.QR1

That key really comes in handy when I wanna get into my room.

Cross of Lorraine poem

A10O3U0L.Q81

There's an awful lot of blood imagery in this thing. Arteries, veins . . . It oughtta be relevant, but I'm not sure how.

A10O3U44.SW1

Sheesh! The woman's already in hyper drive and we just started this thing.

A10O3U44.SW2

Weird poem, too.

A10O3U44.SX1

It's the weird poem Gracie found in the "Secrets of the Holy Grail" book.

Wilkes' note

A10Q480L.PF1

Looks like Wilkes might have been on to somethin' after all.

A10Q480L.PF2

I wonder if that's what made him a target? Then again, maybe he just stumbled into the wrong neck of the woods.

A10Q4844.PF1

It's the letter I found in Wilkes' pocket.

Locations

Room 25

Look closet contents

A1L5H044.Q81

I don't have a damn thing with me!

Look bed

A1L57Y44.UC1

Kinda of a big bed for little ol' me.

Look dumbwaiter platform

A1LL0K44.EI1

The platform's downstairs -- probably in the kitchen.

A1LL4X44.PF1

That platform looks sturdy.

Look picture

A1LL4444.QR1

That's the Tibetan lama Grace's been talkin' too. He runs a trainin' camp for shadow hunters.

Crawl on platform

A1LL4X1L.9P1

Shah! Yeah! That sounds like fun.

Open a locked dumbwaiter from the outside
A1LL461A.QC1 or A1LL0920.QC1
That wouldn't do much good. The door's locked.

Click something on platform
A1LL4X51.PF1
Why would I wanna send that downstairs?

Reach other platform door
A1LL8F20.PF1
I can't reach it too well from here.

Look other dumbwaiter door
A1LL8F44.PF1
That door must lead to the adjoinin' room.

Look window
A1LL9644.QR1
Nice view. If there was anything to look at, that is.

Look suitcases
A1LL9N44.QR1
Those are the suitcases we took with us to Prince James' house.

Enter bathroom with Grace in there / Use laptop while Grace is working on it
A1LLBJ20.U91
It's occupied.

Look bathroom door
A1LLBJ44.QR1
That's the door to the bathroom.

Look pulley
A1LLBZ44.291
A pulley. When was this thing built, the dark ages?

Think at lock
A1LLCO0L.581
I think the door locks automatically unless I turn that dial.

Exit with lock off
A1LLCO1A.2G1
I'd prefer to leave the lock on.

Look lock
A1LLCO1A.081
It keeps the door from lockin' automatically when I close it.

Put lock off
A1LLCO44.GG1
I've set the lock to 'off.' Don't think I wanna leave it that way, though.

Look couch
A1LLGV44.QR1
Well. It ain't Ethan Allen.

Look plant
A1LLGW44.QR1
Kind of a bushy thing, innit?

Look dresser
A1LLGX44.QR1
Good thing I have all this stuff in my room. You never know when you'll need a dresser.

Look desk
A1LLGY44.QR1
Nice of them to provide a little office space.

Look bedside table
A1LLGZ44.QR1
Furniture. Gee. How 'bout that.

Look in bedside table
A1LLWK44.QR1
There's nothin' in there but dust bunnies.

Look closet once Grace has arrived
A1LLH144.QR1
Looks like Gracie's unpacked.

Look trashcan
A1LLJ544.QR1
Trash cans. The mark of a really fine hotel.

Look Caillebotte's Périsoires
A1LLJ644.QR1
That looks like fun. Except for the rowin' part.

Look Manet's Monet peignant dans son bateau-atelier
A1LLJ744.QR1
Who would wear a white suit in a boat? Who would wear a white suit period?

Look Fantin-Latour Still Life With Flowers And Fruits
A1LLJ844.QR1
Looks like an ad for wine.

Look Renoir's Gabrielle aux Bijoux
A1LLJ944.QR1
I may not know art, but I *like* it.

Look coat hanger
A1LLWJ44.QR1
Your basic wire hanger.

Look sticky tape
A1LLX044.QR1
Somebody must have had a note in here or somethin'.

Get in bed on day 3
A1LQ7Y25.QR1
No thanks. I've done enough damage already.

Look bed on day 3
A1LQ7Y44.QR1
The scene of the crime. I shouldda known better than to get into that bed last night.
A1LQ7Y44.QR2
Goddamn dream!

Ride dumbwaiter again
A1LO4X1L.781
I think the kitchen staff would object. Besides, I already did that.

Get back in bed on day 1 or 2
A1LS7Y25.QR1
No thanks. I'm *wide* awake.

A07FUE44.411
That's our luggage.

A1LL0920.WG1
It won't open -- it's locked.

A1LL0920.291
It's an old-fashioned dumb waiter.

A1LL0944.181
It's a dumb waiter.

A1LL0944.KQ1
What is that?

A1LLDC20.GG1
I should make sure the door will lock before I go.

SIDNEY

A02O1E2Z.QR1
Grace is the only one who gets e-mail.

A02O4Z2Z.Z81
I can't think of anything to do with that file. I'll let Gracie deal with it.

A02O6I2Z.QR1
I'll let Grace do the research stuff. She *loves* it.

A02O7A2Z.QR1

That analyze stuff is Gracie's thing. You know how women get when you tread on their turf.

Print fake ID

A02O8G5F.VU1

I could print it, but I don't have any use for a fake ID at the moment.

Translate into wrong language

A02OC02Z.FH1

I won't be able to understand it if I translate it to *that*.

Link map/parchment to suspect

A02TX54D.PF1

I actually scanned this so that Gracie can mess with it later, but I guess it wouldn't hurt to link it to a suspect.

R25 Bathroom

Look shelf before Grace arrives

A2JRVF44.411

I don't even have my toothbrush with me! Good thing I drink coffee. It'll disintegrate just about anythin'.

Use toothbrush

A2J8VJ25.Q81

My teeth are perfectly clean, thanks.

Look toothbrush

A2JLVJ44.Q81

Now, if I find any long black hairs in my toothbrush, someone is gonna hear about it.

Look towels

A2JLO544.411

A daily supply of clean towels. Reason #1 for stayin' at a hotel.

Smell towels

A2JLO556.411

Uh . . . that's a bit anal, innit?

Use sink

A2JLVA25.411

My hands are clean, Ma.

Look sink

A2JLVA44.411

Font of cleanliness.

Use toilet

A2JLVB19.411

I could let you see me doin' that, but then I'd have to kill you.

Open toilet seat

A2JLVB20.411

I've been livin' with two women for the past year. I couldn't get myself to leave it open now even under pain of death.

Look toilet

A2JLVB44.411

Temple of the porcelein god.

Use bath

A2JLVC25.411

What, is this Saturday already?

Look bath

A2JLVC44.411

Funny. I'd always heard the French didn't have those things.

Take toilet paper

A2FL8S32.U61

Don't need it.

Look toilet paper

A2JLVD44.411

Greatest invention since fire.

Look in Grace's cosmetic bag

A2JLVG20.Q81

I don't know what women keep in those things, and I don't *wanna* know.

Look Grace's bag

A2JLVG44.Q81

A woman's cosmetic bag in my bathroom. That scares me.

Use hair styling material

A2JLVH25.Q81

The 'do is just fine, thanks.

Look hair styling bag

A2JLVH44.Q81

Grace made me buy one of those before we went to Prince James' place. I prefer the plastic bag method myself.

Look door lock

A1LLCO44.QR1

Well, the door locks. That's a good thing.

Hotel Hallway

Look 27 after reading register but before meeting them

A1A4BW44.WR1

The register says a couple is in that room: some lady and a guy named Stiles.

Look 27 after reading register and meeting them
A1A4BW44.WS1
That's where Lady Howard and *Estelle* Stiles are stayin'.
A1AL9J44.PF1
Estelle and the 'great white hope' are in that room.

Room 21
A1A5DR44.WV1
The register shows an Italian named Buchelli in this room.

A1A5DR44.WW1
Buchelli's in room 21.

Knock Buchelli's door
A1AJ204H.1T1
I don't have anythin' to say to Father Buchelli at the moment.

Listening Emilio's door
A1A9BW23.PF1
Sounds like Emilio's in his room.

Look Room 29 after reading register but before meeting Madeline
A1A42P44.N51
The register says 'M. Buthane' is in this room.

After meeting her
A1A52P44.411
Room 29 -- Madeline's room. I'll have to remember that.
A1AO2P44.411
It's Madeline's room.

Look room door
A1A49I44.5T1
It's a hotel room door. Not mine, by the way.

Look room 33 after reading register but before meeting Mosely
A1A49C44.WL1
Someone's in that room, but I couldn't make out the name in the register.

Look room 33 after meeting Mosely
A1AH9C44.WI1
Mosely said his room number was 33, so I guess this one's his.
A1AL9C44.PF1
That's the Mose-meister's room.

Listen to Mosely's door
A1AF9C23.MP1
Sound likes he's takin' a nap before dinner.
A1AK9C44.DX1
As far as I know, Mose is in his room.

Knock his door
A1AK9C4H.DX1
GABE,Hey, Mostly!
A1AK9C4H.DX2
MOSELY I'll be out later, Knight.

Universal Knock Replies
A1AL9I4H.MY1
I'm not sure what I'd say if they came to the door.
A1AL9I4H.MY2
I'm not sure what I'd say if she came to the door.
A1AL9I4H.MY3
I'm not sure what I'd say if he came to the door.
A1AL9I4H.HS1
There's no one in there.

Knock door before reading register
A1A49I4H.PF1
I don't even know who's in that room yet.

Look room 31 after reading register but before meeting Emilio
A1A49J44.WM1
Someone called 'Baza' is checked into this one.
And after meeting Emilio
A1A49J44.WN1
Accordin' to the register, Emilio is in this room.
A1AC9J44.3N1
This *was* Emilio's room, now those two British women have it.

Look room 23
A1A53S44.WJ1
The register says someone named Wilkes is in that room. I haven't met him yet.
A1AL3S44.PF1
It's Wilkes' room.

Listen door 31
A1AC9J4H.3N1
They're in there alright, but they're probably unpackin'.

Knock room 27
A1ACBW4H.3N1
I could ask him why he changed rooms, but I'm not sure I'd get a straight answer.

Look room 27
A1ACBW44.3N1
Baza's in that room now. He switched with the gals from England . . . for some reason.
A1ALBW44.PF1
Baza's room.

Look room 21
A1A5DR44.WW1
Buchelli's in room 21.

A1AN9C23.411

Oh, he's in there all right.

Open closet

A1AL1420.PF1

It's locked. Good thing I don't need any toilet paper.

Look closet sign

A1ALJB44.QR1

'Hotel blah blah. Staff only.'

Look closet

A1AQ1444.PF1

It's a supply closet.

Use glass on room 25

A1AL8223.PF1

I don't wanna spy on *my* door.

Knock room 25

A1AR824H.PF1

Should I see if I'm in?

Look room 25

A1AL8244.411

This is my room.

Look room numbers

A1ALJA44.PF1

Room numbers. That's handy.

Look Zandomeneghi's Senora nel Prato

A1ALJC44.PF1

See, now there's an artist who knows how sexy red umbrellas are.

Look Caillebotte's Brume Matinale

A1ALJD44.PF1

They need to get some of my Dad's paintin's in here. These are a bit too 'happy' for my taste.

Look Merse's family pick nick

A1ALJE44.PF1

'Little family in the grass'. How domestic.

Look table

A1ALWV44.QR1

Cool table! Check out those lions.

Room 33

Talk to Mose without topic

A09L121B.P61

I can't think of anythin' to talk to Mose about at the moment.

Look blazer

A09ICM44.MM1

God! Is he still wearin' that gold blazer? I can't believe it hasn't fallen to shreds by now!

A09ICM44.MM2

Must be all those tough polyester fibers.

Look desk

A09L3K44.QR1

Mosely's 'executive suite'.

Look bed

A09L7Y44.QR1

"Hi, I'm Mosely, wanna . . . um . . . come back to my room?"

(MISSING LINE: SEE BONUS)

Search briefcase

A09L9N20.QR1

Please don't make me.

Look briefcase

A09L9N44.QR1

JC Penney special. From high school.

Enter bathroom

A09LBJ20.QR1

I don't think Mose would appreciate me pokin' around his bathroom. Even if I *could* stomach it.

Look bathroom

A09LBJ44.QR1

That's probably the bathroom in there.

Look clothes on floor

A09LBL44.QR1

Now *that's* what I miss about livin' alone. Pure, unrepentant sloth.

Search closet

A09LD120.QR1

From the look of the floor, I seriously doubt there's anythin' in the closet.

Look closet

A09LD144.QR1

Mosely's obviously not usin' that closet. If it was shorter, he could set his beer on it.

Pick up beer can

A09LDU32.QR1

That's what maids are for.

Look beer can

A09LDU44.QR1

The man's a pig -- what can I say?

Look trash can
A09LJ544.QR1
Cleanest spot in the room.

Look air vent
A09LL844.QR1
They probably heard he was comin' and had that installed.

Take shoes
A09LL932.QR1
They're not in my size, color, or decade.

Look shoes
A09LL944.QR1
I thought I smelled somethin'.

Look Schuffenecker's Beach at Concarneau
A09LLJ44.QR1
Some *wet* rustic scene.

Look Werenskiold's Autumn
A09LLK44.QR1
Ah, some rustic scene.

Look Morisot's In the Grass
A09LLM44.QR1
You've heard of 'girl movies'? That's a 'girl painting'.

Look Cabanel's Birth of Venus
A09LLO44.QR1
Looks like somethin' Mosley would put up at home, too.

Look coat rack
A09LLL44.QR1
Is it just me, or is there somethin' vaguely obscene about that thing?

Open briefcase
A09LLN20.QR1
I don't wanna see Mosely's briefs.

Look briefcase
A09LLN44.QR1
Mosely must be up to somethin' if he's carryin' around his briefcase.

Look light bulb
A09LLZ44.QR1
Mose is 'economizin'.

Look trunk
A091CD20.QR1
It's probably empty. I think the hotel's storin' it here to get it out of the way.

A091CD20.QR2

Besides, it doesn't look like the one on the train.

A091CD44.QR1

What is it with me and trunks lately?

Looking at Mosely's door lock:

A0A8CO44.411

It's a lock -- just like the one in my room.

Hotel Lobby

Look Jean

A1ELCU44.PF1

It's Jean, the receptionist.

Look buzzers

A1EL5044.QR1

Buzzers for the hotel rooms. Talk about high-tech.

Buzz room 25

A1ERUC1J.411

Uh -- that's my room. And it's empty at the moment.

Buzz room 25 when Grace is in

A1ELUC1J.UD1

I *could* buzz Grace, but she'd probably come down and break my fingers.

Buzz room 33

A1ELE21J.411

I don't need Mr. Muffin Butt at the moment.

Buzz a room

A1EL501J.PF1

I don't need to buzz anybody at the moment.

Look book on desk

A1E49G44.5T1

There's some kinda book on the desk.

It's the hotel registry!

A1EL9G44.751

It's the hotel registry.

Take the hotel registry

A1EL9G32.QR1

I *don't* think they'd appreciate that.

Take the pen

A1ELXB32.PF1

Uh . . . it's chained to the desk.

Look pen
A1ELXB44.PF1
It goes with the register.

Snipe marker/Use buzzer while Jean is at the desk
A1EL401I.D71
JEAN,Oui, Monsieur Knight?
A1E9E21J.A31
I could . . . but maybe I should wait until Jean's elsewhere.

Use bell while Jean is walking about
A1EL841Y.A31
I think that would annoy him.

Use bell when Simone is right there
A1EL841Y.YA1
She's sittin' right there.

Look bell
A1EL8444.QR1
It's a bell for gettin' someone's attention.
A1EL8444.QR2
'Course *I* get attention without havin' to ask for it.

Read register
A1E49144.F41
Accordin' to the register, Mr. Baza arrived before me and Buchelli sometime after. I think I got in around eleven.
A1E59144.LW1
Buchelli admits he came in late. Says he took a train from Naples.
A1E49144.5Z1
Looks like these guests have all signed in within the last twenty-four hours.
A1E49144.GX1
Hmm . . . These must be the people on the tour group.
A1EL9144.G61
Buchelli arrived after me all right, but not on a train from Naples. I have no way of verifyin' what Emilio said.

Take second sweet
A1EGVW32.Q81
Wouldn't wanna get greedy about it.

Look candy again
A1ELVW44.6R1
Cheap candy. I can dig it.

Look Simone
A1EL1Y44.PF1
She's the night receptionist.

Look window
A1EL9644.QR1

The window overlooks the parkin' lot. That's pleasant.

Chat with Jean

A1ELCU39.FP1

GABE,I just want you to know, you're doin' a *great* job.

A1ELCU39.FP2

JEAN,Oh! So many people forget to say the little words of kindness! Monsieur is *too* thoughtful.

A1ELCU39.FP3

GABE,Don't mention it.

A1ELCU39.OZ1

GABE,How's life, Jean?

A1ELCU39.OZ2

JEAN,Monsieur does *not* wish to know.

Use phone on desk

A1ELED25.PF1

I'd rather use a pay phone, thanks.

Look phone

A1ELED44.PF1

The hotel's one link to the outside world.

Look Cézanne's Still Life with Skull and Candlestick

A1ELID44.QR1

That's cheerful. Makes me feel right at home.

Look Daubigny's Pond of Gylieu

A1ELIE44.QR1

'Pastoral du swamp'. Oh, lovely.

Look Monet's Still Life with Pears and Grapes

A1ELIF44.QR1

Shouldn't that paintin' be in the dining room? No, that would make too much sense.

Look Manet's portrait of Irma Brunner

A1ELIG44.QR1

Talk about your big hair!

Sit in lounge

A1ELIO19.QR1

Don't feel like sittin' down.

Look lounge

A1ELIO44.QR1

A *lounge*. How sophisticated.

Take candy

A1ELVW32.GH1

I've had enough of those -- and so has Mosely.

Look candy
A1ELVW44.291
Hey, free food!

Take flowers
A1ELWC32.PF1
I'm not the type to give flowers. Or take them, for that matter.

Look flowers
A1ELWC44.PF1
Flowers. Nice.

Look lamp
A1ELWD44.QR1
Light. This place could use it.

Phone Booth

Opening curtain
A01KDW20.411
That would be kinda rude.

Look phonebooth
A01KDW44.411
Someone's on the phone.

Use phone
A01LED1R.QR1
I'm not sure who to call.

Use James's calling card at bad time
A01LED3S.BC1
I don't need to call Prince James right now.

Look phone
A01LED44.QR1
It's a telephone. They work the same way here in France.

Sit on stool
A014II19.QR1
No thanks. It's too much like a confessional.

Look telephone sign
A014IT44.QR1
Guess they're tryin' to avoid any confusion.

Look Renoir's Nude
A01LIG44.QR1
She has a certain naive, barnyard charm.

Close curtain

A01LIL1V.W91

I'd rather not. I'm claustrophobic.

Look curtain

A01LIL44.QR1

For privacy, I expect.

Dining Room

Look syrup

A17C2G44.PF1

Packages of maple syrup.

Eat syrup

A17L2G3X.PF1

Um . . . no thanks.

Take more syrup

A17L2G32.KX1

I don't need any more syrup.

Look table outside food hours

A17L7R44.QR1

Nothin' much on the buffet at the moment.

Enter kitchen on day 1

A17L2920.QR1

Why would I wanna go in there?

Enter kitchen after burgling spree

A17L2920.U61

I don't need to go back in the kitchen.

Look kitchen door

A17L2944.QR1

That goes into the kitchen.

(alternate coffee line)

A174AY44.971

Coffee. *Good* stuff, too.

Take pottery

A17LIM32.QR1

What would I want with pottery?

Look pottery

A17LIM44.QR1

Pottery. What's up with that?

Look fireplace

A17LIN44.QR1

I hope they don't actually *cook* in that.

Look Degas' Frieze Of Dancers pieces

A17LIU44.QR1

Nothin' like tutus to help ya work up an appetite.

Look Renoir's Luncheon of the Boating Party

A17LIV44.QR1

Hey! A paintin' of *diners* for a *dinin' room*. Clever.

Look Raffaëli's Absinthe Drinkers

A17LIW44.QR1

Two lonely guys. In hats.

Look Degas Before The Performance painting

A17LIX44.QR1

Nice legs.

Look Renoir's Le Loge

A17LIY44.QR1

She's kinda cute but . . . whaddya suppose *he's* doin' . . . exactly?

Take coffee cup

A17LIZ32.QR1

It's useless without actual coffee in it.

Look coffee cup

A17LIZ44.QR1

Are those coffee cups or thimbles? I shoulda brought my stein.

Eat

A17LJ219.QR1

I'm not hungry yet.

Look chairs

A17LJ244.QR1

Those look comfy.

Look tables

A17LJ344.QR1

Tables in a dinin' room. Lordy, imagine that.

Open food crate

A17LUF20.Q81

I make it a rule never to look at French food. It sometimes looks back.

Look food crate

A17LUF44.Q81

Real propane cookin'. Yu-um!

Look cutlery

A17LUG0L.Q81
Beats the heck out of eatin' with your hands.

Take cutlery
A2FL8S32.U61
Don't need it.

Look plates
A17LUG44.Q81
Plates 'n stuff.

Use cream and sugar
A17LUI3X.PF1
Real men drink it black.

Take cream and sugar
A17LUI32.PF1
I *could* take the cream and sugar, but it would get a bit messy.

Look cream and sugar
A17LUI44.PF1
White stuff.

At the cemetery

Look at parsonage
A0CHNL44.PF1
Looks like the parsonage maybe, or whatever they call 'em in France.

Entering parsonage before meeting Arnaud
A0CHB44H.411
I don't even know who lives there.

Looking at parsonage
A0CLNL44.171
Arnaud lives there. He sure has a taste for the morbid.

Knocking Arnaud's door
A0CLB44H.YN1
Yeah, I *could* bug him, but maybe I'll wait until he's out and about.

Looking at empty parsonage
A0CLB44H.Z31
I don't think there's anybody home.

Looking at parsonage door
A0CLB444.QR1
It's the parsonage door.

Closing window while Arnaud is in
A0CLE11V.8I1

I don't wanna close it *now*. He might hear me.

Entering window while he's in

A0CLEI20.OY1

Um . . . I think he'd notice.

Entering window early in the game

A0CLEI20.NE1

Maybe I should try walking in the *door* first.

Look into office from cemetery

A0CLEI44.EJ1

Looks like a church office in there.

Looking at full parsonage

A0CLEI44.OY1

Arnaud's in there.

Look at office window after meeting Arnaud

A0CLEI44.5C1

That window is in the Abbé's office.

A0CLNG44.QR1

They're dead serious about keepin' people out of there, aren't they?

A0CLNH44.411

Damn! They really piled the cement on top of this one.

A0FLDS44.Z81

That must be where the guy's buried.

Look at large tomb

A0CLG544.QR1

That's a big tomb.

Look at skull and bones on tomb

A0CLN244.QR1

Gee a pirate must be buried here.

Look at plants

A0CLN144.QR1

Minimalistic gardenin'. Kinda like my approach to relationships.

Trying to read worn tombstone

A0CLN358.QR1

I can't read it. The letters have worn away.

Looking at Jewish tombstone

A0CLN444.QR1

A few of these stones have a star on 'em.

Looking at 18th century tombstone

A0CLN544.QR1

Here's a newer one. Relatively speaking.

Read tombstone

A0CLN558.QR1

Duc de Razès, 1700's.

Look at tree

A0CLN644.QR1

Shade for the dead. That **is** important.

Read tombstone

A0CLN958.QR1

It says: "Jacques Gérard, 1792-1861."

A0CLN958.QR2

Hey, I wonder if he could be the 'Jacques' of 'Frere Jacques'? Probably not.

Look 20th century tombstone

A0CLNA44.QR1

This one's twentieth century.

Read tombstone

A0CLNA58.QR1

Maxine Lafete. She died in the 70's. Can't say I blame her.

Read tombstone

A0CLNB58.QR1

Louis Hoffet. Kicked it in 1964.

Read tombstone

A0CLNC58.QR1

Abigail passed on in 1893.

Look tombstone

A0CLND44.QR1

This one's from the turn of the century. LAST century.

Read tombstone

A0CLND58.QR1

Poor Pierre, he was only 34. 'Course, that's 238 in dog years.

Look Saunière cross

A0CLNE44.QR1

It's a cross. Can't see any writin' on it or anythin'.

After reading Saunière plaque

A0CLNF44.2E1

That's the grave of Abbé Saunière.

After reading Marie plaque

A0CLNH44.2F1

Marie Dénarnaud is buried here.

Looking at Marie's grave before reading plaque

Looking at Sauniere's grave

A0CLNF44.231

It's Saunière's grave.

Looking at sign

A0CLNJ44.QR1

There's a heart-shaped sign in the wall.

Reading Marie sign

A0CLNJ58.QR1

"Ici repose Mademoiselle Marie Dénarnaud. Died January, 1953 at 85 years old."

Look at portrait after seeing it's Saunière

A0CLNK44.231

That must be Saunière himself. He's lookin' a little worse for wear.

Retrying to open window

A0COEI20.DB1

It's swollen up again.

Look at office while Arnaud's in

A0CPEI44.3L1

It looks like the Abbé's in his office.

Look office before meeting Arnaud

A0CLEI44.EJ1

Looks like a church office in there.

Look at church windows from cemetery

A0CLN044.QR1

It's the back of the church.

Closing the window while Arnaud is in

A0CLEI1V.8I1

I don't wanna close it *now*. He might hear me.

Looking at parsonage after Arnaud/Prince James Men confrontation

A0CFNL44.4Z1

I wonder how Prince James' men knew Arnaud lived here?

At the Church

Open office door

A18ABC4H.221

I'm not even sure where that door leads.

A18ABC4H.IE1

I don't have good excuse for buggin' the Abbé at the moment.

A18ABC23.IV1

There's somebody in there. Probably the Abbé.

A18ABC23.061

Sounds like someone's in there with him.

A18LBC4H.ZF1

I don't hear anythin'. I don't think he's in there.

A18ABC44.IE1

That must be the Abbé's office.

Use glass on door

A18FBC23.PF1

If he's in there, I could hear him better from around back.

Look phrase

A18HET44.1Y1

Par ce signe tu le vaincras. Whatever the hell *that* means.

A18LET44.KP1

Buchelli says it means 'By this sign you shall conquer it.' Wonder how *he* knows.

Look angel statue near entrance

A18L1F44.QR1

What're *they* lookin' for? The last Virgin in France?

A18L9M0M.Z81

Huh. Those hand positions can also make a tilted square. Never noticed that when I took Catechism classes.

A18L9M0M.Z82

Uh . . . I'm gettin' confused. I'd better start over.

A18L1N44.QR1

St. Anthony of Padua.

A18L1N44.QR2

And there's a kid comin' out of a book. Scary. Almost enough to make you never pick up a book again.

A18L1X44.QR1

St. Anthony the hermit. There's a fun lovin' guy.

Look Asmodeus

A18L3W44.QR1

Nothin' like a like Satanic imagery to make a church feel cozy.

A18L6Z44.QR1

Mary Magdalen.

A18L6Z44.QR2

What a babe, huh?

Angel pedestal

A18L8C44.QR1

There're those four angels again.

A18L8P44.QR1

Sermon on the Mount, maybe?

A18L2144.QR1

Mary Magdalen in some kinda of cave. A skull, a book, and a cross made from a tree with livin' branches.

A18L2144.QR2

Huh.

Stations of the Cross

A18LKJ44.QR1

I remember these 'stations of the cross' from my catechism classes. This one shows Jesus with Pilate.

A18LKK44.QR1

Jesus carryin' the cross.

A18LKL44.QR1

Jesus falls for the first time. They didn't wear much in those days, did they?

A18LKM44.QR1

Jesus and some women. Magdalen's probably one of 'em.

A18LKN44.QR1

Still on the way to the crucifixion.

A18LKO44.QR1

From the dark depths of my early religious trainin', I seem to remember somethin' about Veronica and a veil.

A18LKP44.QR1

He falls again or . . . somethin'. Father O'Brian would be ashamed at my memory.

A18LKQ44.QR1

Jesus with some more women. No, don't remember who.

A18LKR44.QR1

I think this one is Jesus fallin' for the third time.

A18LKS44.QR1

The soliders take Jesus' clothes and throw dice for 'em. I remember that one.

A18LKS44.QR2

These really remind me of Gran. I should give her a call soon as we get back to Rittersberg.

A18LKT44.QR1

He's bein' crucified.

A18LKU44.QR1

I never did like these things, even way back when. Creeps me out.

A18LKU44.QR2

Then again, I s'pose that's the point.

A18LKV44.QR1

He's removed from the cross.

A18LKW44.QR1

Jesus is taken to the tomb.

A18LKY44.YF1

It's a leaf and vine pattern.

A18LL044.QR1

St. Roch. Nice legs.

A18LL044.QR2

Maybe he's the patron saint of Gillette. Nevermind.

Use wallet on donation basket

A18LL73C.Q81

I have a policy with religious institutions: they don't bother me and I don't bother them.

Steal from basket

A18LL732.Q81

I've got enough sins already, thanks.

Look basket

A18LL744.Q81

Fuel for the flock. Trinkets for the trinity.

A18LL144.QR1

It's Jesus and John the Baptist. They look dusty.

Look floor by Baptist statue

A18LCJ44.QR1

Nice tile floor. Real nihilistic.

Look at vase and cross image cleverly hidden on the ceiling

A18LKZ44.QR1

Looks like a vase, a cross, and . . . hmmm, a couple of letters maybe?

A18LL244.QR1

It's Joseph holdin' the infant Jesus.

A18LL344.QR1

Madonna and child. It's kind of a Catholic thing.

A18LLA44.QR1

GABE, There's a tower on top of the altar. Okay.

A18LL444.QR1

It's a big pulpit kind of a thing.

A18LL644.Z31

Arnaud's not here at the moment.

A184LE44.PF1

Looks like an information table, but no one's around.

Use confessional

A18LLB6T.QR1

I don't think they're still takin' customers.

Look confessional

A18LLB44.411

That's a confessional, but it looks like it hasn't been used since Vatican II.

A18LLE44.YN1

An information desk. All you ever wanted to know about a little church in the middle of nowhere.

A18LLF44.PF1

A communion cup. Geeze, the last time I took communion I didn't even have facial hair.

A18LLF44.PF2

Not that I have much now.

A18LLG44.QR1

St. Germaine. Never heard of her. Maybe she's the saint of relativity.

A18LLG44.QR2

Get it? Germaine? Relative? Oh, never mind.

A18LLH44.QR1

The Magdalen washin' Jesus' feet. They just don't *make* women like that anymore.

A1YLKG44.3L1

Stained glass. It's a bit too Victorian for my tastes, but Gracie loves the stuff.

Knock office door again

A18NBC4H.6R1

Yeah, I *could* keep knockin', but no point in wearin' out my knuckles.

A18O7544.QR1

The English brochures came in.

A18O7544.QR2

'Course now I've got more important things to worry about.

Pick up

A18O7532.QR1

Nah. I think Gracie's lookin' into it.

A185L544.QR1

They're called pews. You sit in them.

At the Museum

A0F5SY3C.QR1

I'm not really one for writin' letters. Besides, it's kind of a tourist thing to buy postcards.

Look postcard stand

A0F5SY44.QR1

Hey, they actually have souvenirs for sale. I'm sure Gracie'll be all over it -- if and when she gets here.

Look postcards

A0FLT344.QR1

Pictures of the town and stuff.

Look painting postcards

A0FLSZ44.QR1

I'm not sure what those paintin's have to do with this area. Not that it really matters, I guess.

Take the hat

A0FL1Q32.PF1

It's not really my style. Looks more like somethin' Mosely would wear.

Look hat

A0FL1Q44.PF1

Somebody lost a hat.

Look box

A0FL5N44.Q81

It looks like a lost and found box.

Look empty box

A0FL5N44.WZ1

Nothin' lost at the moment.

Look sign

A0FLJF44.3L1

Lost items. Wonder if my life is in there.

Look window

A0FL9644.PF1

The architects weren't too crazy about light, were they?

Look harp tapestry (HINT: Check the bonus section to find out what line was supposed to come after this one)

A0FLJG44.3L1

I'm not sure I'd want that thing between my legs. Looks dangerous.

Look Adam tapestry

A0FLJH44.3L1

Adam and Eve. I never liked that story. Can you *imagine* there bein' only one woman on the entire planet?

Look orchard tapestry

A0FLJI44.3L1

Hey, he kinda looks like me! Except for the dress part.

Look Saunière portrait

A0FLJJ44.3L1

I think he's the guy the museum's named after – Saunière.

Look letter

A0FLJK44.3L1

It's a letter. In French.

Look bills

A0FLJL44.3L1

A bunch of old documents in French. Be still my heart.

Look bookplate

A0FLJM44.3L1

Looks like some kind of emblem or seal in Latin. Probably from the Church.

Look angel picture

A0FLJN44.X11

Hey, that demon kinda looks like the one in the church.

Look angel picture before seeing demon statue in church

A0FLJN44.X21

It's an angel holdin' a devil in chains. Odd. I've never seen Satan drawn quite like that.

Look panels

A0FLWE44.QR1

These panels tell the history of the Rennes-le-Château area.

Look panels

A0FLWF44.QR1

This side tells the story of that abbé, Saunière.

At Tour Magdala

Look mountain

A1FLD444.UT1

That's Mount Cardou over there -- it's near Larry's house.

A1FLD444.QR1

There's a mountain over there. Not surprisin' since we're close to the Pyrennes.

Look post

A1FLML44.QR1

It's just a decorative post, I guess.

Look tower

A1FLMM44.QR1

This is like an old castle tower. Almost reminds me of somethin' Ludwig would have built.

Look Blanchefort

A1FLYD44.UE1

That's Château de Blanchefort. It's just across from Mount Cardou.

Look tower curtains

A03LMC44.QR1

Curtains in matchin' fabric. How suave.

Look books

A03LMD44.QR1

The books are all old -- and French.

Look seats

A03LME44.QR1

Seats. At the window. Hence the name 'window seats'.

Look window

A03LMF44.QR1

Windows. Hey, I bet those come in handy.

A20LO144.411

We're really on the edge of town back here.

A20LO244.411

Tour Magdala.

Look rocks

A20LO044.411

Sophisticated freeform sculpture. Or rocks.

At moped rental shop

A1WH3N44.PF1 and A1W23N44.PF1

It's a moped rental shop.

A1WH3N44.PF2

They're closed at the moment.

Look at a moped before shop is open

A1WHEH44.PF1

I need to rent a bike.

Read sign

A1WL0O44.PF1

Looks like they're open from two to five.

Think sign

A1WH0O0L.PF1

I'll have to come back later.

Look Harley before talking to Bigout

A1WH7C44.PF1

Check out that Harley! Wow. I'd love to drive that baby.

Look wreck before talking to Bigout

A1WH7X44.PF1

What a pathetic excuse for a bike.

Knock on shop door

A1WHJX4H.411

Hey! Anybody in there?

A1WHJX4H.412

Guess not.

Knock on domestic door

A1WHJZ4H.PF1

Anybody home? I wanna rent a bike!

A1WHJZ4H.PF2

(SIGH)

Look Bigout after renting bike

A1W99Y44.L61

I think I'd better avoid him for a while. He can't be *that* stupid.

Use wallet on Harley before store opens:

A1WHK43C.U51

I can't rent one until they open.

Look mopeds at 1:2-4 or 1:4-6

A1W2EH44.L61

I've rented mine.

Look shop

A1WL3N44.XF1

It's the shop where I got my Harley.

Look Sold Out sign

A1WL5C44.411

Looks like we wiped out his inventory.

Copy unknown license plate number

A1WL724X.5H1

I'm not sure who's drivin' that one.

Nick Howard/Stiles extra binocs

A1WLG932.QR1

I already got a pair.

Look binocs

A1WLG944.QR1

Binoculars. I got some with my bike, too.

Knock door again

A1WLJX4H.XF1

I got my bike. I don't need anythin' else.

Look garage door

A1WLJY44.PF1

That must be where they repair the bikes.

Look house

A1WLJZ44.PF1

Somebody lives there. Probably someone with a penchant for rusty barrels.

Look barrels

A1WLK244.PF1

Nothin' like a bunch of rusty barrels to make you wanna rent a bike.

Look barrel and wooden beam construction

A1WLK344.XH1

Looks like an accident waitin' to happen. Kind of like my life.

(MISSING LINE: SEE BONUS)

Look trash

A1WLK044.411

A trash heap. That's one way to draw a crowd -- of flies, anyway.

Look wooden beams

A1WLK144.411

Maybe they're plannin' on holdin' a crucifixion later.-

Bike Identification

A1WL0U44.OW1

That's Buchelli's bike.

A1WL0W44.BL1

I believe that's Wilkes' bike.

A1WL1G44.J41

Yeah. Mosely's drivin' that thing.

A1WLA144.G11

That's the moped that Lady Howard and Estelle were drivin' around in.

A1WL1I58.QG1

FKS427G. Lady Howard and Estelle's charmin' vehicle.

A1WL5U44.OJ1

Emilio's rented that bike.

A1WLB744.3L1

That's m'Harley. What I went through to get that bike!

Look Wilkes bike

A0XF0W44.BL1 and A2920W44.BV1

That's Wilkes' moped.

Look unknown moped

A0XF0W44.5H1

That looks like one of the Rennes-le-Château mopeds.

Spot unknown moped

A2920W0L.K81

I wonder who's here?

Noting moped number too early

A28A8Q4X.EF1

I don't know who's drivin' it yet.

A1WL1I58.Q81

FKS427G.

A28A8Q58.B71

HLK841J.

A2926U58.K81

FED039A.
A0XF724X.BL1
VDG945F.
A26A3J58.5Z1
ASD257K.

A2893D44.411
That's Wilkes.
A28A8Q58.B72
That's Emilio's bike.

A2926U58.2C1
FED039A is Wilkes' moped.
A2926U58.BV2
Guess I should make a note of it.

A2926U4X.K81
I *could* write down the license plate number, but I'd better find out who's *drivin'* it first.

Copy a known bike number again
A1WL1I4X.QG1
I already have that one.
A28A8Q4X.B71
I already have it.

A2920W44.K81
Somebody's here.

A2926U4X.2C1
I've already got that license plate number.

A2FL8S27.6M1
I already did that.

A0XF724X.BL1 A0XF724X.OW1
I already have it.

A0XF724X.5H1
I don't know who's rented that bike.

A1WOK444.YI1
I know who's rented all the other bikes, so I guess I can deduce who's rented this one.

A28A8Q58.EF1
HLK841J. I'd write it down if I knew who'd rented it.

1:2-4 Copy Hermitage license plate #
A2926U4X.BV1
Got it.

Outside in Rennes-le-Château

A1XLFW20.ZZ1

The sign says 'do not enter'. I'd at least need a *reason* to ignore it.

Open window

A07LJS20.3L1

Even if I *wanted* to open it, I couldn't reach it.

Read sign

A1XLLR44.QR1

It says 'KEEP OUT', more or less.

Break in

A1XLLS6P.X91

First of all, I'm not interested enough in this Saunière guy to break into the place. Second, I've got better things to do than sit in jail.

A1XLLS6P.X92

Not that it wasn't a fine idea.

Look windows

A1XLLS44.QR1

I can't see a thing through those.

A1XLLR44.ZY1

It's a private property sign. Interesting. It doesn't look like anybody's living here at the moment.

A1XLLQ44.X81

Villa Bethania, personal residence constructed by Saunière.

A1XLLQ44.X82

Whoever that is.

A1XLLQ44.X81

Villa Bethania, personal residence constructed by Saunière.

A1XLLQ44.X92

He's the one who got rich and started the rumors about a treasure.

Look windows with hearts

A1XLLY44.QR1

I think those windows show the 'sacred heart of Jesus.'

A1XLLY44.QR2

Ya gotta hand it to us Catholics, babe. We really know our anatomy.

Office right to Bethania

A1XLLU44.QR1

Looks like an attached office or somethin'.

A1XLLW44.QR1

It says 'Tour Magdala'.

A1XLLX44.071

Wonder what that is?

Enter house
A1YLJU3I.PF1
No problem! I'm sure the residents wouldn't mind.

Look museum
A1Y4KA44.X81
That's a big building. I wonder what it is?
A1YLKA44.X91
That's the museum over there.

A1YLKA44.Y51
There's another big building over there. I'll have to go check it out.

A1YHKI44.XX1
It's a big building, but I don't see any sign on it. It certainly isn't the church.

A1YL8L44.QR1
At least they put signs up. Everythin' around here looks the same.

A1YLJU44.3L1
I don't wanna look **too** hard, I might see somethin' embarassin' in there.

A1YLK54H.Q81
I have no idea who lives there, but they probably have no interest in meetin' me.
A1YLK54H.Q82
I know it's hard to believe, but . . . you know. They're French.

A1YLK544.Q81
Yup. That house has a door all right.

A1YHK744.XX1
That must be the church.
A1YLK744.XY1
St. Mary Magdalen church.

A1YLK944.QR1
There are some words written over the door.
A1YLK958.QR1
Terribilis est locus iste.
A1YLK958.QR2
Whatever.
A1YLKB58.QR1
Don't look at me. They didn't teach Latin in the New Orleans school district.

A1YLKE44.3L1
There's some art above the door.

A1YLKD44.Q81
I **don't** think there's anythin' in there.

A1YLKC44.3L1
That's a small place.

A1YLKG44.3L1

Stained glass. It's a bit too Victorian for my tastes, but Gracie loves the stuff.

Look yellow decoration over church roof

A1YLK844.QR1

That yellow tile certainly makes its presence felt.

Break into dilapidated shed

A1YLY46P.PF1

I don't think I need to bust my way into that shed. It's probably just full of spider webs.

Look shed

A1YLY344.PF1

Now that's what I call "weatherin'." Some people pay a fortune to get their stuff to look like that.

Open shed

A1YLY420.PF1

It's padlocked.

Look black cat

A1YLY244.PF1

A black cat. How appropriate.

Look shed

A1YLY444.PF1

That shed looks like it hasn't see the light of day in a couple of years. Reminds me of a garage I had once.

Use tape on shed

A1YLY37Q.3L1

Hmmm. Not sure why I'd wanna do that.

A1Y4KA44.X81

That's a big building. I wonder what it is?

Think chicken

A2FLVV0L.3L1

Reminds me of the 'present' the Voodoo group left me. Yuck.

Take chicken

A2FLVV32.3L1

Well, gee, I don't need a live chicken at the moment.

Look chicken

A2FLVV44.3L1

Must not be a lot of cats around here.

Sit on hotel bench

A07LBP19.PF1

No thanks.

Look hotel bench or the Kitchen Easter Egg on 2:10-12

A07LBP44.PF1

Great place to sit and watch . . . Well, I'm sure somethin' happens here occassionally.

A07SAH44.H21

Looks like those front rooms have balconies.

Look R25 window

A07RBF44.PF1

I believe that's my room.

A07FBF44.I81

Gracie's up in the room.

Look rental shop sign

A07LGT44.L61

That sign's for the moped rental shop.

Look room when hanging out window (or when standing on floor of the outside)

A07LEB44.O01

That's Emilio's room.

A07LEB44.IO1

I wonder whose room that is?

Look H/S balcony door from the outside

A078AU44.641

Entrée to the irrepressible Lady Howard and Ms. Stiles' room.

(MISSING LINE: SEE BONUS)

Look parking lot sign

A07LJQ44.3L1

Right. They obviously need to keep away the hordes of tourists.

A07LJS20.3L1

Even if I *wanted* to open it, I couldn't reach it.

A07LJT4H.3L1

I *could* check every house in the area, but they'd probably get a little pissed.

A07LJU20.3L1

Right. I'm sure they wouldn't mind.

Look bookstore

A07LJO44.PF1

I think it's a bookstore.

A07LJP44.3L1

Looks like they're closed.

A07LJR20.PF1

They're closed.A07LJO44

Look San Gréal book

A07L6344.491

San gréal. It's French for 'holy grail.'

A07Q6344.XB1

What I heard on the train wasn't 'san gréal' at all, but 'sang *real* -- 'royal blood'.

A0750344.QR1

'Secrets of the Holy Grail'. I wonder if that book's got somethin' to do with this area?

A0750344.QR2

Unfortunately, the store's closed.

Spot Madeline's van

A07L8Z44.PF1

Looks like Madeline's here.

Look hotel name sign

A07L8L44.QR1

L'Hôtel de Rennes-le-Château.

Look No Vacancy sign

A07L1B44.PF1

Looks like they're booked up.

Look Moped Shop Sign

A07GGT44.U51

Not sure what it says, but if it has to do with bikes, I'm *there*.

Look hotel

A07L0H44.3L1

Le hotel.

Look house

A07LJT44.3L1

That looks like a private home.

Look fountain

A07LQG44.PF1

If I look at it for *too* long, I'll have to go back up to the room.

Walk out of town

A07LXA22.U51

That's the way outta town. I wouldn't get far on foot.

A07LXA22.XS1

I'll go get the Harley.

A0748Z44.QN1

The parkin' lot is packed, innit?

A0754W44.Q81

Gee, that book looks interestin'. Too bad the store's closed.

A0782P44.641

That's Madeline's room in there.

A0785V44.PF1

It's the roof.

A13L0E44.QR1

Looks like the entrance to the museum.

A13LKA44.QR1

That's the museum.

A13L8L44.QR1

Tourist signs. Wouldn't want anybody gettin' lost.

A13LGR44.QR1

Don't ask me to pronounce that.

A13LGS44.QR1

They're open all day.

A13LGU20.QR1

I'd better not. It probably leads to private property.

A13LGU44.QR1

I'm not sure where that goes, but it's not marked or anythin'.

A13LJU20.3L1

I don't think the local law enforcement would appreciate my breakin' into houses.

A13LJU44.3L1

Quiet place. People don't even open their windows.

A13LJW4H.3L1

I don't think I'd find the baby by knockin' on doors. I **will** keep my ears open, though.

A134JW44.X81

There's a museum down here somewhere, but I don't think that's it.

A1348L44.PF1

Museum and church. This place is just jam-packed with culture, innit?

At Poussin's Tomb

Look tomb fence

A0GL2H44.Q81

Good thing I have no **interest** in goin' over there.

Look tomb

A0GL1344.QR1

That's the tomb the sign mentions. Must be some famous person named Poussin buried there.

A0GLPJ44.QR1
It's a tourist sign.

Copy SUM
A0GLBB4X.PF1
Why would I want to write that down? It doesn't even make sense.

Look SUM
A0GLBB44.PF1
Somebody wrote 'WUS'. Must have been lookin' at Mosely at the time.

Read sign
A0GLPJ58.QR1
Poussin's tomb lookout.

Look fence
A0GLPK0L.QR1
Good thing they have those up, 'cause there's nothin' more temptin' to vandalize than a tomb on a hill.

Look fence sign
A0GLPK44.QR1
That looks just like 'private property'. I love it when it's that easy.

Think tomb
A0GLPL44.QR1
Remind me to put it in my will -- I'd rather *not* be stuck in a sarcophagus at the side of the road.

Sit stone
A0GLPM19.QR1
I was just *on* the bike. I'm not tired.

Look stick
A0GLPN44.QR1
If there were two of those I could make a fire.
Pick up stick
A0GLPN6P.3F1
Uh -- I was just kiddin' about the fire thing.

At L'Homme Mort

Thinking at tourist sign before 3:2AM
A0EL8L0L.411
I remember somethin' about those parchments from the museum, but I don't see how it could relate to the case.

Thinking at tourist sign after 3:2AM but before finding Wilkes
A0EL8L0L.3D1
Maybe Mosely was tryin' to dig up the 'Dead Man'.

Thinking at tourist sign after finding Wilkes

A0EJ8L0L.411

In this case, the dead man was Wilkes.

Read tourist sign

A0EL8L58.411

This valley has been called "The Dead Man" on regional maps for centuries. Some authors have attempted to link it to the Rennes enigma because one of the parchment ciphers contains the phrase: "HE IS THERE DEAD."

Dig at dig

A0ELP01O.411

I would if I thought I'd find anythin', but I don't.

Look at dig

A0ELP044.3D1

Mosely must be in better shape than he looks.

At Larry Chester's house

Look house

A0QL8H44.C31

It's Larry Chester's house.

Look house

A0QL8H44.FZ1

This must be the place the Abbé told me about.

Knock door again

A0Q24K4H.BE1

I've bugged him enough. Besides, I can't think of anythin' else I need to know at the moment.

Larry's not in

A0QK4K4H.DR1

He's not in there.

Look clock

A0QL2I44.LB1

It's a clock. An alarm clock.

Check tire tracks

A0QLDN2T.411

These tracks are from the two Freemasons' car all right. Which makes sense, since I followed 'em here.

Open rear door

A0QLOA4H.3L1

I'd rather use the front door. I dunno it's just more formal somehow.

Look rear door

A0QLOA44.3L1

This house is hardly big enough for *one* door.

A0QLQK22.571

I have to go back for my bike.

Climb down well

A0QLQO3H.PF1

No. Really. There's nothin' down there but water.

Look at the well

A0QLQO44.PF1

Kind of big for a garden ornament.

Look car on day 3

A0QQY144.QR1

Now that I think about it, that car's a little too showy for a prep school teacher.

Look wood

A0QLQP44.3L1

Crucifyin' rabbits, maybe?

Look window

A0QL6G44.1S1

It's Larry's office window.

Look hole in window

A0QLQR0L.DR1

Hmmm. There is a hole in the window, but it's not a very big one.

Use wrong thing on window

A0QLQR51.DR1

I can't stick *that* in there.

Put finger in there

A0QLQR72.DR1

Yeah, I *could* stick my finger in there. If I wasn't picky about scar tissue.

Look hole in window

A0QLQR44.3L1

That's what I call the 'lived in' look.

Climb wall

A0QLQS3H.3L1

And where exactly would I be goin' *to*?

Look wall

A0QLQS44.3L1

It's not high enough to keep anybody out. Must be for markin' the property line.

Hide at wrong time

A0QLQU1K.411

Uh . . . I don't think that's necessary at the moment.

Look tree

A0QLQV44.411

That tree must come in handy. It gets damn hot around here.

Use notebook on Larry's car after taking tire tread

A0QLY14X.4K1

I don't need to write down Larry's license plate number or his tire tread. He's been sneakin' around at night, but I don't think it's been in his car.

Use notebook on Larry's car before taking tire tread

A0QLY14X.QR1

I won't be forgettin' *that* color soon. I don't need to write down Larry's license plate number.

Look Larry's car

A0QSY144.QR1

That must be Chester's car.

At Larry Chester

After conversation

A0QN4K4H.7N1

I don't have anythin' else to say to Mr. Sinclair.

Leaving dialogue early

A05K6J13.NW1

I have to step out for a moment. But we're not quite finished here.

A05K6J13.NW2

Don't let me keep you.

Come back:

A05K6L3W.6R1

What else did you have to say, Mr. Knight?

Look Larry

A05K7G44.4U1

He's not lookin' too happy today.

A05K7G44.881

He looks nervous enough to crawl out of his own skin.

Look desk

A05Q3K44.411

Birthplace of Larry's secret manuscript.

Look books

A05LMD44.411

Yup, he's a writer all right. Only writers have this many books.

Look maps

A05LOQ44.411

The guy's into maps.

Look computer

A05LQX44.411

I prefer an old manual myself.

Try to read book on table

A05LQZ58.411

I can't make it out from here, and he'd probably get upset if I took it with me.

Take book

A05LR06P.411

I think he'd mind.

Look Bazille's Portrait of Manet

A05LR244.411

That paintin's about as colorful as Larry himself.

Look alarm clock

A0QL2I44.LB1

It's a clock. An alarm clock.

A05NXD44.411

Looks like he's unplugged the thing. Or maybe I was a bit over aggressive with that hanger.

Look file cabinet

A05OR044.411

Larry might have some interestin' tidbits in those files after all -- but he's not likely to let me look.

A055R044.411

Boy, can you imagine the excitin' stuff in this guy's files?

At Coume Sourde

Tourist sign

A12L8L0L.Q81

So they found this stone slab, that *coulda* been the key to the mystery, and then they lost it?

Figures.

A0EL8L44.411

It's a sign about the area.

A12L8L58.Q81

A stone slab called the "Dalle de Coume Sourde" was discovered at this spot. This slab allegedly contained encoded messages related to the Rennes enigma, but it has since vanished. Coume Sourde still draws curious seekers hoping for more clues.

A12LPI44.PF1

There were buildings here -- once. There's not a lot of growth goin' on in this area, is there?

Look sign on parking lot

A25L8L44.411

'Coume-Sourde?' Well, whatever it is, it's down that path.

At Blanchfort Parking Lot (and intersection with Larry's residence)

A0LLW144.3L1

That's Château de Blanchefort up there.

A0LL4F2C.3L1

I can't get a good view from here.

A28L5O44.QR1

Roque Nègre. "Black Rock?"

Walk on Mount Cardou

A28LFJ22.QR1

I don't have my hikin' boots on.

A28LFJ44.QR1

Looks like that path goes up the mountain.

A28LQ544.QR1

There's a big black outcroppin' up there.

A28LR844.QR1

It's a large white rock.

A28LR944.QR1

Château de Blanchefort.

A28LRA44.QR1

They even label their mountains around here.

Look stream

A28LRB44.QR1

There's a stream down there. I can't see it too well, but I can hear it.

Drink from stream

A28LRB3X.QR1

I'd get all muddy climbin' down.

Bathe in stream

A28LRB25.QR1

There's a shower back at the hotel.

A28LRC44.QR1

Nice mountain. If you're into that nature stuff.

At Armchair parking lot

A0NLN644.Q81

More trees than you can shake a stick at.

Look sign

A11L8L44.Q81

Something du Diable.

Compare tracks

A11LDN2T.Q81

Same tracks. The car was driven off the road here.

A11LDN4X.411

I can't get enough detail from the tracks in the dirt.

A11LDN44.761

Mallory and MacDougall's car was driven off the road here.

At Armchair

Look chair

A0NQIB44.QR1

It looks a lot less threatenin' now that it's *empty*.

Use chair

A0NQIB19.QR1

Yeah, right!

Think chair

A0NQIB0L.QR1

It does kinda look like a chair. Then again, I once saw Madonna in a plate of spaghetti.

Look blood

A0NQAK44.QR1

The police left this for the tourists -- innin' that sweet?

Think blood after finding Wilkes

A0NQAK0L.3Y1

These pools of blood are startin' to get to me.

Think blood before finding Wilkes

A0NNAK0L.6I1

Well, it doesn't look any bigger than it did yesterday, and it's gettin' old. I don't think our friend Wilkes' has been lettin' any blood loose around here.

Look knee prints

A0NQ2K44.QR1

Those prints are from Mallory and MacDougall's knees -- they were held here as their throats were bein' cut.

Think knee prints before finding Wilkes

A0NQ2K0L.6I1

I don't see any fresh marks here -- good thing for Wilkes.

Think kneepoints after finding Wilkes

A0NQ2K0L.3Y1

Just like the knee prints at Wilkes' blood pool.

Look scratches on chair

A0NLSG44.QR1

There're scratches on the rock. They're old, though. Probably not related to the murder.

Copy symbols on Armchair

A0NLSG4X.QR1

I don't need to write that down.

At Armchair Car Stash

Think car

A1ILEP0L.PF1

Mallory and MacDougall could have parked the car here, but I don't know why they'd bother to hide it.

A1ILEP0L.PF2

It's more likely that the killers stashed it here. Maybe they grabbed Mallory and MacDougall somewhere else and brought 'em here to be . . . executed.

Open car

A1ILEP20.PF1

I don't see any signs of a struggle in there. Don't think I need to search it.

Look car

A1ILEP44.PF1

That's the car Prince James' men arrived in.

Use fingerprint kit on car

A1ILEP59.PF1

It'd take an army to search *that* thing for fingerprints. I *probably* have more productive uses for my time.

A1ILEP59.PF2

In other words -- it's too much work.

A1IT410L.QR1

I'd like to know where all Mallory and MacDougall went last night. Maybe tire tracks like these would help -- if I could compare the tread.

Look tracks

A1ILDN44.PF1

Those tracks were definitely made by this car.

Take tread from dirt

A11LDN4X.411

I can't get enough detail from the tracks in the dirt.

Look tires

A1IL4144.761

Those tires match the tracks out there on the shoulder all right.

Compare tires to track

A1IL4144.QR1

Those're the tires that made those prints out by the road.

Re-take tread

A1IL414X.6R1

I already took down the tread.

Look tree

A1ILSL44.QR1

I don't see any dings on the tree. The car must have been driven in here nice and slow.

Look other tree

A1ILN644.QR1

GABE, Yeah, more trees. What do these people have against lampposts and telephone poles?

At Couiza

Look at the board

A0OLDI0L.PF1

Buchelli lied about comin' in from Naples.

A0OLDI44.PF1

It's a list of arrivals.

Look benches

A0OLL544.PF1

At least you can stretch out while you're waitin'.

Look ashtrays

A0OLOZ44.PF1

Ashtrays are to the French what carseats are to Americans.

Look ashtray sand

A0OLP144.PF1

Yum. Nothin' like a little grit mixed with ash and used butts.

Look knocked over ashtray

A0OLP244.PF1

Looks like someone was a bit too eager to 'flick'.

Go through door to trains

A0OLP820.PF1

Uh . . . that way leads to the trains. I'm not takin' one that I know of.

Look Acces aux Quais sign

A0OLP944.PF1

I'm guessin' it says the trains are that-a-way.

Look ticket booth

A0OLPA44.PF1

That's where they sell tickets.

Look ticket booth sign

A0OLPB44.PF1

Either that means 'tickets' in French, or they've got a side business goin' in munitions.

Pick up paper in ashtray

A0OLPD32.PF1

"Why are you pokin' around in ashtray sand?"

A0OLPD32.PF2

Oh, ha ha.

Look paper in ashtray

A0OLPD44.PF1

There's a piece of paper in the sand.

Look watchtower

A1JL9E44.Q81

They must watch the tracks from up there.

A1JL9E44.Q82

Why is another matter.

Enter watchtower

A1JLBG20.Q81

The view of the tracks is just as good from down here.

Look station sign

A1JLP944.Q81

Good thing that sign's there, or I'd swear this was a garage.

Knock door of house

A0XLPP4H.QR1

I doubt there's anybody in there that can help with the case.

Look buildings

A1JLPY44.Q81

I'm not sure what all these buildings are, but I don't think they're connected to the station.

Copy details of taxi

A1JLPS4X.Q81

I don't need to write down anythin' about the taxi.

Steal taxi

A1JLPS42.Q81

The owner wouldn't like it. Besides, I prefer the bike.

Look taxi

A1JLPS44.Q81

Wow. Classic chassis!

Look station

A1JLPT44.Q81

The great and magnificent Couiza train station.

Look rails

A1JLPU44.Q81

Proof that the 'great iron way' really does go *everywhere*.

Look platform

A1JLPV44.Q81

I vaguely remember this platform from my arrival. I was pretty out of it.

Look telephone poles

A1JLPW44.Q81

My, how progressive. Telephone poles.

Look barrels

A1JLPX44.Q81

The French really enjoy their barrels, don't they? Cheap seating *and* storage facilities in one.

At Rennes-les-Bains

Look bar stools

A0TLOD44.411

They're for sittin'.

Look curtains

A0TL9644.411

They're opaque from all the cigarette smoke.

Talk to bartender again

A0TLBA39.6R1

We have a communications gap.

Talk to bartender

A0TLBA39.291

GABE,Hey. How's business?

A0TLBA39.292

BARTENDER,Désolé, je ne parle pas anglais.

A0TLBA39.293

GABE,Okay!

Look bartender

A0TLBA44.411

Call me crazy but . . . my *guess* is he's the bartender.

Take weapons

A0J8ES32.PF1

I might have to use one of these eventually, but for now I'll stick with my tape recorder and notebook, thanks.

Look guns

A0TLC444.411

Reminds me of the hunt club.

Look fireplace

A0TLO844.411

How romantic. A guy could do well in a place like this.

Look tables

A0TLOB44.Z81

Cozy. But if I'm gonna be *in* a bar, I prefer to sit as close to the poison as possible.

Look bar

A0TLOI44.411

The local waterin' trough.

Look dartboard

A0TLOM44.411

Either they have really big darts here in France or that thing's been played to death.

Take sword

A0TLON32.411

I've already got my knife.

Look sword

A0TLON44.411

It's a big ol' sword. Cool.

Look map

A0TLOQ44.411

They've got a travel theme happenin' here.

Look Leo Belgicus

A0TLOR44.411

A lion-shaped map. Weird.

At Rennes-les-Bains parking lot

Look window

A0XL9644.QR1

I can't see in. The curtains are closed.

Look wooden beams

A0XLK144.QR1

It's a makeshift parkin' lot.

Look bar

A0XLOI44.QR1

Reminds me of the Goldener Löwe in Rittersberg.

Look Grail sign

A0XLOJ44.QR1

Must be tryin' to cash in on the treasure huntin' crowd.

Look houses

A0XLOK44.QR1

Deader than a Bob Dole rally.

Knock door

A0XLPP4H.QR1

I doubt there's anybody in there that can help with the case.

Enter closed gates
A0X1OL20.411
I can't. They're closed.

Lady Howard/Estelle site

Chat with Estelle
A0VJ5M39.6R1
Estelle's too far gone to listen. See, what happens when you *love* someone?

Look trees
A0VLN644.QR1
There's nothin' here but trees.

Think dirt
A0VLQ10L.Q81
I'd pay good money to see Estelle throw that dirt at Lady Howard.

Take prints off bottle
A0VLYC59.Z81
Estelle may not be the brightest bulb on the planet, but she's not *blind*.

Look bottle in parking lot
A2BJBK44.411
It looks like an empty plastic water bottle to me.
A2BJBK44.412
It's gotta be Estelle's. Lady Howard's lips have probably never touched plastic in her life.
Take bottle
A2BJBK32.411
I don't wanna *take* it.

Think at bike
A2BKA10L.411
Why would they stop here? This place isn't even interestin' enough to have a tourist sign.
Look bike
A2BKA144.411
I think that's Lady Howard and Estelle's moped.
Take bike fingerprints
A2BKA159.411
I don't see anything. These textured handles aren't great for prints.

At Serres parking lot

Look fence
A0WKFZ44.3L1
Those leaves -- or whatever they are -- look *sharp*.

Walk away

A0WKQD22.411

And leave my Harley? No way!

Look wall

A0WL2H44.Q81

They've got a regular fortress here. Must be to keep out maraudin' peasants . . . or winos.

A0WL8H44.QR1

Pretty nice digs. It's in a lot better shape than Schloss Ritter.

Think at matched tire tracks

A0WLDN0L.7T1

Now why would Prince James' men be snoopin' around Château de Serres?

A0WLDN0L.7T2

I doubt they came here for the wine.

Look matched tread

A0WLDN2T.Q81

These tracks match Mallory and MacDougall's car.

Look sign

A0WLS944.QR1

Classy sign. Snooty, even.

Look vines

A0WLXV44.QR1

Horticulture. It's kinda fun except for the fact that you actually have to take care of stuff after you plant it.

Climb fence

A0WNFZ3H.411

I s'pose I *could* climb over, but I'm not quite that desperate. Yet.

Climb wall

A0WQ2H3H.Q81

It's too smooth . . . nothin' to hold onto.

Look closed gates

A0WQFZ44.3L1

Now that's downright rude.

At Blanchfort

Look platform

A0ZL9E44.QR1

There was a tower here.

Look sign

A0ZL7844.PF1

It's a diagram of the château that used to be here.

Look orange rock
A0ZLFF44.3L1
There's a big orange rock off the road over there.

Look black rock
A0ZLQ544.QR1
There's that big black rock you can see from the road.

Look mountain
A0ZLQ644.QR1
That's a nice lookin' mountain. If you're into that nature stuff.

Look L'Homme Mort
A0ZLY844.VK1
There's a little valley over there.

Look chateau
A0ZLQ844.QR1
Not much left of the place, is there?

Look Cardou sign
A0ZLU744.411
Mt. Cardou must be that big mountain across the road.

Look Rennes-le-Chateau
A0ZLY944.PF1
That's Rennes-le-Château over there. Not what you might call your 'major metropolis' is it?

A0ZLY844.PF1
I think that's L'Homme Mort.

Look Roque Negre
A1CLQ544.411
That's one heck of a big black rock.

A0ZLQ544.4Q1
That's Roc Nègre over there.

At L'Hermitage

Look at the cross Grace wrote in the sand (if she didn't dig)
A1BLAV44.QR1
Looks like a very short game of 'tic-tac-toe'.

Look sign
A1BLE744.QR1
This is obviously some sort of tourist site.

Read sign

A1BLE758.QR1

This little cave has been identified as L'Ermitage on regional maps for centuries, but the origins of its ownership and usage remain obscure.

A1BLE758.QR2

Wow. That's fascinatin'. I'll have to write home about that one.

Look dig

A1BLG844.QR1

Who's been diggin' out here? Wilkes was thumpin' here earlier . . . coulda been him.

Dig dig

A1BLG810.QR1

That hole's already deeper than I woulda bothered diggin' it.

Look pillars

A1BLRY44.QR1

Pillars outside a cave? Maybe Ler-mit-tage means "weird-ass architecture."

Enter cave

A1BLSN22.QR1

No thanks. The last time I went pokin' around in a cave I ended up with hair on my palms.

Look cave

A1BL3V44.411

Looks like a cave to me.

Look tire tracks in parking lot

A29KDN44.4K1

There're more tire tracks here.

A29LDN0L.7L1

Why would Mallory and MacDougall stop here? Huh. They were probably drivin' around checkin' out the valley.

A29LDN0L.7L2

. . . Maybe they stopped once too often -- and that's why they were killed.

A29LDN2T.Q81

Looks like the same tread to me. Prince James' men must have stopped here.

Look parking lot sign

A29LE744.QR1

Ler-mit-tage. Wonder what that means?

A29LE744.7J1

Ler-mit-tage.

GRACE LINES

Introduction

A2FL1744.3L1

That's me. The trusty sidekick.

Pushing something heavy
A0B7O02D.411 and A0IBGD6P.Q81
Yeah! Me and what army?

Use binocs at wrong place
A2FL172C.X01
I need to use these at a lookout point.

Digging somewhere
A0B7791O.5E1
I should go get the shovel.

Look shovel
A1BLFL44.PF1
That's our shovel.

Take shovel
A1BLFL32.PF1
I'll take it when I go back to the bike.

Trying to take something
A2FL8S32.QS1
No, I don't think I'll be needing that.

Not again!
A2FL8S27.SG1
I've *done* that already.

Not sitting there
A2FL8S27.U71
Um. . . Nah.

A2FL1751.3L1
I've already got it.

Look Harley:
A1WLB744.QS1
Gabriel rented it. I wonder how he managed to get the only Harley?

He's Not In
A1A7DR23.5M1
No one's in there.

A10LSZ0L.CN1
I should see if SIDNEY can do anything with it.

Look unknown person (Tour Magdala 2:7-10)
A1F61A44.6D1
I wonder who that is?

Need not bother:
A2BL1I3E.411

I'll let Gabriel worry about that.

Use locator at wrong place

A10L5A33.F71

I don't need to use it here.

Use locator again

A2F71775.6R1

I've already found the location of the coordinates here.

A1075A33.RF1

Here we go!

A2FL8X51.JP1

I don't need to show her that.

A2FL8X51.K01

Why would I want to show that to him?

A10L3A76.UE1

I don't think that would accomplish anything.

A091123T.411 (Talk to Mosely at 3:7-10)

Why would I want to do *that* . . . exactly?

A10LTN0L.UE1

I should scan this into SIDNEY.

Go to Couiza

A21LP362.PF1

Gabriel's already investigated there, and I don't think it's relevant to the sacred geometry.

Fingerprints

Find fingerprint

A1EP0259.3L1

I got one.

A1077H59.291

Aha!

A2BLA159.QS1

Hmmm. I don't see any sign of prints.

A10L3A05.QS1

No prints that I can see.

A10LTK0L.Z51

I should scan this into SIDNEY.

A10LXW7X.DG1

I can't scan that into SIDNEY.

A10LXW7X.P71

To scan that, I'd have to get onto SIDNEY and do an ADD DATA.

INVENTORY

Look list with latitude/longitude numbers:

A02O1C0L.B51

These grid numbers give the exact latitude and longitude of any given point on the map.

A02O1C0L.B52

It would be great if I could coordinate them with the exact latitude and longitude out in the valley itself. But how?

A02O1C0L.AW1

I should be able to locate any point on this map out in the valley by using these grid numbers and the coordinate fixing device I got from Mosely.

A10LXF44.3L1

I wrote these coordinates down from the map in SIDNEY.

A10OXF0L.B51

These numbers give the exact latitude and longitude of any given point on the map.

A10OXF0L.B52

It would be great if I could coordinate them with the exact latitude and longitude out in the valley itself. But how?

A10L5A33.5E1

I've already marked the location of the coordinates.

A1015A44.DC1

It's a coordinate fixing device.

A1015A0L.871

Maybe I can pinpoint locations out in the valley with this -- using coordinates from SIDNEY.

A1015A33.NX1

This device might help me locate the exact center of the circle.

A1015A44.871

Gabriel was telling me about this device he saw Mosely using a few days ago. I hope this is it, and I hope it does what I *think* it does.

Read Holy Grail book

A106CQ58.PF1

I want to read it in the van.

A10LCQ0L.BW1

I wonder if the person leaving the notes for me is the same person who left this book?

A10LCQ0L.PF1

I wonder who could have left this for us. And why?

A10LCQ58.SV1

I've *read* it. Very interesting.

A10LCQ59.6R1

There weren't any prints on it.

A10LCQ59.291

No prints! That's a bummer.

A109CQ44.PF1

I found it in the hall. It's called 'Secrets of the Holy Grail.'

Look handkerchief

A0B71P32.411

It's a red handkerchief. Didn't Wilkes have one like that?

Think handkerchief

A10L1P0L.PF1

Maybe Wilkes was getting too close.

A10LXC44.411

I got some Deutschmarks converted to Francs at the airport. Not much to spend it on around here, though.

A105X944.PF1

I copied these symbols down from the robes at Château de Serres.

A105X90L.PF1

Maybe I should see if SIDNEY can do anything with these.

Look manuscript

A10L7H44.UE1

Larry Sinclair's Bloodline manuscript.

Look fingerprint kit

A10L4Q44.PF1

I got us *both* a fingerprint kit so we can *both* work on the case.

A10LXX44.PF1

I got this fingerprint from the envelope that 'Le Serpent Rouge' came in. Maybe I can figure out who left it at the museum.

A10LXX0L.PF1

I should scan this into SIDNEY and see if it matches any of the prints in our suspect database.

A10LTK44.Z51

The print is from Buchelli's wine glass.

A10LTK44.Z51

It's Estelle Stiles' fingerprint.

A10LY344.PF1

I'm sure this fingerprint belongs to Montreaux, the owner of the Château de Serres vineyards.

A10LXZ44.PF1

This print is from the plastic cover of Larry's manuscript.

Look Harley keys

A10L7U44.UE1

I'm surprised I could get those keys from Gabriel without having to pry them from his cold, dead hand.

Look Mosely's key

A1018M44.PF1

Yeah. Mose gave me his key last night. 'In case I changed my mind'.

Look Hermitage note

A10L6958.PF1

Where did the bloodline of the Pharaohs go? Look to he who is legendary for his wisdom to find the answer.

A10L6944.PF1

This note was left at L'Ermitage.

Look SW note

A0B77Z44.411

Not another one!

A10LFP32.PF1

Where was Osiris when the star shone over Bethlehem?

A10LFP58.PF1

Where was Osiris when the star shone over Bethlehem?

A10LFP32.PF2

Who could know *exactly* where I'm going? Not even *Gabriel* knows what I'm doing. Or *cares*, for that matter.

A10LFP44.PF1

Someone left this for me at the southwest arm of the hexagram.

Look NE note

A10LHZ0L.PF1

Who's *leaving* these things?

A10LHZ32.PF1 and A10LHZ58.PF1

Who were the Magi?

A10LHZ44.PF1

I found this at the back of Mount Cardou, at the Northeast arm of the hexagram.

Look Site note

A10LI00L.PF1

I think it's talking about the vampires.

A10LI044.PF1

I found this one at Mount Cardou.

A10LI058.PF1

The ones who wove the vine in the Pharaoh's days weave it still. The ones who would steal the sacred wine long ago, seek it still.

Look SUM note

A10LBB0L.PF1

It's either 'sum' or maybe 'sum', Latin. Neither one makes any sense to me at the moment.

A10LBB0L.RR1

It's 'SUM', Latin.

A10LBB44.PF1

Emilio wrote that in the dirt at Poussin's Tomb.

Look LSR Envelope

A10LEM0L.H91

I'm not sure who left this envelope at the museum, but I *do* know that Estelle Stiles touched it at some point.

A10LEM0L.PF1

I wonder who could have left this at the museum?

A10LEM44.PF1

That's the envelope 'Le Serpent Rouge' came in. *Someone* taped it to the door of the museum.

A10LEM59.6R1

There aren't anymore prints on the folder *or* the pages.

A10LEM59.291

There *is* a fingerprint on it!

Look photo

A10LF60L.QZ1

I have my doubts about Dr. Wen's 'seed', but this looks Egyptian all right. It *also* looks like something a vampire might use!

A10LF644.3L1

It's the artifact photo I got from Estelle.

(MISSING LINE: CHECK BONUS)

Look shovel

A10LFL44.PF1

I have that shovel on the bike if I decide to use it.

A10LFL44.UE1

There's a shovel on the bike if I need one.

Look postcard

A10LSZ44.PF1

I bought it at the museum. It's Poussin's 'Les Bergeres d'Arcadie'.

Teniers_2

A10LT10L.6C1

St. Paul is pointing up in this painting. Since the cave is L'Ermitage, that means he'd be pointing towards . . . the north. Towards Mount Cardou.

A10LT10L.LQ1

Virgo mentions St. Paul - 'I look to St. Paul for direction and he answers with a simple gesture'.

A10LT10L.LQ2

St. Paul is pointing UP in this painting. I wonder what he's pointing to in the actual landscape?

A10LT10L.YM1

The cave in this painting is located at L'Ermitage.

A10LT144.PF1

'St. Anthony and St. Paul' by David Tenier.

Teniers_1

A10LT044.PF1

It's David Tenier's 'The Temptation of St. Anthony'.

Look sketch-pad

A10LTA44.PF1

I always carry my sketchpad. Well, you never know when you'll get an urge to do a 'Gabe-as-chimp' doodle.

Look cipher

A10LXE0L.3L1

I'm not sure *what* to make of it at the moment, but I have a feeling I'll be coming back to it eventually.

A10LXE44.3L1

That's the 'blue apples' cipher that SIDNEY found in one of the Saunière parchments.

Look binocs
A10LTB0L.QS1
These seem to be all the rage in Rennes-le-Château.
A10LTB44.UE1
I *borrowed* those binoculars from Lady Howard and Estelle.

Look glass
A10L1044.UE1
Looks like a glass to me.

Location fixing device
A10OXF0L.AW1
I should be able to locate any point on this map out in the valley by using these grid numbers and the coordinate fixing device I got from Mosely.

R25 key
A10LY044.QS1
Key to the commune.

Church pamphlet
A10P1M0L.PI1
That bit about the sunrise line is interesting.
A10P5I0L.PF1
All this stuff is interesting, but I'm not sure how to use it.
A10P7544.PF1
It's a pamphlet from St. Mary Magdalen's.

Passport
A109WZ44.UE1
That's me alright. Nothing like Kinkos to do a girl justice.

Le Serpent Rouge:

A10LT644.AX1
I've solved 'Le Serpent Rouge!'
A10LT61A.FS1
That's the last page.
A10LT67X.411
There's no point in scanning Le Serpent Rouge. I'll have to interpret the verses myself. SIDNEY isn't *that* smart.
A10LT644.411
This riddle is *fascinating* -- you can *almost* see what it's hinting at. I really want to solve it.

A2HL0M0L.521
I think I've solved that one.
A2HL7I0L.IS1
I'd better concentrate on a piece of this at a time.
A2HL7I0L.LG1
I'd better take this thing a piece at a time, or I'll *really* get confused. I'll concentrate on the first two stanzas.
A2HL8L0L.Q81
I sure could use some clues, but I *don't* think I'll find 'em out here.

AQUARIUS

A10L0M0L.L31

'I lay down the path of RA and was illuminated.' What's 'the path of RA'?

A10L0M0L.L32

Maybe I should try a search and see what SIDNEY has to say about RA.

A10L0M0L.791

'I lay down the path of RA'. RA is god of the sun -- the path of the sun? The path of light, perhaps?

A2HO2T0L.AU1

I'm not sure *what* that means. Perhaps the connection is to the sun or even just 'light'.

A10P1M0L.JT1

Sunrise line! On the feast day of St. Mary Magdalen. I wonder if that's the 'path of RA'?

A10P1M0L.521

I'm sure that's the path of RA in 'Le Serpent Rouge!'

PISCES

A10L0S0L.891

I was further aided by the *parchments* of my friend. I wonder if they're referring to *the* parchments -- the one Saunière found?

A10L0S0L.GY1

There are *four* statues of Magdalen with the skull and *four* names for Magdalen given in Pisces: Isis, Magdalen, Lady of the Lake, and Notre Dame des Cross.

A10L0S0L.GY2

And the part about the *circle* -- 'the circle forms the ring'. It must be talking about locating the treasure geographically. Maybe there's some circle around here.

A10P2Q0L.8S1

There are four statues and four names for Magdalen in Pisces.

A10P2Q0L.8S2

I have a feeling those statues are important! But is it the statues themselves or their *location* that matters?

A10P2Q0L.IS1

Those Magdalen statues mark the points on the circle!

A10P2Q0L.PI1

Four Magdalen statues with skulls. I wonder what that could mean? Maybe the town names are significant?

ARIES

A2HO2C0L.1F1

Okay, the quaternity is the *square* and it represents the four points of the compass.

A10L7I0L.8J1

Okay. The queen is the circle, I think. Her guard is the 'quaternity'. 'North, west, south, then east' . . . those are directions, so something is surrounding her. 'St. Michael and his brothers' . . .

Hmmm.

A10L7I0L.8M1

'They surround the I.S. -- Isis? -- that none may harm her, and stand pressed against her in a way that Pythagoras would have approved'. *Something's* around the circle.

TAURUS

A2GLSV62.8Q1

Taurus says . . . 'By this Sign shall you conquer it.' Where did I just see that?

A10LCS0L.8R1

How do I tilt the square? It says 'my friend' knows the secret but wisely hides the FRUIT among the chaff.' Who's 'my friend'? Is it talking about the parchments again?

A10LCS0L.8V1

If I'm right about that FRUIT reference, the square should align somehow with the Serres-Meridian line.

A10OXE0L.6W1

Taurus says 'my friend hides the FRUIT among the chaff.' If the 'blue apples' bit is the FRUIT, perhaps the 'peace, 681, by the cross and this horse of God' part is the chaff. In other words, a red herring. So . . .

A10OXE0L.6W2

'I complete this spirit guardian' . . . that must be the square . . . ' at midday, or to the meridian, blue apples'.

A10OXE0L.6W3

Blue apples! That's what the old lady at Château de Serres said to me. She meant 'grapes'. Could 'blue apples' be referring to vineyards? Serres itself?

GEMINI/CANCER

A10L2D0L.A71

The tiles alternate black and white . . . where have I seen that? 64 squares of the perfect cube. *64* squares.

A10L2D0L.A72

Well, it mentions 'knights' several times. Perhaps I should look it up.

A2HL2D0L.931

The 64 stones are the chessboard grid.

A10L9U0L.A71

'Reassemble the scattered stones and working with square and compass' . . . I think we're supposed to put the 64 stones on the map somehow.

A18PCJ0L.YQ1

The church floor is made up of black and white tiles -- that's what Gemini is talking about. But I can't rearrange the *floor*. It must be symbolic of something.

LEO

A10LCI0L.8B1

Those two paintings are mentioned again. I really need to get a hold of them!

A10LCI0L.B91

I've got the paintings, and I've figured out where they are on the map. But Leo says, 'Surely there is a path between the two'.

A10LCI0L.JM1

I need the Poussin and Teniers, but *which* Teniers? 'Here is the sign that was given in his INNOCENT recluse'?

A10LCI0L.JM2

That reminds me of the parchment riddle -- 'Shepherdess no temptation that Poussin Teniers holds the key'. 'Shepherdess' is in the Poussin painting title. Could 'no temptation' be indicating which Teniers?

A10LCI0L.NH1

'Teniers, too, has dipped his brush in the earth'. Poussin's painting is based on a real location around here. Could the Teniers be also?

VIRGO

A10L0V0L.9O1

'Here is the reconstruction to which so many noble minds were dedicated! I look to the book of the hermit for reassurance.' They must be talking about the book in the Tenier's painting. In other words, II Chronicles 3, which is about the Temple of Solomon.

A10L0V0L.9O2

I think I'm supposed to be marking off the walls of a 'new temple', built by heretics!

A10L0V0L.C71

Virgo describes the walls of the Temple.

A10L7M0L.R71

I wonder if the Temple of Solomon was what the Templars were building underground?

LIBRA

A10L810L.9V1

'Still my task has not ended.' It looks like there's one more feature -- something which gives entry to the abyss? An entrance marker?

A10L810L.9V2

'It is the number of our patron sky-traveler' . . . that must be RA again . . . 'and that of a famous seal.'

A2GLSV62.7H1

Libra is *definitely* talking about a hexagram. The 'battle of truth and falsehood' is the Cathar black and white hexagram. Plus it represents the SOUL, and it's the seal of solomon.

A10L810L.7H2

'At the intersection of the many I lay down one rigid arm . . .' Hmmm.

A2HOBT0L.BD1

The point of that arm falls in the Le Bec mountain range.

A2HOEG0L.BD1

Two of the hexagram's arms fall within the boundaries of the temple.

A2HOEG0L.BD2

I wonder what they signify? Maybe I should go check them out.

A2HOE10L.BD1

The point of that arm falls on the back of Mt. Cardou.

SCORPIO

A2HOFC0L.R41

The temple is a long rectangle broken into fourths, but they make up only three sections. Could that be 'the three which are the four' in Scorpio?

A2HOFC0L.R51

The diagram shows the three divisions of the temple. I marked them on the map.

A10L7M0L.R61

'The three which are the four are the divisions of the temple'.

A10L7M0L.R71

I wonder if the Temple of Solomon was what the Templars were building underground?

A10L7M0L.R72

The rectangular shape on my map seems to match the temple diagram, but Scorpio says the *divisions* are important. I should try to mark them out.

A10L7M0L.R91

Let's see . . . 'I had marked the Site at last -- there in the center of the most sacred space . . .' We're ready to mark The Site!

OPHIUCHUS

A107DX0L.AG1

I think the 'windows of the ruined house' and the 'presence' are Blanchefort and Cardou.

A107DX0L.AG2

In other words - the 'site' and its lookout. But *what* is buried there? I need to solve that anagram to find out.

A107CI0L.RL1

Leo says 'puzzled by the enigma of ET IN ARCADIA EGO blank blank blank'. It implies there's a missing *word*.

A107DX0L.RM1

'ET IN ARCADIA EGO blank blank blank'. It implies there's a missing *word*. A word with three letters, maybe?

CAPRICORN

A10L7F0L.AO1

'Turning to the north' -- that must be north of The Site -- 'I see the red serpent, rigid and bitter.' It must be talking about some kind of landmark feature.

Le Serpent Rouge

Aquarius

A10L0M58.411

In my arduous search, I was trying to hack a way with my sword through the dense vegetation of the woods like some pawn of destiny. I wanted to reach the place of the Sleeping Beauty in which some poets can see the Queen of a lost kingdom.

A10L0M58.412

Desperate to find the way, I laid down the path of RA and was illuminated.

Pisces

A10L0S58.Q81

I was further aided by the parchments of my friend. They murmur of the Lady. Long ago her name was Isis, Queen of the benevolent springs. Come to me all you who labor and are heavy laden and I will give you rest.

A10L0S58.Q82

Others knew her as Magdalen with the celebrated vase of healing balm. The initiated knew her to be the Lady of the Lake and Notre Dame des Cross. The circle is the ring and the crown forms the diadem of the Queen of the castle.

Aries

A10L7I58.411

The Queen's guard is the quaternity: They who stand watch over the guardian. I look to the north and the west, then the south and the east, and everywhere I see them, their shining swords held out to meet each other.

A10L7I58.412

St. Michael and his brothers, with their feet rooted in the earth. They surround the I.S. that none might harm her, and stand pressed against her in a way that Pythagoras would have approved.

Taurus

A10LCS58.411

In the sanctuary is the font, fountain of love, of those who believe reminding us of these words 'By this sign you will conquer'. I understand this now -- the four are the stuff of the alchemist's laboratory, and their cant reflects the light in harmony with their Queen.

A10LCS58.412

And yet, the angels hold tight the secret of the angle that is the key to the kingdom.

A10LCS58.413

My friend knows the secret, but wisely he hides the FRUIT among the chaff that the treasure not be lost to the infidels.

Gemini

A10L2D58.411

The Mosaic tiles of the sacred place alternate black or white and Jesus, like Asmodeus, observes their alignment.

A10L2D58.412

I can find 64 stones of the perfect cube which the Knights of the beauty of the black wood had scattered when they fled from the white fort while they were being pursued by the usurpers.

Cancer

A10L9U58.411

"Reassemble the scattered stones and, working with square and compass, put them into ranks. The Knightly Order of the Perfect Cube fits within and gives structure to our Lady's protector, the Heavenly quartet."

Leo

A10LCI58.411

I visit the tomb of the celebrated painter Poussin and, like the SHEPHERDS, puzzle at the enigma of the tomb. My brain pounds, the light burns my eyes. It is all too mixed up to tell.

A10LCI58.412

Teniers, too, has dipped his brush in the earth, and his at the *innermost places* of the queen.

A10LCI58.413

Here is the sign that Teniers has given in his innocent recluse. Surely there is a path between the two.

Virgo

A10L0V58.411

Sixteen form the center and the center forms sixteen. I pray to St. Paul for direction and he answers with a simple gesture.

A10L0V58.412

Here is the reconstruction to which so many noble minds were dedicated! I look to the book of the hermit for reassurance. The numbers they give me confirm the truth.

A10L0V58.413

What strange mystery is concealed in the new Temple of Solomon, built by the children of St. Vincent?

Libra

A10L8158.411

And still, my task has not ended; still a bit of curtain blocks the light. Something must complete the message, something which will give us entry into the abyss.

A10L8158.412

Truth and falsehood battle in my head until I hear their message: it is the number of our patron sky-traveler and that of a famous seal.

A10L8158.413

The soul of the matter is evident to me now. At the intersection of the many I lay down one rigid arm and the others scatter around the crown like jewels. At last the Queen is adorned for her coronation!

Scorpio

A10L7M58.411

Three is the trinity and the separation of the spheres. The three which are the four are the divisions of the temple. I began my journey in the shadows and completed it in the light.

A10L7M58.412

I had marked the Site at last - there, in the center of the most sacred space. At the summit of the mountain, the place stood out in the brilliance of the midday sun. It was guarded by the three knight's towers, the ROOKS, on the circuit of the divine horseman of the abyss.

Ophiuchus

A10LDX58.411

At the window of the ruined house I looked across the trees denuded by Autumn. Close to me a presence, its feet in the water, like one who has just received the mark of baptism.

A10LDX58.412

I recalled the inscription: 'Et In Arcadia Ego ___'. Through some selfish inspiration I found the missing three. The dust settled and I saw at last! Curses, I know the truth, HE IS THERE DEAD. The broken bread lies forgotten beneath the altar.

Sagittarius

A10L7F58.411

But the worst is yet to come. How many have pillaged the House, using the most sacred for purposes most foul?

A10L7F58.412

I turn north. Facing me I see unwinding, endless by its coils, the enormous Red Serpent mentioned in the documents, rigid and bitter.

A10L7F58.413

The huge unleashed beast at the foot of the white mountain becomes scarlet with greed and drunk with stolen and profaned communion. DELIVER ME OUT OF THE MIRE.

Capricorn

A10L2W58.411

I am aware of the scent of the perfume which impregnates the sepulchre of the one I must release. Cursing the profane in their ashes and those who follow their ways; returning from the darkness while making the gesture of horror at the abyss into which I had plunged.

A10L2W58.412

Here is the proof that I knew the secret Seal of Solomon, and I had visited the secret places of the Queen who watches over the King.

A10L2W58.413

Take Heed my friend, do not add or take away one iota; think and think again. The base lead of my words may contain the purest gold. LET HE WHO HAS THE UNDERSTANDING USE IT WITH WISDOM.

Locations:

Room 25

Look laptop

A1LL3Y44.QS1

I'm sure glad I got that laptop.

Look picture

A1LL4444.QS1

Chadrel Gyatso runs a monastery for training schattenjäger monks. His mind is *amazing*.

A1LL4444.QS2

I would *love* to go spend a few months there.

Look dumbwaiter

A1LL461A.291

It's an old-fashioned dumb waiter.

A1LL4X44.QS1

Yup. It's a dumb waiter all right.

Open dumbwaiter while locked

A1LL461A.WG1

It won't open -- it's locked.

Get on platform

A1LL4X1L.QS1

You *can't* be serious.

A1LL0944.QS1

That's a dumb waiter. Some of the old hotels in New York have them.

Open other dumbwaiter door

A1LL8F20.Z51

It's probably locked.

Look other dumbwaiter door

A1LL8F44.QS1

I think that goes to Mr. Baza's room.

Look dumbwaiter pulley

A1LLBZ44.6R1

It's an old-fashioned rope pulley.

Look suitcases

A1LL9N44.QS1

Our suitcases. I've already unpacked them.

Look dumbwaiter lock

A1LLAN44.QS1

The dumb waiter locks. It must open onto another room.

Look bathroom

A1LLBJ44.QS1

That's the bathroom.

Look lock

A1LLCO44.QS1

There's a lock on the door. Most hotel's have them.

Look plant

A1LLGW44.QS1

Looks like something you'd see in Palm Springs.

Look dresser

A1LLGX44.QS1

I like all these old French antiques.

Look desk

A1LLGY44.QS1

At least there's somewhere I can work in private.

A1LLGY44.QS2

Or *mostly* private, anyway.

Look bedside table

A1LLGZ44.QS1

Those are great for reading in bed.

Search bedside table

A1LLWK44.QS1

It's empty. That would make sense since I haven't put anything in there.

Look clothes

A1LLH144.QS1

Our stuff. I brought it down from Prince James' house.

Look trash can

A1LLJ544.QS1

If this were Schloss Ritter, that would be filled with Gabriel's aborted writing attempts. And letters from my mother.

Look Caillebotte's Périsoires

A1LLJ644.QS1

It looks like two Englishmen exploring the Amazon.

A1LLJ644.QS2

Which begs the question -- what exactly is it doing in a French hotel?

Look Manet's Monet peignant dans son bateau-atelier

A1LLJ744.QS1

That looks like a Casset reproduction.

Look Fantin-Latour's Still Life With Flowers And Fruits

A1LLJ844.QS1

I've done so many still lifes for painting class, I'm sick of them. This one isn't bad, though.

Look Renoir's Gabrielle aux Bijoux

A1LLJ944.QS1

That *would* be right over Gabriel's bed.

A1LP6L3W.M41

(YAWN)

Look window

A1LQ9644.QS1

It overlooks the street. At least I can keep an eye on people while I'm working in here.

Look couch on day 3

A1LQGV44.QS1

That's where Gabriel *was* sleeping.

Look couch on day 2

A1LTGV44.QS1

It's comfortable enough. I'm sure he's fine sleeping there.

A1LTGV44.QS2

Anyway, better him than me.

Use bed on day 2

A1LT7Y25.QS1

No way I could sleep!

Look bed on day 2

A1LT7Y44.QS1

The bed's pretty comfortable.

Look window

A1LT9644.QS1

Good thing we have a window. I have the feeling we'll be needing *lots* of fresh air.

SIDNEY

Read a mail again

A02O0L2Z.QS1

I already read those.

E-mail:

Grace: Your Father had a wonderful idea. We're going to send you an early birthday present -- tickets to fly home. How does next month sound? I met the nicest boy at the Japanese Cultural Center. His name is Ryan Mikoshi. I gave him your e-mail. Hope you don't mind.

Before you start, he's *very* nice-looking and he's an Electrical Engineer. He works for IBM in Manhattan. I'm telling you, the girls at the Center are *quite* interested, but I showed him your picture and told him all about you. You know I can make you sound good.

Mrs. Willis' daughter is traveling in Europe for a year, too. She's pretty but spoiled (her parents are paying for this trip because she got accepted at Harvard law school). But at least she's a good daughter. Maybe spoiling is what it takes.

So now that we pay for this new e-mail account every month you can't *write* to your Mother?

Let me know right away about the trip. The second week of July works best because we have theater tickets before and after. We can drive over to Yale and look up some of your school friends, maybe talk to that nice Professor Barclay. Love, Mom

Reply:

A02O1V0O.PF1

No *thank* you.

E-mail:

Hi Grace, my name's Ryan Mikoshi. Your mother gave me your e-mail address. She says you're taking a European sabbatical? Sounds great -- I wish I could get away. I graduated with my MSEE two years ago and went to work for IBM two weeks later -- you know how school loans can be.

Anyway, your mother says that you're coming home in a few weeks, so maybe we can get together? She made you sound pretty interesting. People think I'm interesting too! ;-) Talk to you soon.

Ryan

Reply:

A02O240O.PF1

I *really* don't want to get the guy's hopes up.

E-mail:

Dear Grace: Of course you are welcome to join us anytime, even if your partner does not choose to do so.

But I sense that you feel tied to your current situation, perhaps without a clear understanding why. Love and loyalty are precious gifts, but they must be free and open, not sources of resentment or restraint.

Destiny can also be a heavy weight -- and I sense your destiny is a deep one. Sometimes we must wait for the event in which we are to participate before we can move on. Let this thought give you patience.

If you feel the path blocked beyond your ability to influence, you may need for Fate to find a detour! Remember, we cannot control others. Our choices belong to each of us alone.

I can feel you clearly and sweetly across the long miles. I know you will find your way. I only hope that our paths cross before we are both too old and wise to learn from each other. Your friend, Chadrel.

Reply:

A02O570O.PF1

I want to write back, but . . . I need to think about what I'm going to say.

Reply to SIDNEY

A02OXR0O.PF1

I don't need to reply to SIDNEY.

Print e-mail

A02OXJ2Z.Z51

I don't need to print it.

Compose e-mail

A02OXI2Z.Z51

Nah, I don't want to write anybody right now.

Translate into wrong language

A02OC02Z.Q91

I'm good, but I'm not that good. I'd rather see it in English.

Print ID

A02O8G5F.Z51

I don't need to print it. I can't think of anywhere I'd use it.

Map shapes

A02O0I27.NG1

I don't think I'm ready for that shape yet.

A02O1K2Z.IM1

I don't think I'm quite ready for the hexagram yet.

A02O0I27.731

I don't think there'll be another one of *those* on the map.

A02O0I27.LN1

I think that's right. I don't want to erase it.

A02OD32Z.931

I think I've got the grid part right. I don't want to erase it.

A02OD32Z.GW1

I'm not sure about the size of this grid.

A02OD32Z.NF1

I don't think a grid is going to help me right now.

Match LSR print unsuccessfully

A02OX660.SL1

Shoot! Whoever's print that is, we don't have them in the data base yet. I guess I'll try again later, when we've got more prints.

A0264G2Z.PF1

I don't have anything to scan yet, but SIDNEY can handle fingerprints, license plates, Gabriel's tapes, text and visual images.

A0264G2Z.PF2

Pretty cool.

Use same shape again

A02O0I27.731

I don't think there'll be another one of *those* on the map.

A02O4G71.6R1

I already scanned that.

Room 25 bathroom

Look towels

A2JLO544.QS1

I wish they'd left more of those. From what Gerde tells me, Gabriel can go through three a day all by himself.

Think sink

A2JLVA0L.QS1

This is the first time Gabriel and I have shared a sink. Good thing I had my shots last year.

Look sink

A2JLVA44.QS1

There's one sink I don't have to clean.

Use toilet

A2JLVB25.QS1

That is disgusting.

Look toilet

A2JLVB44.QS1

The odious commodious.

Shower/Brush teeth

A2JLVC25.QS1

I already did that this morning.

Think shower
A2JLVC44.QS1

Gabriel will just have to live without his special 'hair washing' nozzle for a while.

Unroll TP
A2JLVD1A.QS1

That would make a mess.

Look TP
A2JLVD44.QS1

Interesting. They have square toilet paper here in France.

Look trash can
A2JLVE44.QS1

Not even toe-nail clippings in there.

Use make/up
A2JLVG25.QS1

I already have my face on, believe it or not.

Look make-up bag
A2JLVG44.QS1

That's mine.

Open Gabe's bag
A2JLVH20.QS1

I'm afraid of what I might find.

Look Gabe's bag
A2JLVH44.QS1

I can't see how he fits his hair products in there. His hairspray alone is twice that size.

Look toothbrushes
A2JLVJ44.QS1

They look kinda cute side by side like that.

Hotel Hallway

A1ALJA44.QS1

All the room numbers are odd. Oh, well. So are the guests.

Look Wilkes door
A1AT3S44.QS1

The Australian is in that room.

A1A13S44.QS1

Wilkes' den of iniquity. And desperation.

A1AW3S44.QS1

That *was* Wilkes' room. I can't believe he's dead!

Look Room 29 before meeting Madeline

A1A62P44.WC1

Gabriel said the tour group leader is in that room. Funny. He almost seemed to be drooling at the time.

Look room 29

A1AL2P44.411

Buthane's room.

Look room 33

A1AL9C44.QS1

It's Mosely's room.

Knock on door

A1AL9I4H.UE1

I don't know what I'd say to them if they answered.

A1AL9I4H.UE2

I don't know what I'd say to her if she answered.

A1AL9I4H.UE3

I don't know what I'd say to him if he answered.

Look room 31

A1AL9J44.QS1

Lady Howard and Estelle share that one.

Listening door with no result

A1A13S23.QS1

I don't hear anything.

Open closet

A1AL1420.QS1

It's locked. I'm not surprised.

Look closet

A1AQ1444.QS1

'Hotel staff only'. Must be the maid's closet.

Look closet sign

A1ALJB44.QS1

It says 'staff only'.

Use glass on room 25

A1AL8223.Z51

Uh . . . I could always just go in.

Look room 25

A1AL8244.QS1

That's our room.

Look room 27

A1ALBW44.QS1

Mr. Baza's next door to us.

Look room 21
A1ALDR44.QS1
Signore Buchelli's room.

A1AL9I23.F91
I don't think anybody's in there.

Look Zandomeneghi's Senora nel Prata
A1ALJC44.QS1
I think Gabriel has a thing for red umbrellas.

Look Caillebotte's Brume Maternelle
A1ALJD44.QS1
I expect Mark Twain to come around that corner any minute.

Look Merse's family pick nick
A1ALJE44.QS1
They don't make families like that anymore. Too much work!

Look table
A1ALWX44.Z51
Pretty table, but a bit too 'antiquey' for my tastes. Bet Gabriel likes it.

Hotel Lobby

Buzz Gabriel at 2:7-10AM or 3:7-10AM
A1E1UC1J.UE1
Uh-huh. It would be funny to buzz Gabriel if I could be there to see him jump, but I can't so I won't.

Buzz Room 25 at another time
A1ELUC1J.UE1
That's our room. I suppose I could buzz it, but there's not much point.

Buzz room 33
A1ELE21J.UE1
I don't need to bug Mosely right now.

Use a buzzer
A1EL501J.UE1
I don't want to buzz anyone.

Look buzzers
A1EL5044.QS1
Old fashioned room buzzers. How quaint!

Look Jean
A1ELCU44.Z51
I think Jean's a little over-involved with his guests. Can't say I blame him. There's not much goin' on with the locals.

Chat with Jean

A1ELCU39.7W1

GRACE,Have you noticed anythin' peculiar goin' on with the guests?

A1ELCU39.7W2

JEAN,Besides the Mademoiselle Buthane, the guests are all of the foreign persuasion. 'Peculiar' is not a word Jean allows himself.

A1EOCU39.3M1

GRACE,How's everything?

A1EOCU39.3M2

JEAN,Very well, Mademoiselle. Thank you.

A1EOCU39.6N1

GRACE,Anything new, Jean?

A1EOCU39.6N2

JEAN,No. We have the full hotel, but it seems to be smoothly running.

A1EOCU39.981

GRACE,This may sound weird, but have you noticed anything . . . unusual lately?

A1EOCU39.982

JEAN,How I wish! The days, they make up the life monotonous in a town so small as this.

A1EQCU4W.291

GRACE,Jean, I've been working on the location of the treasure. Do you have any insight?

A1EQCU4W.292

JEAN,Oui, Mademoiselle. Get a life.

A1EQCU4W.293

GRACE,Okay! Thanks.

Look Simone

A1EL1Y44.UE1

Simone works nights. Can't imagine what Jean does in the evening. In fact, I'd rather not try.

Take hotel register

A1EL9G32.QS1

The hotel register wouldn't help me much.

Look hotel register

A1ES9G44.821

It's the hotel registry. Of course, *I'm* not in there because I have to share a room with the great white detective.

A1EQ9G44.DK1

It's the hotel register.

Use bell when Simone is there

A1EL841Y.Y81

There's someone at the desk already.

Use bell when Jean is there (even when he isn't at the desk, SEE BONUS)

A1EL841Y.B41

He's already at the desk.

Look bell

A1EL8444.QS1

They don't really need a bell. Jean and Simone guard their post like members of the French resistance.

Look Cézanne's Still Life With Skull And Candlestick

A1ELID44.QS1

Guess that's what happens to guests who give Jean a hard time.

Look Daubigny's Pond At Gylieu

A1ELIE44.QS1

That's soothing. If you really like green.

Look Monet's Still Life With Pears And Grapes

A1ELIF44.QS1

Fruit. Don't suppose there are any hidden messages in that one.

Look Manet's Portrait of Irma Brunner

A1ELIG44.QS1

What a great profile! Reminds me of Barbara Streisand in 'Hello Dolly'.

Take candy

A1ELVW3X.QS1

I have to watch my girlish figure. Not that anybody *notices*.

Look candy

A1ELVW44.QS1

That stuff rots your teeth. Fat free, though.

Look flowers

A1ELWC44.Z51

Um, nice. They brighten the place up a bit.

Take flowers

A1ELWC32.Z51

I could take them with me, but the staff would probably get upset about it.

Look lamp

A1ELWD44.Z51

It's just a lamp.

Use phone

A1ELED25.QS1

There's a phone room for the guests if I need to make a call.

Look phone

A1ELED44.QS1

A rotary phone! I haven't seen one of those since the 70's.

Use lounge

A1ELIO19.QS1

I really don't have time.

Look lounge
A1ELIO44.QS1

There's a good spot for people watching. Not that there's many people here to watch.

Look window
A1EL9644.QS1

The view's better from the window in our room.

Take pen
A1ELXB32.QS1

Nice! I suppose I'll be stealing towels next.

Look pen
A1ELXB44.QS1

It's for writing in the register.

Telephone Booth

se phone
A01LED1R.UE1

I don't need to call anyone.

Look phones
A01LED44.QS1

Phones. No, I'm **not** calling my mother.

Look Renoirs Nude
A01LIG44.QS1

Women could actually **eat** back then.

Close curtains
A01LIL1V.QS1

Why? I'm not even using the phone.

Look curtains
A01LIL44.QS1

I love these big heavy curtains. They're right out of an old Bogie film.

Sit on stool
A014II19.QS1

Why would I want to sit in there?

Read sign
A014IT44.QS1

Even **Gabriel** could read that.

Dining Room

Look syrup
A17C2G44.UE1
They're syrup packages.

Look empty buffet
A17L7R44.QS1
Nice tablecloth.

Enter kitchen
A17L2920.QS1
I'm on vacation. I don't *do* kitchens.

Look kitchen
A17L2944.QS1
I think that's the kitchen back there.

Drink coffee
A17LAY0W.QS1
If I wanted something that bitter and unpleasant I'd go talk to Gabe.
A17LAY0W.QS2
(laughs)

Look coffee
A17LAY44.QS1
Coffee. Can't stand the stuff.

Take pottery
A17LIM32.QS1
I don't think that pottery is supposed to be used. It's probably expensive.

Look pottery
A17LIM44.QS1
Hmmm. That must be local stoneware. Probably antique!

Look fireplace
A17LIN44.QS1
That fireplace makes me miss my bedroom at Schloss Ritter.

Look Degas' Frieze of Dancers
A17LIU44.QS1
Funny. I never looked like that when *I* took dance classes.

Look Renoir's Luncheon of the Boating Party
A17LIV44.QS1
Somebody really likes Impressionist art.

Look Raffaëli's Absinthe Drinkers
A17LIW44.QS1
Male bonding.

Look other ballet painting

A17LIX44.QS1

Am I nuts or does that look like a man in drag?

A17LIX44.QS2

Alright. So I've seen 'La Cage aux folles' *way* too many times.

Look Renoir's Le Loge before talking to Madeline...

A17LIY44.WC1

Nice use of color in this one! Love that red.

...and after talking to Madeline

A17LIY44.OY1

Nice but . . . I'm not too keen on red hair at the moment.

Take coffee cup

A17LIZ32.QS1

I . . . don't think I need one. But I'll know where to find one if I do.

Look coffee cup

A17LIZ44.QS1

Cups. They're for coffee.

Eat

A17LJ219.QS1

I've got too much to do to waste time eating!

A17LUF3X.UE1

Ah . . . maybe later.

Look chairs

A17LJ244.QS1

Oh, it's so cozy how they have these little tables set up. Not that I have time to sit down and enjoy it.

Look tables

A17LJ344.QS1

Yuck! They *really* need to clean these tableclothes.

Open food crates

A17LUF20.UE1

If I opened it, I'd probably want to eat some, and I've got other things to do.

Look food crates

A17LUF44.UE1

It's not exactly full service, but the food smells good.

Look plates

A17LUG44.UE1

Reminds me of the Yale cafeteria.

Eat sugar

A17LUI3X.UE1

No thanks. But if I get a yen for pointless calories, I'll let you know.

Take sugar

A2FL8S32.QS1

No, I don't think I'll be needing that.

(DELETED LINE: SEE BONUS)

Look sugar

A17LUI44.UE1

That stuff is an attempt to make an undrinkable substance less than nauseating.

A17LUI44.UE2

But that's just my opinion.

At the cemetery

Trying to talk to Abbé at bad time

A0C7B44H.411

I don't need to talk to the Abbé right now.

Look at the large tomb

A0CLG544.QS1

It's a stone sarcophagus. Old, by the looks of it.

Look at tomb's skull and bones

A0CLN244.QS1

A skull and bones. I wonder if it has some special meaning. Beside the obvious, that is.

Look at pot plants

A0CLN144.QS1

Someone's trying to cheer the place up.

Trying to read a worn tombstone

A0CLN358.QS1

I can't make out anything.

Looking at Jewish tombstone

A0CLN444.QS1

This one has a Star of David. I wonder if these are from a local Jewish population? Or maybe the star means something else?

A0CLN444.QS2

Or maybe both.

Looking at 18th century tombstone

A0CLN544.QS1

This one is from the eighteenth century.

Read tombstone

A0CLN558.QS1

Duc de Razès, 1703-1751.

Looking at tree

A0CLN644.QS1

Well, they *tried* to create a park-like setting.

Looking at 19th century tombstone
A0CLN944.QS1
This one is from the nineteenth century.

Read tombstone
A0CLN958.QS1
"Jacques Gérard, died 1861."

Look 20th century tombstone
A0CLNA44.QS1
Here's a modern gravestone.

Read tombstone
A0CLNA58.QS1
Maxine Lafete died in 1973.

Read tombstone
A0CLNB58.QS1
Monsieur Hoffet lived from 1920 to 1964.

Read tombstone
A0CLNC58.QS1
Abigail Chérissey, 1865 to 1893. She was only twenty-eight when she died.

Read tombstone
A0CLND58.QS1
"Pierre Françard, 1865-1899"

Look Sauniere cross
A0CLNE44.QS1
It's a plain cement cross.

Look Sauniere graves
A0CLNF44.QS1
I wonder who's buried in those graves?

After reading Sauniere plaque
A0CLNF44.231
It's Saunière's grave.

Look at double grave
A0CLNF44.QS1
I wonder who's buried in those graves?

Reading Sauniere's stone
A0CLNI58.QS1
The stone has been defaced. All I can make out is the name 'Saunière'.

Look Saunière portrait
A0CLNK44.411
I wonder who that is?

A0CLNG44.QS1

I wonder if the fence is suppose to prevent vandalism? It didn't work, did it?

A0CLNF44.411

These two graves have cement slabs poured over them.

A0FLDS44.UE1

That's Saunière's grave.

Look at Sauniere portrait

A0CLNK44.2E1

That's a likeness of Saunière. Strange -- someone's gouged out his eyes, ears, and mouth.

A0CLNK44.2E2

Hear no evil, see no evil? Maybe a warning to others.

Looking at plaque

A0CLNJ44.QS1

There's a little plaque above the grave.

Read Marie sign

A0CLNJ58.QS1

Here lies Marie Dénarnaud. Died January 19th, 1953 at the age of 85 years."

A0CLNJ58.QS2

Wow.

A0CLNH44.1J1

That's the grave of Marie Dénarnaud.

A0CLNL44.QS1

That's where Gabriel saw Prince James' men attack the abbé.

Look at church windows from the back of the church

A0CLN044.QS1

You can see the church windows from here.

Climb through office window

A0CLEI20.NE1

Maybe I should try walking in the *door* first

Looking at parsonage after meeting Arnaud

A0CLB444.QS1

That's the door to the abbé's house. Nice -- you have to walk through the cemetery to get to it.

Looking at Jewish tombstone

A0CLN344.QS1

Some of the headstones are *really* old. They're practically worn smooth.

Look at grave image

A0CLNK44.QS1

It's a carved head. Probably a grave portrait.

Look at window into church
A0CLEI44.QS1
It's a window into the church.

Looking at a dark parsonage
A0CL5G44.QS1
I don't think anyone's home.

The Church

Look angels near entrance before pamphlet
A18L1F44.YZ1
Looks like something you'd see in a California incense shop.
After LSR
A18L1F44.Z21
I think these four angels are mentioned in 'Le Serpent Rouge'.

Look St Anthony of Padua statue before pamphlet
A18L1N44.YH1
St. Anthony of Padua. I've never heard of him. Then again, I'm not really up on my Catholic saints.
Later on
A18L1N44.YJ1
The pamphlet says he's the patron saint of lost items. *That's* interesting. He certainly has a place of honor in the church -- *he's* the one being held up by the four angels, not the Magdalen.
Unknown
A18L1X0L.YL1
'Here is the sign that Teniers has given in his innocent recluse.' Recluse is the same as hermit. I wonder if 'Le Serpent Rouge' is talking about St. Anthony?
A18L1X0L.YL2
And what does it mean by 'innocent recluse'? The Tenier's painting of St. Anthony WITHOUT TEMPTATION! In other words, 'St. Anthony and St. Paul!'
A18L1X44.LQ1
Virgo mentions the 'book of the hermit', and this statue is holding a book. Wasn't there a book in the Teniers painting as well?

Before pamphlet...
A18L1X44.YK1
St. Anthony the hermit.
A18L1X44.711
St. Anthony the hermit. Isn't he mentioned in 'Le Serpent Rouge?'
A18L1X44.YM1
Saunière *must* have been leaving hints about St. Anthony. The Tenier's painting is a *major* clue in the treasure map.

Asmodeus before pamphlet
A18L3W44.YH1
That's *weird*. They've got a devil holding up the holy water bowl. At least I *think* it's a holy water bowl.
After...
A18L3W44.YP1
According to the pamphlet that's Rex Mundi aka Asmodeus.

A18L3W44.YS1

That's Asmodeus, demon guardian of lost treasure.

Mary Magdalen statue

A18L6Z44.Y31

Mary Magdalen obviously figures into this mystery in a *big* way.

A18P6Z0L.ZP1

Magdalen is the QUEEN in 'Le Serpent Rouge'.

4 angels pedestal

A18L8C44.YH1

That's an elaborate pedestal. Someone must have really liked this saint. Or *owed* him.

A18L8C44.ZK1

Here's another quaternity of angels, and this time they're holding up a *circle*. Very interesting.

A18L8C44.ZM1

This statue, along with the 'par ce signe' statue, represents the square on the map. This one shows it guarding the circle.

Sermon on the mount

A18L8P44.YH1

That's a bit strange looking, isn't it? Like everyone's about to fall off that hill.

A18L8P44.YJ1

The pamphlet points out the roses and the bag of gold. I wonder if the roses could be a reference to Rosacrucian beliefs and the gold to the treasure?

A18L8P44.YJ2

Okay. Probably not.

Madeline altar

A18L2144.QS1

This Magdalen imagery is really interesting. It's got to be related to the local mystery somehow.

A18LLA44.Z61

That tower reminds me of Tour Magdala and Château de Blanchefort.

A18LLA44.Z71

A tower on top of the altar? Now what do you suppose Saunière would have meant by *that*?

Look at the cross and vase image on the ceiling

A18LKZ44.QS1

GRACE, There's a pair of intertwined initials up there -- 'M' and 'S,' and a vase and a cross. The 'M' probably stands for Magdalen. Not sure what the 'S' stands for.

A18VKZ0L.QS1

GRACE, You know, that pattern of initials reminds me of the way the kings and queens used to intertwine their initials after marriage.

A18VKZ0L.QS2

GRACE, Could Saunière have been referring to the bloodline of Jesus heresy? The whole Jesus/Magdalen thing?

Door to Arnaud's office

A18LBC4H.ZE1

I don't care to see Arnaud right now.

A18LBC4H.ZH1

I don't need to talk to the Abbe right now.

A18LBC44.ZJ1

That's the Abbé's office.

A18RBC44.221

I wonder where this door goes?

A186BC44.411

That probably goes back to the Abbé's office.

Use glass on door

A18LBC23.QS1

I'd really rather not do that in a church.

A18LBC4H.ZG1

No one's in there.

A18LET44.YH1

'Par ce signe tu le vaincras'. I have *no* idea what that means.

A18LET44.YJ1

The pamphlet says it means 'by this sign shall you win him or it'. I wonder if it could be referring to the treasure?

A18LKY44.QS1

It looks like a grapevine motif.

A18LL044.YH1

St. Roch. Never heard of him.

A18LL044.YJ1

It's St. Roch. I'm not sure how he relates to the mystery. Maybe he's just here because he was a local.

Use wallet on donation basket

A18LL76S.QS1

Well, I could . . . but I'm not sure I've figured out this church's agenda yet.

Take money from basket

A18LL732.QS1

Ha! Even Gabriel isn't *that* low.

Look basket

A18LL744.QS1

Donations for the church.

A18LL144.YX1

Jesus being baptised.

Look floor around Baptist statue

A0DPDK0L.6R1

I think the church floor is supposed to represent a chessboard.

A18LCJ44.BR1

Curious floor for a church.

(MISSING LINE: SEE BONUS)

A18LL244.YH1

Hmmm. I *think* that's Jesus and his father, Joseph.

A18LL244.YJ1

That's Joseph and baby Jesus Or is it?

A18LL344.YH1

Mary and Jesus.

A18LL344.YJ1

It's the Virgin Mary and Jesus. The question is, who's *Joseph* holding then?

A18LL444.QS1

I believe that's where they give sermons.

A185L544.QS1

Those don't look very comfortable. I'd rather sit on the floor, like they do in Buddhist temples.

A18LL644.Z41

The Abbé's not around.

A184L644.Q81

Apparently someone sits there, but they're not around at the moment.

A186L644.Q81

Looks like there's usually an attendant. It must be the Abbé that Gabriel told me about.

A18LLB6T.QS1

Oh, no. No thanks. I was raised Buddhist. We believe in Karma -- getting rid of your guilt isn't quite so easy.

A18LLB44.QS1

Huh. That must be one of those confessional things. I wonder if Gabriel's ever done that? He's Catholic.

A18LLF44.QS1

Wow, that cup . . . it reminds me of the holy grail.

A18LLF44.QS2

Now that I think about it, the whole idea of communion is kind of related to the grail. I wonder which one this is referring to? Maybe it's referring to both?

A18LLE44.QS1

That table has been here a while. They probably don't even hold services anymore.

A18LLG44.YH1

St. Germaine. No. Doesn't ring a bell.

A18LLG44.YJ1

I'm not sure how she ties into the mystery. Maybe she's just a local saint.

A18LLG44.YJ2

Then again, Saunière did overcome his *poverty* -- big time. Perhaps he prayed to her about it.

A18LLH44.QS1

It *looks* like she's washing his feet. I'm not that familiar with Christian tradition, but it *doesn't* surprise me.

Glass-in-lead window

A1YLKG44.QS1

Wow. Aren't those beautiful?

Madeline statue

A1866Z44.QS1

It's Mary Magdalen, patron saint of the church.

Trace angels

A18P1F0M.021

Hmmm. Those angel's gestures might not be what they appear. Let me see if I can figure it out.

Connect the hands of the angels

A18P9M0M.CE1

It's a tilted square!

Mess up

A18P9M0M.TB1

Oh! This isn't working!

Look traced angels

A18P1F44.YY1

The four angels make a tilted square.

A18O7544.411

Pamphlets about the church.

A18O7532.YJ1

I've already got one.

Extra lines after working on the specific verse of LSR:

A18P1F0L.Z01

The 'quarternity' means four. I wonder if this statue could be related to Aries? . . . 'They who stand watch over the guardian'.

A18P1F0L.Z11

I bet this is the statue Taurus mentions!

A18P6Z0L.ZO1

Pisces mentions Magdalen -- even her vase of healing balm. Then it also calls her by three other names: Isis, Lady of the Lake, and Notre Dame des Cross.

A18P6Z0L.ZO2

I wonder if it's *her* crown they're talking about as the circle? There's got to be a clue in here somewhere.

A18P6Z0L.ZP1

Magdalen is the QUEEN in 'Le Serpent Rouge'.

A18PCJ0L.YQ1

The church floor is made up of black and white tiles -- that's what Gemini is talking about. But I can't rearrange the *floor*. It must be symbolic of something.

A18PCJ0L.YQ2

Gemini and Cancer both mention Knights . . . could it be . . . a chessboard?

A1816Z0L.ZQ1

If Magdalen is the queen, I wonder what is meant by her 'innermost places'. The cave, maybe?

Stations from the cross

A18LKJ44.QS1

Pilate washing his hands of Jesus' death.

A18LKJ0L.YC1

Hmmm. Pilate's servant is black, that seems odd. Not sure what that could mean, though.

A18LKK44.QS1

He's carrying the cross in this one.

A18LKK0L.YC1

I don't see anything that might be a clue in this one.

A18LKL44.QS1

Jesus falling.

A18LKL0L.YC1

Hmmm. That guy with the skirt looks like *Hermes*. That's probably just my imagination, though.

A18LKM44.QS1

That must be Jesus with his mother.

A18LKM0L.YC1

What is that kite-shaped thing in the background? A flag, or something related to the riddle?

A18LKM0L.YD1

I bet that kite shape represents the tilted square!

A18LKN44.QS1

That's the guy who helped carry the cross. I vaguely remember it from an Easter service Grandma Knight drug me to.

A18LKO0L.YC1

That *shield* has a distinctive shape -- a circle. Relevant? Maybe, maybe not.

A18LKO44.QS1

I don't recognize this one.

A18LKP44.QS1

Is it just me, or do all these faces look alike?

A18LKV0L.YC1

There's almost a pattern there, but I'm not sure what it is.

A18LKQ0L.YE1

It *looks* like the positioning of the cross and the women *might* relate to the geometry, but it's hard to tell.

A18LKQ44.QS1

Jesus speaking with some women -- probably followers of his.

A18LKR44.QS1

Just looks like another scene on the way to the cross.

A18LKS0L.YC1

Well . . . that figure in the back left is a little odd, but I don't know what to make of him.

A18LKS44.QS1

They're taking his clothes.

A18LKT0L.YC1

I might be imagining things, but isn't there a hint of a star shape in this one -- particularly at Jesus' legs? Huh.

A18LKT44.QS1

Jesus being nailed to the cross.

A18LKU0L.YC1

That must be Mary Magdalen at his feet. The Virgin is to the left . . . I wonder who that figure on the right is?

A18LKU44.QS1

The death of Jesus.

A18LKV0L.YC1

There's almost a pattern there, but I'm not sure what it is.

A18LKV0L.YE1

There might be some hidden geometry in this one -- a kind of triangle shape.

A18LKV44.QS1

Jesus is taken down from the cross.

A18LKW0L.YC1

That's weird -- doesn't the guy who's carrying the body look just like St. Anthony the Hermit?

A18LKW0L.YC2

Nah. It must be a coincidence.

A18LKW44.QS1

Jesus being taken for burial.

Church Pamphlet

A18L1F6R.YJ1

The Latin on the four angels, 'par ce signe tu le vaincras', can be translated as 'by this sign shall you conquer him or it' or 'by this sign shall you win him or it'.

A18L1F6R.YJ2

The four angels themselves are a classic Catholic motif, showing the positions of the hands during genuflection, though some have argued that *these* angels are not referring to the genuflection at all.

A18L1N6R.YJ1

'St. Anthony of Padua was a Franciscan monk who converted many heretics. He is most famous for a vision he had of the baby Jesus. The lily in his hand represents purity. He is the patron saint of lost items.'

A18L1X6R.YJ1

St. Anthony with book and staff. St. Anthony, circa 468 A.D., longed for a life of quiet meditation. But he was forced to move to ever more remote locales to escape his growing followers.

A18L1X6R.YJ2

He finally fled to Lerins, Gaul (also in the Languedoc) and it was here that he died.

A18L3W6R.YJ1

The devil in the church draws as much attention as all the other elements combined. What was the Abbé Saunière's purpose?

A18L3W6R.YJ2

Some have linked the devil to the demon Asmodeus, others to the Cathar idea of Rex Mundi, King of the World.

A18L3W6R.YJ3

Some link him to the 'armchair of the devil' nearby, still others to Satan himself as the sign above proclaims 'by this sign shall you conquer him'.

A18L6Z6R.YJ1

The Magdalen statue in the church is depicted with a cross of branches, the silver vase of healing balm, and a skull at the saint's feet.

A18L6Z6R.YJ2

The oddity of this statue lies in its unusual juxtaposition of the Magdalen and the skull, a relationship uncommon in religious art.

A18L6Z6R.YJ3

There are three similar 'Magdalen with skull' statues in three other churches in the immediate area: St. Just et le Bezu, Bugarach, and Coustaussa.

A18L8P6R.YJ1

Crowning the apse is the large bas relief of the Beatitudes sermon, the sermon on the mount. Notice the incongruity of the bag of gold and the rose-strewn hill.

A18L216R.YJ1

The altar represents the elements found in the Magdalen statue and adds new ones. The Magdalen appears to be in a cave. At her knees is a skull, and she gazes fixedly upon a slight cross made from branches.

A18L216R.YJ2

But on this cross one can see a new, living twig growing forth. Could this refer to the living offshoot of Christianity or . . . ?

A18LCJ6R.YJ1

The black and white alternating squares of the church floor have been much debated.

A18LCJ6R.YJ2

Some have linked the tiles to the heretical Cathar notion of duality. Though Saunière would have been familiar with Cathar beliefs, there is no reason to assume that he himself expounded them.

A18LL26R.YJ1

'Behind the altar can be seen the holy family.'

A18LL26R.YJ2

'St. Joseph with infant and the Virgin with infant. Some have speculated on the oddity of there being *two* infants depicted.

A18LL06R.YJ1

St. Roch, along with St. Germaine, is one of two regional saints in the church. Roch was the son of a governor of Montpellier.

A18LL06R.YJ2

He went to Rome and cared for plague victims, curing many miraculously. He is invoked against pestilence and plague and is the patron saint of invalids.

A18LLG6R.YJ1

Germaine is a local saint, from Pibrac, France. Her stepmother starved her, beat her, and forced her to live with the sheep. Despite this cruelty, Germaine remained loving and prayerful.

A18LLG6R.YJ2

The statue depicts an incident in which Germaine was caught by her stepmother smuggling something in her apron. The mother grabbed at the apron and found it contained flowers though it was the dead of winter.

A18LLG6R.YJ3

Germaine claimed they were from God. She is the patron saint of abused children and poverty.

A18LL16R.YJ1

Jesus, as he's being anointed by his cousin the Baptist, gazes placidly downward.

At the museum

Look box

A0FL5N44.QS1

Nothing lost. That's good.

Talk to Girard

A0FL5P1B.QS1

That might have been helpful *yesterday*, but I probably know more than she does at this point.

Look at Girard

A0FL5P44.QS1

Madame Girard, the museum lady.

Look window

A0FL9644.QS1

That's a *deep* window. You could set up housekeeping in there.

Look harp tapestry

A0FLJG44.QS1

Looks like something from Ludwig's castles.

Look Adam tapestry

A0FLJH44.QS1

Adam digging. That's appropriate for this region.

Look Orchard tapestry

A0FLJI44.QS1

Cute guy. I'd love to see Gabriel in an outfit like that.

Look Sauniere painting

A0FLJJ44.QS1

Saunière himself. Intense looking, isn't he?

Look letter

A0FLJK44.QS1

It's one of Saunière's letters.

Read letter

A0FLJK58.QS1

I wish. Not only don't I speak French, his handwriting was atrocious!

Look bills

A0FLJL44.QS1

These are bills and work orders for the construction Saunière did. I'm sure there were *lots* of them.

Look bookplate

A0FLJM44.X51

Look at that bookplate. It has a circle -- just like the one I found on the map. And inside are two triangle shapes superimposed -- one white, one black.

A0FLJM44.X52

I wonder if something like that will appear on *my* map?

A0FLJM44.X61

Look at that. It's one of Saunière's bookplates. I wonder if those shapes mean anything? There's a circle and two triangles -- one white, one black.

Look bookplate after solving Le Serpent Rouge

A0FLJM44.1N1

Saunière's bookplate shows geometry from the map -- a circle and a hexagram! And Asmodeus represents the square.

A0FLJF44.QS1

'Objets trouvés.' That's the translation of 'Lost and found'. Neat.

Look postcards

A0FLSZ44.QS1

It's a postcard of Poussin's painting, 'Les Bergeres d'Arcadie'.

Look postcard

A0FLT00L.9Z1

The painting Saunière was interested in was the 'St. Anthony and St. Paul'.

Look postcards

A0FLT36S.QS1

That postcard is just a scenic shot. It's not going to help me with the treasure map.

Look postcard

A10LT044.PF1

It's David Tenier's 'The Temptation of St. Anthony'.

Look postcard

A0FLT144.QS1

That's a postcard of Tenier's 'St. Anthony and St. Paul'.

Look postcards

A0FLT344.QS1

They've got some nice postcards of the town and valley.

Look panels

A0FLWE44.UE1

This side of the panels gives the history of the Languedoc.

Look panels

A0FLWF44.UE1

These panels tell the Saunière story.

At Tour Magdala

Look Cardou

A1FLD444.Z51

You get a nice view of Mount Cardou from here.

Look structure

A1FLML44.Z51

That's an interesting structure. It almost looks like a um . . . I don't know what the heck it looks like.

A1FLYD44.Z81

That's Château de Blanchefort over there.

A1FOD444.Z81

I believe that's Cardou.

A1FPMM44.QS1

Saunière built this tower. I wonder if he just thought it was romantic, or if he used it for some *purpose*?

A1FQMM44.1Q1

This is one of the three towers -- the three rooks -- that 'Le Serpent Rouge' mentions! They're 'guarding' the site!

A1FQD444.1D1

This tower looks over 'the site' -- Mount Cardou!

A1FQMM44.1H1

I wonder if this could be one of the towers 'Le Serpent Rouge' mentions?

Look tower curtains

A03LMC44.QS1

That fabric's gotten faded in the sunlight. It gets *hot* around here.

Look books

A03LMD44.QS1

This must have been Saunière's library.

Look window seats

A03LME44.QS1

This place is nicely done. Obviously the project of someone with money.

A03LME44.QS2

The question is, where did Saunière get it?

Look window

A03LMF44.QS1

You can't see too much from the first floor.

A20LO244.Y31

It's Saunière's Tour Magdala.

A20L9E44.QS1

I think 'Tour Magdala' means 'Magdalen Tower'.

A20LO144.QS1

It's not a very big town, but it's still bigger than Rittersberg.

(MISSING LINE: SEE BONUS)

Look at the rocks

A20LO044.QS1

They probably dug these up during construction and decided just to leave them here.

A206O244.411

That must be the 'Tour Magdala' the signs were pointing out.

At moped rental shop

Look shop sign

A1WL3N44.QS1

Moped rentals. Unfortunately, they're sold out.

Look sold out sign
A1WL5C44.QS1
Damn! I wish I could get my own bike, but they're sold out.
A1WL5C44.QS2
Next time *I* want to get there first.

Look Mosely's bike
A1WL1G44.KL1
I wonder who ended up with the dog?

Look Mosely's bike
A1WL1G44.XQ1
Certainly not a very *attractive* moped, is it?
A1WL1G44.XQ2
Gabriel would have a fit if he had to drive something like that.

A1WL0U44.XJ1
It's one of the rentals. They're all taken.

Knock closed door
A1WLJX4H.QS1
It wouldn't do any good. They've all been rented.

A1WLJX44.QS1
The moped shop is closed.

A1WLJY44.QS1
The garage is closed. I guess they're not exactly swamped with repair business around here.

Knock door of house
A1WLJZ4H.QS1
There're no bikes left, so there's no point in bothering whoever lives there.
A1WLJZ44.QS1
Probably the shop owner's house.

Look junk
A1WLK044.QS1
The French obviously feel more . . . 'flexible' about their tidiness than German's do. Mayor Habermas would have a heart attack if he saw this in Rittersberg.

Wooden beams
A1WLK144.QS1
I . . . guess those are for parking spaces. Not exactly working, are they?

Look barrels
A1WLK244.QS1
This guy has a serious issue with storage containers.

Steal binocs
A1WOG932.T61
They hardly need *two* pairs of binoculars. I'm sure they wouldn't mind.
Steal other binocs

A1WOG932.T71

I don't need another pair.

A1WOG944.T61

That moped has *two* sets of binoculars.

A1WOG944.T71

I've left them one pair. Big of me, isn't it?

Bike Identification

A1WDA144.3L1

That's Lady Howard and Estelle's bike.

A1WL0W44.XV1

According to Gabriel's notes, Wilkes is driving that one.

A1WN0W44.411

That's Wilkes' moped.

A1WL1G44.XP1

That's Mosely's bike. Gabriel wrote down the license plate number.

(DELETED LINE: SEE BONUS)

A1WL0U44.XI1

That's Buchelli's bike. I recognize the license plate number from SIDNEY.

A1WLA144.XN1

That has *got* to be Lady Howard and Estelle's bike.

A1WL5U44.XM1

That's Emilio's moped.

A1WLB744.QS1

Gabriel rented it. I wonder how he managed to get the only Harley?

A1WLA144.ES1

I wonder who's rented that one?

A1WL0U44.XJ1

It's one of the rentals. They're all taken.

Make note of license plates

A1WLK43E.QS1

I'll leave that up to Gabriel. I've got too much research to do to keep tabs on people.

A1WLWA44.QS1

Gabriel's keeping tabs on the license plate numbers.

Outside in Rennes-le-Château

A1XJY144.UE1

That's Larry Sinclair's car. He must be visiting Prince James.

A1XLFW20.051

I don't think I can go in there.

A1XLLQ44.QS1

'Villa Bethania, built by Saunière in 1901 through 1905.' I think it says he lived here until his death.

A1XLLS20.QS1

The museum probably has most of Saunière's possessions. There's no point in breaking into the house.

Look Sacred Heart windows

A1XLLY44.QS1

Are those . . . burning *hearts*? Yuk!

Look Tour Magdala sign

A1XLLW44.QS1

Tour Magdala is down that street.

A1XLLX44.0X1

I'd like to go check out that tower.

A1XLLX44.091

Tour Magdala's over there on the edge of the hill.

A1XVFW4H.QS1

I think I'll let *Gabriel* deal with Prince James.

A1XVLP44.QS1

It's Prince James' car. We sure didn't expect him to show up.

A1XVLR44.QS1

It's a private property sign. Prince James mentioned that some people were letting him stay here, but it didn't sound like they were friends of his.

A1XVLR44.QS2

Maybe the Priory owns it, and they're anxious to help with the kidnapping -- or at least appear to be doing so.

Office right to Bethania

A1XLLU44.QS1

That part looks like it was built later.

A1YLJU44.QS1

I wonder if anybody's at home around here? Maybe they all leave when there's a tour group in town.

A1YLKA44.Y61

That's the Saunière museum.

A1YL8L44.QS1

Villa Bethania to the left; church to the right.

A1YLKC44.QS1

Some of these buildings are so small. Surely they can't be houses. Maybe they were stables or barns at one point.

A1YLKI44.QS1

That's a nice big house. Most of them around here are so tiny.

A1YLK54H.QS1

Uh . . . no. I left my stack of Watchtowers at home.

Over the church door:

A1YLKE44.QS1

It's a bas-relief frieze.

Look yellow decoration:

A1YLK844.QS1

Looks like birthday cake frosting.

This place is in awe:

A1YLK944.QS1

It's Latin.

A1YLK958.XZ1

'Terribilis est locus iste'. Terrible is . . . something.

A1YLKB58.QS1

Um . . . nope. I have no idea what it says.

A1YLK744.Y21

It's the local church, St. Mary Magdalen's.

A1YLK744.Y31

St. Mary Magdalen's. To think that Saunière's story took place right here!

Look glass-in-lead

A1YLKG44.QS1

Wow. Aren't those beautiful?

Look shed

A1YLY344.Z51

Must get drafty in there.

A1YLY444.Z51

It's just an abandoned shed.

Look chicken

A2FLVV44.UE1

A chicken!

Talk to chicken

A2FLVV1B.UE1

Gabe's the psychic one.

Look hotel

A07L0H44.QS1

It's a pretty little place. It's too bad we're not on vacation.

Look sign

A07L1B44.QS1

No vacancies. Yeah. I know.

Read hotel sign

A07L8L44.QS1

L'Hôtel de Rennes-le-Château.

A07LBF44.Z51

That's our window . . . I think.

A07OBF44.HK1

That's our room.

Look parking lot sign

A07LJQ44.QS1

Guess *I* don't have to worry about parking.

Look balconies

A07LAH44.QS1

Looks like the front rooms have balconies. Ours doesn't.

A07LJU44.QS1

I'm sure the locals prefer that we *don't* look in their windows.

Knock a door

A07LJT4H.QS1

I doubt the locals would appreciate being disturbed -- even if they *did* know something, which they probably don't.

A07LJT44.QS1

I like the rustic flavor around here. It's very French.

Spot Madeline's car

A07L8Z44.QS1

Oh, goodie. Madeline's around.

Look bookstore

A07LJO44.QS1

Librairie -- it's a bookstore.

Look closed sign

A07LJP44.QS1

Closed for repairs.

Enter bookstore

A07LJR20.QS1

Unfortunately, they're closed.

Look Holy Grail book

A07O0344.5J1

That's the book someone left outside our door.

A0750344.QS1

That's the book I found outside our door!

A0760344.MZ1

That book looks interesting. I wonder if it's about this area?

A0754W44.QS1

Looks like something Gabriel would write.

A0768Z44.3L1

I wonder who's driving the van?

Look San Gréal book

A07L6344.XA1

"Secrets de la san gréal".

A07L6344.XA2

'San gréal' is what Gabriel said he heard on the train.

After reading manuscript

A07L6344.XB1

If Sinclair is right, the idea of a holy grail is a misunderstanding. The original phrase was 'sang *real*' -- 'royal blood'.

A07L6344.XB2

I wonder what a medieval scholar would make of that theory?

Look hotel bench

A07LBP44.QS1

That looks like a nice place to read.

Sit hotel bench

A07LBP19.QS1

I wish I could, but I've got too much to do.

Look room while hanging out window

A07LEB44.QS1

I think Mr. Baza is in that room.

Look moped shop sign

A07LGT44.QS1

The moped rental shop is back there.

Look fountain

A07LQG44.QS1

I love these old courtyards in Europe. They always have fountains or statues . . .

A07LQG44.QS2

In New York, on the other hand, you get dumpsters.

Walk out of town

A07LXA22.UE1

I'm certainly not going to leave town on foot.

Leave town

A07LXA22.W21
I'll go get the bike.

A07LJS20.QS1
I can't get up there.

A13LJW44.QS1
Some of these doors look like they haven't been opened in eons.

A13L0E44.U31
That goes into the museum.

A13L8L44.Z51
They certainly make it easy for you to find your way around.

A13LGR44.QS1
It's the Saunière museum.

A13L0E44.U41
The museum is closed.

A13LGS44.QS1
They close at five.

A13LGU20.QS1
I'd better not.

A13LGU44.QS1
I don't think that's part of the museum.

A13LJS20.QS1
I can't reach it.

A13LJS44.QS1
I can't see into it from here.
actual text: "It's a window, but I can't see into it from down here"

A13LJU20.QS1
If it were *mine* I'd open it, but I don't think I have much choice in the matter.

A13LJU44.QS1
There's something really . . . introverted about this town. You hardly see anyone out and about.

A13LJW20.QS1
Hmmm. I'd better not. Most of these buildings are private property.

A13P0E44.411
They're closed! Shoot!

Look windows
A13LJS44.QS1
I can't see into it from here.

At Poussin's Tomb

Look fence

A0GL2H44.QS1

The owners are certainly determined to keep the treasure hunters out.

Look rock

A0GQPM44.QS1

Emilio was sitting there during the tour.

Pick up stick

A0GQPN32.QS1

I'd rather not. It would hurt putting it down my pants.

Look stick

A0GQPN44.QS1

Funny. That's the first stick I've seen since I've been here.

A0GL136Z.PF1

That tomb is definitely the right shape to be the tomb in the Poussin painting.

A0GLBB58.QS1

Emilio wrote 'Sum'. Huh.

A0GLBB44.QS1

Emilio wrote something in the dirt.

A0GLPJ44.QS1

It's a tourist sign about the tomb.

A0GLPJ58.QS1

Poussin's tomb lookout.

A0GLPL44.QS1

That's a strange place for a tomb. I wonder who put it there in the first place?

A0GLPK44.QS1

'Private property.' Not exactly subtle.

A0GQ1344.QS1

It **does** look remarkably like the tomb in the Poussin painting.

At L'Homme Mort

Thinking at tourist sign

A0EL8L0L.QS1

The parchment does talk about a dead man, but this location doesn't match any of the hidden geometry I've found so far.

Looking at tourist sign

A0EL8L44.QS1

Information about L'Homme Mort.

Read tourist sign

A0EL8L58.QS1

This valley has been called "The Dead Man" on regional maps for centuries. Some authors have attempted to link it to the Rennes enigma because one of the parchment ciphers contains the phrase: "HE IS THERE DEAD."

Dig at hole

A0ELP010.QS1

If there **was** something here, it's already gone.

Look at hole before seeing Madeline there

A0ELP044.QS1

Someone thinks the treasure is here at L'Homme Mort. I wonder who?

Look at dig after seeing Madeline there
A0ELP044.3E1
Obviously 'Little Miss Tour Guide' has a theory of her own.

Look at Wilkes's footprints
A0ELPF44.QS1
Huh. Big hikers in this area.

Look sign on parking lot
A26L8L44.QS1
L'Homme Mort. "The Dead Man." How pleasant.

Leave while bike is at Coume Sourde
A26LQD22.5F1
The bike's back at the Coume-Sourde parking lot.

At Larry Chester's house

A0QL8H44.QS1
Larry the Freemason lives there.

Knock door
A0Z17G1B.411
Gabriel's already talked to him several times. I'd better just stay out of it.

Look office
A0QL6G44.QS1
That must be Larry's office in there.

Think at well
A0QLQO0L.QS1
Hmmm. Was there anything about a well in 'Le Serpent Rouge'?
A0QLQO0L.QS2
Nope. Not that I can remember.

Look at well
A0QLQO44.QS1
That's quaint -- an old-fashioned well. Throw in a couple of plastic deer and it would look like my Aunt's yard.

Look stone wall
A0QLQS44.QS1
I love those old stone walls. Reminds me of the East Coast.

Look wood
A0QLQP44.QS1
It *used* to be a clothesline.

Look car
A0QLY144.QS1
You'd *need* a car, living out in a remote area like this.

Walk away when bike is elsewhere
A0QLQK22.5F1
The bike's parked over at Blanchefort.

At Coume Sourde

Tourist sign
A12L8L0L.QS1
I bet that stone had some of the sacred geometry on it.
A12L8L0L.QS2
Perhaps someone who *doesn't* want the treasure found destroyed it. Maybe they killed the authors of 'Le Serpent Rouge', too.
A12L8L44.QS1
Information about Coume Sourde.
A12L8L58.QS1
A stone slab called the "Dalle de Coume Sourde" was discovered at this spot. This slab allegedly contained encoded messages related to the Rennes enigma, but it has since vanished. Coume Sourde still draws curious seekers hoping for more clues

A12LPI44.QS1
Hmmm. Looks like a small château and maybe . . . a barn?
A12LPI44.QS2
Well, whatever it was, it's long gone.

Look sign on parking lot
A25L8L44.QS1
It points to Coume-Sourde. I saw the name on the map.

Leave while bike is at L'Homme Mort
A25LQD22.5F1
The bike's at L'Homme Mort.

Between Larry and Blanchfort/Banchfort parking lot

Looking at Roque Blanc
A0LLW144.Z51
It's quite a climb to get up there.

A0LL4F2C.Z51
I can't see much from here.

A28L5O44.QS1
It's a tourist sign for Roque Nègre.

A28LFJ22.QS1
That mountain's a big place. I'd better have a *specific* destination in mind before I head up there.

A28LFJ44.QS1

That path leads up Mount Cardou.

A28LQ544.QS1

A big white rock and a big black rock. That's interesting.

A28LQD22.5F1

I left the bike at Larry's house.

A28LR944.QS1

It's pointing the way to Château de Blanchefort.

A28LRA44.QS1

It's a tourist sign for Mount Cardou. Unfortunately, it doesn't say anything but its name.

A28LRB44.QS1

There's a little stream at the foot of Cardou.

A28LRC44.QS1

'Mt. Cardou'. I remember it from the map.

A28LRC44.RB1

That's Mount Cardou -- site of the treasure!

At Blanchfort

Look platform

A0ZL9E44.QS1

This looks like it was the base of a tower.

Look tower

A0ZL9E44.RB1

Wow -- this tower looks **directly** at the site! It's definitely one of the 'three rooks' that guards the treasure.

Look tower

A0ZL9E44.1N1

I wonder if this tower could be one of the three mentioned in Scorpio? If so, the site might be right around here!

Look sign

A0ZL7844.QS1

Information about the original Château de Blanchefort.

Look orange rock

A0ZLFF44.UE1

That rock's rather uniquely colored for this area.

Look orange rock

A0ZLFF44.3R1

That big orange rock is where I saw the moped parked.

Look mount Cardou
A0ZLQ644.QS1
That's Mount Cardou.

Look mount Cardou
A0ZLQ644.RB1
Mount Cardou -- the site of the treasure! You sure get a great view of it from here.

Look chateau
A0ZLQ844.QS1
I wonder what destroyed Château de Blanchefort? The elements? Fire? War?

A0ZQU744.QS1
The ruins of the tower overlook Mt. Cardou.

Look Renes-le-Chateau
A0ZLY944.UE1
That's Rennes-le-Château. What an awesome setting.

A0ZLY844.UE1
I believe that's L'Homme Mort over there.

Look black rock
A0ZLQ544.3L1
That's Roque Nègre -- the black rock.

Look Roque Negre
A1CLQ544.QS1
It looks a lot bigger close-up.

At Devil's Armchair parking lot

A0NLN644.QS1
These trees provide a lot of privacy. If wonder if that's why Mallory and MacDougall's killers chose this place?

About tire tracks
A11QDN3E.QS1
I'll let Gabriel worry about that. I don't think it has anything to do with the treasure.
A11QDN44.QS1
Tire tracks. There must have been a lot of vehicles out here yesterday -- with the police and everything.
A11QDN44.6T1
Those tracks must be from Mallory and MacDougall's car.

A11L8L44.QS1
L'Fauteuil du Diable.

At Devil's Armchair

Look markings on chair

A0NLSG0L.QS1

Well, *someone* who knew about the geometry thought this chair was relevant -- or maybe just left it here as a clue.

Look triangle

A0NLSG44.QS1

A tilted triangle! It's the geometry!

Look circle

A0NLSH44.QS1

It's a cross inside a circle!

Look kneepoints

A0NQ2K44.QS1

That must be where Mallory and MacDougall were made to . . . to kneel. Ug!

Think at blood

A0NQAK0L.QS1

I'd rather *not* think about it.

Look blood

A0NQAK44.QS1

Uck! I really hate this end of the business.

Think chair

A0NQIB0L.QS1

Well, it certainly seems 'devilish' that two dead bodies were found here.

Compare chair to paintings

A0NQIB6Y.QS1

The 'armchair' doesn't look like any of the rocks in the painting to me.

Look chair

A0NQIB44.QS1

The 'armchair' itself. It does look purposefully carved, doesn't it? Maybe it *was* an old pagan throne or something.

Think sign

A0NQSF0L.QS1

Now that it's the site of a double murder, it'll attract even more attention from the conspiracy theorists.

A0NQSF0L.QS2

But is it really relevant? Or was it chosen as a dumping ground because it *isn't* relevant?

Look sign

A0NQSF44.QS1

It's another one of those tourist signs.

Read sign

A0NQSF58.QS1

An ancient pagan throne or an act of the weather? 'Le Fauteuil du Diable' is a favorite feature in the treasure-hunting lore of Rennes-le-Château.

At Devil's Armchair Car Stash

Take tread

A11QDN3E.QS1

I'll let Gabriel worry about that. I don't think it has anything to do with the treasure.

Open car

A11LEP20.QS1

Gabriel's looking into Mallory and MacDougall's death. I've got enough on my plate with the treasure.

Look car

A11LEP44.QS1

I *rode* in that car coming down from Prince James' estate.

A11LEP44.QS2

God! Poor Mallory and MacDougall!

Think car

A11LEP0L.QS1

I should make sure Gabriel knows about the car being stashed here. He might want to check it out.

Check car for prints

A11LEP59.QS1

I'm sure Gabriel -- as meticulous as he is -- has already done that.

Look tracks

A11LDN44.QS1

The track are from the car pulling into the soft dirt.

Lady Howard/Estelle Site

Look trees

A0V1N644.QS1

It's wooded, I'll give it that. Maybe Estelle was looking for pinecones.

Look trees

A0V7N644.QS1

Maybe Estelle and Lady Howard chose this place for its shade.

Look dirt

A0V7Q144.QS1

There's the fruit of Estelle's labor . . . dirt.

Look Estelle's water bottle

A0VLYC44.UE1

It's an empty water bottle.

Take prints off bottle
A0VLYC59.UE1
With her right there? I think not.

Serres parking lot

Look gates
A0WBFZ44.411
Wow. Those gates are gorgeous. There's a grapevine pattern on them. That's clever.

Look wall
A0WL2H44.QS1
Great stone work. This place must have cost a fortune.

Look sign
A0WLS944.QS1
Château de Serres Vignoble. That must mean 'vineyard.'

Look vines
A0WLXV44.Z51
Those vines look healthy. This is probably a great climate for grapes now that I think about it.

Climb wall
A0WQFZ3H.QS1
Hmmm. I think I'll stick to SIDNEY for the moment. I had enough of an adventure the *last* time I was here.

Look closed gate
A0WQFZ44.QS1
They're closed. I suppose a private vineyard can close whenever they want to.

A0WL8H44.QS1
Large, imposing, expensive . . . my mother would love this place.

Rennes-les-Bains parking lot

Look glass
A0XL9644.QS1
Interesting colored glass.

Look wooden beam
A0XLK144.QS1
Simple, but it works.

Look bar
A0XLOI44.QS1
That must be the bar everyone keeps running off to.

Read bar sign

A0XLOJ44.QS1

"The Holy Grail Tavern." Now *that's* kitsch!

Look houses

A0XLOK44.QS1

Looks pretty deserted.

Enter closed bar

A0XLOT44.QS1

They're closed. Big loss.

Knock on door of a house

A0XLPP4H.QS1

Even if someone were home, I have no idea what I'd say to them.

L'Hermitage

Look sign

A1BLE744.QS1

It's a sign about L'Ermitage.

Read sign

A1BLE758.QS1

L'Ermitage -- Place of the Hermit. This little cave has been identified as L'Ermitage on regional maps for centuries, but the origins of its ownership and usage remain obscure.

Look pillars

A1BLRY44.QS1

Pillars. That's very odd.

A1BL3V44.6C1

The rock formation matches the one in Tenier's 'St. Anthony and St. Paul'.

A29LDN44.QS1

Tire tracks.

A29LE744.QS1

L'Ermitage is down that path.

A11QDN3E.QS1

I'll let Gabriel worry about that. I don't think it has anything to do with the treasure.

HOURLY SCRIPT

INTRODUCTION

A1H44Y4P.V77

VAMPIRE_2,Attention! C'est sang réal!

A1H44Y4P.V79

GABE,Did two men with a trunk get off here, by any chance?

A1H44Y4P.V7A

CONDUCTOR,Oui.

A1H44Y4P.V7B

GABE,Which way did they go?

A1H44Y4P.V7C

CONDUCTOR,That way, Monsieur.

A1H44Y4P.V7D

GABE,Oh. Where are we anyway?

A1H44Y4P.V7E

CONDUCTOR,Couiza. *France*.

A1H44Y4P.V7F

CONDUCTOR,Let me help you, Monsieur. There is a taxi out front. And a hotel nearby in Rennes-le-Château.

A1H44Y4P.V7G

GABE,'preciate it.

DAY 1 10AM-12PM

At the lobby

Look Emilio

A1E4A244.TX1

There's a guy readin' a newspaper in the lounge.

A1E4A244.TY1

His name's Emilio Baza.

Talking to Emilio in all variations

Before reading register:

A1E4A234.5Z1

GABE,Hey, how are ya? My name's Knight, Gabriel Knight.

A1E4A234.5Z2

EMILIO,How do you do? I am Emilio Baza.

A1E4A234.5Z3

GABE,Emilio. Great. Are you a guest of the hotel?

A1E4A234.5Z4

EMILIO,Yes.

A1E4A234.5Z5

GABE,So am I.

A1E4A234.5Z6

EMILIO,Then we shall see much of each other.

A1E4A234.5Z7

GABE,Yeah. I guess so.

After reading register:

A1E4A234.971

GABE,Hey. How ya doin'? My name is Knight, Gabriel Knight.

A1E4A234.972

EMILIO,And I am Emilio Baza.

A1E4A234.973

GABE,Emilio. Interestin' name. Where ya from anyway?

A1E4A234.974

EMILIO,The Middle East. Originally.

A1E4A234.975

GABE,Huh. Hey, you with that tour group by any chance?

A1E4A234.976

EMILIO,I am, yes.

A1E4A240.3Z1

GABE,Nice place, huh? Did you get in last night?

A1E4A240.3Z2

EMILIO,Yes.

A1E4A240.3Z3

GABE,Not too late, I hope.

A1E4A240.3Z4

EMILIO,Not late, no.

A1E4A240.3Z5

GABE,Did ya drive in?

A1E4A240.3Z6

EMILIO,A friend dropped me off. I'm not crazy about flying. And owning a vehicle . . . such a nuisance!

A1E4A24W.NR1

GABE,Are you a treasure hunter, Emilio?

A1E4A24W.NR2

EMILIO,I suppose I am. But riches can be measured in many ways.

A1E4A24W.NR3

GABE,Well, that's true enough. So what do you think the treasure is?

A1E4A24W.NR4

EMILIO,Oh, I would not presume to say, Mr. Knight. At least not . . . out loud.

Look Jean

A1E4CU44.5K1

He must be the hotel receptionist. Don't think he was on duty when I came in last night.

Talking to Jean

A1E4401I.BI1

JEAN,Ah! You must be Monsieur Knight in room 25. My name is Jean. If there's anything you need, I am at your service most humbly.

A1E4401I.BI2

GABE,Thanks.

A1E4CU0S.0H1

GABE,You've got a tour group stayin' here?

A1E4CU0S.0H2

JEAN,Ah! They fill the hotel. We have only the seven rooms and they have taken every room but *your* room, Monsieur.

A1E4CU0S.0H3

JEAN,If I might say, Monsieur is most fortunate to get his room. Particularly since he did not make the reservation, n'cest pas?

A1E4CU0S.0H4

GABE,Yeah. I'm lucky as all get out.

A1E5CU0S.1M1

GABE,Do you know anythin' about the tour group, Jean?

A1E5CU0S.1M2

JEAN,Non, Monsieur. You shall have to speak with the mouth of the horse itself. Mademoiselle Buthane is the tour group leader.

A1E4CU4O.CZ1

GABE,I was peekin' at the hotel register? You wouldn't by any chance recall the actual *times* people checked in, would ya?

A1E4CU4O.CZ2

JEAN,Monsieur, we are a small hotel. This is why we do not require so precisely the time check in, the time check out. I myself might remember, but I was not on duty last night.

A1E5CU36.PF1

GABE,Is there anythin' I should know about the town?

A1E5CU36.PF2

JEAN,Rennes-le-Château? We have a small town but a rich history. I suggest Monsieur visit L'Musee d'Saunière. It's just down the road.

A1E4CU4W.971

GABE,I hear there's s'posed to be a treasure around here. You know anythin' about it?

A1E4CU4W.972

JEAN,The chamber of commerce, they ask me to sound mysterious. But between you and I, Monsieur Knight, I think le tresor is a myth.

A1E4CU4W.973

GABE,A Meeth?

A1E4CU4W.974

JEAN,No offense. I hope you are proving me wrong.

A1E5CU0I.291

GABE,Say, Jean, have you seen two men with a large trunk around the hotel? Maybe checkin' in?

A1E5CU0I.292

JEAN,Non, Monsieur, but most of the guests arrive last night, Oui? And I was . . . Excusez-moi . . . not on duty. We have a number of gentlemen staying at the hotel. As to their luggage, I cannot say.

A1E5CU0I.241

GABE,Maybe somebody else who works here might have seen the two men?

A1E5CU0I.242

JEAN,The night clerk is Simone. When she comes on duty this evening, perhaps Monsieur could ask *her*?

Spot marker

A1EGAM44.PF1

It's a black magic marker.

Think phone

A014ED0L.B61

I *should* call Prince James. I think I have his number on me somewhere.

Call James

A014ED3S.6J1

MESMI,Hallo? Stewart residence.

A014ED3S.6J2

GABE,This is Gabriel Knight calling for Prince James.

A014ED3S.6J3

MESMI,Yes. One moment, please.

A014ED3S.6J4

GABE,Mr. Knight? What in God's name!

A014ED3S.6J5

GABE,I know you must be frantic. Let me explain. Last night someone came into the bedroom through the window and took your son. I followed them, but I couldn't catch up.

A014ED3S.6J6

GABE,They went to the train station and boarded a train for Toulouse. I believe they got off at a little place called Couiza. I'm still tryin' to track what happened next.

A014ED3S.6J7

JAMES,Couiza? Near Rennes-le-Château?

A014ED3S.6J8

GABE,Yes! You know it?

A014ED3S.6J9

JAMES,Gabriel, I . . . Thank you very much for informing me. I must think for a moment, please.

A014ED3S.6JA

JAMES,I'm afraid our investigation of the night visitors will have to be postponed. I'll send down some men to look into the kidnapping.

A014ED3S.6JB

GABE,Wait a minute! What makes you think the night visitors weren't involved?

A014ED3S.6JC

JAMES,I don't have time to explain. Keep your eyes open until my men arrive, if you would. I'll send Miss Nakimura along. Oh, and naturally your travel expenses and the fee we discussed will be taken care of.

A014ED3S.6JD

GABE,That's not important.

A014ED3S.6JE

JAMES,Good-bye, Mr. Knight. Perhaps I will call on you again when I have time for such matters.

A014ED3S.6JF

GABE,Good-bye.

Call Prince James again

A014ED3S.LK1

I don't think it'd do me much good. It'll take more to convince Prince James than just my opinion.

Enter occupied phone booth

A014DW20.N61

That'd be kinda rude.

Look booth

A014DW44.N61

That one's occupied.

Overhear Emilio

A014DW40.N61

I don't hear anything'. Maybe he's got a long winded telephone partner.

A014DW40.N62

Then again, maybe not.

Look shoes

A0144J44.N61

Peek a boo.

Look/talk to Emilio outside

A074A244.PF1

Guess he's gettin' some fresh air.

A074A21B.291

1So much for that idea.

Dining Room

A174AY44.5Z1

If that's what I think it is, I can die a happy man.

A174AY0W.5Z1

GABE,Oh, great!

A174AY0W.5Z2

GABE,Hey! How 'bout some coff-fay out here? Mer-sea?

A174AY0W.5Z4

GABE,Thanks, Buddy.

A174AY0W.5Z5

GABE,Gabriel Knight! You wanker!

A174AY0W.5Z6

GABE,Mosely? Is that YOU?

A174AY0W.5Z7

MOSELY,No, it's my evil twin! What the hell're you doin' here, Knight?

A174AY0W.5Z8

GABE,What am I doin' here? What are YOU doin' here?

A174AY0W.5Z9

MOSELY,I'm, uh, I'm on vacation. I'm here with a tour group.

A174AY0W.5ZA

GABE,What kinda tour group?

A174AY0W.5ZB

MOSELY,You know, the touring kind.

A174AY0W.5ZC

GABE,And you guys came HERE?

A174AY0W.5ZD

MOSELY,Well, it's kind of a special, um, a special treasure-hunting tour group.

A174AY0W.5ZE

GABE,Treasure? What treasure?

A174AY0W.5ZF

MOSELY,Look, read the bro-sheers, okay? I'm not the freaking tour guide!

A174AY0W.5ZG

GABE,Geez! Nice to see you, too.

A174AY0W.5ZH

MOSELY,So what are YOU doin' here again?

A174AY0W.5ZI

GABE,Um . . . I came to see you!

A174AY0W.5ZJ

MOSELY,What?

A174AY0W.5ZK

GABE,Sure. I called your number at the po . . .

A174AY0W.5ZL

MOSELY,Right! Of course! I forgot I mentioned it. Well, great to see ya.

A174AY0W.5ZM

GABE,Yeah.

A174AY0W.5ZN

MOSELY,If you want to join the tour you'll have to talk to Madeline Buthane. She's around here somewhere.

A174AY0W.5ZO

MOSELY,And come up to the room later, would ya? I'm in room 33.

A174AY0W.5ZP

GABE,Sure.

A174AY0W.5ZQ

MOSELY,And, thanks for surprising me. Old pal.

A174AY0W.5ZR

GABE,No problem.

Look Mosely

A1741244.971

Mosely? In Rennes-le-Château? Are you as confused as I am?

Talk Mosely again

A174121B.971

It probably wouldn't make any more sense the *second* time around. Maybe I should wait 'til we're alone.

Look San Gréal book

A0746344.BT1

San gréal. Holy grail.

A0746344.BT2

San gréal? Wasn't that what the two men on the train said?

A0746344.BT3

Why would they be talkin' about the holy grail? And what does the grail have to do with Rennes-le-Château?

Look Madeline

A0747644.PF1

Don't mind if I do.

Take Madeline

A0747632.5Z1

Yeah. Give me a few days.

Show wallet to Madeline before talking to Mosely

A074763C.5Z1

She's a babe, but . . . what *exactly* are you suggestin'?

Look van:

A0748Z44.QN1

The parkin' lot is packed, innit?

Talk to Madeline before talking to Mosely

A0747639.IX1

GABE, Well, hello! Need some help?

A0747639.IX2

MADELINE, Do I *look* like I need help?

A0747639.IX3

GABE, You have a map out.

A0747639.IX4

MADELINE, And you wish to offer me your expertise? Perhaps you know the secrets, the history, the back roads of Rennes-le-Château?

A0747639.IX5

GABE, It could happen.

A0747639.4Y1

GABE, So . . . You here on vacation?

A0747639.4Y2

MADELINE, Not really. And you? You came to find the treasure, perhaps?

A0747639.4Y3

GABE, Not really.

A0747639.4Y4

MADELINE, Hmm.

Talk again

A0747639.1I1

I'd better wait 'til I have somethin' to say. She'll think I'm an absolute idiot.

A0747639.1I2

Which, of course, would be entirely mistaken.

Use wallet on Madeline before talking to her but after talking to Mosely

A074763C.G21

I think I'd better talk to her about it first.

Talk to Madeline reprise

A074760S.6X1

GABE, Hey. I bet you're Madeline Buthane, right?

A074760S.6X2

MADELINE, How sweet. Someone told you my name.

A074760S.6X3

GABE, Actually, it was a friend of mine. You know Mosely? From your tour? We go way back.

A074760S.6X4

MADELINE, Ah! I should have recognized the accent.

A074760S.6X5

GABE, What accent?

A074760S.6X6

MADELINE, Never mind. So you know Monsieur Mosely?

A074760S.6X7

GABE,Oooh yeah! My name is Knight, Gabriel Knight. And I was wonderin' how much you'd charge me to, you know, kinda hang with the group -- given that I'm paying for my own hotel and all.

A074760S.6X8

MADELINE,Two thousand francs.

A074760S.6X9

GABE,Kinda steep, innit?

(ALTERNATE LINE: CHECK BONUS)

A074760S.6XB

GABE,I'll think about it.

Talk to Madeline after talking to Mosely

A074760S.AL1

GABE,Well, hi. You must be Madeline Buthane.

A074760S.AL2

MADELINE,Perhaps. Who are you?

A074760S.AL3

GABE,Gabriel Knight. You know Mosely? From your tour? We go way back.

A074760S.6X4

MADELINE,Ah! I should have recognized the accent.

A074760S.6X5

GABE,What accent?

A074760S.6X6

MADELINE,Never mind. So you know Monsieur Mosely?

A074760S.AL7

GABE,Oooh Yeah. And, I was wonderin' how much you'd charge me to, you know, kinda hang with the group -- given that I'm paying for my own hotel and all.

A074760S.AL8

MADELINE,Two thousand francs.

A074760S.6X9

GABE,Kinda steep, innit?

A074760S.ALA

MADELINE,This is the price of success. Do you wish to find a treasure or not?

A074760S.ALB

GABE,I'll think about it.

A074760S.241

GABE,So what's this tour group *do* anyway?

A074760S.242

MADELINE,I guide my clients through the facts of the mystery and show them the important locations. From there they can draw their own conclusions.

A074760S.243

GABE,How come you're not guidin' 'em right now?

A074760S.244

MADELINE,There is a lot to absorb in the town itself, Mr. Knight. Tomorrow morning at 9 a.m. will be the first guided lecture.

A074760S.245

GABE,Oh. Well. I'll still think about it.

A074764O.011

GABE,Who all came in the van?

A074764O.012

MADELINE, Most of the group flew into Toulouse. John Wilkes, Lady Howard, Miss Stiles, and *your* friend, Mosely.

A074764O.013

MADELINE, Monsieurs Buchelli and Baza made their own arrangements.

A074764O.I91

GABE, When did y'all get in?

A074764O.I92

MADELINE, Last night.

A074764O.I93

GABE, Late?

A074764O.I94

MADELINE, No. Why do you ask?

A074764O.I95

GABE, Just curious how long it took. You drove it?

A074764O.I96

MADELINE, Yes. From Toulouse. It's about two hours.

A074764W.C01

GABE, So you're the expert, right? What's your theory about 'the treasure of Rennes-le-Château'?

A074764W.C02

MADELINE, I leave that to my clients. It is better that way, no?

Look Madeline van again

A0748Z44.FJ1

I like a woman who keeps her equipment in good shape. Rarr.

Use wallet on Madeline

A074763C.C01

Wait a minute . . . I'm not dishin' out two thousand francs for a cover story.

At the museum

Talking to Lady Howard and Estelle

A0F4E01B.P61

I think I've had enough of Lady Howard for the moment

Overhearing Lady Howard and Estelle on the wrong side of the boards

A0F4E040.M71

Aw, they already stopped talkin'. Guess they saw me comin'.

Dito

A0F4E040.291

Geez! How paranoid. They stop talkin' if I get too close.

A0F4E040.292

As if I really care what they're sayin'! Huh! Uh . . . hmmm.

Looking at Lady Howard and Estelle before talking to them

A0F4E044.UF1

There's a couple of beauteous dames.

A0F4E044.UF2

All right. So I'm feelin' generous.

Looking at Lady Howard and Estelle after talking to them

A0F4E044.UG1

Lady Howard and Estelle Stiles. They're Brits.

A0F4E044.UG2

Not to mention a little whacked.

Looking at display before talking to Lady Howard and Estelle

A0F4JL27.3L1

I can't -- those two women are hoggin' it.

Looking at Mme Girard

A0FL5P44.DJ1

Madame Girard. She's kinda uppity for someone who lives in the middle of nowhere.

A0FL5P44.DJ2

Then again, hell, *I* live in Rittersberg.

Look at Girard before talking to her

A0FL5P44.U21

I'm assumin' she works here.

Overhearing Lady Howard and Estelle

A0F4E01I.481

HOWARD,My Goodness, Estelle! Look at this! It's the sacred number of RA!

A0F4E01I.482

ESTELLE,You're right, Lily! And look, it says 'Virgo!' Isis!

A0F4E01I.483

HOWARD,And 'Trinus et unus'. Three are one, isn't it? Or am I conjugating badly?

A0F4E01I.484

ESTELLE,I'm afraid I never had Latin.

A0F4E01I.485

ESTELLE,Well, I *think* I'm right. Do you suppose they're referring to Nut, Horus and Osiris?

A0F4E01I.486

ESTELLE,They *could* be referring to God, Jesus, and the Holy Ghost. Couldn't they?

A0F4E01I.487

HOWARD,Don't be stupid! Anyway, Dr. Wen says it's all the same thing! Or was that Mary, God and Jesus?

A0F4E01I.488

ESTELLE,Look at that shape. Wasn't there something like that in Dr. Wen's sacred geometry?

A0F4E01I.489

HOWARD,SHHHH! Do you want to give *everything* away?

A0F4E01I.48A

ESTELLE,Sorry.

Talking to Estelle Stiles and Lily Howard

A0F4E034.PF1

GABE,Good mornin', Ladies.

A0F4E034.PF2

HOWARD,Look Estelle, the gentleman has come over to introduce himself. Isn't that *charming*?

A0F4E034.PF3

GABE,I try. The name's Knight. Gabriel Knight.

A0F4E034.PF4

ESTELLE,How do you do, Mr. Knight? I'm Estelle Stiles and this is Lady Lily Howard.

A0F4E034.PF5

HOWARD,Renown on stage and screen! And now you're thinking 'how modest,' 'how petite', and, of course, I am!

A0F4E034.PF6

ESTELLE,Lily!

A0F4E00S.P11

GABE,Are you with the tour group?

A0F4E00S.P12

HOWARD,He's a sly one, Estelle.

A0F4E00S.P13

ESTELLE,Yes, Mr. Knight. We are.

A0F4E00S.P14

HOWARD,What about you, Dear Boy? I thought we'd met everyone this morning.

A0F4E00S.P15

GABE,Oh, I'm, uh, I'm a friend of Mosely's.

A0F4E00S.P16

HOWARD,Ah! Well!

A0F4E02E.3P1

GABE,You wouldn't by any chance be here lookin' for the holy grail, would ya?

A0F4E02E.3P2

HOWARD,Ah! But we *all* seek the holy grail!

A0F4E02E.3P3

GABE,You mean . . . everyone on the tour?

A0F4E02E.3P4

HOWARD,No, Little Man! All mankind! The correct question is not 'do you seek the grail?' but 'do you know what the grail *is*?'

A0F4E02E.3P5

GABE,What is it?

A0F4E02E.3P6

HOWARD,Ah, ah, ah, ah ,ah!

A0F4E02E.3P7

GABE,(SIGH)

A0F4E04W.P11

GABE,Are you all here lookin' for the treasure?

A0F4E04W.P12

HOWARD,Well we can hardly deny it since we're on the tour.

A0F4E04W.P13

ESTELLE,But it's not as though we have a *theory*, Mr. Knight.

A0F4E04W.P14

HOWARD,Estelle! You're so subtle.

A0F4E04W.P15

GABE,Oh yeah? Ya got a theory? Lemme hear it.

A0F4E04W.P16

HOWARD,Is that a note of ridicule I hear? Can it be?

A0F4E04W.P17

GABE,No. I didn't . . .

A0F4E04W.P18

HOWARD,Do you think, perhaps, that only MEN can have valid theories? Hmmm?

A0F4E04W.P19

GABE,Hardly. It's just the whole idea of a . . .

A0F4E04W.P1A

ESTELLE,Lily! Are we to take it that you yourself *have* no theory, Sir?

A0F4E04W.P1B

GABE,About the treasure? Ah, no. I don't.

A0F4E04W.P1C

HOWARD,Methinks he doth protest too much.

A0F4E04W.P1D

ESTELLE,It's possible.

Talking to Madame Girard

A0F45P34.PF1

GABE,Hi, how are ya? You run this place?

A0F45P34.PF2

GIRARD,Oui. Yes.

A0F45P34.PF3

GABE,Nice ta meet ya. The name's Knight.

A0F45P34.PF4

GIRARD,Very well.

A0F45P34.PF5

GABE,And you are . . . ?

A0F45P34.PF6

GIRARD,Madame Girard. Is there something I can help you with?

A0F45P34.PF7

GABE,There might be.

A0F45P0I.DJ1

GABE,Say, were you around last night?

A0F45P0I.DJ2

GIRARD,I was at home, Monsieur.

A0F45P0I.DJ3

GABE,Oh. You didn't happen to see anyone comin' into town, did ya? Late? Around eleven?

A0F45P0I.DJ4

GIRARD,I am well asleep by then! The early bird catches the worm you know.

A0F45P0I.DJ5

GABE,Yeah. And what an incentive that is, too.

A0F45P2E.421

GABE,Say, does the holy grail have somethin' to do with this area?

A0F45P2E.422

GIRARD,Perhaps.

A0F45P2E.423

GABE,Uh-huh. And what would the connection be exactly?

A0F45P2E.424

GIRARD,Some believe the Templars found sacred Christian treasure in the Holy Land. When they were persecuted, they would have hidden it, n'est pas? It really isn't *that* difficult a leap,

Monsieur.

A0F45P2E.425

GABE,Sacred Christian treasure -- like the holy grail?

A0F45P2E.426

GIRARD,Possibly. The most famous grail story, written by Wolffenbach, was set in the Languedoc.

Did you know that, Monsieur?

A0F45P2E.427

GABE,Huh-uh.

A0F45P2E.428

GIRARD,No. Of course you did not.

A0F45P4W.JF1

GABE,There's s'pose to be some kinda treasure buried around here, right?

A0F45P4W.JF2

GIRARD,Yes. That *is* the theory.

A0F45P4W.JF3

GABE,Well what kinda treasure is it?

A0F45P4W.JF4

GIRARD,That's part of the *mystery*, Monsieur.

A0F45P4W.241

GABE,Okay. So what are some of the *possible* treasures?

A0F45P4W.242

GIRARD,Gold stores of the Romans; the fabulous wealth of the Visigoths, which was never found; the fabulous wealth of the Merovingians, which was never found.

A0F45P4W.243

GIRARD,Or it could be the fabulous wealth of the Cathars which . . .

A0F45P4W.244

GABE,Yeah. I gotcha. The Templars too, right?

A0F45P4W.245

GIRARD,But of course! *They* had more fabulous wealth than anyone! Why do you think that French pig-dog of a King turned on them?

A0F45P4W.246

GABE,Um . . . Aren't *you* French in this region?

A0F45P4W.247

GIRARD,Well. *France* thinks so.

A0F45P4W.941

GABE,Any other theories on the possible treasure?

A0F45P4W.942

GIRARD,Well . . . the Romans *did* destroy the Temple of Jerusalem -- stole sacred Hebrew artifacts. Perhaps it is the lost treasure of Jerusalem that is buried around here.

A0F45P4W.943

GIRARD,And then this is that one theory . . .

A0F45P4W.944

GABE,Yes?

A0F45P4W.945

GIRARD,Never mind. I am a good Catholic woman myself. Why don't you read up on the subject, if you are so very interested?

A0F45P55.EQ1

GABE, You mentioned Templars -- as in the Knights Templars? Were they really from this . . .

A0F45P55.EQ2

GIRARD, If you wish to know about the Templars read the history board.

A0FL5P16.MA1

GABE, So where *did* Saunière get his money from?

A0FL5P16.MA2

GIRARD, If I could answer that, Monsieur, do you think I'd be sitting here?

A0FL5P28.DJ1

GABE, Have you heard a baby cryin' in the past twenty-four hours?

A0FL5P28.DJ2

GIRARD, I have three grandchildren. What do you think?

A0FL5P36.DJ1

GABE, Is there anythin' special I should know about the town?

A0FL5P36.DJ2

GIRARD, The displays will tell you the history of Rennes-le-Château.

DAY 1 12PM-2PM

Room Swap

(MISSING LINE: SEE BONUS)

A1AC6L3W.JA2

EMILIO, There you are, Ladies. I greatly appreciate your understanding.

A1AC6L3W.JA3

HOWARD, I'm sure you'll be able to repay us somehow, Mr. Baza. When the time comes.

A1AC6L3W.JA4

HOWARD, Move along now, Estelle. I really MUST rest.

A1AC6L3W.JA5

ESTELLE, Thank you, Mr. Baza.

A1AC6L3W.JA6

EMILIO, Thank YOU, Miss Stiles.

Look guest book

A1EC9144.WO1

Looks like a few of the guests have switched rooms. Hmm.

A1EC9144.3N1

Looks like Jean has been informed of the room swappin' escapade. Very curious.

Dining room conversation (Wilkes and Madeline)

A1ECC71I.JA1

WILKES, I've been waitin' ta get ya alone, Maddy. I don't like to brag in front of the others, but I think yer gonna be surprised how this tour turns out. Might bring some fame yer way. Help ya out.

A1ECC71I.JA2

MADELINE, Are you implying, Monsieur Wilkes, that you intend to find the treasure? *This* trip?

A1ECC71I.JA3

WILKES, That's roit.

A1ECC71I.JA4

MADELINE, You will have my full attention when you do.

A1ECC71I.JA5

WILKES, Ya don't believe me. I have this theory, see . . .

A1ECC71I.JA6

MADELINE, Monsieur Wilkes, everyone has 'a theory.'

A1ECC71I.JA7

WILKES, Yeah, but they ain't got what *I* got. Ya can roit that up and take it ta the bank!

A1ECC71I.JA8

MADELINE, Really? And what *do* you have that is so unusual?

A1ECC71I.JA9

WILKES, Why doncha come by my room tonight and find out? I got this big piece of equipment, see . . .

A1ECC71I.JAA

MADELINE, Ah! Je comprends! However 'big' your equipment, Monsieur, I have no doubt seen something very much like it before. Besides, I *probably* have other plans.

Talk to Wilkes

A17C3D34.PF1

GABE, Hi. I don't think we've met. I'm Gabriel Knight.

A17C3D34.PF2

WILKES, Knight, eh? Wilkes is the name. John Wilkes.

A17C3D34.PF3

GABE, Australian?

A17C3D34.PF4

WILKES, That's roit. 'n yer a Yank.

A17C3D34.PF5

GABE, If you mean American, yeah, but there're certain branches of my family tree that'd shoot you for that one. Are you with the tour?

A17C3D34.PF6

WILKES, Yeah, I'm with the tour. Look, I'm all for bein' friendly like, but my lunch is getting cold.

A17C3D34.PF7

GABE, Oh. Sure. We'll . . . uh . . . we'll talk later.

Look Wilkes

A17C3D44.KO1

John Wilkes. He's with the tour.

A17C3D44.KO2

Is it just me, or is he eyein' Madeline the way a trucker eyes a Bud Lite?

A17C3D44.KO3

Me, I'd *never* be that obvious.

A17C3D44.2Q1

Huh. I haven't seen that guy before.

Talk to Madeline

A17C7639.PF1

GABE, Hey, Madeline. How's lunch?

A17C7639.PF2

MADELINE, Satisfactory, Mr. Knight. Will you be dining or are the prices here 'kinda steep'?

A17C7639.PF3

GABE, Oh, if I get hungry, I'll eat. Don't worry about it.

A17C7639.PF4

MADELINE,I'll try not to fret.

Look Madeline

A17C7644.PF1

Watchin' Madeline eat has its moments, but I probably have better things to do.

A17C7644.PF2

Probably.

Knock Mosely's door

A1AC9C4H.MJ1

God! How long can it take to dry those three or four strands of hair!

Buchelli/Arnaud Church Cross

A18C6L3W.401

BUHELLI,Chi e colpevole di questo sacrilegio?

A18C6L3W.402

ARNAUD,May I be of service, Monsieur?

A18C6L3W.403

BUHELLI,'Par ce signe tu le vaincras'. Could you tell me what is meant by this?

A18C6L3W.404

ARNAUD,It means 'By this sign shall you conquer it.'

A18C6L3W.405

BUHELLI,It. It. What is 'It'? The proper phrase is 'Par ce signe tu vaincras,' 'By this sign shall you conquer.' Meaning, naturally, the sign of the cross.

A18C6L3W.406

ARNAUD,I am aware that there's been a slight modification, yes.

A18C6L3W.407

BUHELLI,To what end? What is the 'it' to which the words refer?

A18C6L3W.408

ARNAUD,Monsieur, the Abbé Saunière designed this statue. What he meant by this, or by any of the decorations in the church, we can only surmise.

A18C6L3W.409

BUHELLI,I see. If that is your answer then you *cannot* be of service to me. Good day.

A18C6L3W.40A

ARNAUD,Monsieur.

Look Buchelli

A18C8Y44.YT1

And I thought that only American tourists were that rude.

Look Par Ce Signe Tu Le Vaincras

A18CET44.OV1

That guy said it means 'By this sign shall you conquer it.'

Buchelli conversation

A18C8Y34.PF1

GABE,Hi. Are you with the tour?

A18C8Y34.PF2

BUHELLI,Si, Signore. And who are you?

A18C8Y34.PF3

GABE,My name's Knight. My friend, Mosely, is on your tour.

A18C8Y34.PF4

BUHELLEI,Ah. I am Buchelli. Vittorio Buchelli.

A18C8Y34.PF5

GABE,Nice ta meet ya. How do you like the tour so far?

A18C8Y34.PF6

BUHELLEI,Ah . . . I am enjoying it. Yes. Thank you.

A18C8Y0J.7O1

GABE,So what do ya think of the church?

A18C8Y0J.7O2

BUHELLEI,It *isn't* a church. They should make that clear.

A18C8Y0J.7O3

GABE,It's not a church?

A18C8Y0J.7O4

BUHELLEI,No. This parish was closed years ago. The building is a tourist attraction. Nothing more.

A18C8Y2E.7O1

GABE,Do you know anythin' about the holy grail bein' around here?

A18C8Y2E.7O2

BUHELLEI,The 'grail' is a story. Nothing more.

A18C8Y4O.7O1

GABE,Did you get in late last night, Senor Buchelli?

A18C8Y4O.7O2

BUHELLEI,*Signore.* Yes. It was late.

A18C8Y4O.7O3

GABE,Did you drive or . . .

A18C8Y4O.7O4

BUHELLEI,I took a train.

A18C8Y4O.7O5

GABE,Oh, yeah? I came in last night by train. What train were *you* on?

A18C8Y4O.7O6

BUHELLEI,Er . . . From . . . from Naples.

A18C8Y4W.7O1

GABE,Did you . . . uh . . . did you come to look for the treasure?

A18C8Y4W.7O2

BUHELLEI,Treasure? Signore, please!

A18C8Y4W.7O3

GABE,You don't think there is a treasure?

A18C8Y4W.7O4

BUHELLEI,I would be *very* surprised.

A18C8Y4W.7O5

GABE,Then how come you took the tour?

A18C8Y4W.7O6

BUHELLEI,Well . . . The *history* of the area and the . . . the *fable* of the treasure, these interest one, no?

A18C8Y4W.7O7

GABE,No. Not really.

A18C8Y4W.7O8
BUHELLI,Then why are *you* here?
A18C8Y4W.7O9
GABE,Oh. Yeah! The *history*, sure.

Look Buchelli
A18C8Y44.7O1
Signore Buchelli. Italian.

Look Arnaud
A1851A44.YU1
He looks like a math teacher I had once -- which explains why I never liked math.

Knock office door
A18LBC4H.ZC1
Um . . . maybe I should just talk to the guy at the desk.
Knock office door after talking to Arnaud
A18LBC4H.ZD1
Arnaud's sittin' right here.

Arnaud Conversation
A18C1A34.PF1
GABE,Hey. How are ya? The name's Knight.
A18C1A34.PF2
ARNAUD,Good afternoon, Mr. Knight.
A18C1A34.PF3
GABE,Are you the priest here, or . . .
A18C1A34.PF4
ARNAUD,People call me the abbé, yes. The name's Arnaud. Abbé Arnaud.

A18I1A0J.CR1
GABE,This is quite a place. I haven't seen many churches this . . . uh . . . colorful.
A18I1A0J.CR2
ARNAUD,I assure you, it is unique. St. Mary Magdalen's is quite ancient, but Abbé Saunière restored it in the 1890's. It is *his* spirit you see around you.
A18I1A0J.CR3
GABE,Huh. Nice.

A18I1A0J.471
GABE,You don't see churches dedicated to Mary Magdalen very often.
A18I1A0J.472
ARNAUD,Ah, but the Magdalen cult was quite strong in the old days, particularly in this part of the world!
A18I1A0J.473
GABE,Oh, yeah? Why's that?
A18I1A0J.474
ARNAUD,The Magdalen journeyed to the South of France after the death of Jesus. She lived here for many years. In fact, you can visit her remains at a church near Marseilles.
A18I1A0J.475
GABE,Huh. I had no idea.

A18I1A5K.B31

GABE,What do you mean by the 'Magdalen Cult'?

A18I1A5K.B32

ARNAUD,A cult of devotion! It's still quite strong in this area, despite the best efforts of the Catholic Church.

A18I1A5K.B33

ARNAUD,Did you know that most of the famous 'Black Madonna' images were not images of the Virgin Mary at all, but of the Magdalen?

A18I1A5K.B34

ARNAUD,The Church wanted to downplay the role of Mary Magdalen, so they called her a prostitute and insisted that all the Black Madonnas were really the Virgin Mary.

A18C1A5K.AT1

GABE,But . . . the Black Madonnas usually show a mother and child, don't they? If the woman's Mary Magdalen, who's the child?

A18C1A5K.AT2

BUHELLI,(COUGH)

A18C1A5K.AT3

ARNAUD,Excellent question, Mr. Knight.

A18I1A2E.CR1

GABE,The holy grail has been linked to this area, is that right?

A18I1A2E.CR2

ARNAUD,The connection is nearly as old as the grail legend itself! What have you read on the subject?

A18I1A2E.CR3

GABE,Not much. Arthurian legends aren't really my thing. But it's s'posed to be a cup that contained the blood of Christ, innit?

A18I1A2E.CR4

ARNAUD,A *vessel* that contains the blood of Christ, yes.

A18I1A2E.471

GABE,Do you think the holy grail is behind the treasure of Rennes-le-Château?

A18I1A2E.472

ARNAUD,It is possible.

A18I1A2E.L81

GABE,Do you know of anyone in this area that has a particular interest in the grail?

A18I1A2E.L82

ARNAUD,Besides myself? Hmmm. No one that I can think of. Of course, the treasure seekers who visit the valley are often interested in the grail.

A18C1A55.4F1

GABE,Do you know much about the Templars?

A18C1A55.4F2

ARNAUD,I know the basic history. There are a few Templars buried in the cemetery, you know.

A18C1A55.4F3

ARNAUD,But . . . uh . . . yes. I think I'll refer you to a young scholar staying in the house near Château de Blanchefort. His name is Larry Chester. He says he's working on a Templar book.

A18C1A55.4F4

GABE,Okay. Thanks.

A18C1A55.4F5

ARNAUD,And let me know if he's helpful at all. Will you?

A18C1A55.4F6

GABE,Sure.

A18I1A4W.CR1

GABE,Do *you* think that there's a treasure around here?

A18I1A4W.CR2

ARNAUD,Of course there's a treasure! But it will not be found by just anyone. 'Let those who have ears, hear.'

A18I1A4W.CR3

GABE,Right.

Talk about pamphlets

A185757N.YO1

GABE,Ya got any of these in English?

A185757N.YO2

ARNAUD,Not at the moment, but I have some on order. If Monsieur would check back tomorrow?

A185757N.YO3

GABE,Sure.

Look/take pamphlets

A1857544.Q81

They've got brochures, but they're in French.

A1857532.Q81

I don't read French.

Look Arnaud

A1851A44.GD1

Abbé Arnaud. Wonder what he did wrong to get stuck in a place like this?

Talk to Arnaud

A18I1A1B.P61

I don't wanna wear out my welcome.

Use glass on office door:

A18IBC23.PF1

Not with the Abbé sittin' right there!

Following Buchelli as he's leaving church:

A1YC8Y1B.3L1

I talked to him in the church.

A1YC8Y44.3L1

Wonder where *he's* goin'?

A07C8Y44.PF1

Looks like he's headin' back to the hotel.

Look Buchelli

A17C8Y44.411

He was in the church a minute ago. Maybe religious debate gives him an appetite.

A17C8Y1B.411

I just talked to him in the church.

Look Lady Howard and Estelle

A17CE044.PF1

It's those two British chicks from the museum.

Chat with the ladies

A17CE039.401

GABE,Hi, Ladies.

A17CE039.402

HOWARD,Good afternoon, Mr. Knight.

A17CE039.403

ESTELLE,Mr. Knight.

A17CE039.404

GABE,How's lunch?

A17CE039.405

HOWARD,It's really **quite** good, but don't let the staff hear you say that. A bit of complaining keeps them on their toes.

A17CE039.406

ESTELLE,Lily!

A17CE039.407

HOWARD,You **know** it's true, Darling.

A17CE039.408

GABE,Thanks for the advice.

Mosely conversation:

A09C6L3W.401

MOSELY,All right, ya hairball. What're you **really** doin' here? You didn't know anything about my trip!

A09C6L3W.402

GABE,I'll tell ya. Don't worry about it.

A09C6L3W.403

GABE,What about you? Since when do you take European tours?

A09C6L3W.404

MOSELY,Hey, you don't know everything about me.

A09C6L3W.405

GABE,Apparently not.

A09C6L3W.406

MOSELY,Anyway, I was here first. So what's **your** excuse?

A09C1228.O41

GABE,Have you heard a baby cryin' since you've arrived?

A09C1228.O42

MOSELY,A baby? What the hell're you talking about, Knight? I ain't heard no baby.

A09C123F.PF1

GABE,All right. This is what happened. A couple of weeks ago Grace and I got this invitation in the mail . . .

A09C123F.PF2

GABE,. . . I was passed out for a while. I'm not even sure how long. When I got up we were at the Couiza station. The conductor **saw** the two men get off.

A09C123F.PF3

GABE,They've got to be around here somewhere.

A09C123F.PF4

MOSELY,Wow! This is really interesting.

A09C123F.PF5

GABE,I'm glad you appreciate it.

A09C123F.PF6

MOSELY,So what's all this about *vampires*? Or did I hear something funny?

A09C123F.PF7

GABE,Notin' funny about it. The 'Night Visitors' Prince James calls 'em, but they take blood.

Sounds like vampires to me.

A09C123F.PF8

MOSELY,Oh! You don't believe in that crap, do you?

A09C123F.PF9

GABE,Mose, you have *no* idea.

A09C123F.PFA

MOSELY,Well the kidnappers are real enough. So what're you gonna do?

A09C123F.PFB

GABE,I'm gonna figure out what's goin' on, that's what. First of all, there's your tour group.

A09C123F.PFC

MOSELY,I think you're swinging at an empty plate there.

A09C123F.PFD

GABE,Y'all got in last night, didn't you? Maybe one of you was on that train. Or maybe someone in your little group is here for a hand-off of the kid. I'd be the perfect cover story.

A09C123F.PFE

MOSELY,You're right. It's possible.

A09C123F.PFF

GABE,Or maybe *not*, which is why I gotta go check out the area, too. Soon as I get some wheels.

A09C123F.PFG

MOSELY,So this is a real Schattenjäger case, huh? What's goin' on with that whole thing? And what about Grace?

A09C123F.PFH

GABE,I'll tell ya. Don't rush me.

Discover Emilio spying

A09CDC3D.DP1

GABE,Shhhhh!

A1AC6L3W.EC1

GABE,Hmmm.

A09C6L3W.PS1

MOSELY,What're ya *doin'*?

A09C6L3W.PS2

GABE,Oh, nothin'.

A09C1202.J61

GABE,Gracie's doin' fine, since you asked.

A09C1202.J62

MOSELY,I bet! Huh? Huh? The two of you . . . alone in the Alps . . .

A09C1202.J63

GABE,We're not sleepin' together.

A09C1202.J64

MOSELY,WHAT? Did it get chewed off on your last case or what?

A09C1202.J65

GABE,I dunno. We've come close a couple a times, but I get all . . . freaked out or somethin'.

A09C1202.J66

MOSELY, You're startin' to worry me, Bud.

A09C1202.J67

GABE, Look, Gracie's a doll, but she's *livin'* with me. If I slept with her and then I changed my mind, what would I do? Throw her out?

A09C1202.J68

MOSELY, Why don't you just marry her, Knight?

A09C1202.J69

GABE, Oh, God.

A09C1202.J6A

MOSELY, I forgot you're allergic.

A09C1202.J6B

GABE, Even if I *did* wanna get married, I'm not sure it would be Gracie. She's like a chair, you know?

A09C1202.J6C

GABE, Say you see this really great chair. And you like the chair and your mother likes the chair and everyone says you should buy the chair.

A09C1202.J6D

GABE, But you know that if you take it home *everything* else would have to go. You know, like the chair is Louis the Fourteenth and the rest of your place is IKEA.

A09C1202.J6E

MOSELY, Well, Bud. I hate to say it, but you'd better start cooking or get outta the kitchen. You keep farting around and *somebody* might just beat you to it.

(MISSING LINE: SEE BONUS)

A09C122N.J61

GABE, About this Schattenjäger thing?

A09C122N.J62

GABE, You know we had that big case last year . . .

A09C122N.J63

MOSELY, Yeah, I've seen your book, 'The Brutal Beast'. God, what a sick freaking mind you've got.

A09C122N.J64

GABE, Heh-heh. Yeah. Anyway, since then Grace and Gerde have been gettin' all organized on me. Gracie even did this computer program called SIDNEY? S'posed to help when we're in the field. 'Course, I'll never use it, but I can't tell her that.

A09C122N.J65

MOSELY, Uh-huh. And I've noticed you're looking a little toned there. Huh?

A09C122N.J66

GABE, Yeah, I've been workin' out. Grace says I need to be in shape to chase the bad guys. I point to *you* as an example in contrary. Then she points out that you never *get* the bad guys.

A09C122N.J67

MOSELY, Oh ha-ha. Glad to see you haven't lost your butt-stupid sense of humor.

A09C122N.J68

MOSELY, So did ya ever find out how your family got into this whole thing in the first place?

A09C122N.J69

GABE, No. The journals go way back to 900 AD and it looks like it was an old family tradition even then.

A09C122N.J6A

GABE, I dunno. Grace found a few other groups of 'shadow hunters' and they seem pretty decent. There's a whole ashram in India where they train monks for this kind of thing. Grace has been buggin' me about goin'.

A09C122N.J6B

MOSELY,Why don't ya?

A09C122N.J6C

GABE,Shit. I'm not a "Lost Horizons" kinda guy.

A09C122N.J6D

MOSELY,I see what you mean. No point in getting all *serious* about it.

A09C122N.J6E

GABE,Screw you, Mostly.

A09C120S.PF1

GABE,So how'd you find out about this tour anyway?

A09C120S.PF2

MOSELY,I read about it in a travel magazine.

A09C120S.PF3

GABE,A travel magazine? Since when do you read *travel* magazines?

A09C120S.PF4

MOSELY,What, like you're the only one who can run off to Europe? I'm pretty cosmopolitan myself, you know.

A09C120S.PF5

GABE,Cosmos pollutin' is more like it.

A09C120S.PF6

MOSELY,Oh, ha-ha. Go write some dialogue, smart ass. Get it outta your system.

A09C122E.O41

GABE,Mose, do you know anythin' about the holy grail?

A09C122E.O42

MOSELY,The holy grail? No. Not really.

A09C122E.O43

MOSELY,Why? What do *you* know about the holy grail?

A09C122E.O44

GABE,Me? Not much.

(MISSING DISCUSSION: CHECK BONUS)

A09C124W.291

GABE,So what about the treasure of Rennes-le-Château? You have a theory?

A09C124W.292

MOSELY,Not really.

A09C124W.293

GABE,Madeline says everybody has a theory.

A09C124W.294

MOSELY,That Madeline, what a babe, huh?

A09C124W.295

GABE,Yeah.

A09C124W.241

GABE,Wait a minute. You never said what you think about the treasure. Is that why you came? To find the treasure?

A09C124W.242

MOSELY,I don't know about that. Find out *about* it, maybe. Sure. It seemed like a lark.

A09C124W.243

GABE,But what do you . . .

A09C124W.244

MOSELY,Speaking of Madeline, don't you love that kinda 'tough girl' thing she's got goin'? Man.

A09C124W.245

GABE,I *wasn't* speaking about Madeline, I was talkin' about the treasure.

A09C124W.246

MOSELY,Oh. Nice area though, isn't it?

Talk about two men first

A09C120I.O41

GABE,Did you notice two men with a trunk when you came into town last night?

A09C120I.O42

MOSELY,Wilkes and I were in the van on the drive up here. Neither one of us had a trunk, though. And I didn't even see Baza and Buchelli come in.

A09C120I.O43

MOSELY,What's this about anyway?

A09C120I.EO1

GABE,You didn't see the kidnapers in the area last night, did you?

A09C120I.EO2

MOSELY,Hmmm. The guys you saw on the train both had long hair pulled back in ponytails, and they had this trunk with airholes.

A09C120I.EO3

MOSELY, Nope. Haven't seen anything like that since I got here.

Leave the baby for last: "Have you seen a baby since you arrived?"

A09C1228.2A2

MOSELY,Nah, Bud. I ain't heard one, I ain't seen one. Sorry.

Leave early

A09CDC20.NP1

GABE,I'm gonna go.

A09CDC20.NP2

MOSELY,'Kay. Come back later if ya want.

Go away and return

A09C6L3W.CA1

MOSELY,Now what?

A09C6L3W.CA2

GABE,Just wanted to finish our conversation.

Leave

A09CDC20.PE1

GABE,I'm gonna take off. Ya wanna look around with me this afternoon?

A09CDC20.PE2

MOSELY,This afternoon? Nah. I got some things to do.

A09CDC20.PE3

GABE,What could you have to do? You're on vacation!

A09CDC20.PE4

MOSELY,Ah . . . I brought some work with me. You know, 'a cop's work is never done'.

A09CDC20.PE5

GABE,Never started even.

A09CDC20.PE6

MOSELY,Oh, by the way. Would you mind not . . . uh . . . not mentioning to anyone that I'm a cop?

A09CDC20.PE7

GABE,What?
A09CDC20.PE8
MOSELY,People just get kinda weird. I wanna be an average Joe for once. Come on!
A09CDC20.PE9
GABE,Mose. I've got news for ya. You can't *get* anymore average.
A09CDC20.PEA
MOSELY,Knight!
A09CDC20.PEB
GABE,All right. All right. Mums the word.
A09CDC20.PEC
MOSELY,Thanks. See ya around.
A09CDC20.PED
GABE,Yeah. See ya.

Look lightbulb
A09LLZ44.HJ1
GABE,Nice lightbulb. I see you've got the grand suite here.
A09LLZ44.HJ2
MOSELY,Shut up, Knight. A guy can economize, can't he?
A09LLZ44.HJ3
GABE,Indeed. In fact, if he spends as much on food as *you* do, he must.
A09LLZ44.HJ4
MOSELY,Hey, everybody has a hobby.

Look desk
A09L3K44.HJ1
GABE,Gosh, you can sit at that desk and write! You can . . . write can't you?
A09L3K44.HJ2
MOSELY,Go to hell.

Look Mosely
A09L1244.QR1
Unfortunately, the poor guy looks exactly the same.

Check up on Emilio again
A09CDC3D.831
I don't think I'd see any more if I did it again.

Look at Emilio's glass
A1AC1044.JB1
Guess Emilio was thirsty.

Use glass on R27 door
A1ACBW23.3L1
Yup. He's in there.

DAY 1 2PM-4PM

If you didn't enter the Moped Rental yet
A0793D44.NI1
A bike! Man, I need one of those.

If you entered it already
A0793D44.411
Looks like the moped shop is open. Yee-haw.

Moped Rental

Look store
A1W99Y44.MM1
Great! They're open!

Use wallet on Harley
A1W9K43C.U51
I'll have to work it out with the rental guy first.

Talking to Bigout
A1W99Y5N.401
GABE,Hey, how ya doin'? I wanna rent a bike.
A1W99Y5N.402
BIGOUT,Oui. Your passport, please.
A1W99Y5N.403
BIGOUT,Monsieur Knight -- you are not with the tour group? I do not see you on my list.
A1W99Y5N.404
GABE,Nope. I'm on my own.
A1W99Y5N.405
BIGOUT,Ah! I am sorry, Monsieur, but most of my fleet is reserved for the tour group.
A1W99Y5N.406
GABE,What?
A1W99Y5N.407
BIGOUT,I have *one* little bike left, Monsieur, but she is nothing grand. I show you.
A1W99Y5N.408
BIGOUT,Here she is.
A1W99Y5N.409
GABE,*This* piece of crap? Ah, come on!
A1W99Y5N.40A
GABE,I was kinda hopin' for this baby. What is this, a WWII army issue?
A1W99Y5N.40B
BIGOUT,Oui. But the tour group reservations were made first. It is this little bike, Monsieur, or nothing!
A1W99Y5N.40C
GABE,Well, who gets the Harley?
A1W99Y5N.40D
BIGOUT,Whoever chooses it first, Monsieur. If none of the others *want* the large bike, you may have it.
A1W99Y5N.40E
GABE,Oh yeah. Like *that's* gonna happen.
A1W99Y5N.40F
BIGOUT,Let me know what you decide.

Pay Bigout
A1WL9Y3C.XC1
I don't think offerin' him money would make any difference. Unfortunately.

Shoot Bigout
A1W99Y3B.XC1
I don't **have** a gun.

Use Schattenjäger Dagger on Bigout
A1W99Y6N.XD1
Okay, I **do** have a knife, but you just can't go around stabbin' people. Even if they do deserve it.

Talk to Bigout again
A1W99Y1B.XC1
I'm not gonna be able to **charm** my way into that Harley. I'll have to think of somethin' else.

Look Bigout
A1W99Y44.XC1
That guy is seriously ruinin' my day.

Look mopeds after talking to Bigout
A1W9EH44.5O1
These are all reserved for the people on the tour group. Thank God. Mopeds – yehhh!

Look store
A1W9JX44.XC1
They're open. Not that it does me any good.

Look Harley
A1W97C44.5O1
Man. I really want that bike!

Look moped wreck
A1W97X44.5O1
I wouldn't be caught **dead** on that bike! A thing like that can ruin a guy's self-esteem -- permanently!

Think at reservation list
A1W9U90L.U51
Well, I'm not on the reservation list . . . but I know someone who **is**.

Use marker on list
A1W93Z0U.NJ1
Yeah. Like I'd get away with **that**.

Look reservation list
A1W93Z44.NJ1
It's a reservation list for the bikes. **I'm** not on it.

Wear costume while not having Mosely's passport
A1W95S0P.MD1
I have a disguise, but the guy's gonna wanna see a passport.

Wear costume with unaltered passport
A1W95S0P.MH1

I've got a disguise, and I've got a passport, but I need to do somethin' about the face on the passport or he'll know it isn't me.

Use passport on Bigout without costume

A1W99Y4G.ME1

Good idea, but he'll never believe *I'm* Mosely. Not the way I look right now.

Metamorphosis

A1W95S0P.PT1

GABE, No peekin'.

A1W99Y4G.E81

GABE, Hey, is this where y'all rent *mo*peds?

A1W99Y4G.E82

BIGOUT, Oui. May I see your passport?

A1W99Y4G.E83

BIGOUT, Ah! Monsieur Mosely! Yes, I have a reservation for you. One moment.

A1W99Y4G.E84

BIGOUT, You may have any bike in the lot, Monsieur.

A1W99Y4G.E85

GABE, I *can*? Heck, I guess I'll take this big ol' hog here. How much is that?

A1W99Y4G.E86

BIGOUT, One hundred francs a day.

A1W99Y4G.E87

GABE, Looks like we got us a deal!

A1W99Y4G.E88

BIGOUT, There you are, Monsieur. You pay when you return the bike.

A1W99Y4G.E89

GABE, Golly. Thanks.

A1W99Y4G.E8A

BIGOUT, But wait! The tour group gets my special 'treasure chest' package. You get the binoculars and the shovel with that.

A1W99Y4G.E8B

GABE, Great.

A1W99Y4G.E8C

BIGOUT, Best of luck, Monsieur. If you strike it rich, you will remember poor little Bigout, will you not?

A1W99Y4G.E8D

GABE, That's right. I will not. Thank you so much.

A1W99Y4G.E8E

GABE, Man! The things I'll do for a decent bike!

A1W99Y4G.E8F

GABE, I'd better put this stuff back before Mosely has a conniption.

Look reservation list

A1W93Z44.XS1

'Monsieur Mosely' has been checked off the reservation list.

Watching Arnaud spritz the plants

A0C91A44.QR1

Looks like Arnaud has a green thumb.

Watching Arnaud's house while he's spritzing the plants

A0C95G44.PF1
Arnaud's at home.

Looking at spritzer in Arnaud's window
A0C98K44.291
The Abbé left his spritzer behind.
A0C98K44.292
Spritzer behind?

Stealing spritzer
A0C98K32.BK1
It's for a worthy cause.

Cat Hair Puzzle
Look cat if you didn't spray it yet
A1Y9X20L.5O1
Hmmm. That cat's got some major black fur goin'. I might be able to use some of that.
Spritz cat while it's on the ground
A1Y9X27P.Q81
Geez! Like cats much? I *could* try pettin' him first.
Look hole in door after spritzing the cat
A1Y9X30L.WH1
Hmmm. That's a tight squeeze, but the cat hasn't left any fur behind on those boards. He *might*, though. With a little help.
Use syrup on door hole
A1Y9X34C.WH1
I *could* use syrup, but that would get too messy. I'd get paint and splinters 'n shit in it.
Think cat
A1YLX20L.KK1
I kinda liked that squeezin' through the hole bit. I wonder if I could get him to do it again?
Look hole
A1YLX344.KM1
The cat ran through there. Pretty tight squeeze, too.
Pet cat
A1YLX27O.291
You try to share a little human kindness, and what does it get you?
Pet cat when it's on the wall
A1YLX27O.KK1
I can't get up there.
Look cat on the wall
A1YLX244.KK1
He doesn't look thrilled to see me.
Get hair
A1YLX132.KR1
It worked!
Fail
A1YLX132.PF1
There's nothing on the tape! I'll have to try again.
A1YLX144.KR1
I *think* it worked.

Pick up the museum hat

A0F91Q32.5O1

Hmmm. I s'pose this hat **might** be useful after all.

Look ladies

A1E9E044.PF1

Tweedle-Dee and Tweedle Dum.

Conversation with Lady Howard and Estelle

A1E9E01B.3N1

GABE,I noticed you all movin' suitcases around upstairs. Was there a problem with your room?

A1E9E01B.3N2

HOWARD,Oh, **my**, yes!

A1E9E01B.3N3

ESTELLE,But that wasn't why we moved, Lily.

A1E9E01B.3N4

HOWARD,No?

A1E9E01B.3N5

ESTELLE,Mr. Baza kindly offered to exchange with us.

A1E9E01B.3N6

HOWARD,He's a Muslim, you see. Wanted to be facing East and all that. Well! Estelle and I are very much in favor of supporting the cultural differences between us, aren't we, Dear?

A1E9E01B.3N7

ESTELLE,Yes, Lily. And it's a much nicer room. It's larger and has a balcony.

A1E9E01B.3N8

HOWARD,Of course, I **do** appreciate the sacrifice, but then there are two of us and only one of Mr. Baza, and I'm sure he's used to stuffier quarters. Middle Easterners so often are, you see.

A1E9E01B.3N9

GABE,Yeah. I've . . . uh . . . heard that.

Talk to Lady Howard and Estelle again

A1E9E01B.411

They're busy map-gazin'.

Look Mosely's jacket

A099CM44.5O1

Hmmm. That jacket is about as 'Mosely' as you can get.

Take Mosely's jacket

A099CM32.C91

Color me paranoid, but I think he'd get a bit suspicious if I took it in front of him.

Talk to Mosely

A0996L3W.C61

MOSELY,Now what is it, Knight?

Talk about passport

A099125L.991

GABE,Say, you got a passport, Mose?

A099125L.992

MOSELY,Right here, Duffus. Why?

A099125L.993

GABE,Just want to make sure you keep it on ya. You know what they say about hotel rooms in

Europe.

A099125L.994

MOSELY,No. What do they say?

A099125L.995

GABE,Um . . . Don't leave your passports in them.

A099125L.996

MOSELY,Right. Well Maddy already told us to keep 'em handy, but thanks so much for your concern.

Feed candy

A099127K.291

GABE,Want one of these, Mose?

A099127K.292

MOSELY,Sure!

A099127K.293

MOSELY,(CHEWING) Thanks.

A099127K.294

GABE,No problem. Lard butt.

A099127K.295

MOSELY,They're fat free!

Give candy again

A099127K.6R1

GABE,Want another one?

A099127K.6R2

MOSELY,Okay.

A099127K.6R3

MOSELY,(CHEWING)

Put Mosely's coat back

A099LL46.PF1

I haven't used it yet.

Leave Mosely

A099DC20.C61

GABE,See ya.

A099DC20.C62

MOSELY,Yeah, get outta here ya wanker.

Mosely candy puzzle:

A1A9WV0L.KA1

Mosely took that candy, alright -- but he was too quick for me to get much out of it.

A1A9WW0L.IZ1

Mosely passed that table on his way downstairs.

A1A9WX0L.KD1

Mosely didn't pass this table on the way downstairs.

A1A9WX7K.KD1

Puttin' it there again won't do any good.

A1A9120L.6G1

If I could get him to stop somewhere for a minute, I might be able to . . . well, to do somethin'.

A1A9127K.411

Handin' it to him won't do any good.

A1A91232.H31

It's no good. He's already seen me.

A1A91244.6G1

He's goin' down to the lobby.

A1AC9C4H.2S1

Hey, Bud.

Getting caught while stealing passport

A1A96L1I.OO1

MOSELY,Hey, dufus.

A1A96L1I.OO2

GABE,Dog breath.

Enter Mose's room too late

A1A99C20.4H1

I can't go in there *now*, he's comin' back.

Have to leave R33

A0996L18.4H1

I'd better get outta here before 'Mount Everest' returns.

Look at him after he's coming back

A1A91244.4H1

He's comin' back up.

Look at Mosely in the lobby

A1E91244.Q81

He looks confused, dunnin' he? What a dufus!

Steal Mosely's passport in the lobby

A1EC8Y1B.3L1

I might if he stopped long enough.

A1A91232.H31

It's no good. He's already seen me.

A1E91232.Q82

I'll have to try it upstairs.

Enter room again

A1AC9C4H.OJ1

I've seen enough of that room for the moment. It already has that 'Ode d' Mosely' scent goin'.

Buzz Mose again

A1E9E21J.GI1

I think Mosely's got enough of a buzz goin'.

Buzz another room

A1E9501J.MD1

I could buzz that room, but I don't think it would help me at the moment.

Knock Mosely door

A1A99C4H.N41

He's not in there.

Look Buchelli on Tour Magdala

A1F98Y44.PF1

Buchelli sure gets around -- 'specially for someone who doesn't wanna be here.

Talk to Buchelli again

A1F98Y39.241

He's kinda wrapped up in the view.

Talk to Buchelli

A1F98Y39.291

GABE,Signore Buchelli. Hey, what's up?

A1F98Y39.292

BUHELLEI,Hello, Mr. Knight. I was just taking in the view. It's a lovely view up here.

A1F98Y39.293

GABE,Yeah. 'Specially with binocs. See anythin' interestin'?

A1F98Y39.294

BUHELLEI,Only God's splendor, my friend.

A1F98Y39.295

GABE,Oh. Right. That.

At Couiza

Think arrivals board

A002DI0L.PF1

Yesterday was Wednesday, so the only trains that came in were from Nice, Paris, Madrid and Rome.

There **is** no Naples route.

A002DI0L.PF2

In other words, Buchelli is lying. Either he didn't take a train at all, or he didn't take the one he **says** he took.

Look arrivals board

A00L0444.PF1

It's a list of arrivals and departures.

Think departures board

A00LCE0L.PF1

The departures won't help me much. My gut instinct tells me the baby's still in the area.

Look departures board

A00LCE44.PF1

Those are the trains you can catch from here. Daily: Paris and Bordeaux. Tuesday and Thursday: Rome and Madrid.

A00LCE44.PF2

Not a lot of options if you want to leave Couiza.

Look at Marcie before talking

A00L3B44.Q81

There's a girl in the ticket booth. That's helpful.

Talking with Marcie

A0O23B34.PF1

GABE,Hello there, Mademoiselle.

A0O23B34.PF2

MARCIE,Bonjour. Where is it you wish to go?

A0O23B34.PF3

GABE,I'm already there. I wanna ask you a few questions.

A0O23B34.PF4

MARCIE,Oui? All right.

A0O23B53.P81

GABE,Do you have a record of a man gettin' off the Naples train last night?

A0O23B53.P82

MARCIE,There was no train from Naples last night. We have very limited service.

A0O23B53.P83

GABE,Is that so? What trains *did* come in?

A0O23B53.P84

MARCIE,We have a set schedule, Monsieur. The trains are listed on the board.

A0O23B0I.P81

GABE,Did two men with a trunk come in from Paris yesterday evenin'?

A0O23B0I.P82

MARCIE,We had three arrivals last night from Paris, but I have no idea who they were.

A0O23B0I.P83

GABE,Do ya know where they went?

A0O23B0I.P84

MARCIE,Mais non. We only keep a record of the *number* who arrive, and only that because there is some talk of cutting service to Couiza. We have few visitors, and most of them come by auto.

A0O23B2L.8A1

GABE,What other trains had passengers disembark last night?

A0O23B2L.8A2

MARCIE,Hmmm . . . There was one passenger from Rome, none from Madrid. Two from Nice earlier in the day.

A0O23B2L.8A3

GABE,Great. Thanks.

Talking to Marcie again

A0OL3B1B.P61

I don't think she can tell me anythin' more.

Look at Marcie after talking

A0OL3B44.P81

Cute kid. She works here.

On Couiza Parking Lot

Look taxi driver

A1J2AW0L.D41

He might have been around last night.

A1J2AW0L.PR1

I bet he knows somethin'.

A1J2AW44.D41

I wonder if that guy runs the taxi service?

A1J2AW44.PR1

It's the guy who drove me to Rennes-le-Château. I don't remember any of it.

A1J2AW34.PF1

GABE,Hi there.

A1J2AW34.PF2

TAXI_DRIVER,Oh. It's you. You are feeling better I hope? That was a nasty bump you had on the head last night.

A1J2AW34.PF3

GABE,Sure. Um . . . You took me over to Rennes-le-Château, right?

A1J2AW34.PF4

TAXI_DRIVER,Yes. You must remember the car. You said it had a smell like the garlic.

A1J2AW34.PF5

TAXI_DRIVER,Probably my dog, Fi-Fi. He loves to eat the garlic, and then he . . .

A1J2AW34.PF6

GABE,Yes! Well. Thanks for joggin' my memory.

A1J2AW34.PF7

TAXI_DRIVER,It's my pleasure, Monsieur.

A1J2AW0I.291

GABE,You were here last night. Did *you* see two men with a trunk come out of the station? Just before I did?

A1J2AW0I.292

TAXI_DRIVER,Yes. But they didn't need a ride from me.

A1J2AW0I.293

GABE,No? What'd they do?

A1J2AW0I.294

TAXI_DRIVER,They drove off, Monsieur!

A1J2AW0I.295

GABE,Yes, but *how*? Did they have a car parked here?

A1J2AW0I.296

TAXI_DRIVER,No. Well, yes, I guess it was parked. At the time.

A1J2AW0I.241

GABE,Could you just tell me *exactly* what you saw? Two men with a trunk came out of the train station and . . .

A1J2AW0I.242

TAXI_DRIVER,I'm having a hard time remembering . . .

Think:

A1J2AW0I.P91

I get the feelin' he's holdin' out on me. He must want somethin'.

Use knife on taxi driver

A1JKAW51.PZ1

I don't think *that's* gonna make this bird sing.

A1J2AW3C.PZ1

TAXI_DRIVER, My memory needs more help than that, Monsieur.

A1J2AW3C.AD1

TAXI_DRIVER, Tres bien! Now I tell you.

A1J2AW3C.AD2

TAXI_DRIVER, There was waiting a car, Monsieur. Maybe for an hour. Then the two men came out, they get in the car, voila!

A1J2AW3C.AD3

GABE, What kinda car?

A1J2AW3C.AD4

TAXI_DRIVER, Very nice. Very fine. It does not smell like the garlic, this car!

A1J2AW3C.AD5

GABE, What was the make?

A1J2AW3C.AD6

TAXI_DRIVER, It was a sedan. As to the make -- my eyes are not so good.

A1J2AW3C.AD7

GABE, You want *more* money?

A1J2AW3C.AD8

TAXI_DRIVER, No, Monsieur! My eyes are really *not* so good.

A1J2AW3C.AD9

GABE, Oh. Well, what about color?

A1J2AW3C.ADA

TAXI_DRIVER, Black. Very black, this car.

A1J2AW3C.ADB

GABE, And the driver?

A1J2AW3C.ADC

TAXI_DRIVER, Er . . . Not old. Well dressed. Oh, and the trunk! Like it was the Queen's china, they handle that trunk! Into the back seat it went, not even in the boot!

A1J2AW3C.ADD

GABE, Hmmm . . . One more thing -- which way did they go?

A1J2AW3C.ADE

TAXI_DRIVER, The same way I took you, Monsieur -- towards Rennes-le-Château.

A1JKAW1B.Q81

I don't think I'm gonna get any more out of that guy.

Follow Madeline

A2196L3W.L71

She stopped at a place called 'Coume-Sourde'.

At Coume Sourde

Look bag

A122PH44.PF1

What *is* she up too?

Steal bag

A122PH32.PF1

Not the best way to get on her good side.

Think Madeline

A122760L.PF1

If I thought about her for too long, I'd be walkin' funny.

Look Madeline

A1227644.PF1

She's just . . . hangin' out, innin she?

A1227639.291

GABE,Fancy meetin' a girl like you in a place like this.

A1227639.292

MADELINE>Hello, Mr. Knight.

A1227639.293

GABE,Sight seein' are we?

A1227639.294

MADELINE,I'm refreshing my memory for tomorrow.

A1227639.295

GABE,Tomorrow? You mean for that tour thing? So what's so special about this place?

A1227639.296

MADELINE,*Nothing*. And anyway, you are not taking the tour, so why do you care?

A1227639.297

GABE,Ya gotta point there.

Talk Madeline again

A1227639.6R1

I don't think she's in the mood for company.

A259C244.291

It's Madeline's van alright. I followed her here.

A252C24X.PF1

Madeline's drivin' the van. Believe me, I'm not gonna be forgettin' that anytime soon.

Follow Wilkes

A2196L3W.LM1

He pulled off at a little parkin' lot.

At L'Hermitage

Think at Wilkes' moped

A2920W0L.BV1

Wilkes is here doin' somethin' with that machine of his. Probably some high-tech version of a water dowser. And probably useless.

A2920W44.2Q1

Well, I followed the guy. I guess I'd better figure out who the heck he is.

Look machine

A1B9CC44.OI1

What the heck is that thing?

Think at machine

A1B9CC0L.OI1

I'm thinkin', but I haven't a clue.

Think machine after talking to Wilkes

A1B9CC0L.DH1

I *still* don't know what the hell it does.

Look machine after talking to Wilkes

A1B9CC44.DH1

Wilkes says it's a seismic survey machine.

Think computer

A1B9OB0L.Q81

He's probably seachin' the web for the 'Most Macho' contest results.

A1B9OB0L.Q82

You know, those're the guys who pick up automobiles with their teeth and cut off their own heads with chainsaws? He just looks the type.

Look computer

A1CAOB44.Q81

Wilkes' computer. How does he get his big fingers on those little keys?

Spot Wilkes in two variations

A1B93D44.2Q1

I've seen that guy around. I think he's with the tour.

A1B93D44.KO1

It's Wilkes, the Australian.

Conversations with Wilkes

A1B93D34.2Q1

GABE,Hi. You must be Wilkes.

A1B93D34.2Q2

WILKES,How'd you know? And who the hell are you?

A1B93D34.2Q3

GABE,You're with the tour group, right? I saw your name. My name's Knight, Gabriel Knight.

I'm a friend of Mosely's.

A1B93D34.2Q4

WILKES,Good for you. See ya around and all that. Now if ya don't mind, I got work to do.

A1B93D39.HZ1

GABE,Hey, Wilkes. How's it goin'?

A1B93D39.HZ2

WILKES,Peachy. What're *you* doin' out here.

A1B93D39.HZ3

GABE,Just takin' in the sights. Ler-mit-tage. Cute.

A1B93D39.HZ4

WILKES,Yeah . . . Roit.

A1B93D04.7A1

GABE,Say, mind if I ask about your machine?

A1B93D04.7A2

WILKES,Yeah, I do.

A1B93D04.7A3

GABE,Ah, come on! What is it? You tryin' to call a giant sandworm or what?

A1B93D04.7A4

WILKES,For your information, Knight, this is highly delicate scientific equipment!

A1B93D04.7A5

GABE,Yeah, so is a worm thumper.

A1B93D04.NA1

GABE,So. See anythin' headed this way? Should we head for the rocks?

A1B93D04.NA2

WILKES,Shut the hell up, Knight!

A1B93D04.ON1

GABE,Look! It's a giant worm! Get out the harpoons!

A1B93D04.ON2

WILKES,Ah, fer Christ's . . . ! This is a *seismic survey machine*, Knight. Now shut the hell or before I thump *you*.

A1B93D04.ON3

GABE,A seismic survey machine? What's it do?

A1B93D04.ON4

WILKES,Forget it, Knight. Get yer own damn theory.

A1B93D2E.HE1

GABE,So . . . you don't think the treasure's related to the grail?

A1B93D2E.HE2

WILKES,Holy grail! Yeah, that's a ripe one! Did ya know the Nazis crawled all over this valley lookin' for it?

A1B93D2E.HE3

GABE,No.

A1B93D2E.HE4

WILKES,What a bunch of jack-asses! Hey, I was thinkin', if I find an old enough cup, roit?, maybe one with some jewels and shit on it, I could pass it *off* for the grail. 'Specially if it came from around here.

A1B93D2E.HE5

GABE,Gee. There's an idea.

A1B93D2E.HE6

WILKES,Sure! If *Hitler* believed all that mystical crap, there's gotta be somebody else who'd believe it. Maybe dish out some serious cash.

A1B93D4W.7A1

GABE,You really think there's a treasure out here?

A1B93D4W.7A2

WILKES,Oh, there's a treasure all right, Mate!

A1B93D4W.7A3

GABE,Yeah? What do ya think it is?

A1B93D4W.7A4

WILKES,Ya know what Saunière's girlfriend said, doncha? 'People're walkin' around on gold and don't even know it!'

A1B93D4W.7A5

WILKES,The Romans mined here. And back then, they knew how to use slave labor, roit?

A1B93D4W.7A6

WILKES,Plus all them kings that was around here? Those guys had regular *hordes* of valuables. Some of it's *bound* to of gotten lost.

A1B93D4W.7A7

GABE,I guess so.

A1B93D4W.7A8

WILKES,And the bloke that finds it's gonna be flat out stinkin' rich. I'll tell ya a secret, Mate. That bloke is gonna be me!

A1B93D4W.NA1

GABE,You seem pretty sure about findin' that treasure.

A1B93D4W.NA2

WILKES,That's roit. But I ain't gonna tell *you* about it. So don't ask.

DAY 1 4PM-6PM

Re-visiting Coume Sourde:

A12A7639.H01

GABE,Still here, huh?

A12A7639.H02

MADELINE,It is a good place to think.

A12A7639.H03

GABE,Yeah. I can see that. Helluva place to think.

A12A7639.H04

GABE,Gosh. Maybe I should rent some property around here. Just so I could stand out here every time *I* wanted to think.

A12A7639.H05

GABE,You can just feel those thinkin' vibes.

A12A7639.H06

MADELINE,Unfortunately, it does not work when there's a smart ass American within fifty kilometers.

A12A7639.H07

GABE,Yeah, but that's true of just about anywhere really.

A12A7639.H08

MADELINE, (sigh)

Look Madeline

A12A7644.FL1

Buthane must have an awful lot of 'memory refreshin' to do.

Spot Madeline and Mosely with the binocs

A0ZA6M2C.291

Well, well . . . Looks like those two are havin' a 'conflict of interest'. Very curious.

Chat with Emilio on Blanchfort

A0ZAA239.291

EMILIO,Good afternoon, Mr. Knight.

A0ZAA239.292

GABE,Back at ya. You look comfortable.

A0ZAA239.293

EMILIO,Ah, yes . . . I'm enjoying the sun immensely, thank you.

Talk to him again
A0ZAA239.6R1
I don't wanna bug him.

Look Emilio's moped
A28A5U0L.DV1
He doesn't seem to be doin' anythin' suspicious.

A26A3J4X.5Z1
I'd better make sure I know who's ridin' it first.
A26A3J4X.6U1
I already wrote it down.

A28A5U44.EF1
I think that's one of the mopeds from the rental shop at Rennes-le-Château.

A28A5U44.DV1
Emilio's drivin' that moped.

Follow Howard and Stiles
A21A6L3W.LX1
They're just drivin' around the valley. Forget that.
A28AE044.LT1
I think they're just lookin' around the valley. What party girls.
A28AE07W.LT1
Nah. They're just drivin' around and around. Gives me a headache.

Roque Negre

If you didn't meet up with Wilkes yet:
A28A0W44.2Q1
That's the same bike I followed earlier. A big, beefy guy was drivin' it.

A1CA3D5B.KO1
GABE,So. Is there somethin' special about this place?
A1CA3D5B.KO2
WILKES,Roque Nègre? It's just a local landmark. It means 'black rock'.
A1CA3D5B.KO3
GABE,I kinda figured out that part.
A1CA3D5B.KO4
WILKES,There's a white rock around here too.
A1CA3D5B.KO5
GABE,Are the names s'posed to mean somethin'?
A1CA3D5B.KO6
WILKES,Yeah, they mean 'black' and 'white'. Now stop botherin' me. Go find Madeline if you want a bleedin' tour.

A1CA3D0G.BA1
GABE,Havin' better luck with sand worms here?
A1CA3D0G.BA2
WILKES,Go ta hell, Knight! When I find that treasure, yer gonna be laughin' out the other side of

yer face.

A1CA3D0G.BA3

GABE, If you find the treasure, I'll laugh out of any orifice you desire.

A1CA3D0G.BA4

WILKES, I'll remember that.

(UNUSED DISCUSSION: SEE BONUS!)

Think at computer

A1CAOB0L.Q81

Maybe he *is* workin' on that computer, but he's probably got a link to the 'big and beefy' chat room runnin' in the background.

A1CAOB0L.Q82

I've tried it myself but they kicked me off. Usin' words with more than six letters is a dead giveaway.

Look computer

A1CAOB44.Q81

Wilkes' computer. How does he get his big fingers on those little keys?

Look Madeline's van at hotel

A07A8Z44.PF1

Madeline's back in town. I wonder what she's up to?

(MISSING LINE: SEE BONUS)

Conversation between Arnaud and Madeline

A0CAEI11.Q71

BUTHANE. Oh, but you are too modest, Monsieur l'Abbé! You have been studying the area for years, have you not?

A0CAEI11.Q72

ABBE My Dear, I'm a man of very simple interests.

A0CAEI11.Q73

BUTHANE That may be, but Rennes-le-Château is one of them! You have stepped into *his* shoes, Monsieur. You must sense a little, perhaps, of Saunière's secrets?

A0CAEI11.Q74

ABBE ,Don't I wish, pretty child. Don't I wish!

A0CAEI11.Q75

,BUTHANE, Tell me, have you been plagued with many treasure seekers lately? In the valley, perhaps? You would notice such a thing, a keen man like you

A0CAEI11.Q76

ABBE, Ah! Yes! There *are* things afoot, Mademoiselle..

A0CAEI11.Q77

BUTHANE ,How you make my heart beat! You have perhaps seen diggers? In some particular location?

A0CAEI11.Q78

ABBE There are always diggers. But those who desire true illumination must look deeper than the soil.

A0CAEI11.Q79

BUTHANE Oh, I agree! But you are being coy with me! I wish to know how many come seeking and how they impress you -- will you not tell me?

A0CAEI11.Q7A

ABBE ,My Dear, I will tell you anything you like. But perhaps we would be more comfortable in

my little house. Come.

Upon overhearing Arnaud and Madeline

A0CAEI11.Q7B

Yikes! Maybe I *should* learn somethin' about the treasure!

Overhearing Madeline and Arnaud in the house

A0CA5G40.G81

I'm not sure I *wanna* hear what's goin' on in there.

Looking at window after overhearing Madeline and Arnaud

A0CA5G44.G81

I think they went back into the Abbe's house.

Overhearing them through the church office door

A18ABC4H.061

I'm not sure I *want* to disturb that conversation.

Open Mosely's room

A1AA9C20.3L1

He locked it.

Use glass on Buchelli's door

A1AA2023.291

He sure does take a lot of notes.

At L'Homme Mort

Think on Mosely before seeing scene with Madeline

A0EA120L.F31

I could swear he's up to somethin'. I just don't know what.

Think on Mosely after seeing scene with Madeline

A0EA120L.9W1

I think he's actually *lookin'* for that treasure.

A0EA120L.9W2

Talk about gullible. No wonder he's afraid to admit it.

Look at Mosely before talking to him

A0EA1244.M51

Mosely! What the hell is he doin' out here?

Look at Mosely after talking to him

A0EA1244.BC1

It's the great detective himself. He needs to get off those beignets.

Cutscenes with Mosely

A0EA1239.291

MOSELY,Oh, hi Gabe.

A0EA1239.292

GABE,It's 'Gabriel', ya flat foot. What're ya doin' here?

A0EA1239.293

MOSELY,Me? Just looking around.

A0EA1239.294

GABE,I thought you said you were busy this afternoon.

A0EA1239.295

MOSELY,I *am* busy! I'm busy looking around! If I'd wanted my mother along I would have invited her, Knight.

A0EA1239.296

GABE,Okay. All right. Forget I mentioned it.

A0EA1239.241

GABE,So why are you lookin' around *here*?

A0EA1239.242

MOSELY,I saw the sign and it looked interesting, okay? 'The Dead Man'. Now doesn't that sound like something I'd find interesting?

A0EA1239.243

GABE,How'd you know 'L'Homme Mort' meant 'The Dead Man'? Your French is worse than mine.

A0EA1239.244

MOSELY,I saw it in a guidebook. Look, go catch some kidnappers, will ya?

A0EA1239.245

GABE,I'm goin'.

A0EA120H.L21

GABE,I saw your moped in the parkin' lot. Nice bike.

A0EA120H.L22

MOSELY,You know, go to hell! Somebody in the group screwed up or the moped guy screwed up . . . Anyway, he already had me checked off his list, can ya believe it?

A0EA120H.L23

MOSELY,I was lucky to get anything. I'm gonna have a word with Madeline about it.

A0EA120H.L24

GABE,You should. Really. You shouldn't have to put up with that.

A0EA120H.L25

MOSELY,Tell me about it. So . . . what're *you* driving?

A0EA120H.L26

GABE,Oh, one of the bigger bikes. It's a little rough.

A0EA120H.L27

MOSELY,Yeah. Goddamn small towns.

Look/think Mosely's bike in the parking lot

A2920W0L.K81

I wonder who's here?

A26A1G0L.971

I'm glad *I* didn't end up with that bike. I'd have to hurt somebody.

A26A1G44.5Z1

Hmmm. The beat-to-crap moped. I wonder who got stuck with it?

A26A1G44.971

Look at it this way: Mosely's a lot better suited to that bike than I am.

A26A3J58.6U1

Mosely's on ASD257K. Not that I'd forget *this* ol' thing.

Look parking lot sign
A26L8L44.411
The sign says "L'Homme Mort".

At Larry Chester

Knock on door:
A0Q24K4H.291
LARRY,Hello. May I help you?
A0Q24K4H.292
GABE,I hope so. The name's Knight, Gabriel Knight. The abbé at Rennes-le-Château recommended you as a Templar scholar.
A0Q24K4H.293
LARRY,Did he now?
A0Q24K4H.294
GABE,Yup. He said, 'Go talk to Larry Chester about the Templars'. Then he said, 'And let me know what you think.'
A0Q24K4H.295
LARRY,Well. In that case, you'd better come in.

Leave early
A0526J13.NW1
GABE,I have to run. Could I come back later?
A0526J13.NW2
LARRY,Yes. I'll be here working most of the day.

Knock door again
A0Q24K4H.Q41
Hello, Mr. Knight. Come in.

Come back
A0526L3W.6R1
LARRY,Did you think of something else?

Look Larry
A0527G44.EK1
Larry Chester. He's supposed to be writin' a book on the Templars.

A0526L3W.291
LARRY,Can I get you some tea?
A0526L3W.292
GABE,No thank you.
A0526L3W.293
LARRY,Now then. What can I do for you, Mr. Knight?

A0527G55.291
GABE,I read in the museum that several of the Templar founders and a grand master were from this region?
A0527G55.292
LARRY,That's true. They also had several bases here and owned a great deal of land.
A0527G55.293
LARRY,The Château de Serres, for example, was built on top of an old Templar fortress.

A0527G55.241

GABE, Why were the Templars accused of heresy?

A0527G55.242

LARRY, There are many theories, but most scholars agree that King Philip was jealous of their authority. He wanted to confiscate their land -- and their reputed treasure.

A0527G55.243

LARRY, Unfortunately, the Templars themselves helped him make his case. They boasted of the secrets they'd learned in the Holy Land.

A0527G55.244

GABE, Secrets?

A0527G55.245

LARRY, Mystical secrets -- from Kabbalists and Arabic astronomers. Of course, to Christendom this was nothing but witchcraft.

(DELETED LINES: SEE BONUS)

A0527G55.248

LARRY, Those who confessed were released, those who did not were burnt at the stake, including the last grand master, Jacques Molay.

A0527G55.249

GABE, And they dissolved completely after that?

A0527G55.24A

LARRY, The *Knights Templar* were no more, yes.

A0527G2E.291

GABE, Madame Girard mentioned that the holy grail is sometimes linked to the Templars.

A0527G2E.292

LARRY, It is, yes. In many of the early grail legends, the knights were described as Templars, wearing the white mantle with a red cross.

A0527G2E.293

GABE, She said somethin' about them actually *findin'* the grail in the Holy Land. Do you think that's possible?

A0527G2E.294

LARRY, Yes. I do.

A0527G2E.241

GABE, So you think the Templars found the holy grail in Jerusalem and brought it back here?

A0527G2E.242

LARRY, Let me put it this way. When the Templars were founded in 1118 there were nine knights. Their stated purpose was to protect pilgrims on the road.

A0527G2E.243

LARRY, But for years they did nothing of the sort. They were given quarters in the Temple of Solomon by King Badouin himself. There they stayed and there they *excavated* for nine years.

A0527G2E.244

LARRY, Then, in 1128 they changed completely. They returned to Europe and began recruiting. Their wealth and power grew on an unprecedented curve.

A0527G2E.245

GABE, So you . . . *do* think they found the grail?

A0527G2E.246

LARRY, I think you're taking the legend of the grail a little too literally. As with many things of the middle ages, it was often wiser . . . and safer . . . to speak in allegory.

A0527G2E.247

GABE, What's the holy grail an allegory of?

A0527G2E.248

LARRY, I have a feeling that will come to light sometime in the next decade.

A0527G4W.PF1

GABE, The Templars had a lot of wealth, right? Gold, money, land?

A0527G4W.PF2

LARRY, Absolutely.

A0527G4W.PF3

GABE, And that's one possibility for the alleged local treasure? The Templar stash?

A0527G4W.PF4

LARRY, Yes, but . . .

A0527G4W.PF5

GABE, You don't think so?

A0527G4W.PF6

LARRY, They had warning before their arrest. Perhaps some chose to believe that the church would ultimately protect them, but they had enough sense to move the treasure.

A0527G4W.PF7

GABE, To where?

A0527G4W.PF8

LARRY, There are various locations. Ireland and Scotland have a great deal of Templar History, for example.

A0527G36.PF1

GABE, Is there any reason to think the Templars left somethin' *here* specifically?

A0527G36.PF2

LARRY, It's not unknown that the Templars were digging in the region. They claimed they were mining the old Roman gold veins, but they hired only German workers who couldn't communicate with the locals.

A0527G36.PF3

LARRY, Naturally that led to some . . . speculation.

A0527G4W.OL1

GABE, If the Templars smuggled out their treasure, wouldn't that sort of blow the grail theory?

A0527G4W.OL2

LARRY, Perhaps there were *some* things that were too large or too . . . shall we say . . . localized to take with them. No, they left *something* behind in the Languedoc. You can be sure of that, Mr. Knight.

A0527G0E.PF1

GABE, The Abbé mentioned that you're working on a book.

A0527G0E.PF2

LARRY, Yes. I'm a historian.

A0527G0E.PF3

GABE, And you're writing about the Templars?

A0527G0E.PF4

LARRY, Exactly. This area is rich in Templar history. That's why I thought I'd come here to write. It's a kind of sabbatical really.

A0527G0E.PF5

GABE, A sabbatical from what?

A0527G0E.PF6

LARRY, I teach at a prep school in Manchester.

A0526J13.7N1

GABE,Thanks for the info, Mr. Chester.

A0526J13.7N2

LARRY,You're most welcome. What *is* your interest in the Templars, if you don't mind my asking?

A0526J13.7N3

GABE,No, I don't mind. Thanks again.

DAY 1 6PM-10PM

A07F2M44.PF1

It looks like the Cavalry has arrived.

A07F2M1B.PF1

GRACE,Gabriel! Are you all right?

A07F2M1B.PF2

GABE,Why? Is my hair messed up?

A07F2M1B.PF3

GABE,I'm Knight. Prince James told me to be expectin' you.

A07F2M1B.PF4

MACDOUGALL,Is there somewhere more private where we can talk?

A07F2M1B.PF5

GABE,Yeah. I have a room. Come on up.

A1LF6L3W.3U1

MACDOUGALL,Here's your fee, Mr. Knight. Prince James wanted me to express his gratitude to you for tracking the kidnapers.

A1LF6L3W.3U2

GABE,Yeah.

A1LF6L3W.3U3

MACDOUGALL,Have you learned anything since this morning?

A1LF6L3W.3U4

GABE,I checked at the train station. The taxi driver saw the two men and the trunk. They were picked up by a black sedan. He didn't get the model but he said it looked expensive.

A1LF6L3W.3U5

MALLORY,Did he say which way they went?

A1LF6L3W.3U6

GABE,They headed for the main valley loop.

A1LF6L3W.3U7

MACDOUGALL,Anything else?

A1LF6L3W.3U8

GABE,I haven't seen any trace of the baby. But there's a tour group stayin' here. Most of them arrived last night. None of them are the men from the train, but they might be linked somehow.

A1LF6L3W.3U9

GABE,Emilio Baza and a Signore Buchelli arrived at the hotel around the time of the Paris train. Buchelli claims he came in on a train from Naples, but Couiza doesn't have a Naples route.

A1LF6L3W.3UA

MACDOUGALL,Very curious. We'll look into it.

A1LF6L3W.3UB

GABE,Wait. There's somethin' I didn't tell Prince James on the phone.

A1LF6L3W.3UC

MACDOUGALL, Yes?

A1LF6L3W.3UD

GABE, When I was comin' to on the train I heard one of the kidnappers say somethin' in French. I remember the words 'san greal'. It means 'holy grail.'

A1LF6L3W.3UE

GABE, Do you have any idea what the holy grail might have to do with Prince James' son?

A1LF6L3W.3UF

MACDOUGALL, I'm sorry. We're not authorized to discuss Prince James' affairs. But thank you for your observations. Good night.

A1LF6L3W.3UG

MACDOUGALL, Miss Nakimura, it was a pleasure meeting you.

A1LF6L3W.3UH

GRACE, You too. Thanks for the lift.

A1LF6L3W.3UI

MALLORY, Good-bye, Ms. Nakimura. Mr. Knight.

A1LF6L3W.3UJ

GRACE, Damn! I thought we had a case!

A1LF6L3W.3UK

GABE, We do.

A1LF6L3W.3UL

GRACE, Prince James let you go!

A1LF6L3W.3UM

GABE, Yeah. That's his prerogative.

A1LF6L3W.3UN

GRACE, But . . . if the kidnappers weren't the night visitors . . .

A1LF6L3W.3UO

GABE, Who says they weren't? I *saw* them. There was somethin' not right about 'em at all.

A1LF6L3W.3UP

GRACE, What about the 'san greal' thing? What would *vampires* want with the holy grail?

A1LF6L3W.3UQ

GABE, I don't know.

A1LF6L3W.3UR

GRACE, MacDougall and Mallory seemed to know. Maybe Prince James has the grail, and the kidnapping is an attempt at blackmail.

A1LF6L3W.3US

GABE, I don't think Prince James has the grail. Look, there's this whole treasure-hunting thing linked to this town. I don't have time to explain. Could you please hook up SIDNEY and check out the grail and vampires?

A1LF6L3W.3UT

GRACE, Sure.

A1LF6L3W.3UU

GABE, And . . . um . . . Looks like you might have to stay with me. The hotel's booked up.

A1LF6L3W.3UV

GRACE, All right. Do you mind waiting 'til tomorrow morning on the research thing? I have to get SIDNEY configured and . . . I'm pretty beat.

A1LF6L3W.3UW

GABE, No! That's fine. You must have been really worried. Sorry, Gracie.

A1LF6L3W.3UX

GABE, I'm gonna go keep an eye on my replacements.

A1LF6L3W.3UY

GRACE, Bye.

Knock on door Room 25

A1AF824H.PF1

I'm not gonna knock on my own door. Even if Grace *is* in there.

Knock Mosely's door

A1AF9C4H.QD1

I don't have time to mess with Mosely at the moment.

Talk to Simone

A1EF401I.4N1

SIMONE,Oh, Monsieur Knight! I hope your head is feeling better?

A1EF401I.4N2

GABE,It is, actually. Thanks for askin'.

A1EF1Y28.PF1

GABE,Did you see -- or hear -- a baby last night?

A1EF1Y28.PF2

SIMONE,No, Monsieur Knight. Not at the hotel. I hear my niece at home, mais oui! But here . . . There are no babies staying at the hotel.

A1EF1Y0I.PF1

GABE,You didn't see two men with a trunk last night, did you? Maybe outside in the parking lot? Or drivin' around town?

A1EF1Y0I.PF2

SIMONE,Ummm. No, no, no, not in town. This is a very quiet place, Monsieur. Monsieur Mosely and Monsieur Wilkes arrived with the tour group, but I do not remember a trunk.

A1EF1Y0I.PF3

GABE,No. Okay. Thanks.

A1EF1Y4O.PF1

GABE,I was lookin' at the register. Do you remember exactly when people arrived last night?

A1EF1Y4O.PF2

SIMONE,Hmmm. Let me think. The big group arrives together maybe seven, seven-thirty? And later, Monsieur Baza . . .

A1EF1Y4O.PF3

GABE,What time?

A1EF1Y4O.PF4

SIMONE,Maybe nine o'clock? No, more like ten I think. Then you, maybe an hour later? Then Signore Buchelli.

A1EF1Y4O.PF5

GABE,What time did Buchelli get here?

A1EF1Y4O.PF6

SIMONE,Just after midnight. I remember because the clock chimes at midnight, and I sometimes get a bit . . . nervous and lock the door. Signore Buchelli came after I locked it. I had to let him in.

A1EF1Y4O.PF7

GABE,Nervous? What do you get nervous about?

A1EF1Y4O.PF8

SIMONE,Oh, Monsieur Knight, we have many old legends in this area.

Talk to Simone again

A1EF1Y1B.P61

I don't think Simone is gonna be much help.

Talk to Emilio

A1EFA239.PF1

EMILIO, Good evening, Mr. Knight.

A1EFA239.PF2

GABE, What's up tonight, Emilio?

A1EFA239.PF3

EMILIO, Nothing for myself. And for you? You have been out this evening?

A1EFA239.PF4

GABE, Uh . . . Not really. Nothin' special, that is.

A1EFA239.PF5

EMILIO, Ah! Well, I wish you better luck then.

Dining Room conversation Wilkes/Buchelli

A1EFC71I.K41

WILKES, So Buchelli -- d'ya have a productive day?

A1EFC71I.K42

BUHELLE, It was **relaxing**, Mr. Wilkes.

A1EFC71I.K43

WILKES, **Relaxing**? You must not be looking for the treasure, then. Nothing relaxing about that.

A1EFC71I.K44

BUHELLE, Sì, certo! I am a scholar, not a hunter of fortune.

A1EFC71I.K45

WILKES, Glad ta hear it. There's too many damn snoops around here.

A1EFC71I.K46

BUHELLE, Are there? Why, who do you mean?

A1EFC71I.K47

WILKES, Hell, why doncha join me if we're gonna talk? I hate eatin' alone. And I don't know where the hell the women are.

A1EFC71I.K48

BUHELLE, Very well.

Talk to Wilkes

A17F3D39.PF1

GABE, Evenin', Wilkes.

A17F3D39.PF2

WILKES, Knight. You still lookin' for somethin' to do?

A17F3D39.PF3

GABE, Oh, I'm still lookin'. How's the food?

A17F3D39.PF4

WILKES, The French! I'd rather have snags 'n a stubbie myself.

A17F3D39.PF5

GABE, Ah! That **does** sound delightful. I'll . . . uh . . . I'll just be over here.

Look Wilkes

A17F3D44.PF1

Guess all that sun made him hungry.

A17F3D44.PF2

Didn't do much for his aroma either.

Talk to Buchelli
A17F8Y39.PF1
GABE, Good evening, Signore.
A17F8Y39.PF2
BUHELLI, Buona notte, Signore Knight.

Look Buchelli
A17F8Y44.PF1
Signore Buchelli. Rider of the mysterious vanishing train.

Talk to Buchelli about Naples train
A17F8Y53.PF1
Yeah, I could ask him. But I'd rather get him alone.

Look Prince James' men
A07FB044.5B1
There they go.

Talk to Prince James' men while following them
A07FB01B.PF1
I think it'd be smarter to give 'em some breathin' room.

Talking to Prince James' men at the cemetery
A0CFB01B.PF1
I think I'll wait and see what they do.

Looking at Prince James' men
A0CFB044.3L1
What're they up to?

A07FB044.041
They're just standin' there talkin' right now.

Arnaud Mallory McDougall confrontation
A0CFG51K.5I1
ABBE Oui? Qui est-ce?
A0CFG51K.5I2
MACDOUGALL Arnaud is it then?
A0CFG51K.5I3
ABBE, Oui . . . Yes. Who are you?
A0CFG51K.5I4
MACDOUGALL Hold 'im.
A0CFG51K.5I6
ABBE 0Ah!
A0CFG51K.5I7
ABBE, Who are you?
A0CFG51K.5I8
MALLORY, We're Scots, God help ya.
A0CFG51K.5I9
ABBE You are hurting me.
A0CFG51K.5IA
MACDOUGALL Where's the bairn?

A0CFG51K.5IB

,ABBE,I don't know what you . . .

A0CFG51K.5IC

,MACDOUGALL The baby! Prince James' baby. If you've harmed him . . .

A0CFG51K.5ID

ABBE I don't know what you are talking about!

A0CFG51K.5IE

MACDOUGALL,Last night Prince James of Albany's son and only heir was taken from his house.

A0CFG51K.5IF

ABBE,You don't think *we* had anything to do with it? That's preposterous!

A0CFG51K.5IG

MALLORY,Is it now? Then why were the kidnappers followed to Couiza?

A0CFG51K.5IH

ABBE,Couiza?

A0CFG51K.5II

MACDOUGALL,On the train.

A0CFG51K.5IJ

ABBE,Well I . . . I have no idea. I swear to you, 'the Order' had nothing to do with it!

A0CFG51K.5IK

MALLORY ,Perhaps *you* were not informed . . .?

A0CFG51K.5IL

ABBE,No! Well . . .! Why would they bring the infant here, then? If they *were* going to do something so . . . so outrageous, I assure you, they would not bring him to Rennes-le-Château. You are mistaken, Sir!

A0CFG51K.5IM

MACDOUGALL,We find the babe -- unharmed, or all negotiations cease. Immediately.

A0CFG51K.5IN

ABBE,But one thing has nothing to do with the other. Surely Prince James has other . . .

A0CFG51K.5IO

MACDOUGALL,We'll be back tomorrow. You'd better have an answer, Arnaud.

A0CFB044.1P1

What was *that* all about?

Trying to walk in sight of Prince James's men

A0CFG61I.5I1

I don't want them to see me.

Look at them after walking away

A07FB044.541

Now what're they up to?

Trying to record phone conversation while window is closed

A0CKEI47.HN1

It's no use. The window's closed.

Arnaud telephone call

A0CF6L18.EX1

ABBE Allô! C'est Arnaud à l'appareil. Il faut que je parle au Grand Maître. Mais bien sûr que c'est urgent!

A0CF6L18.EX2

ABBE Allo? Je regrette de vous déranger, Monsieur, mais je viens d'avoir la visite plutôt pénible de

deux hommes du Prince James!

A0CF6L18.EX3

ABBE,Ils prétendent qu'on a enlevé le fils du Prince James! Ils disent avoir suivi les kidnappeurs à la trace jusqu'à la gare de Couiza. Et ils semblent convaincus que nous y sommes pour quelque chose.

A0CF6L18.EX4

ABBE,C'est bien ce que je leur ai dit! Mais je . . . je voulais vous l'entendre dire vous-même. Mais alors, qui a . . . ?

A0CF6L18.EX5

ABBE,Mais c'est nous qu'ils accusent. Ils menacent de boycotter les pourparlers tant que le bambin ne leur aura pas été retourné.

A0CF6L18.EX6

ABBE,Je n'en sais rien, je vous jure! Ça ne peut être que des ennemis personnels du Prince . . . c'est peut-être les Anglais . . . ?

A0CF6L18.EX7

ABBE,Oui. Merci. Bien entendu . . . je m'en occupe de mon côté. Au revoir.

Recording Arnaud phone conversation too late

A0CFE147.LL1

It's too late now. I've already missed some of it.

Looking at Prince James's men in front of the hotel

A0CFB044.3L1

What're they up to?

A13FB01B.541

I don't think now's the time.

A13FB01B.KN1

I think I'd be better off just watchin' 'em.

Looking at them between church and hotel

A13FB044.6O1

I wonder where those two are goin'?

A13FB044.541

Man, did they ream the Abbé! I wonder what **that** was about?

Look at the car

A07FG744.PF1

Prince James' men are drivin' that car.

Follow them to Larry

A21F6L3W.BH1

They pulled into Larry Chester's driveway. Weird.

Click on Larry's house on the map

A21F4F62.5S1

I **could** pull into the driveway, but that's probably not the best idea.

At Larry's

Bark up the wrong tree

A0QFQU1K.5I1

I won't be able to see from there!

Hide behind wrong tree

A0QLQV1K.4I1

What could I see from back there?

Get too close

A0QFW01I.5I1

If I get any closer, they'll see me!

Look two men in their car

A0QFB044.PF1

Hmmm. What the hell do they want with Chester?

Sneak scene:

A0QFQT1K.5I1

LARRY, Yes?

A0QFQT1K.5I2

LARRY, You shouldn't be here.

A0QFQT1K.5I3

MACDOUGALL, We don't have a choice.

Knock Larry's door

A0QF4K4H.F21

Sure. I'll just go right in there and ask 'em what they're up to. I'm sure they'd be happy to chat about it. Geez.

Trying to open the window

A0QF6G20.F21

Guess not. I don't think I'm gonna be able to get in there.

Look window

A0QF6G44.F21

Shoot! They must be in the living room or somethin'. Too bad.

Look green car

A0QFG744.F21

What would Prince James' two men want with Chester?

Look Larry's house

A0QF8H44.F21

I know what I saw, but I have no idea what it means.

At Rennes-les-Bains

Talk to Wilkes and Buchelli

A0TF5Y39.6R1

They're gettin' smashed. That doesn't leave much room for witty conversation.

Buchelli-Wilkes conversation

A0TF5Y39.291

GABE,Evenin', Gents. Out on the town tonight?

A0TF5Y39.292

WILKES,Ha! What town there is. Care to join us, Mate?

A0TF5Y39.293

BUHELLI,Yes, please do.

A0TF5Y39.294

GABE,No thanks. I was just drivin' around and thought I saw signs of life. Carry on.

A0TF5Y39.295

WILKES,Roit.

Look Wilkes and Buchelli

A0TF5Y44.411

Looks like the boys're out drinkin'.

Sit down

A0TL0D19.411

I could sit down, but I guess I've got more important business at the moment.

Look bikes

A0XF0U44.Q01

Wilkes is drivin' the other bike, so this one must be Buchelli's.

A0XF0U44.H51

I'm not sure whose bike that is.

Look Buchelli bike before having copied his license plate number

A0XF0U44.H51

I wonder who's here with Wilkes?

Look bike license plate

A0XF0U58.OW1

VDG945F. Buchelli's bike.

Chat with Madeline, Howard, Estelle

A17F761I.OO1

HOWARD,Maddy, Dearest, I simply *insist* that you tell me this instant!

A17F761I.OO2

MADELINE,Gabriel! There you are!

A17F761I.OO3

GABE,Huh?

A17F761I.OO4

MADELINE,Oh, you naughty, naughty boy. You were supposed to meet me.

A17F761I.OO5

GABE,I was?

A17F761I.OO6

MADELINE,Men! They're such children. Always forgetting! N'est pas?

A17F761I.OO7

HOWARD,Naturally! Can't see the appeal myself.

A17F761I.OO8

MADELINE,I'm afraid I've started without you.

A17F761I.OO9

GABE,Hell, that's all right. Go ahead. I wouldn't wanna interrupt your conversation.

A17F761I.OOA

MADELINE,No, no! It's fine. I . . .

A17F761I.OOB

HOWARD,Oh for heaven's sake! Let the brute go!

A17F761I.OOC

GABE,Sorry, Babe. I really am in the middle of somethin'. Maybe we can get together . . . later?

A17F761I.OOD

MADELINE,Count on it.

A17F761I.OOE

ESTELLE,It's all right Madeline. We'll change the subject. Lily gets carried away sometimes, but she doesn't mean it.

A17F761I.OOF

HOWARD,Like hell.

A17F761I.OOG

MADELINE,Well where's your friend then? Monsieur Mosely?

A17F761I.OOH

GABE,Beats me. If I see him, I'll let him know you want him. You ladies take care now.

Talk to Madeline

A17F761B.6R1

I think I pissed her off enough the first time.

(MISSING LINE: SEE BONUS)

Look Madeline

A17F7644.8Y1

Madeline looks *pissed*. Guess I shouldda taken her up on her offer, but it was just too temptin'.

A17F7644.8Y2

God, my sense of humor can *really* be a burden.

Talk to Howard or Estelle

A17FE01B.6R1

Nah. I'll let Madeline deal with 'em.

Look Howard and Estelle

A17FE044.PF1

The two British lovelies are dinin' with Madeline.

Talk to Emilio coming up the hallway

A1AFA21B.251

I don't want to interrupt his work out.

Look Emilio

A1AFA244.251

He moves around a lot, dunnin' he?

Use SIDNEY

A1LF3Y2O.PF1

Nah. I've got other things to do. Besides, I've done fine in the past *without* computers.

Look SIDNEY

A1LF3Y44.PF1

It's SIDNEY -- the program Grace's been workin' on.

Look Grace and Mosely

A1LFB544.PF1

Don't they look cozy.

Interrupt Grace&Mosely conversation, then come back

A1LF6L3W.KW1

GRACE,What's going on?

Take suitcases

A1LF9N32.3L1

Gracie'll unpack. Hey, that's what women are for!

A1LF6L3W.Q51

GRACE,Finally! There you are! You didn't tell me Mosely was here! What a bizarre coincidence.

A1LF6L3W.Q52

MOSELY,Yeah. Heh-heh. Coincidence.

A1LF6L3W.Q53

GRACE,I'm still not quite sure how it . . .

A1LF6L3W.Q54

MOSELY,Hey, we were just talkin' about the tour tomorrow. Grace is goin'. Are you?

A1LF6L3W.Q55

GABE,Actually, it would be a good chance to do some snoopin' around here. Besides, it sounds like a monumental snore.

A1LF6L3W.Q56

GRACE,The treasure's got to fit into the case somehow.

A1LF6L3W.Q57

GABE,What people *think* about the treasure, sure. As for the treasure itself, it sounds like a snark hunt. Right, Mose?

A1LF6L3W.Q58

MOSELY,I dunno.

A1LF6L3W.Q59

GRACE,Gabriel! The kidnapers were talking about the grail. Plus, they came *here*. Why would they come here unless they were connected to the treasure?

A1LF6L3W.Q5A

GABE,I didn't say they weren't connected, I'm just more interested in the suspects than diggin' around in the dirt. Right, Mose?

A1LF6L3W.Q5B

MOSELY,I dunno.

A1LF6L3W.Q5C

GRACE,Well *I'm* going to figure it out.

A1LF6L3W.Q5D

GABE,Fine. Now could we talk about, oh let's see, the *case* for a minute?

A1LF6L3W.Q5E

MOSELY,What's up?

(If you talked to Madeline in the dining room)

A1LFB50T.JK1

GABE,I saw Madeline downstairs. She was lookin' for ya, Mose.

A1LFB50T.JK2

MOSELY,Really?
A1LFB50T.JK3
GRACE,Who's Madeline?
A1LFB50T.JK4
GABE,Nobody.
A1LFB50T.JK5
MOSELY,Nobody.

A1LFB55I.PF1
GABE,I followed Prince James' men tonight.
A1LFB55I.PF2
MOSELY,Yeah? What'd they do?
A1LFB55I.PF3
GABE,First they had a little chat with the local Abbé. Accused him of takin' the baby. The Abbé swore 'the Order' had nothin' to do with it.
A1LFB55I.PF4
GRACE,'The Order'?
A1LFB55I.PF5,
GABE,Then they went to see Larry Chester out by Blanchefort. The guy's s'pose to be a British scholar, but Mallory and MacDougall knocked on his door and gave him this weird freakin' handshake.
A1LFB55I.PF6
MOSELY,What kinda handshake?

A1LFB51W.701
GABE,Let's see if I can remember it.

Hand shake correct
A1LF6L4R.GO1
MOSELY,Wow. Good eyes, Bud. It's Masonic.
A1LF6L4R.GO2
GRACE,Masonic! As in Freemasons?
A1LF6L4R.GO3
MOSELY,That's right, Grace.
A1LF6L4R.GO4
GABE,How do *you* know it's Freemason?
A1LF6L4R.GO5
MOSELY,Oh. You know. As a cop you learn things.
A1LF6L4R.GO6
GABE,Yeah. Like the location of all the Dunkin' Donuts in town.

Handshake fail
A1LF6L4R.M31
GABE,I'm . . . not really sure. It was pretty complicated -- like some kinda secret password or somethin'.
A1LF6L4R.M32
MOSELY,It sounds like Masons.
A1LF6L4R.M33
GRACE,Freemasons?
A1LF6L4R.M34
MOSELY,That's right.
A1LF6L4R.M35

GABE,How would *you* know?

A1LF6L4R.M36

MOSELY,Hey! I'm a cop! You learn a lot out there on the mean streets.

A1LF6L4R.M37

GABE,Right.

A1LFB57Y.PP1

GABE,Am I missing' somethin'? Why would Prince James send Freemasons down here?

A1LFB57Y.PP2

MOSELY,Duh!

A1LFB57Y.PP3

GRACE,What? Prince James is a Freemason?

A1LFB57Y.PP4

GABE,How the hell would you know, Mr. New Orleans?

A1LFB57Y.PP5

MOSELY,Well . . . he sent Freemasons down here, didn't he?

A1LFB57Y.PP6

GRACE,Prince James *did* say he thought the kidnapping was political. Could it have something to do with the Freemasons?

A1LFB57Y.PP7

GABE,Hmmm.

A1LFB552.II1

GABE,If Prince James' men are Freemasons, then what about the Abbé? Who's 'the Order'?

A1LFB552.II2

MOSELY,Someone the Masons don't trust.

A1LFB552.II3

GABE,Who's the natural enemy of the Freemasons?

A1LFB552.II4

GRACE,Dolphins?

A1LFB552.II5

MOSELY,I don't think the Masons are exactly chummy with the Vatican, if you know what I mean.

A1LFB552.II6

GABE,There ya go. The Abbé *is* a priest.

A1LFB552.II7

GRACE,Why would the Vatican kidnap a baby?

A1LFB552.II8

GABE,Gracie, I think you have an idealized view of the Catholic Church.

A1LFB552.II9

MOSELY,I agree. There's gotta be more to the Abbé than that -- if Prince James' men acted the way you *say* they acted.

A1LFB552.IIA

GABE,Hmmm. Maybe. I'll look into it.

A1LF6L4R.K11

GRACE,Why don't we go down and have dinner? Mosely was trying to talk me into it before you came back. Are you hungry?

A1LF6L4R.K12

GABE,Starved.

A1LF6L4R.K13

GRACE,Cheer up. Between the Freemasons, the Order, and the night visitors, there's got to be a case in here somewhere.

A1LF6L4R.K14
GABE, That's true, Gracie. Life is good.
A1LF6L4R.K15
GABE, Come on, poster boy.
A1LF6L4R.K16
MOSELY, Shut up, Knight.

DAY 2 7AM-10AM

Look Gabriel
A1L65S44.PF1
He looks so harmless when he's asleep, doesn't he?
Think
A1L65S0L.PF1
Don't get me started.
Talk
A1L65S3T.PF1
I think I'll let him sleep. He's not going on the tour this morning anyway.
A1L65S3T.PF2
Besides, he and Mosely had a few last night.

Look fingerprint kit
A1LLCH44.UE1
I got two fingerprint kits. Gabriel's not going to have all the fun on *this* case.

Look up Suspects folder in SIDNEY
A02OC52Z.PF1
I entered these suspects last night.

Open file in SIDNEY
A026Y22Z.291
We don't have any files for this case yet. But as Gabriel and I find stuff, we can scan it in.

Look book:
A1A6CQ44.PF1
Someone left us a book!

Find the poem:
A1A6CQ32.PF1
There's a poem in here!
A1A6CQ32.PF2 and A1L63U58.PF1
"The arms of Jesus are the Cross of Lorraine, Both the blood in the arteries and the blood in the vein, Both the source of grace and the clear fountain."
A1A6CQ32.PF3 and A1L63U58.PF2
"The arms of Satan are the Cross of Lorraine, And the same artery and the same vein, And the same blood and the troubled fountain . . ."
A1A6CQ32.PF4
I think I'll leave the poem for Gabriel.

Look poem on table
A1L63U44.PF1

I left it for Gabriel.

Look Cézanne's Still Life with Skull and Candlestick before talking to Jean

A1ELID44.5K1

Yuck! Reminds me of something Gabriel's father would have painted.

Look Jean

A1E6CU44.5K1

What do you bet he works here?

Look Jean after talking to him

A1E6CU44.AP1

It's Jean. He's discrete.

Talk Jean

A1E6401I.MN1

JEAN,Bonjour, Mademoiselle. Welcome to Rennes-le-Château. I am afraid we do not have the free room at the moment.

A1E6401I.MN2

GRACE,I heard you were booked. It's all right. I'm staying in Mr. Knight's room.

A1E6401I.MN3

JEAN,Ah! I feel so silly, Mademoiselle, I did not know.

A1E6401I.MN4

GRACE,No. See, we **work** together, and with the couch the room's really large enough . . . Well, I'd prefer my **own** room, naturally, but there isn't one, so . . .

A1E6401I.MN5

JEAN,Say no more, Mademoiselle. Jean, he is the picture of discretion.

A1E6401I.MN6

GRACE,Fine.

Talk to other tour members in the dining room

A176E01B.N11

I can talk to them later, on the tour. They're eating right now.

A176E044.N11

Looks like they're trying to get breakfast in before the tour.

Look Madeline

A1767644.LE1

I bet that's Madeline Buthane, the tour group leader.

Talk to Madeline Buthane

A176760S.PF1

GRACE,Hi. Are you Madeline Buthane?

A176760S.PF2

MADELINE,I am.

A176760S.PF3

GRACE,I'm Grace Nakimura, a friend of Mosely's. I'd like to join your tour.

A176760S.PF4

MADELINE,Haven't I already had this conversation? It was more interesting the first time.

A176760S.PF5

GRACE,You must be talking about Gabriel.

A176760S.PF6

MADELINE,Yes. **Much** more interesting.

A176760S.PF7

GRACE,Hmmm. You told him it would be two thousand francs?

A176760S.PF8

MADELINE,For *him*. For *you*, it's . . . three thousand.

A176760S.PF9

GRACE,What?

A176760S.PFA

MADELINE,The tour leaves at nine. If you decide to come along bring a check.

A176760S.PFB

GRACE,Sure. Fine. Thank you so much.

After talking to Madeline once you've set all the other flags

A1766L4R.3T1

Well, it's almost nine o'clock. Maybe I should let Mosely know we're about to leave.

Talk to Madeline again

A176761B.151

I think I'll wait until the tour. Maybe she'll be less bitchy once she's had her breakfast.

Look Emilio

A076A244.PF1

That's Emilio Baza. I met him briefly last night.

A0G6A244.PF1

I met him last night. His name's Emilio Baza.

A076A20L.PF1

Gabriel thinks Emilio's a suspect, but he looks harmless to me.

A076A21B.PF1

It looks like he's enjoying the sun. I'll wait and talk to him on the tour this morning.

Look Mosely's door

A1A69C4H.N11

He's probably asleep. We've got some time yet.

Atop Tour Magdala

Talk to Arnaud

A1F61A34.PF1

GRACE,Excuse me?

A1F61A34.PF2

ARNAUD,Oh. Bonjour.

A1F61A34.PF3

GRACE,This place is open to the public, isn't it?

A1F61A34.PF4

ARNAUD,Of course. I was just . . . eh . . . taking my morning walk. The birdwatching in this area is superb.

A1F61A34.PF5

GRACE,Oh? The scenery's not bad either. Are you with the tour group?

A1F61A34.PF6

ARNAUD,No. I'm Abbé Arnaud, curator of the church. And yourself, Mademoiselle?

A1F61A34.PF7

GRACE,Oh, I'm with the tour. That is, I will be after this morning. We're taking a tour of the

valley.

A1F61A34.PF8

ARNAUD,Ah! Quelle chance! I was just thinking that I would like to take a drive but my car is a miserable beast.

A1F61A34.PF9

GRACE,You'll have to ask Madeline Buthane if you want to go with us. She's the tour group leader.

A1F61A34.PFA

ARNAUD,Ah! Ms. Buthane. Of course. Yes, I believe she would make room for me.

A1F61A34.PFB

ARNAUD,Thank you for the suggestion, Miss . . .

A1F61A34.PFC

GRACE,Nakimura.

A1F61A34.PFD

ARNAUD,Yes. Thank you Miss Nakimura. I hope to see you later.

Look mount Cardou

A1F6D444.PF1

That's a pretty mountain. I wonder what it's called?

Look tower

A1F6MM44.QS1

It's like a lookout tower up here. Talk about a view!

Talk to Arnaud again

A2FL8S27.O71

I don't have anything to say to him right now.

Look Arnaud

A1F61A44.KY1

Abbé Arnaud. He's the one Gabriel was talking about.

A1F61A44.KY2

Now why would Prince James' men think *he* took the baby?

Use Gabe's Harley in the moped shop

A1W6B742.411

I'm going out with the tour in a bit.

Enter museum

A1360E20.411

They aren't open right now.

Wake Mosely

A1A69C4H.N91

GRACE,Mose? It's time for the tour!

A1A69C4H.N92

MOSELY,I'll be down in a sec!

Knock Mosely's door again

A1A69C4H.JH1

He said he'd be down.

A1766L3W.IA1

MADÉLINE, It's time to start. Follow me, s'il vous plait.

A1766L3W.IA2

MOSELY, Excuse me. Sorry. Excuse . . . Sorry.

At Poussin's Tomb

Buthane Lecture

A0G66L3W.811

Can everyone see? Oui? Good. The tomb and the hill across the road are believed to be the models for the tomb in a painting by Nicolas Poussin.

A0G66L3W.812

This painting, 'Les Bergeres d'Arcadie', is a key element in the mystery of Rennes-le-Château. It is said to be one of three paintings that Saunière had copied from the Louvre after his discovery of the parchments.

A0G66L3W.813

The other two paintings were a painting of a pope, which has since been lost, and a David Teniers painting of Saint Anthony. Unfortunately, Teniers did several St. Anthony paintings and it is unclear which one drew Saunière's eye.

(see Bonus for more lines that were removed)

A0G66L3W.815

Poussin painted 'Les Bergeres' in 1640. He may well have known about the local mystery, for he was born in nearby Gisors and was involved with occult and anti-monarchy elements.

A0G66L3W.816

Several authors have theorized that there are hidden messages in these three paintings. If Poussin's painting has a hidden message, could its resemblance to this exact location be part of that message?

A0G66L3W.817

And finally, how does the phrase 'Et in Arcadia Ego' tie into the mystery? These words are written on the tomb in Poussin's painting. They translate roughly as 'And in Arcadia I . . .'

A0G66L3W.818

Arcadia was a pastoral paradise represented in art and music of the 17th century. Because the words are written on a tomb the phrase is commonly thought to mean that 'Death exists even in Paradise', and yet . . .

A0G66L3W.819

HOWARD, Yes?

A0G66L3W.81A

BUTHANE The way it is worded is not a complete thought or even proper Latin. So what *does* the phrase mean? Perhaps only Poussin himself . . . and Saunière . . . knew the answer.

A0G66L3W.81B

Look around and take some pictures if you like. We'll leave in a few minutes.

Look Emilio while doodling: previous line plus:

A0G6A244.PF2

He's doodling or . . . something.

Talking to the ladies

A0G6E01B.PF1

They're busy.

Looking at the ladies

A0G6E044.PF1

Lady Howard and Estelle are certainly enthusiastic.

Sit on rock at Poussin's Tomb

A0G6PM19.QS1

It's occupied.

Read SUM

A10LBB0L.RR1

It's 'SUM', Latin.

Think at Arnaud

A0G61A0L.PF1

Somehow, I *don't* think he's looking for birds.

Talk to Arnaud at Poussin

A0G61A1B.PF1

I'm not sure what I'd say to him at the moment.

Look at Arnaud

A0G61A44.Q81

Abbé Arnaud is more interested in the valley than the tomb. I suppose he's seen it before.

Talk to Wilkes

A0G63D1B.PF1

No thanks. I'll wait until his tongue is *inside* his mouth.

Look Wilkes

A0G63D44.PF1

It's pretty disgusting the way that Australian drools over Buthane.

A0G63D44.PF2

She's *not* that great.

Talking to Buchelli

A0G68Y1B.PF1

GRACE,How are you, Signore Buchelli?

A0G68Y1B.PF2,

0 BUCHELLI Fine, Miss Nakimura. Enjoying yourself?

A0G68Y1B.PF3

GRACE,Absolutely. I find this whole treasure enigma really fascinating.

A0G68Y1B.PF4

BUCHELLI,Um.

Look Buchelli

A0G68Y44.PF1

The Italian looks bored.

Talk to Mosely

A0G6121B.ON1

I *do* want to talk to him, but not here.

Think at tomb

A0G6130L.PF1

I should find out more about that painting.

Look tomb

A0G61344.PF1

The tomb is supposed to be the model for a painting by Poussin.

Look SUM

A0GLBB0L.QS1

'SUM'. Either he's really into math or he got interrupted.

A0GLBB0L.QS2

I suppose it *could* be Latin or something.

x

Chat with Mosely

A0G61239.PF1

GRACE,Hey, Mose.

A0G61239.PF2

MOSELY,Hey, Grace. Fun times, huh?

A0G61239.PF3

GRACE,Sure. Great.

Look Mosely

A0G61244.PF1

Mosely hasn't changed a bit.

Look Buthane

A0G67644.PF1

The source of all knowledge. She must have actually read a book or two to get this job.

End Poussin's Tomb section:

A0G66L4R.321

Attention. Let us continue.

At Blanchefort

Madeline lecture

A0Z66L3W.ED2

This hill is known as Roque Blanc or white rock. Here at the top are the ruins of Château de Blanchefort.

A0Z66L3W.ED3

The Blancheforts were an important family of local nobles. Their name ties into the history of the Templars and the Cathars and into the mystery of Rennes-le-Château itself.

A0Z66L3W.ED4

The château that stood here was in Templar hands from 1132 to 1180. The ruins provide a wonderful view of the valley, and have figured into several of the geometry-related theories about the Rennes treasure.

A0Z66L3W.ED5

HOWARD,Indeed!

A0Z66L3W.ED6

MADELINE,We will stop here for a few moments. Please take advantage of the view. From here one can see Mount Cardou, Rennes in the distance, and the whole valley.

Look Mount Cardou

A0Z6U744.QS1

The ruins of the tower overlook that mountain. I can see why -- it's a great view.

A0Z6AD1I.OO1

WILKES, Ya been avoidin' me, Dollface. I think ya got the wrong idea the other day at lunch.

A0Z6AD1I.OO2

MADELINE, I doubt it.

A0Z6AD1I.OO3

WILKES, I'm tellin' ya, yer gonna be impressed, see. I've got this **really** big thumper . . .

A0Z6AD1I.OO4

MADELINE, Mr. Wilkes! I realize you are on vacation, but I am **not** part of the package, n'est pas?

A0Z6AD1I.OO5

WILKES, But . . .

A0Z6E01I.OO1

HOWARD, Estelle! 'Feet in the water' -- do you see?

A0Z6E01I.OO2

ESTELLE, Yes I **do** see. Oh, it's so imposing!

A0Z6E01I.OO3

HOWARD, It **must** be 'the presence'!

A0Z6E01I.OO4

ESTELLE, And Blanchefort must be what is meant by 'the windows of the ruined house'!

A0Z6E01I.OO5

HOWARD, Of course! How marvelous! But what about the Red Serpent?

A0Z6E01I.OO6

MADELINE, Red serpent? Did you say 'red serpent'?

A0Z6E01I.OO7

ESTELLE, No! We weren't talking about a red serpent.

A0Z6E01I.OO8

HOWARD, Not at all. I said 'surplant'. I was talking about . . . er . . . yes, Sir Ed Plant. He's a friend of ours.

A0Z6E01I.OO9

MADELINE, Don't be ridiculous. You were talking about 'Le Serpent Rouge.' Is that a copy?

A0Z6E01I.OOA

WILKES, Roit. Who's got a copy of 'Le Serpent Rouge'?

(DELETED LINE: SEE BONUS)

A0Z6E01I.OOC

BUHELLI, There is no such document!

A0Z6E01I.OOD

MOSELY, How would **you** know, Vee-tori-oh?

A0Z6E01I.OOE

HOWARD, Really! Estelle has no such thing!

A0Z6E01I.OOF

MADELINE, Where did you get it?

A0Z6E01I.OOG

WILKES, I heard there was only a couple a copies.

A0Z6E01I.OOH

ESTELLE, No, I . . .

A0Z6E01I.OOI

HOWARD,Look! Perhaps I *did* say 'red serpent', but we were merely *discussing* the document. We don't *have* it!

A0Z6E01I.OOJ

MADLINE,Hmmm.

A0Z6E01I.OOK

HOWARD,Well for heaven's sake! Are you going to *search* the poor woman?

A0Z6E01I.OOL

WILKES,Maybe we *should*. Roit, Madeline?

A0Z6E01I.OOM

MADLINE,Back off, Wilkes. I was only curious.

Look at the ladies

A0Z6E044.PF1

Those two are definitely up to something.

Talk to the British ladies

A0Z6E039.LO1

GRACE,Good morning, ladies.

A0Z6E039.LO2

HOWARD,Grace, isn't it? Look, Estelle, isn't she just as cute as a button?

A0Z6E039.LO3

ESTELLE,She is. Yes.

A0Z6E039.LO4

HOWARD,Of course, she's with that Knight fellow. He's obviously the *worst* sort of man.

A0Z6E039.LO5

ESTELLE,Lily! Don't upset the poor girl.

A0Z6E039.LO6

GRACE,Oh, don't worry about me. Worst sort. Couldn't agree with you more. So . . .Are you enjoying the tour?

A0Z6E039.LO7

ESTELLE,Oh, yes.

(MISSING LINE: SEE BONUS)

A0Z6E007.LO1

GRACE,I overheard you with Madeline. What is 'Le Serpent Rouge'?

A0Z6E007.LO2

HOWARD,No offense, Dear, but I couldn't bear to speak on the subject another moment! Such brass that French hussy has!

A0Z6E007.LO3

ESTELLE,I knew she had upset you!

A0Z6E007.LO4

HOWARD,People are just out to rob you -- steal you blind! It's a brutal business!

A0Z6E007.LO5

HOWARD,*You're* not trying to have your way with us -- are you, Dear?

A0Z6E007.LO6

GRACE,Me? Of course not.

Look Madeline

A0G67644.PF1

The source of all knowledge. She must have actually read a book or two to get this job.

A0Z67639.LO1
GRACE,Hello Madeline.
A0Z67639.LO2
MADELINE,Hello, Miss Nakimura.
A0Z67639.LO3
GRACE,You can call me Grace.
A0Z67639.LO4
MADELINE,Ummm.
A0Z67639.LO5
GRACE,Interesting lecture.
A0Z67639.LO6
MADELINE,Thank you.

A0Z67607.LO1
GRACE,So you **are** the tour guide, right? What is 'Le Serpent Rouge'?
A0Z67607.LO2
MADELINE,It's a pamphlet containing a riddle.
A0Z67607.LO3
GRACE,And it's hard to find a copy. . . I take it ?
A0Z67607.LO4
MADELINE,That is right. It was deposited into Le Bibliotech Nationale in Paris. According to French law, every written document **must** be deposited.
A0Z67607.LO5
MADELINE,But then it disappeared. The rumor is that the authors who wrote the riddle died mysteriously.

Look Buchelli

A0Z68Y44.PF1
The Italian **still** looks bored. How could anyone be bored with this scenery?

A0Z68Y39.PF1
GRACE,Hello, Signore Buchelli. Great view, huh?
A0Z68Y39.PF2
BUCELLI,Yes, my child. Very pretty.

A0Z68Y07.LO1
GRACE,Have you heard of 'Le Serpent Rouge' before, Signore Buchelli?
A0Z68Y07.LO2
BUCELLI,Miss Nakimura, 'Le Serpent Rouge' is a fiction, like most of the riddles and so-called parchments surrounding Rennes-le-Château. You know, I wouldn't pollute my head with it.

Look Arnaud

A0Z61A44.411
There he goes with those binocs again.
A0Z63D1B.6F1
He looks occupied.

A0Z6A207.LO1
GRACE,Do **you** know anything about 'Le Serpent Rouge'?
A0Z61A07.LO2
ARNAUD,Hmmm . . . Yes. It **is** an interesting piece. Or so I've heard. Lovely day, isn't it?

Look Wilkes

A0Z63D44.3L1

He's really got that 'beef cake' thing down, doesn't he? Fortunately, I'm a vegetarian.

A0Z63D39.LO1

GRACE, Good morning, Mr. Wilkes.

A0Z63D39.LO2

WILKES, Call me John, Love. You're here with that American, ain't ya?

A0Z63D39.LO3

GRACE, Yes. It's *Nakimura*, by the way. *Ms*.

A0Z63D39.LO4

WILKES, Roit, Missy. I got ya.

A0Z63D07.LO1

GRACE, Mr. Wilkes? You seem to know something about this 'Le Serpent Rouge' thing.

A0Z63D07.LO2

WILKES, Fair dinkum, Love. It's some pamphlet. 'Sposed to have clues about the treasure in it.

A0Z63D07.LO3

GRACE, You don't seem too interested in it.

A0Z63D07.LO4

WILKES, Ah! There're all kinda red herrings in this thing. Lots of bullshit, pardon my French. Me, I already got it all figured, so I don't give a toss.

A0Z63D4W.JG1

GRACE, You have it all figured out? You know where the treasure is?

A0Z63D4W.JG2

WILKES, Just watch and learn, Girlie. Watch and learn.

A0Z63D5D.311

GRACE, You know, I'm not exactly *with* Mr. Knight.

A0Z63D5D.312

WILKES, Oh? It's like that, is it?

A0Z63D5D.313

GRACE, That's right. I've *heard* you have some interesting equipment.

A0Z63D5D.314

WILKES, You bet, Doll. You know, I've never had me an Asian girl before.

A0Z63D5D.315

GRACE, Oh? You . . . You don't know what you're missing.

A0Z63D5D.316

WILKES, Maybe we could get together later 'n you can show me.

A0Z63D5D.317

GRACE, Sure. You bet. Later.

A0Z63D5D.318

GRACE, Eeeeah!

Look Emilio

A0Z6A244.PF1

Emilio seems to like the view.

A0Z6A239.PF1

GRACE, It's a nice view, isn't it, Mr. Baza?

A0Z6A239.PF2

EMILIO,Lovely, yes.

A0Z6A239.PF3

GRACE,Have you been to this area before?

A0Z6A239.PF4

EMILIO,No. I haven't dared . . . make such a long trip. What about yourself?

A0Z6A239.PF5

GRACE,It's my first time in France.

A0Z6A239.PF6

EMILIO,Ah!

A0Z6A207.LO1

GRACE,Do *you* know anything about 'Le Serpent Rouge'?

A0Z6A207.LO2

EMILIO,Yes. I have seen this document.

A0Z6A207.LO3

GRACE,Really? Do you have a copy?

A0Z6A207.LO4

EMILIO,I'm sorry. I'm afraid I can't help you.

A0Z6A207.LO5

GRACE,Oh.

Look Mosely

A0G61244.PF1

Mosely hasn't changed a bit.

A0Z6122J.PF1

GRACE,So. You spent some time with your 'old pal' yesterday?

A0Z6122J.PF2

MOSELY,We talked.

A0Z6122J.PF3

GRACE,I figured. You know, Gabriel and I, we've been pretty close -- I mean, working together and everything.

A0Z6122J.PF4

MOSELY,I know you have. But if I were you, I wouldn't . . .

A0Z6122J.PF5

GRACE,What?

A0Z6122J.PF6

MOSELY,You know Gabe. He's such a . . . he's kinda of a . . .

A0Z6122J.PF7

GRACE,Did he say something about me?

A0Z6122J.PF8

MOSELY,No! I just know Gabe, that's all. There are *lots* of really great guys out there. *Nice* guys.

A0Z6122J.PF9

GRACE,Gabriel's changed a lot, Mose.

A0Z6122J.PFA

MOSELY,Really? Great, then. That's . . . uh . . . that's good.

A0Z6124W.PF1

GRACE,You never told me what you thought about the treasure.

A0Z6124W.PF2

MOSELY,As a matter of fact, I do have a *few* ideas.

A0Z6124W.PF3

GRACE,Like what?

A0Z6124W.PF4

MOSELY,Well, I . . . I have some really *insightful* . . . but maybe I shouldn't. . .

A0Z6124W.PF5

GRACE,What?

A0Z6124W.PF6

MOSELY,Nothing final, that is. Say, why don't we have dinner tonight? Just, you know, you and me. We could, you know, talk about it.

A0Z6124W.PF7

GRACE,What about Gabriel?

A0Z6124W.PF8

MOSELY,Gabe? Gabe's not into the treasure thing.

A0Z6124W.PF9

GRACE,Okay. It's probably best not to talk around the others anyway.

A0Z6124W.PFA

MOSELY,Right.

A0Z61207.LO1

GRACE,Hey, Mose! Do you know anything about that document they were arguing about -- 'Le Serpent Rouge'?

A0Z61207.LO2

MOSELY,'Le Serpent Rouge'? Never heard of it. Wasn't there something about 'Moulin Rouge'?

A0Z61207.LO3

GRACE,Uh . . . You mean 'Moulin Rouge.' That was a cabaret, Mose. And a painting by Toulouse Lautrec.

A0Z61207.LO4

MOSELY,Oh. Probably not related then.

A0Z6120Q.PF1

GRACE,How'd you get into the Rennes-le-Château mystery anyway? I never heard of it.

A0Z6120Q.PF2

MOSELY,I saw the ad for the tour. Just kinda jumped up and bit me.

A0Z6120Q.PF3

GRACE,Oh.

A1H84Y4P.HB1

MOSELY,Whatcha thinking about?

A1H84Y4P.HB2

GRACE,Just wondering what Gabriel is up to.

A1H84Y4P.HB3

MOSELY,Oh.

DAY 2 7AM-10AM END MOVIE

The female sirens also have LipSync instructions. What would they have looked like?

A1H84Y4P.HB6

Siren1,Live . . .

A1H84Y4P.HB7

Siren2,Be a god . . .

A1H84Y4P.HB8
Siren1,Forever . . .
A1H84Y4P.HB9
MONTREAUX,Don't you want to live forever?

A1H84Y4P.HBB
GABE,(SPUTTERING AS HE WAKES FROM A DREAM OF DRINKING BLOOD)

DAY 2 10AM-12PM

Thinking at dumbwaiter:
A0A8090L.GZ1
I wonder if . . . Hmmm.

Look fingerprint kit
A1L8CH44.PF1
That's the fingerprint kit Grace ordered. Supposedly she's got it all hooked up to SIDNEY.
A1L8CH44.PF2
'Course, I didn't use fingerprints on my last two cases. I'll guess we'll see how useful it is.

Look note
A1L83U44.PF1
There's a note on the table.

Walking out Room 25
A1A86L3W.401
ROXANNE,Monsieur! I thought all of the guests were out this morning!
A1A86L3W.402
GABE,Uh, hey there . . . Roxanne. I decided not to go. But don't mind me. Carry on.
A1A86L3W.403
ROXANNE,Yes, Monsieur.

Sneak into Room 25
A1A88220.4D1
I don't wanna go in my room while the maid's in there. It's kinda awkward watchin' somebody pick up your undies.

Think at cart
A1A89I0L.341
Hmmm. I'd love to get into these other rooms today. Maybe Roxanne can help me out.

Enter room
A1A89I3D.M81
I can't. The cart's blockin' the door.

Burgle after getting caught for the second time
A1A89I3D.OK1
Roxanne has already caught me twice. If she sees me again, she'll have me sent packin'.
A1A89I3D.OK2
I'll have to think of somethin' else.

Knock a door
A1A89I4H.DQ1
There's no one in there. They're all on the tour.

Thinking at Roxanne while she's cleaning:
A0A8BI0L.AR1
She's doin' a heck of a job.

Talk to Roxanne while she's cleaning:
A0A8BI1B.AR1
Well, I could *ask* her to let me into everyone's room, but I don't think that'd work.

Tie up Roxanne while she's cleaning:
A0A8BI4E.6B1
You are *sick*. Really. You need help.

Knock down Roxanne while cleaning:
A0A8BI09.AR1
I think that's a bit more than the situation calls for.

Taking Roxanne while cleaning:
A0A8BI32.AR1
Maybe I should wait 'til she's off duty. Or at least in *my* room.

Looking at Roxanne while cleaning:
A0A8BI44.AR1
Yup. Oh, she's cleanin' all right.

Thinking at Roxanne
A0A8BI0L.AR1
She's doin' a heck of a job.

Attempting to enter bathroom while sneaking:
A0A8BJ44.CQ1
The maid's in there.

Attempt to enter Madeline's bathroom while sneaking:
A0J8BJ20.CQ1
It would be kinda tight at the moment. It's occupied.

Sneaking into a room when Roxanne's already in the bathroom:
A0A86L3W.O91
Sounds like she's in the bathroom.

Start sneaking when Roxanne is nearly done:
A1A89I20.1L1
I hear something, I think she's about to come out.

Waiting too long with leaving:
A0A86L18.CQ1
Uh-oh. I think she's wrappin' up in there.

Getting caught by Roxanne for the first time:

A0A86L18.191

GABE,Hi! Um . . . I got a bit delirious just now. I thought this was my room, but it's not. Sorry.

A0A86L18.192,

ROXANNE,Does Monsieur need help?

A0A86L18.193

GABE,Oh, no. Don't worry about me.

Get caught a second time

A0486L18.OK1

ROXANNE,Monsieur! It is you again! I believe *this* is not your room either, n'cest pas?

A0486L18.OK2

GABE,It's not? Gosh darn it! Those two staircases from the lobby keep getting' me all muddled.

A0486L18.OK3

ROXANNE,You are the first guest to have such trouble, Monsieur. Perhaps it would be wise to check the number on the *door* before entering.

A0486L18.OK4

GABE,There ya go! Good idea.

A0486L18.OK5

ROXANNE,Let me walk you out.

Move cart

A1A8CV2D.PF1

If I move it, she'll hear me.

Take cart

A1A8CV32.PF1

Doesn't look like there's anythin' I need in there.

Look cart

A1A8CV44.PF1

It's the maid's cart.

Re-enter unlocked room too early

A1A82P20.OC1

I *do* wanna go back in there, but I'd better wait until Roxanne has finished up her rounds.

A1A89I3D.1L1

I hear somethin'. I think she's about to come out.

A1A89I44.4D1

The maid's in there.

Enter maid's closet after she went in there

A1A81420.341

The maid's in there, and I don't have a single, solitary excuse for buggin her -- much as I might enjoy to.

Using door lock while maid is in

A0A8CO1A.8U1

That's not gonna do much good. I'm sure she'll check it before she leaves.

Start sneaking a room too late

Dito

A0A86132.CQ1

The maid's not gonna be in there long. I don't have time to search the room.

Looking at somebody else's stationery:

A0A89L44.PF1

Hotel stationary. Everyone's got it.

Leaving a room while a closet/drawer is open

A0A86L22.QV1

I better close everything in case someone comes in.

Looking at dumbwaiter in other room

A0A8090L.PC1

That's the dumb waiter I rode up in.

Trying to do something in a room while the maid is in there

A0A86132.AR1

I can't do anything with the maid here.

Trying to do something in a room while the maid is in there

A0A86132.CQ1

The maid's not gonna be in there long. I don't have time to search the room.

Thinking at fingerprintable item

A0A89N0L.XE1

I should try to get some prints off this stuff.

A0J80T20.DQ1 and A2H90T20.DQ1 and A2H80T20

No point in goin' out there again. There're easier ways to leave.

Re-try taking fingerprint

A0A89N05.G41

I already got the fingerprint.

Searching a suitcase:

A0KL9V20.PF1

There's nothin' in there.

Taking fingerprints after touching the item

A0D8A605.H61 and A0A89N05.H61

There wouldn't be any prints on it now but my own.

Trying to open a window in another room

A0A89620.PF1

Better not. I don't want to be seen from the street.

Looking at window in Buchelli or Baza room

A0A89644.PF1

I wonder if I could see the tour group from here? Probably not.

Just Like the One...

A2K8DZ44.411

Just like the one in our bathroom.

Take somebody else's stationery

A0A89L32.PF1

I've got some in my room if I need it.

Look Random Trash Can

A2KLVE44.Q81

No clues in there.

Look TP

A2LLVD44.Q81

T.P. and lots of it.

Look window

A0489644.411

It over looks the back of the hotel.

Burgle across the roof if you got caught too often

A078UA44.641

There's a groove where the roof meets the wall.

Talking to Jean in the lobby

A1E86L1I.AC1

JEAN,Monsieur Knight! You do not go with the tour?

A1E86L1I.AC2

GABE,I did not go with the tour, no. You're quick, Jean.

A1E86L1I.AC3

JEAN,Oui, certainement, this is obvious. Unfortunately, it also makes the predicament. I send the staff home. There is no one here to prepare for you a repast.

A1E86L1I.AC4

GABE,That's all right, Jeanie babe. I've gone longer without repastin'.

A1E86L1I.AC5

JEAN,It is possible, I am sure, Monsieur. Especially from such a strong man as yourself. But the Hotel Rennes-le-Château is not a 'boot camp'. I feel most horrible.

A1E86L1I.AC6

GABE,Don't sweat it.

A1E86L1I.AC7

JEAN,You are too kind, Monsieur.

A1E8CU1M.7C1

GABE,Hey, Jean. You know, I *am* feelin' a bit peckish.

A1E8CU1M.7C2

JEAN,Oh! I am so sorry. I will telephone the cook. She will simply have to miss her hip therapy.

A1E8CU1M.7C3

GABE,No! Really, I can take care of myself. That is, if you don't mind me goin' into the kitchen. I can make a sandwich or somethin'.

A1E8CU1M.7C4

JEAN,Of course! But I am embarrassé, Monsieur! Mortified! I apologize most profusely.

A1E8CU1M.7C5

GABE,Jean?

A1E8CU1M.7C6

JEAN,Oui, Monsieur?

A1E8CU1M.7C7

GABE,Get over yourself.

A1E8CU1M.7C8

JEAN,Oui, Monsieur. Right away.

A1E8CU08.A91

GABE,Say, Jean? I was wonderin' if you could tell me about the other guest rooms.

A1E8CU08.A92

JEAN,Is Monsieur unhappy?

A1E8CU08.A93

GABE,Monsieur is peachy, thanks. But I was thinkin' Gracie and I might come back sometime. You know.

A1E8CU08.A94

JEAN,Ah! I am most relieved! Truly, your room is one of the finest. Room 23, Monsieur Wilkes' room, is like your own.

A1E8CU08.A95

JEAN,Then, in the middle of the hall, Rooms 21 and 27 are a little bit smaller, Oui? But they have the dumb waiter like your room and that of Monsieur Wilkes.

A1E8CU08.A96

GABE,So there are four rooms on the dumb waiter?

A1E8CU08.A97

JEAN,Precisement! And in the front of the hotel are rooms 31 and 29. They are the best in the house. As large as your room, Monsieur, but with the balconies.

A1E8CU08.A98

GABE,But no dumb waiter.

A1E8CU08.A99

JEAN,Non. These rooms, they get the room service.

A1E8CU08.A9A

GABE,What about Mosely's room?

A1E8CU08.A9B

JEAN,Room 33? It is a closet for the brooms, Monsieur. I would *not* recommend it.

Entering the kitchen before talking to Jean about food:

A1782920.LS1

Hmmm. Not a bad idea. But I wouldn't wanna get caught without a good excuse.

In the kitchen

Look Monet's Houses of Parliament

A0Y8BH44.411

Guess that's to prevent the cooks from drinkin' too much wine. They'll think their vision is gettin' fuzzy.

Climb vent

A0Y8L83H.411

I'd probably end up in an alternate universe where women like Grace ran everythin'.

A0Y8L83H.412

Otherwise known as 'hell'.

Look vent

A0Y8L844.411

Whew! Is that a vent or a black hole?

Use stove

A0Y8O920.411

I've gone my whole life without usin' one of those. I don't intend to start now.

Look stove

A0Y8O944.411

I believe that device is called a stove.

Open door

A0Y8OA20.411

I think that just goes out back.

Look door

A0Y8OA44.411

That must be the servant's entrance.

Look table and chairs

A0Y8OB44.411

Bet the staff eats here.

Open fridge

A0Y8OC20.411

I could use a bite, but I've got more important things to do.

Look fridge

A0Y8OC44.411

That reminds me -- I have some cheese goin' bad back at Schloss Ritter.

Open oven door

A0Y8OD20.411

No thanks. Don't think I'll be openin' any oven doors for a while.

Look oven door

A0Y8OD44.411

You can fit a lot of French soufflés in that baby.

Take pan

A0Y8OE32.411

It wouldn't fit down my pants.

Look pan

A0Y8OE44.411

Gee, I hope that's *copper* on there.

Drink wine

A0Y8OH3X.411

It's a bit early in the day for me. Besides, they'd probably add it to my bill.

Look wine

A0Y8OH44.411

Looks like they're prepared for the apocalypse. Or a Shriner's convention.

Open cupboards

A0Y8OW20.411

If I started lookin' in cupboards, I'd be here all day.

A0Y8OW20.412

Besides, this *is* France. I don't think I *wanna* know what I'm eatin'.

Look dumbwaiter with platform upstairs

A0Y80K44.ET1

The platform must be upstairs somewhere.

Think note on fridge

A0Y82L0L.PF1

Interestin'. That Baza must be a vegetarian.

A0Y82L0L.PF2

Come to think of it, I never see him in the dining room.

Look list

A0Y82L44.PF1

It's a list of room service orders.

A0Y83044.PF1

There's a list on the refrigerator.

Put something on dumbwaiter platform

A0Y84X51.PF1,

I don't wanna send *that* upstairs.

Crawl into dumbwaiter

A0YL4X1L.291

All right. Here goes nothin'.

In the dumbwaiter:

A1G84720.TS1

I have to get *up* there first.

A1G84720.3I1

It's locked.

A1GL3E44.411

That goes to Wilkes' room.

A1GL3E44.412

That goes to Emilio's room.

A1GLAB44.411

My room's through there.

A1GLAB44.412

That's Buchelli's door.

Crawl on the roof
A0785V3H.461
I was afraid it would come to that.

Try to crawl on the roof
A0785V3H.FW1
I wanna snoop around but there's *gotta* be an easier way.

Go back over the roof
A0784A3H.PF1
I'd rather go back through the room if it's all the same to you.

Burgling Buchelli

Searching the trousers fter taking stub
A0A8AI0Z.6R1
There's nothin' else in the pants.

Finding the stub
A0A8AI0Z.291
It's a stub from a train ticket.

Looking at trousers in drawer
A0A8AI44.PF1
Black pants. Those look kinda formal.

Looking wardrobe door
A0A8D144.PF1
All the doors look alike in this room. I wonder how many times Buchelli's pissed in the closet?

Looking at Buchelli's bedside lamp:
A0A8GZ44.PF1
One light for two beds. I hate that.

Looking at Buchelli's coatrack:
A0A8LL44.PF1
I wonder if it can still be called a coat rack if there're no coats on it?
A0A8LL44.PF2
Sorry. I've been readin' too much Nietzsche.

Checking Buchelli's wardrobe
A0A8MO44.PF1
Nothin' -- not even moth droppings.

Looking at Mme Manet au Canapé Bleu by Manet:
A0A8NN44.PF1
She looks like a basset hound I had when I was a kid.

Looking at Buchelli's bed
A0A8NO44.PF1
How come Buchelli gets two beds, and I slept on the couch last night?

Searching Buchelli's bed
A0A8NP0Z.PF1
Not even a sweaty National Geographic.

Search Buchelli's closet
A0A8NO0Z.PF1
Nada.

Search Buchelli's other bed
A0A8WS44.PF1
Nothin'.

Looking at cathedral floorplan
A0A8NR44.PF1
It's a floor plan for some cathedral. Huh.

Looking at Avenue de Clichy by Anquetin
A0A8NS44.PF1
Reminds me of New Orleans.

Looking at Pont de l'Europe by Caillebotte
A0A8NT44.PF1
If I had to dress like that, I'd be thinkin' about jumpin' too.

Opening Buchelli's drawer
A0A8WQ20.PF1
Well . . . hello there, padre!

Looking at Buchelli's dresser
A0A8WQ44.PF1
It's a dresser.

Taking Buchelli's clothes
A0A8XU32.PF1
Me wear *that*? Only in my nightmares.

Looking at Buchelli's clothes
A0A8XU44.PF1
Buchelli's 'casual wear'.

Wearing Buchelli's priest shirt and collar
A0A89P0B.PF1
You must be thinkin' of a certain New Orleans case of mine.

Thinking at Buchelli's priest shirt
A0A89P0L.PF1
Looks like Buchelli's got a hitherto undisclosed profession.
A0A89P0L.PF2
Either that, or he's *really* kinky.

Looking at Buchelli's priest shirt

A0A89P44.PF1

It's a priest's shirt and collar.

Looking at Buchelli's desk

A0A83K44.PF1

Nothin' but hotel stationary on the desk.

A0A83K44.291

Damn! Buchelli didn't leave behind his notebook.

Looking at Buchelli's suitcase:

A0A89N44.3L1

That's a somber lookin' bag. Rather like Buchelli himself.

Think towels

A2LLO50L.Q81

I can't say that Buchelli's towels inspire any ideas whatsoever.

Look toilet

A2LLVB44.Q81

Buchelli's so tight, he probably doesn't need one of those.

Look tub

A2LLVC44.Q81

I don't think a guy like Buchelli actually gets dirty.

Look comb

A2LLVN44.Q81

A comb. *That's* optimistic of him.

Think at shaving gear

A2LLVO0L.Q81

I *think* that it's probably not relevant.

Look shaving gear

A2LLVO44.Q81

Looks like your basic bathroom stuff in there.

Burgling Madeline

Look under bed

A0J8C444.1V1

There's somethin' under the bed.

Find gun

A0J8C420.201

I knew she was packin', but this is ridiculous.

Take gun

A0J8ES32.PF1

I might have to use one of these eventually, but for now I'll stick with my tape recorder and notebook, thanks.

Look gun

A0J8ES44.PF1

Either France is a lot more dangerous than I thought, or Madeline's overequipped.

Retake print

A0J8ES05.6R1

I already took a print from the gun.

Take print off gun

A0J8ES05.291

There's somethin' on the barrel.

Look guncase

A0J8C444.201

It was under the bed. Guess she doesn't trust the maid.

Operate device in drawer

A0J8DA25.PF1

It reminds me of a tracker, but I don't think that's what it is.

Look:

A0J8DA44.121

I'm not sure what that is exactly, but I think it has somethin' to do with trackin' your position.

Take device

A0J85832.PF1

I'm not even sure what it does. Besides, she'd notice it was missin'.

Leave room without unlocking door

A0J8DC20.QC1

I'll need to get back in here. I'd better make sure the door won't lock behind me.

Snatching map

A0J8DD32.PF1

I bet ya Gracie would like to have a *copy* of this. I'll have to bring it back, though.

Look map

A0J8DD44.PF1

It's a map -- the one I saw her using yesterday.

Look plant

A0J8GW44.PF1

I knew a girl with hair like that once.

Look chair

A0J8L444.PF1

Nice chair.

Look at Pissarro Castle at Giverny painting

A0J8M344.PF1

Sure is . . . green.

Look at Monet Garden Path at Giverny

A0J8M444.PF1

A garden path. Charming.

Look Renoir

A0J8M544.PF1

Put a motor on that boat and that would look like fun.

Look Champagne poster

A0J8M644.PF1

I know, I know: it's a city. Still makes me thirsty.

Look orchard painting

A0J8M744.PF1

That artist needs glasses.

Look photo of Mnt St Michel

A0J8M844.PF1

Mont St. Michael. Gracie told me Wagner died there.

Look closet

1132L44.PF1

It's one of those clever 'all-in-one units'. I think they built those in the 70's.

Look at The Tub by Degas

A0J8XK44.PF1

That's all I need to think about while I'm in here. A nude redhead.

Look balcony door while sneaking

A0J80T0L.8U1

I wonder if the maid would see me out there?

Look balcony doors

A0J80T44.PF1

Those're the doors to the balcony

Look Madeline's clothes

A0J81J44.PF1

Nice taste in clothes.

Look desk

A0J83K44.PF1

Here you've got your standard hotel room desk.

Put back map before making copy

A0J84C4D.FM1

I don't wanna put it back until I've made a copy.

Get in bed

A0J87Y25.PF1

Maybe if Madeline were *in* the bed . . .

A0J87Y44.PF1

Think she'd notice if I snuck in there?

Look around during cleaning but after Roxanne left

A0J8610Z.B01

Yeah, I *do* wanna look around, but I think I'd better keep up with Roxanne for now. I just need to make sure I can get back in later.

The cell-phone is well hidden in the drawer with the map and tracker

Look:

A0J82344.PF1

A cell phone. Guess Madeline knew this place had limited in-room technology.

Take:

A0J82332.PF1

I think she'd notice if it were missin'.

Use:

A0J8231R.PF1

I could call 1-900-big-French-men, and run up her tab, but *that* would be juvenile.

A0J8231R.PF2

Not to mention oxymoronic.

Think towels

A2NLO50L.PF1

Madeline wet. Yup. I can imagine it.

Use toilet

A2NLVB25.PF1

No thanks, but it does give the phrase 'Whither thou goest I will go' a whole new meanin'.

Look toilet

A2NLVB44.PF1

It's a shame to think that even beautiful women have to . . . you know.

Look tub

A2NLVC0L.PF1

Two could fit in there. It'd be tight, but I think I could handle it.

Use TP

A2NLVD25.PF1

I won't be in here that long.

Think underwear

A2NLVP0L.PF1

I think the girl's got potential.

Look underwear

A2NLVP44.PF1

I *like* this job.

Smell underwear

A2NLVP56.PF1

Look, I've only got so much time in here, if you know what I mean.

Look trash can
A2NLVE44.PF1
Roxanne must of emptied it.

Look razor blade
A2NLVK44.PF1
I thought European girls didn't shave? Ah well. Works for me.

Look toothbrush
A2NLVM44.PF1
Baby, you can't beat a girl who brushes her teeth.

Eating her toothpaste
A2NLVM3X.PF1
Get a grip!

Use make-up
A2NLVQ32.PF1
I look great without it, thanks.

Look make-up
A2NLVQ44.PF1
I think it's called "gildin' the lily."

Look shampoo
A2NLVR44.PF1
She washes her hair, too. That's a plus.

Burgling Emilio

Look bedside table
A0K8GZ44.3L1
There's a picture on it. Homey.

Look coatrack
A0K8LD44.PF1
Can't imagine what kinda coat Emilio would have.

Look closet
A0K8MO44.PF1
I didn't expect Emilio to have much, but a few things here and there would have been nice.

Search bed
A0K8MY0Z.3L1
Nothin' in this bed.

Look bed
A0K8MY44.3L1
This room has two beds. Yet Lady Howard and Estelle changed it for a front room. Hmmm.

Look Egyptian picture
A0K8NR44.3L1
Some Egyptian scene.

Look Mondriaan Lente Idylle
A0K8NS44.3L1
Cute enough to make you puke.

Look at Monet's Impressionist Sunset
A0K8NT44.3L1
Either that's an Impressionist sunset or it's L.A. through the smog.

Look The Boat by Monet
A0K8U344.3L1
Just lookin' at that makes me feel lazy.

Search dresser
5144.411
Nothin' in here but a change of clothes.

Search left bed
A0K83F44.PF1
It's a piece of cloth.

Take fabric
A0K84R32.PF1
What would I do with a piece of fabric? It obviously means a lot to the guy, or he wouldn't have it under his pillow.

Look fabric
A0K84R44.PF1
It looks *really* old. Maybe it's some kinda good luck charm.

Look desk
A0K83K44.3L1
Is it a kitchen? Desk? Library? Only Emilio knows for sure.

Eat food on desk
A0K83R3X.PF1
Nooo thanks. Looks like rabbit food to me.

Look food
A0K83R44.PF1
Emilio travels with his own food. Looks vegetarian.

Fail to find prints on picture
A0K86F05.PF1
No prints. Strange. With that glass plate there should have been prints.

Steal picture
A0K86F32.PF1

Stealin' somethin' like that would kinda be missin' the point, wouldn't it?

Look picture

A0K86F44.BN1

Kind of an odd thing for a Muslim to have around.

Search bed first time

A0K87Y0Z.291

There's somethin' under the pillow.

Search bed again

A0K87Y0Z.6R1

I already searched the bed.

Look left bed

A0K87Y44.3L1

Looks like Emilio's sleepin' in that bed.

Look journal

A0K88E44.PF1

Man! Is that journal *old*! It makes the Ritter archives look like yesterday's news.

A0K88E44.PF2

Huh. I wouldn't have taken Emilio for a scholar.

Read journal

A0K88E58.PF1

It's written in Aramaic I think. Can't read a word of it.

Take journal

A0K88E32.HV1

Not even SIDNEY could translate that.

Take Emilio's bag

A0K89V32.PF1

I'm not gonna take his entire suitcase.

Search bag

A0K89V44.PF1

Emilio doesn't carry much around, does he? He must watch the Travel channel.

Steal towels

A2MLO532.Q81

I'm sure Emilio's gonna need those sooner or later.

Look towels

A2MLO544.Q81

Looks like the hotel's standard issue.

Check sink

A2MLVA44.Q81

Roxanne does a heck of a job, dunnin' she?

Open Emilio's toilet

A2MLVB20.Q81

I don't think he's hidin' anythin' in there. And if he *is* I don't wanna know about it.

Look tub

A2MLVC44.Q81

Emilio seems like the type that takes a lot of showers.

Look trash can

A2MLVE44.Q81

It's even emptier than Mosely's head.

Look shaving kit

A2MLVF44.Q81

We've got some beard trimmin' scissors, a little shampoo . . . Nope. Nothin' revealin' in here.

Burgling Howard/Stiles

Replacing parchments before scanning

A0M8BD2K.BZ1

I need to scan them first.

Take parchments

A0M8BQ32.PF1

Yeah. Grace'll kill me if I don't copy these. I'll have to put 'em back though, or Lady Howard will scream bloody hell.

A0M8BQ32.PF2

Women!

Look parchments

A0M8BQ44.PF1

These look like ciphers. I bet they're related to the local mystery.

Look parchment file

A0M84Z44.PF1

It's a file about the Rennes-le-Château mystery.

A0M84Z44.PF2

They hid it under the bed.

Look Estelle's clothes

A0M8E844.PF1

Those must be Estelle's. They're *way* too small for the towering inferno.

Look Howard's clothes

A0M8EA44.PF1

Those look like Lady Howard's clothes.

A0M8EA44.PF2

She's got kind of a fruit-salad-in-a-blender thing goin', doesn't she?

Look plant

A0J8GW44.PF1

I knew a girl with hair like that once.

Look chair
A0M8L444.PF1
Lady Howard's chair. Sure hope it's insured.

Look Monet's waterlilies
A0M8NR44.PF1
Lily pads. Or a really bad case of eczema.

Look Renoir's Nude
A0M8NS44.PF1
She's shaped a little like Lady Howard -- though the phrase 'a little' is rather out of context here.

Look Renoir's Deux Filles En Noir
A0M8NT44.PF1
Dig those hats.

Look Dennis Miller Bunker's swamp
A0J8M344.PF1,
Sure is . . . green.
(FOR DELETED LINE CHECK BONUS SECTION)

Look Nautilus sketch
A0M8U544.PF1
I *hope* that's a seashell.

Look Jean Forain: Un Bal
A0M8U444.PF1
Prom night.

Look bird etching
A0M8U644.PF1
So much for the birds of a feather theory.

Check suitcases
A0M86H20.PF1
They've already unpacked.

Look large suitcase
A0M84U44.PF1
How pointlessly expensive. Those must be Lady Howards' bags.

Look small suitcase
A0M86H44.PF1
I'm thinkin' that old bag belongs to Estelle. Not unlike Lady Howard herself.

Upon finding files
A0M87Y0Z.291
Boy talk about paranoid!
A0M87Y0Z.292
What, do they think someone's gonna break in here?

Look bed
A0M87Y44.O01
Yup. They traded a room with two beds, for a room with one.
A07K5M1B.413
Not that there's anything wrong with that.

Find fingerprint
A2O8A805.PF1
Yup! There's a print alright. Someone's been grippin' this baby.
A2O8A805.PF2
Why am I not surprised?

Look hand mirror
A2O8A844.PF1
A hand mirror. Now let's see, who would *that* belong to.

Take towels
A2O8O532.PF1
No thanks. Roxanne probably just put those in here, but you can never tell.

Use toilet
A2KLVB20.Q81
Not. On your life.

Smell toilet
A2O8VB56.PF1
Ugg! French food does not agree with Lady Howard.

Look tub
A2O8VC0L.PF1
I'd rather not imagine what goes on in there.

Look trashcan
A2NLVE44.PF1
Roxanne must of emptied it.

Search beautycase
A2O8VT0Z.PF1
I probably should, but I *really* don't want to.

Look beautycase
A2O8VT44.PF1
Look at the size of that bag! I guess Lady Howard needs a *lot* of help in the mornin'.
A2O8VT44.PF2
The scary thing is, with all of that she still looks like . . . well, like Lady Howard.

Think Estelle's make-up
A2O8VU0L.PF1
Estelle's the 'au natural' type. Ya gotta admire that in a woman.
A2O8VU0L.PF2
You don't have to *date* it, but you gotta admire it.

Look Estelle's make-up
A2O8VU44.PF1
Now lemme guess; that's *Estelle's* side of the shelf.

Take Suppuration H
A2O86232.PF1
Yeah. All right. Geez.

Look Suppuration H
A2O86244.PF1
It's a tube of . . . yup, Suppuration H. Great.

Burgling Wilkes

Search bed
A04L7Y0Z.411
The springs are a bit overworked, but other than that . . .
A0487Y44.411
Wilkes actually gets to sleep in *his* bed.

Look suitcase
A04L9N0Z.411
Nothin' in there but dirty laundry.
A0489N44.411
That's the 'prop it open' theory of unpacking.

Look plant
A04LGW44.PF1
He has a plant in the same spot we do. Huh.

Look bedside table
A04LGZ44.411
Hey, that looks just like the one in our room. There must have been a sale at the local K-Mart.

Look chair
A04LL444.411
If this were our room, I'd be sleepin' on the floor.

Look Cézanne's Rocks at L'Estaque
A04LMS44.411
Looks like the end of North by Northwest. Without the heads.

Look world map
A04LMT44.411
Gee, they must have run out of paintin's.

Look Manet's Execution of Emperor Maximillian I
A04LMU44.411
Now *there's* a subject matter you just don't see enough of in fine art.

Look star map over desk

A04LMV44.411

A diagram of what looks like the Earth revolvin' around what looks like a cross. Somebody needs astronomy lessons.

Look Manet's Le Repose

A04LMW44.411

A woman loungin' around. Typical.

Look wardrobe

A048DT44.411

That's as ugly as the one in our room.

A048WU44.PF1

There's a letter on the desk.

A048F358.411

It's from Metaphysical Books. Looks like Wilkes is gettin' published. Maybe he's not as dumb as he looks.

A048F358.412

Nah!

Look Wilkes' letter

A048F344.411

Either Wilkes has really snowed his publisher, or he **does** know somethin'.

Look desk

A0483K44.PF1

He's obviously workin' on **somethin'**.

A048QX25.PF1

I'm not exactly a hacker. I probably couldn't make much sense of Wilkes' files.

A048QX32.PF1

We've got one in our room.

A048QX44.PF1

Wilkes' laptop. Must kinda get lost in a lap like his.

Read Wilkes' books

A0483K58.PF1

It's mostly treasure stuff. I don't think it's what I'm lookin' for.

Le Machine

A0487O1F.PF1

I **still** don't know what the hell it is.

A0487O4Q.PF1

If this thing started thumpin' in here, Jean would be all over me like a cheap tan.

A0487O32.PF1

A. I couldn't carry it. B. I wouldn't know what to do with it.

A0487O32.PF2

Good idea, though.

A0487O44.PF1

It's Wilkes' big machine.

Look toilet
A2KLVB44.Q81
His Highness' throne.

Open toilet
A2KLVB20.Q81
Not. On your life.

Look towel
A2K8O544.Q81
That towel wouldn't even dry off Wilkes' left toe.

Look tub
A2K8VC44.411
I'd love to see Wilkes try to get into that tub. Then again . . . maybe I wouldn't.

Unknown
A2K8VD44.Q81
A guy like Wilkes is gonna need at least three or four of those.

Look razor
A2K8VK44.Q81
I would of thought it'd take a hedge clipper to get through his stubble.

Look shelf
A2K8VL44.Q81
Guy stuff. At least we know Wilkes' isn't a woman in drag.

Look toothbrush
A2K8VM44.Q81
They have big teeth down there in Australia.

Burgling Arnaud

Burgling parsonage
A0C8B46P.411
Hmmm. If he had anythin' of interest, it would be in his office.

Entering through partially opened window
A0C8EI1L.7Q1
There's no way I can squeeze in through there.

Opening window when it's open
A0C8EI20.NK1
It's open all the way.

Attempting to open swollen window
A0C8EI20.2N1
It's stuck. The wood must be swollen.

Opening the window completely

A0CLEI20.0U1

I can't believe that worked.

Looking at magazine

A0D8A644.PF1

It's a French magazine. Wonder why he keeps it in his drawer?

Reading magazine

A0D8A658.PF1

I can't exactly read it, but it appears to be about the European Union.

Looking at portrait

A0D8BH44.F11

I don't recognize him.

Look portrait after reading portrait plaque

A0D8BH44.5D1

It's a painting of the current Duke of Lorraine.

Look at label on frame

A0D8C644.PF1

There's a label on the frame.

Reading portrait plaque

A0D8D858.PF1

Duke of Lorraine, 1983.

A0D8D858.PF2

That's an odd person for an abbé to have hangin' in his office.

A0D8D858.PF3

You'd expect . . . oh, I don't know . . . *Jesus* maybe?

Look at chessboard

A0D8DK44.QR1

Now who would Arnaud play chess with around here?

A0D8DK44.QR2

Jean, perhaps? 'Oh, no, Monsieur! Not my queen!'

Look bookshelves

A0D8MD44.QR1

He has lots of books on Rennes-le-Château, but they're all in French.

A0D8MD44.QR2

Just as well. I don't have time to read anyway.

Use chair

A0D8NU19.QR1

I'm busy!

Look at visitor's chair

A0D8NU44.QR1

It's just a chair.

Use Arnaud's chair

A0D8NW19.411

I'm *really* not interested in gettin' that close to the Abbé's vibes.

Look Arnaud's chair

A0D8NW44.411

Yup, sturdy. It would have to be to hold Arnaud up.

Look at drawer

A0D80F44.411

Looks like a drawer to me.

Look desk

A0D83K44.411

He's neater than I'd expect, given his style in clothes.

Find fingerprints on cigarette carton

A0D83M05.ML1

Yup. Prints-o-plenty.

Rescan for fingerprints

A0D83M05.MV1

Been there. Done that.

Take cigarettes

A0D83M32.PF1

'Frais'. Sounds like a good brand name. If you like inhaling carcinogens, that is.

A0D83M32.PF2

Think I'll pass.

Look cigarette carton

A0D83M44.PF1

Cigarettes. Imagine finding those in a Frenchman's drawer.

Looking out office window

A0D89644.PF1

That's the cemetery out there.

Look phone

A0DLED44.QR1

Hey, he has a phone! He must be one of the *privileged* residents.

Try to open door to parsonage in office

A0DLXG20.411

Nah. I don't think I'd find what I'm lookin' for back there.

Look parsonage door in office

A0DLXG44.411

I think that goes back to his little house in the cemetery. Cozy.

Use Harley at the moped rental/Leave town

A1W8B742.411

Nah. I need to stay here and do some pokin' around while everyone's gone.

Scanning into SIDNEY

A02O4G2K.6R1

I already scanned it.

A02O4G4D.6R1

The map's already in there.

Look at suspects tab

A02OC52Z.PF2

Gracie entered these last night.

Translate tape

A02OD95E.PF2

Very cool. I'm startin' to like this computer.

End sequence

A1E86L3W.8Z1

JEAN,Monsieur Knight! There you are.

A1E86L3W.8Z2

GABE,What?

A1E86L3W.8Z3

JEAN,Roxanne, she has been telling me the things most troubling!

A1E86L3W.8Z4

GABE,No, you see I just . . . I got mixed up and thought my room was . . .

A1E86L3W.8Z5

JEAN,She says the kitchen, it shows no sign of sandwich making!

A1E86L3W.8Z6

GABE,Oh! Yeah. See, I couldn't find the mayo and . . . well, you know a sandwich just isn't a sandwich without the white stuff.

A1E86L3W.8Z7 or A1E86L3W.C51

ROXANNE,Men! So lost without a woman's touch. Come with me, Monsieur. I have finished my cleaning and now I make for you the big sandwich, yes?

A1E86L3W.8Z8

GABE,Hmmm. I 's'pose I could stand a nibble or two.

DAY 2 12PM-2PM

STARTUP MOVIE

A1HB4Y4P.N81

GRACE,Is anything the matter, Mr. Baza?

A1HB4Y4P.N82

EMILIO,I suddenly feel not at all well. I think I will lie down here in the van.

A1HB4Y4P.N83

GRACE,Should I get Madeline?

A1HB4Y4P.N84

EMILIO,No! No, please. I'll just stay here and take a little rest.

A1HB4Y4P.N85

GRACE,Are you sure? I don't think Madeline would mind driving you back to the hotel.

A1HB4Y4P.N86

EMILIO, No! I only need a few moments to close my eyes. Thank you, Miss Nakimura.

A1HB4Y4P.N87

MADELINE, . . . Château de Serres. The vineyard and house were built on the foundations of a much older estate linked to the Templars. More importantly, I've arranged for us to have lunch here and, perhaps, to taste some wine?

A1HB4Y4P.N88

WILKES, It's about time. Roit, Vittorio?

A1HB4Y4P.N89

BUCHELLI, It sounds like just the thing.

A1HB4Y4P.N8A

MADELINE, This way.

A1HB4Y4P.N8B

MOSELY, Are you coming, Grace?

A1HB4Y4P.N8C

GRACE, In a minute. I want to look around first.

A1HB4Y4P.N8D

MOSELY, Okay. I'll see ya inside.

In the barn

Enter barn

A0PB6L3W.401

MADELINE, Is Monsieur Montreaux not joining us?

A0PB6L3W.402

MARCEAU, Not that I know of, Mademoiselle, but I'll let him know you are here.

A0PB6L3W.403

MOSELY, Hey! I saved ya a seat, Gr . . .

A0PB6L3W.404

MADELINE, Ah! Merci. You are *such* the gentleman, Monsieur Mosely.

A0PB6L3W.405

MOSELY, Uh . . .

A0PB6L3W.406

MADELINE, But I am keeping my eye on you! You'd better not go back you-know-where and do you-know-what!

A0PB6L3W.407

MOSELY, Huh?

A0PB6L3W.408

MADELINE, Oh! We are playing dumb, are we? You know I can wiggle it out of you!

A0PB6L3W.409

MOSELY, Well . . . Have some wine, Madeline.

A0PB6L3W.40A

GRACE, Humph.

Chatting with Arnaud

A0PB1A39.411

GRACE, Abbé Arnaud, what do you know about Château de Serres?

A0PB1A39.412

ARNAUD, Not much. It is an old estate that has been rebuilt. The current owner is a Monsieur Montreaux.

A0PB1A3N.6E1

GRACE, Do you know Monsieur Montreaux well?

A0PB1A3N.6E2

ARNAUD, No, unfortunately. Wonderful wine, Château de Serres, but very expensive, yes? It is not often within my budget to pay a visit.

Talk to Arnaud again

A0PB1A39.P61

I can't think of anything else to ask the Abbé.

Look Arnaud

A0PB1A44.411

Abbé Arnaud has finally found something he likes better than his binoculars.

Talk to Wilkes/Buchelli

A0PB3D39.411

Ah . . . no. I'd rather not while Madeline is sitting right there.

Look Wilkes

A0PB3D44.411

Wilkes seems to approve of the local wine. Then again, he'd probably approve of Muscatel.

Eat cheese

A0PB7R3X.411

No thanks. I ate too late last night.

Look cheese

A0PB7R44.411

They're serving a little bread and cheese with the wine.

Look Buchelli

A0PB8Y44.411

That's the first time I've seen Buchelli look relaxed.

Talk Mosely

A0PB1239.411

I don't think I could get his attention. I've got better things to do anyway.

Look Mosely

A0PB1244.411

He should come with a tag that says 'insert finger here and proceed to wind.'

Talk to Marceau

A0PBBA1B.411

Not with everyone sitting there listening.

Look Marceau

A0PBBA44.411

He's kinda cute. Pale, but cute.

Talk to ladies

A0PBE039.411

I really don't want to get stuck in a conversation with Lady Howard about how good or bad she thinks the wine is.

Look ladies
A0PBE044.411

Now there's a couple of women who don't seem to worry about their waistline.

Look ladies's table
A0PBOB44.411
The dynamic duo have snagged the only table. Figures.

Talk to Madeline
A0PBEC39.411
I'd rather cut my tongue off, thanks.

Look Madeline
A0PBEC44.411
I think she has attention deficit syndrome. She can't stand not getting attention.

Look fire
A0PBO844.411
If Madeline sat a little closer to the fire, we could see how flammable her hairspray is.

Look wine
A0PBOH44.6E1
The Abbé says the wine here is quite well known.

Think wine
A0PBOH44.411
I wonder if this is a well-known label or just a small, local winery?

Look bar
A0PBOI44.411
Boy, you can barely see the bar with all those bodies in the way.

Sit at bar
A0PBOI19.411
It's a bit crowded for me.

In the yard

Leaving
A0WBQD22.QS1
I think I'd better wait for the group.

Talk to Mr Baza
A0HB3P20.411
I don't want to disturb Mr. Baza -- he's sick.
A0HB3P20.412
It *did* come on rather suddenly, though. Maybe he doesn't like wine.

Break into garage windows

A0HB5T2B.OR1

Uh . . . yeah. I'll jump right on that one.

Open front garage doors

A0HB5T20.411

They don't look like the kind that open.

Look garage doors

A0HB5T44.411

The windows have been painted over.

Open garage door

A0HB3720.411

No dice.

Look garage door

A0HB3744.411

There's a side entrance to the garage. At least, I think it's a garage.

Look garage

A0HBQI44.411

That's a big garage for Europe. Most of them can barely fit a Peugeot.

Knock front door

A0HBB44H.KZ1

I *would* like to check it out, but . . . I don't think I can just knock and say, "Can I search the place?"

Open front door

A0HBB420.KZ1

I can't just walk in uninvited! At least . . . not out here where everyone can see me.

Look front door

A0HBB444.KZ1

It's the front door.

A0HBB444.3L1

It's the front door of the Château.

Open front door after getting kicked out

A0HBB444.7P1

I can't go back in that way, that's for sure

Look house after getting kicked out

A0HBQF44.7P1

Well I *was* in there. I'm going to have to think of something else.

Look Madeline van

A0HB8Z44.411

Madeline's van. At least she's not driving something expensive. Then I'd really have to hate her.

Look barn sign

A0HBRO44.QS1

There's a sign on the wine-tasting barn.

Read sign

A0HBRO58.QS1

Hmmm. It says "Château de Serres winery." "Monsieur Excelsior Montreaux, owner and . . . vineyard master?" And "Tasting and sales". I think.

Try to walk away

A0HBRP44.411

It's a long walk back to the hotel.

Think at tower

A0HL9E0L.QS1

I wonder who added the tower?

Look at tower

A0HL9E44.QS1

That tower looks like a later addition.

Look garage door

A0HL3744.411

There's a side entrance.

Look tasting room

A0HLQC44.QS1

The Château's wine-tasting room. Cute.

Look chateau

A0HLQF44.QS1

Impressive. This must be the main house.

Look fountain

A0HLQG44.QS1

This certainly is a beautiful estate. Look at that fountain!

Hear baby cry:

A0HB6L18.1G1

Oh my God! It sounds like a baby crying!

Look high windows

A0HL5G44.QS1

They're too high for me to see through.

Sneak around Serres

A0SB2J3H.7B1

I've got to try to get into that house somehow.

Climb wall again

A0SB2J3H.7P1

I wore out all my climbing muscles the first time.

A0SB2J3H.7P2

Besides, he'll be watching the attic now. I'll have to think of something else.

Look house

A0SB8H44.KZ1

I need to get into that house -- but *how*?

Look window

A0SB1544.411

I can't see into that window from here.

Open window at back of Serres

A0SBBU20.5Y1

I can't reach it from here!

Climb in window

A13LJS20.QS1

I can't reach it.

Climbing:

A0SBBE3H.GT1

RECORD SOME GRUNTS OF EXERTION AS SHE CLIMBS WALL

A0SBBE3H.GT2

RECORD SOME GASPS OF FEAR AND SURPRISE

Listen cellar doors

A0SBBU40.N01

That sound *seems* to be coming from the cellar.

Open cellar doors

A0SBBU20.7B1

Nope. Didn't think it'd be that easy.

Look cellar doors

A0SBBU44.411

Those doors must lead to the cellar.

Look tossed out wine

A0SBQJ44.QS1

There must have been something wrong with that wine.

Taste tossed out wine

A0SBQJ3X.QS1

If I wanted wine, I'd go into the barn.

Smell tossed out wine

A0SBQJ56.QS1

Smells a little off -- like bad grapes. Must have gone sour.

Look back of house

A0SL8H44.QS1

It's the back of the Château.

Look ivy

A0SBRQ44.QS1

Looks like a Virginia Creeper, but it must be something else -- something French.

Look open window

A0SBRR44.411

That window is open, but it's really high up.

Look window after getting kicked out:

A0SBRR44.7P1

That plan got me exactly nowhere!

In the attic

Look furniture

A0RB0D44.411

Either that furniture is in storage, or someone sits up here once in a while.

Sit on furniture

A2FL8S27.X71

Why would I want to do that?

Think robes

A0RB7Q0L.3L1

My guess is that they're for some kind of ritual. Of course, that doesn't necessarily *mean* anything.

Look robes

A0RB7Q44.3L1

Either these are for Halloween, or the vineyard owner is into something a little heavier than a bordeaux!

Think robe symols

A0RB260L.411

I've never seen anything like it. Doesn't look like Hebrew, Greek or Arabic. And it *certainly* isn't oriental.

Copy symbols again

A0RB263E.6R1

I already wrote them down!

Look symbols

A0RB2644.411

I wonder what these symbols mean?

Look wardrobe

A0RBDT44.411

There's a large wardrobe against the wall.

Go downstairs

A0RBBM1Q.QE1

I think there's someone down there.

Look stairs

A0RBBM44.411

There's a winding staircase going down to the second floor.

Look books

A0RBMD44.411

Old books -- in French. Looks like they've been up here a while.

Take books:

A0RBRL32.411

I don't see anything I'd want to carry with me.

Look shades

A0RBRE44.411

Black shades. That's kind of weird.

Look roller shades

A0RB7344.411

The windows have roller shades.

Open courtyard window

A0RBRF20.411

I wouldn't want anyone down there to see me.

Look courtyard window

A0RBRF44.411

It overlooks the courtyard.

Break into box

A0RBRH6P.411

I don't have a crowbar. Besides, those boxes look like they've been here a while. I don't think the baby's in there.

Look boxes

A0RBRH44.411

Storage crates. Not particularly sinister.

Look paintings

A0RBRJ44.411

It's a little dark in here, but those paintings don't look valuable to me.

Look desk

A0RBRK44.411

Someone does -- or did -- some work up here.

Look mattress

A0RBX744.411

They need to call Good Will.

Look trunk

A0RBCD44.QU1

A trunk! I wonder if it could be the one from the train?

Walk downstairs during Montreaux

A0RBBM1Q.K71

I can't! Someone's on their way up!

A0RBBM44.K71

Someone's on their way up!

Try to hide in trunk

A0RBCD1K.K71

I'd never fit in there!

Pick up chair during Montreaux

A0RBL432.K71

What do you want me to do, hit him over the head with it?

Climb out window after Montreaux

A0RB9F50.K71

There's not enough time to climb out there again!

Open box during Montreaux

A0RBCD20.K71

There's no time for that!

Climb out window before Montreaux

A0RB9F50.3L1

I want to check the place out first!

Look window

A0RB9F44.411

That's the window I came in through.

Look trunk after Montreaux

A0RBCD44.HG1

I've *got* to get another look in that trunk!

Look junk again

A0RB6Q44.HG1

I'm almost afraid to move this stuff.

Look doll foot

A0RB5544.HG1

It's a baby's foot!

Search trunk again

A0RB6Q2D.HG1

Oh my god. It's just a *doll*.

Look stuff in trunk after finding doll

A0RB6Q44.PX1

There's just some old clothes and blankets in there.

Take doll

A0RB5532.PX1

It's just an old doll. I'd look ridiculous bringing *that* back to Gabriel.

Look doll

A0RB5544.PX1

That crying sound is making me see things!

Look trunk after finding doll

A0RBCD44.PX1

I guess that's *not* the trunk from the train.

Montreaux hears you!

A0RBCD20.291

GRACE,<gasp!>

A0RBCD20.293

MONTREAUX Qui est la?

Montreaux is distracted!

A0RB6L18.0I2

MADELINE,Monsieur Montreaux! Is that you?

A0RB6L18.0I4

MONTREAUX,Mademoiselle Buthane. How enchanting.

A0RB6L18.0I5

MADELINE,Monsieur! Surely you will join us for a drink and provide a bit of expertise on your wines? S'il vous plait?

A0RB6L18.0I6

MONTREAUX,Of course. At your service, Mademoiselle.

Montreaux catches you!

A0RB6L18.KV1

MONTREAUX,Qui être-vous?

A0RB6L18.KV2

GRACE,Uh. . . Hallo. Bathroom? How you say. . .bathroom?

A0RB6L18.KV3

MONTREAUX,How did you get here?

A0RB6L18.KV4

GRACE,Me no speak. . . English, French, me no speak.

A0RB6L18.KV5

MONTREAUX,Then let me escort you downstairs, young lady.

In The Library

Go up

A08BBM0V.5P1

I don't wanna go back up there now!

A08BBM44.411

That winding staircase is really great. But it's strange that it just goes up into the attic.

Look desk

A08B3K44.411

This desk looks really old. Like something out of Dickens.

Stamp on floor pattern

A08B0Z4H.9U1

Gee. *That* worked.

Look pattern

A08B0Z44.9U1

That pattern on the floor must have cost a bundle to install. It's so intricate!

Exit door

A08B0Z20.411

I'd better not go out that way -- someone would see me for sure.

Take books

A08B2A32.411

I'm sure viticulture is fascinating, but I don't have time to get into it.

Look books

A08B2A44.411

'Grafting the Vine,' 'The Encyclopedia of Grapes,' 'The Science of Viticulture,' 'Vitis Magnificus.'

A08B2A44.412

Plus lots of books in French.

A08B2A44.413

This guy takes his wine seriously!

Read books on desk

A08BS020.411

Why bother? I wouldn't be able to read it anyway.

A08BS044.411

French dictionaries and . . . something. Old, too.

A08BS132.411

It doesn't look relevant enough to steal.

A08BS144.411

I have *no* idea what it says. Looks like Latin.

Use candles

A08BS225.411

There's enough light in here already.

Look candles

A08BS244.411

Those candles remind me of 'Phantom of the Opera'.

A08BS244.412

I'm speaking of Bergac, of course, not Lloyd Weber.

Look door

A08BS344.411

That obviously leads to the rest of the house.

Open window

A0RBRF20.411

I wouldn't want anyone down there to see me.

Look window

A08B8T44.411

That must be the tower you see from the courtyard.

A08BRX44.411

Looks like Montreaux likes to spend time at this window.

A08BD444.411

I think that's the back of Mt. Cardou.

Look painting

A08B7J44.411

That looks like the guy I saw upstairs. Madeline called him 'Montreaux'.

A08B8V44.411

There's really something weird about the eyes.

A08BRT44.411

Why does that face look odd to me?

A08BRU5A.OH1

Oh, wow!

A08BRV2P.411

I have *no* idea what that might mean.

A08BRV44.411

That is *bizarre*! It's part man, part grail!

A08BRU5A.M01

I can't see any more from here.

A08BRT44.YV1

No wonder the eyes look strange -- he's painted that bizarre image in the iris.

Look painting

A08BB644.YV1

That is one *weird* painting.

Read book

A08BBY44.411

There's a book in the drawer.

A08BBY58.411

'Gods Among Us: The Immortals'.

A08B3544.C41

Those must be the alleged immortals. Some of them I've never heard of.

A08B3544.M21

Someone's made notes. They can't **seriously** mean . . .

A08B3544.M22

Nah. No way.

A08B3522.291

What a bunch of nonsense!

A08BBY59.411

Yes! There's a print on the cover.

Look ceiling

A08BAX44.411

It's a grapevine motif. Nothing surprising about that -- this **is** a vineyard.

Look chair

A08BRW44.411

Looks comfy.

Look statues

A08B0644.411

The guy's got interesting taste in art.

A08B5644.291

Aha!

A08B5644.BC1

There's a button under the desk.

Press knob

A08B561J.291

Wow! This place is **rigged**.

A08B561J.292

I wonder if that's a **bad** thing?

Look statue

A08B0644.5P1

Hmmm. Something tells me that's NOT just an artistic statement.

A08B0632.291

It's stuck to the bookcase, but it does seem to turn.

A08B060L.651

Those lights are just shining out into the room. Seems like there should be some kind of . . . pattern.

Turn head 3 times in one direction

A08B061D.K91

That's as far as it goes.

Have all heads tilted twice in a direction, forming a pentagon

A08B6L4R.UK1

Well, that's **a** shape, but nothing happened. Maybe I'd better try a different pattern.

Door opens...
A08B6L4R.L51
Oh my god . . .
A08B6L4R.L52
That's *great*! I think.

Look staircase
A08BBM44.551
This reminds me of some old Hitchcock film or something.

In the basement

Arriving
A0IB6L3W.NB1
And I yell at Gabriel for taking stupid risks!

Leave the house
A0IB5X0V.7B1
I can't leave yet! I've *got* to find that baby!

Go up
A0IB5X0V.7P1
I can't! The stairs are blocked.

Look at stairs
A0IB5X44.7B1
Those are the stairs to the library.

Opening a locked door
A0IBGD20.Q81
It's locked!

Think at doors
A0IBGD44.6R1
I wonder where all these doors lead? There must be a whole maze of rooms they've shut off.

Look doors
A0IBGD44.291
This place has a lot of doors but . . . they're padlocked.

Unknown
A0IBS56P.Q81
I don't have time for that!

Look barrels
A0IBS544.Q81
I *hope* those are for shipping wine.

Look lamp
A0IBXM44.Q81

I'm glad there's *some* light down here. This place is creepy!

Drink wine

A0IBXN3X.Q81

I *could* get drunk, but I don't think it would help.

Look wine bottles

A0IBXN44.Q81

Well, I guess this really is a winery. That's a good thing.

Listen at cellar door

A0IBXO40.Q81

That crying sound is coming from behind that door!

Look door

A0IBXO44.Q81

That door's not locked. I wonder where it goes?

Think niches

A0IBXP44.Q81

Weird. It's like this basement was designed for something else. I wonder what those niches are for?

Look big niche

A0IBXQ0L.Q81

I wonder if this basement was part of an old underground catacomb that's been converted?

Look smaller niche

A0IBXQ44.Q81

Geez! That looks like it belongs in a crypt!

Open door at Serres basement

A0IBGD20.Q81

It's locked!

Wine Cellar

A19B6L3W.PF1

Oh, great!

A19B6L3W.PF2

It's just a wine press.

Look grapes

A19B0J44.411

Grapes waiting for the press. Rather gruesome, now that I think about it.

Press grapes

A19B0J1J.411

Um . . . There's a machine designed expressly for that purpose sitting ten feet away.

Eat grapes

A19B0J3J.411

I'm not exactly sight-seeing down here!

Leave through hatch
A19B6T0V.Q81
I'll leave in a minute. I just want to look around a bit more.

Look stairs
A19B6T44.PF1
I wonder if that goes to the cellar doors I saw behind the house?

Look entrance
A19B9T44.PF1
That's the way I came in.
Leave
A19B9T20.PF1
There's got to be an easier way out of here than the way I came in!
Leave if you were kicked out Serres earlier
A19B9T20.7P1
I don't think I'd get away with "looking for the bathroom" again.
A19B9T44.7P1
That probably goes up to the house.

Look wine
A19B6544.411
That is *wine*. . . isn't it?

A19B6644.411
The woman looks as old as this basement!

Look winepress
A19BDQ0L.411
It's rather violent, isn't it?
A19BDQ44.411
That grape press is huge!
A19BDQ44.412
At least . . . I *think* it's a grape press.

Use grape controls
A19BE94Q.411
Sure! I bet she'd appreciate that.
A19BE944.411
That must be the press operation area. Looks complicated.

Look wine racks
A19BRN44.411
That must be the good stuff.

Look barrels
A19BSB0L.411
They do give the place a nice Edgar Allen Poe feeling, don't they?
A19BSB44.411
I'm *guessing* there's wine in those casks.

A19B661B.411

GRACE,Excuse me?
A19B661B.412
OLD_LADY,Ah! Mademoiselle! Douce mademoiselle! Si jeune, si jolie, si appétissante!
A19B661B.413
GRACE,You . . . don't speak English, do you? I'll just . . .
A19B661B.414
OLD_LADY,Pommes bleu, Mademoiselle? Pommes bleu?
A19B661B.415
GRACE,Let go. I don't know what you're saying. Let GO.
A19B661B.416
OLD_LADY,Pommes bleu? Aimerieze-vous des pommes bleues?
A19B661B.417
GRACE,Stop it!
A19B661B.418
OLD_LADY,Pommes bleu?
A19B661B.419
OLD_LADY,Ou préféreriez-vous uniquement du jus? Un jus tout bleu, un jus sucré, un jus de raisins pressés à coups de poing . . .
A19B661B.41A
OLD_LADY, Ha ha ha ha!

End sequence:

A0SB6L3W.SZ1

GRACE,Geez! That was *weird*.

A0HB121I.OO1

MOSELY,There you are! I couldn't figure out where the heck you went!

A0HB121I.OO2

GRACE,I thought I heard something.

A0HB121I.OO3

MOSELY,Yeah? Like what?

A0HB121I.OO4

GRACE,Nothing. I mean, it was just a wine press.

A0HB121I.OO5

MOSELY,You shouldn't go check stuff out alone, Grace. 'Specially not when me or Gabe are around to go with you.

A0HB121I.OO6

GRACE,You were *occupied*.

A0HB121I.OO7

MOSELY,What? You mean Maddy? No! I was just . . .

A0HB121I.OO8

BUTHANE,There are our two lost little lambs! And how sweetly they chat, little heads in a row!

A0HB121I.OO9

MOSELY,Madeline! I was just telling Grace . . .

A0HB121I.OOA

MADELINE,Never mind! You are both adults. But we *are* moving on now.

A0HB121I.OOB

GRACE,Thanks a lot, Mose.

A0HB121I.OOC

MOSELY I didn't *do* anything!

DAY 2 12PM-2PM END MOVIE

A1HB4Y4P.N32

HOWARD,. . . isn't it? Dr. Wen -- have you read Dr. Wen's book on Rennes-le-Château? *The* definitive work. Dr. Wen mentioned that the chair is connected to the devil in the church.

A1HB4Y4P.N33

MADELINE,'Without temptation'. Yes, I've heard that theory, but a more interesting one links the phrase to the paintings . . .

A1HB4Y4P.N34

ESTELLE,(SHOCKED GASP)

A1HB4Y4P.N35

HOWARD,(BLOODCURDLING SCREAM)

A1HB4Y4P.N36

GRACE,Oh my God!

A1HB4Y4P.N37

WILKES,Shit!

DAY 2 2PM-5PM

Chapter Opening

A1LK6L3W.6S1

GABE,What is it?

A1LK6L3W.6S2

GRACE,Prince James' men. We just found their bodies.

A1LK6L3W.6S3

GABE,Where?

A1LK6L3W.6S4

GRACE,The Devil's Armchair.

A1LK6L3W.6S6

GABE,The tour group found the bodies?

A1LK6L3W.6S7

GRACE,Yes.

A1LK6L3W.6S8

GABE,Notice anythin' suspicious about people's reactions?

A1LK6L3W.6S9

GRACE,Everyone seemed pretty surprised. Particularly Lady Howard.

A1LK6L3W.6SA

GRACE,It was quite a performance now that I think about it.

A1LK6L3W.6S5

GABE,Hmmm. I'll go check it out.

A1LK6L3W.6SB

GRACE,Can I come?

A1LK6L3W.6SF

GABE,It might be more productive if you stay here and keep an eye on things. You don't mind, do you?

A1LK6L3W.6SC

GRACE,No. I guess that would be smart.

A1LK6L3W.6SD

GABE,Thata girl. I'll be back soon.

A1LK6L3W.6SE

GRACE,Be careful.

Re-entering R25 during timed puzzle
A1LK6L3W.611
GRACE,I thought you were going somewhere.
A1LK6L3W.612
GABE,I am. In a minute.

A1LK6L3W.MU1
GRACE,What is it with you? Forget your breath mints?
A1LK6L3W.MU2
GABE,Don't worry about it.

A1LK6L3W.QA1
GRACE,Look, why don't *I* go check out the crime scene if you're too squeamish?
A1LK6L3W.QA2
GABE,Hey. Just because I keep walking in here mindlessly doesn't mean . . . doesn't mean I don't have somethin' on my mind!
(MISSING LINE: SEE BONUS)

Talking to Gracie during timed puzzle
A1LK1739.241
GABE,Excited about this new case?
A1LK1739.242
GRACE,Of course I'm excited! But I almost feel guilty about it, to tell you the truth. Poor little Charlie! I just hope that when we find him, it's not too late.
A1LK1739.243
GABE,Yeah. Me too.

A1LK1739.291
GABE,So how you feelin'?
A1LK1739.292
GRACE,Fine. Good.
A1LK1739.293
GABE,Yeah? Guess you were pretty worried when I disappeared from Prince James' house.
A1LK1739.294
GRACE,I still don't think it would have hurt you to wake me up.
A1LK1739.295
GABE,There just wasn't time, Gracie.
A1LK1739.296
GRACE,Fine. Whatever.

Door Conversations

A1AK2P23.HN3
(Deciphered by N0war and Aquagoat, who I cannot thank enough)
(Aquagoat) Ils avaient la gorge tranchée. Non, je n'ai vu aussi une trace de sang. Je n'en ai aucune idée. Vraiment aucune idée. D'accord. C'est bon. Au revoir.
(N0war) Il's avaient les gorges tranchées. Non, je n' ai vue aucune trace de sang, je n' en ai aucune idee...
Translation: They had their throats cut up. No, I haven't seen any sight of blood. I have no idea. Really no idea. Okay. That's good. Good-bye.
A1AK2P23.HN4

She's talkin' to somebody, probably on her cell phone. But she's bein' pretty quiet about it. I can't make it out.

Attempt to record Madeline phone conversation

A1AK2P47.HN1

She's talkin' too low to get it on tape.

A1AK9J23.HN1

HOWARD,No! I can't help it! You don't understand how sensitive I am. No one understands!

A1AK9J23.HN2

ESTELLE,Just try to put it out of your mind.

A1AK9J23.HN3

HOWARD,Am I a stone, that I feel nothing? Or a director, perhaps? No, I am an artist! I have trained myself for years to empathize, Estelle! Empathize! It's a gift, I tell you!

A1AK9J23.HN4

ESTELLE,I understand.

A1AK9J23.HN5

HOWARD,No, you don't! The pain! I feel it right here! Oh, the sight of the throats, Estelle! The *throats*!

A1AK9J23.HN6

ESTELLE,You must *calm* yourself! Why don't you take a hot bath?

A1AK9J23.HN7

HOWARD,No! I must rest! Perhaps if I close my eyes.

A1AK9J23.HN8

ESTELLE,All right. Just lie still a moment . . .

Talk to Wilkes

A1EK3D39.E21

GABE,Hey, Wilkes.

A1EK3D39.E22

WILKES,Knight. Ya missed the tour this mornin', didn't ya?

A1EK3D39.E23

GABE,Slept in.

A1EK3D39.E24

WILKES,Yeah? Well ya'll never believe what happened. We was goin' to see this armchair, roit, and we comes up over the hill and BLAM.

A1EK3D39.E25

GABE,I heard.

A1EK3D39.E26

WILKES,Shit, ya shoulda seen it, Mate! Worse damn thing I ever saw, and I've seen some things!

A1EK3D39.E27

GABE,I bet.

A1EK3D39.E28

WILKES,They was just sittin' there, these gashes across their throats like big red smiles or somethin'. It was horrible!

A1EK3D39.E29

GABE,Throats cut?

A1EK3D39.E2A

WILKES,That's roit. Say, why doncha take a load off and have a drink?

A1EK3D39.E2B

GABE,No, thanks. But I appreciate the info.

A1EK3D39.E2C

WILKES,Yeah. No problem.

Talk to Wilkes again

A1EK3D3A.G71

He'd talk my ears off if I let him, but I've got more important stuff to do.

Look Wilkes

A1EK3D44.HN1

It's Wilkes. Looks like he's hittin' the hard stuff a bit early.

Telephone Booth

Buchelli Phone Conversation

A01K6L3W.HN1

Vorrei parlare con il Ministero degli Affari Esteri.

A01K6L3W.HN2

Padre Grenna? Sono Padre Buchelli. Come sta?

A01K6L3W.HN3

Molto bene.

A01K6L3W.HN4

Sì, sono ancora qui. Si sono verificati degli avvenimenti straordinari. Ci sono stati degli omicidi!

A01K6L3W.HN5

Due uomini. Li ho visti proprio io. Questa mattina.

A01K6L3W.HN6

Non ne ho la più pallida idea. Ma penso che sia importante. Non sembravano gente del posto.

A01K6L3W.HN7

Non saprei. Di razza bianca, probabilmente degli europei. Avevano la gola tagliata, ma non c'erano tracce di sangue . . .

A01K6L3W.HN8

No, non credo proprio, ma . . . Cercherò di ottenere ulteriori informazioni. Questa è per ora la prima indicazione di attività . . .

A01K6L3W.HN9

Sì e che sia anche con Lei. Arrivederci Padre Grenna.

Recording fail

A01K6L3W.HNA

Interestin'. But I wish I knew what he'd said.

Look occupied booth

A01KDW44.J81

Sounds like he's takin' notes.

Look shoes

A01KIP44.Q81

Tasteful, aren't they?

Blocking Buchelli on his way out

A01K6L18.HN1

BUHELLEI,Excuse me.

Wilkes and Buchelli conversation

A1EK6L18.HN1

WILKES,Buchelli! Over here!

A1EK6L18.HN2

BUCELLI,Ciao. It was a most interestin' tour, no?

A1EK6L18.HN3

WILKES,You said it! I needed a drink, myself. Fortification. Care to join me?

A1EK6L18.HN4

BUCELLI,Si. My ramparts, too, are a trifle crumbly at the moment.

A1EK6L18.HN5

WILKES,Funny how things work out. I thought today was gonna be my lucky day.

A1EK6L18.HN6

BUCELLI,How's that? Oh. Yes, of course. Weren't you planning to try to . . . consolidate your theory today?

A1EK6L18.HN7

WILKES,That's roit. I'm ready to go diggin'. Course, I still will, but this takes the steam outta my victory a bit.

A1EK6L18.HN8

BUCELLI,It's certainly upsetting. Do you have any idea who those two men were?

A1EK6L18.HN9

WILKES,Not a friggin' clue. You?

A1EK6L18.HNA

BUCELLI,I'm afraid not.

A1EK6L18.HNB

WILKES,Wulp, here's to our health. Better them than us.

A1EK6L18.HNC

BUCELLI,*That's* thinking positively, Signore.

Talk to Wilkes and Buchelli

A1EK5Y1B.561

I don't think I'll get much out of those two. Not with the stuff they're sippin'.

Look Wilkes' wine

A1EK5Y44.NN1

Wilkes and Buchelli are knockin' a few back. They must be shook up -- or thirsty.

Look Wilkes and Buchelli

A1EK5Y44.561

At least Wilkes found someone to drink with him.

Room 25 interlude: talk to Grace repeatedly

A1LK6L3W.E61

GABE,How's it goin'.

A1LK6L3W.E62

GRACE,No thanks.

A1LK1739.IG1

GABE,So how's the book?

A1LK1739.IG2

GRACE,Huh? Let me just finish this part here.

A1LK1739.K61

GABE,I'd kinda like to know what the book says.

A1LK1739.K62

GRACE,Yeah. Soon as I'm done.

A1LK6L3W.CL1

GABE,I'm back.

A1LK6L3W.CL2

GRACE,Just put the pizza on the table.

A1LK6L3W.3G1

GABE,Grace, aliens just landed outside. They've got your mother.

A1LK6L3W.3G2

GRACE,In a minute.

A1LK6L3W.621

GABE,OOOOOklahoma where the wind comes sweepin' down the plain!

A1LK6L3W.622

GRACE,Turn that down, please.

Talk to Grace again

A1LK1739.6R1

I really should go get some other stuff done.

Look Grace

A1LK1744.3L1

It's just Gracie.

Use laptop before visiting crime scene

A1LK3Y2O.IG1

I don't have time for that right now. I've got other fish to fry.

Try to call Prince James before crime scene visit

A01KED3S.4S1

Yeah. I should call him. Maybe I'll check the crime scene out first, though, so I can give him all the details.

A01KED0L.B61

I probably should let him know what's goin' on.

Prince James conversation BEFORE visiting Larry

A01KED3S.4U1

JAMESNo, I've got it. Hello?

A01KED3S.4U2

GABE,Prince James? This is Gabriel Knight.

A01KED3S.4U3

JAMES,Mr. Knight, yes. Did Grace arrive safely last night?

A01KED3S.4U4

GABE,She did. You haven't heard from your men, have you?

A01KED3S.4U5

JAMES,No. You did *see* them last night?

A01KED3S.4U6

GABE,Yes, they dropped Grace at the hotel and took off. But I'm afraid I have bad news.

A01KED3S.4U7

JAMES,What is it?

A01KED3S.4U8

GABE,Sir, your men were found dead this morning. It appears to have happened sometime in the night.

A01KED3S.4U9

JAMES, Oh my God! I don't understand.

A01KED3S.4UA

GABE, I don't either. Let me tell you how they were found.

A01KED3S.4UB

GABE, There's this landmark out here called the 'armchair of the devil'. This morning

Completely drained. I didn't see any footprints. None at all.

A01KED3S.4UC

GABE, Prince James?

A01KED3S.4UD

JAMES, I'm here.

A01KED3S.4UE

GABE, Have you received any blackmail or ransom notices?

A01KED3S.4UF

JAMES, No. I haven't.

A01KED3S.4UG

GABE, Well, Sir . . . I'm still looking into it. We're gonna find your son. Is there . . . anything else I should know?

A01KED3S.4UH

JAMES, No.

A01KED3S.4UI

GABE, Because I'm willin' to do whatever I can, but it'd be a lot easier if I knew . . .

A01KED3S.4UJ

JAMES, Please, Gabriel. If you keep your eyes open for me, you will be well rewarded. Now I must go.

A01KED3S.4UK

GABE, Hello? Prince James? Lord Stewart? Hel . . .

A01KED3S.4UL

GABE, Ah, hell.

Prince James phone conversation AFTER visiting Larry

A01KED3S.881

MESMI, Stewart residence.

A01KED3S.882

GABE, Mesmi? This is Gabriel Knight.

A01KED3S.883

MESMI, Hold on, please.

A01KED3S.884

MESMI, It's him.

A01KED3S.885

JAMES, Mr. Knight?

A01KED3S.886

GABE, Hello, Prince James. I'm afraid I have some pretty bad news. Sir, your men were found dead this morning.

A01KED3S.887

JAMES, I see. Yes. It's horrifying news.

A01KED3S.888

GABE, I can tell you everything I know about it.

A01KED3S.889

JAMES, Please do.

A01KED3S.88A

GABE, Well, they left here last night about Drained into the ground. We found two pools.

It . . . hell, it looked ritualistic to me.

A01KED3S.88B

JAMES, Lord. I just don't understand.

A01KED3S.88C

GABE, Nor do I, but the killin' still revolved around *blood*. I think . . .

A01KED3S.88D

JAMES, Mesmi and I were just discussing this. You see, I have certain affairs which you know nothing about, and I'm not inclined to involve an outsider.

A01KED3S.88E

GABE, Yeah. I'm kinda gettin' that picture. But if I'm to . . .

A01KED3S.88F

JAMES, That's why I sent my own men down there. Now this. Frankly, I don't know what to do. My son's life . . . my son's life means *everything* to me.

A01KED3S.88G

GABE, I know.

A01KED3S.88H

JAMES, And Mesmi thinks you may be able to do some good. So I'll ask you to keep your eyes open, at least until further notice. But that does not mean intruding on . . . Please, just try to stay focused on finding the child.

A01KED3S.88I

GABE, I'd be a lot more successful if you told me *everything*.

A01KED3S.88J

JAMES, Good-bye, Mr. Knight. You'll hear from us soon.

A01KED3S.88K

GABE, God!

Calling Prince James again

A01KED3S.241

He's probably off makin' his own plans. Damn, that man is frustrating!

Talk to Jean

A1EK401I.J01

JEAN, Monsieur Knight! Did you hear the news most horrible? They say . . .

A1EK401I.J02

JEAN, They say at the armchair they find *two dead bodies*! Oh, I shudder to think on it!

A1EK401I.J03

GABE, It does kinda suck, dunnit?

A1EK401I.J04

JEAN, Oh, Monsieur! You so mildly are putting it! *I* am relieved I saw no such thing! And lucky for *you*, Monsieur, that you stay at the hotel this morning!

A1EK401I.J05

GABE, I have a way of missin' the boat. Is that all you've heard about it?

A1EK401I.J06

JEAN, Who can talk of such things? The guests, I believe they are all *most* traumatized.

A1EK401I.J07

GABE, Maybe not all of 'em.

Atop Tour Magdala

Talk to Arnaud

A1FK1A3A.291

GABE, Good afternoon, Abbé Arnaud. How was the tour?

A1FK1A3A.292

ARNAUD, Surely, you have heard, Mr. Knight!

A1FK1A3A.293

GABE, Heard?

A1FK1A3A.294

ARNAUD, My goodness, Man, we found two men . . . that is to say, the entire tour group stumbled upon . . . Well, two men have been brutally murdered!

A1FK1A3A.295

GABE, Huh.

A1FK1A3A.296

ARNAUD, You are not surprised?

A1FK1A3A.297

GABE, Should I be?

A1FK1A3A.298

ARNAUD, I don't know what you mean.

A1FK1A3A.299

GABE, You ever meet these two men?

A1FK1A3A.29A

ARNAUD, No, never.

A1FK1A3A.29B

GABE, And you don't know who might of . . . you know . . .

A1FK1A3A.29C

ARNAUD, You toy with me. You **have** heard. I don't appreciate your games, Mr. Knight.

A1FK1A3A.29D

GABE, Not much for games myself.

A1FK1A3A.29E

ARNAUD, Then let us terminate this discussion, eh? It has been a most trying day as it is.

Look Arnaud

A1FK1A44.PF1

He sure is fond of this view. You don't think he could be . . . oh, **lookin'** for somethin' . . . do you?

Talk to Arnaud again

A1FK1A3A.6R1

Yeah. I know he's lyin', but maybe I should let him stew for a while.

The Devil's Armchair

Arrive at crime scene

A0NK1239.291

GABE, Wow. Pretty damn grim.

A0NK1239.292

MOSELY, Christ! Did you do that on purpose?

A0NK1239.293

GABE, Not at all.

A0NK1239.294

MOSELY, So what the hell's up with this? I'm guessing these are Prince James' men. Am I right?

A0NK1239.295

GABE, Yeah, for once.

A0NK1239.296

MOSELY, So how'd they end up grinning with their larynxes?

Think two men faces

A0NK3X0L.FN1

GABE, They're both *completely* white.

A0NK3X0L.FN2

MOSELY, That's 'cause they've been drained like a couple a cans of tuna.

A0NK3X0L.FN3

GABE, Curious.

A0NK3X0L.FN4

MOSELY, I know what you're thinking, but if it was vampires, why the long gash? It'd be like trying to drink from the lip of a mixing bowl.

A0NK3X0L.FN5

GABE, Maybe they've got *really* big mouths. Like you.

A0NK3X0L.FN6

MOSELY, Sure. A vampire cult founded by Mick Jagger. This all makes perfect sense to me now.

Think faces again

A0NK3X0L.H71

They've been drained of blood.

Look faces/bodies

A0NK3X44.411

It's Prince James' two men all right.

Think gash in neck

A0NK4M0L.6R1

Yuh! They look like slaughtered cattle.

Look gash

A0NK4M0L.291

GABE, That's a clean gash.

A0NK4M0L.292

MOSELY, And deep. They knew what they were doin' all right.

Think bodies again

A0NK9B0L.6R1

There's no blood on the clothes.

Think bodies

A0NK9B0L.291

GABE, I don't see any blood.

A0NK9B0L.292

MOSELY, Yeah. Weird, huh? Throats opened like a Christmas package and not a drop of the red stuff anywhere.

Look Mosely

A0NK1244.Q81

He has that green tinge he gets at crime scenes. Hell, I probably have it to.

Look armchair

A0NKIB44.Q81

That must be the so-called 'armchair' they're layin' in.

Think tourist sign

A0NKSF0L.QR1

Nothin' on there tells me *why* the killers picked this spot to dump the bodies.

Look tourist sign

A0NKSF44.QR1

Another one of those tourists signs. Now they can put 'dead bodies found here' on it.

Read tourist sign

A0NKSF58.QR1

I'm readin', but I can't see as it actually *says* anythin'

Who did it?

A0NK123A.D11

GABE,About who mighta done it?

A0NK123A.D12

MOSELY,Yeah?

Was it the kidnappers?

A0NK120I.QP1

GABE,It had to be the kidnappers, don't ya think?

A0NK120I.QP2

MOSELY,If so, they're a hell of a lot nastier than we thought. And weirder. This is no ordinary killing. *Look* at 'em.

Was it the vampires?

A0NK120Y.QP1

GABE,Could be vampires.

A0NK120Y.QP2

MOSELY,Yeah? Not the kind what's-his-face wrote about.

A0NK120Y.QP3

GABE,That would be Stoker. Bram Stoker.

A0NK120Y.QP4

MOSELY,Thank you. Not the kind Stoker wrote about. Take a look at these guys.

Who? WHO?

A0NK124V.QP1

GABE,I haven't got the first clue who did this.

A0NK124V.QP2

MOSELY,Too bad. Look around. Maybe something will come up.

A0NK124V.QP3

MOSELY,An idea or your breakfast. One of the two.

Was it the Abbé?

A0NK1252.QP1

GABE,They *did* run a flagpole up the Abbé's butt. Maybe he did it.

A0NK1252.QP2

MOSELY,He mentioned something on the tour about not having a car.

A0NK1252.QP3

GABE,It could be a ruse.

A0NK1252.QP4

MOSELY, Could be. But he doesn't look strong enough to handle these two. They're not exactly lightweights.

A0NK1252.QP5

GABE, He *did* seem intimidated at the church. He coulda called someone in, though.

A0NK1252.QP6

MOSELY, That quickly? I s'pose it's possible. Take a look around and see if you spot any clues.

Tour group

A0NK120S.DA1

GABE, Notice anythin' suspicious when the group saw the dead bodies?

A0NK120S.DA2

MOSELY, Hmmm. Madeline sure as hell didn't wanna leave. She looked like she was just itching to check things out.

A0NK120S.DA3

MOSELY, Fortunately, that Howard lady was throwing a hissy fit. Maddy didn't have much choice.

A0NK120S.DA4

MOSELY, Not sure why she'd be so interested in a couple of dead guys.

A0NK120S.DA5

GABE, Oh? And why are *you* so interested?

A0NK120S.DA6

MOSELY, I'm helping *you*!

Talking to Mosely again

A0NK1239.BC1

MOSELY, Let's look around and talk about stuff as we find it.

A0NKAK44.291

GABE, Shit! Mose, get over here!

A0NKAK44.292

MOSELY, What is it?

A0NKAK44.293

MOSELY, Is that what I think it is?

A0NKAK44.294

GABE, I think it's what you think it is. Looks like it.

Think at blood

A0NKAK0L.291

GABE, Considering how friable the ground looks, I'd say that was a lot of blood soaked up, wouldn't you?

A0NKAK0L.292

MOSELY, Yup. Maybe even all of it.

A0NKAK0L.293

GABE, Which explains why there's no blood near the bodies.

A0NKAK0L.294

MOSELY, Yeah, but . . . geez! I thought the Voodoo Murders were strange. What do you make of *this*? Neat little piles . . . Like Felix Unger meets Freddy Kruger.

A0NKAK0L.295

GABE, They obviously drained the blood here on purpose. The question is, why?

A0NKAK0L.296

MOSELY, At least it rules out *vampires*.

A0NKAK0L.297

GABE,Not necessarily. Maybe they're just picky eaters.

Think blood again

A0NKAK0L.BC1

This MO with the blood is too weird. It's gotta have a purpose.

Taste blood

A0NKAK3J.411

No *way*.

Smell blood

A0NKAK56.411

MOSELY,What's it smell like?

A0NKAK56.412

GABE,Not much. Earthy. Dead.

A0NKAK56.413

GABE,Anyway, sure doesn't smell like wine.

Feel blood

A0NKAK5J.411

Sticky. And red.

Look blood

A0NKAK44.6R1

They're pools of blood.

A0NK2K44.291

GABE,There're two slightly curved indentations here . . .

A0NK2K44.292

MOSELY,Footprints?

A0NK2K44.293

GABE,I don't think so. Wrong shape.

A0NK2K44.294

MOSELY,So what are they?

Look indentation sagain

A0NK2K44.T31

I wonder what those indentations are from?

Look kneeprints

A0NK2K44.FG1

There are curved indentations in the dirt.

After first vision

A0NK2K0L.T01

GABE Knee prints! Of course!

A0NK2K0L.T02

GABE,The assassins must have made them kneel and then . . .

A0NK2K0L.T03

MOSELY,But there're no prints! There should be *some* sign of a struggle, or at least the footprints of the assailants. The victims wouldn't just kneel down to be cooperative!

*There's no T04 file, suggesting a line was cut

A0NK2K0L.T05

MOSELY Huh, Knight? What about the assailants?

Look footprints

A0NK2K44.T11

Mosely's right. If those are knee indentations, why're there no footprints?

After second vision

A0NK2K0L.T11

GABE,Whoa! Shit!

A0NK2K0L.T12

MOSELY,What?

A0NK2K0L.T13

GABE,Man!

A0NK2K0L.T14

MOSELY,What?

A0NK2K0L.T15

GABE,Nothin'. Must be my imagination.

A0NK2K0L.T16

MOSELY,Man, you're even weirder than you were back in New Orleans, you know that?

A0NK2K0L.T17

GABE,Yeah. I do know that.

Think at kneepoints

A0NK2K44.T21

I'm not sure *what* I saw, but I sure don't wanna see it again.

Call Mosely

A0NKAK7V.FG1

GABE Hey Mose! Come 'ere!

A0NKAK7V.FG2

MOSELY Yeah?

Look faces of Mallory and MacDougall after visions

A0NK3X0L.331

They've been drained all right -- right into the ground over there. Almost seems to be somethin' symbolic about the gesture.

Leaving the crime scene

A0NK6L22.331

GABE,I think that's about it. Guess I'll head out.

A0NK6L22.332

MOSELY,Sounds good to me.

A0NK6L22.333

MOSELY,I'm surprised the cops haven't shown up yet.

A0NK6L22.334

MADELINE,Oh, they will. And I'm sure they will appreciate your thoughtful protection of the murder scene.

A0NK6L22.335

MOSELY,Hey Madeline.

A0NK6L22.336

MADELINE,And what are *you* doing here, Monsieur Knight?

A0NK6L22.337

GABE, Why doncha call me Gabriel? This 'Monsieur' stuff is so . . . *French*.

A0NK6L22.338

MADELINE, All right. What are you doing here, *Gabriel*?

A0NK6L22.339,

GABE, I came to keep Mose company. He's a bit squeamish you know. Never could stand the sight of blood.

A0NK6L22.33A,

MOSELY, Shuddup, ya hoser.

A0NK6L22.33B

MADELINE, Hmm. I'm beginning to think there's more to *both* of you than meets the eye.

A0NK6L22.33C

GABE, Oh, there's more all right. In my . . .

A0NK6L22.33D

MOSELY, Knight, ya animal!

A0NK6L22.33E

GABE, HEAD. So what brings *you* here, Madeline?

A0NK6L22.33F

MADELINE, I came to wait for the police. They are *French* police, after all. So you and *you*, Monsieur Mosely, may feel you have done your duty. Au revoir. A bientot. Tootle-oo.

A0NK6L22.33G

GABE, Your wish is my command.

A0NK6L22.33H

MADELINE, By the way, *Gabriel*, can you tell me the two dead men's names?

A0NK6L22.33I

GABE, Me?

A0NK6L22.33J

MADELINE, I saw you and your little girlfriend talking to them last night. In the parking lot.

A0NK6L22.33K

GABE, Oh! See, Gracie -- my *assistant* -- caught a ride with them from Paris. But she didn't *know* them.

A0NK6L22.33L

MADELINE, That sounds very odd to me, but perhaps the police will be more understanding.

A0NK6L22.33M

GABE, Ah, come on! There's no need to waste their time. Maybe you and I can go over it more thoroughly later.

A0NK6L22.33N

MADELINE, Very well. I look forward to it.

A0NK6L22.33O

MOSELY, See ya, Madeline.

A0NK6L22.33P

GABE, Tootle-oo.

A11K6L3W.681

MOSELY, Hey, could you . . .

A11K6L3W.682

MOSELY, Shit. Give me a ride, will ya?

A11K6L3W.683

GABE, Get on. Just make sure those hush-puppies don't mar the chrome.

A11K6L3W.684

MOSELY, You used to be a lot funnier, you know that?

A11K6L3W.685

GABE,And you could touch your toes once. Shit happens.

Return to armchair

Enter crime scene again

A11KAT22.DX1

I *really* don't want to get caught up with the local cops.

Steal Madeline's van

A11L8Z42.Q81

The only thing that would induce me to get me into a van like that is if *Madeline* were in it.

Look van

A11L8Z44.Q81

I don't know why Madeline thinks she should be here. Mallory and MacDougall weren't part of her group.

A11L8Z44.Q82

Maybe she just likes uniforms.

Steal police car

A11LSJ42.Q81

Yeah! That little misdemeanor would really help this case.

Look police car first 9 times

A11LSJ44.Q81

It's the French police. Say, that reminds me of a joke . . . Nah.

Look police car 10th time

A11LSJ44.6Q1

Okay. Here's the joke. What's the difference between Heaven and Hell?

A11LSJ44.6Q2

In Heaven, the Germans are the bureaucrats, the English are the police, and the French are the cooks.

A11LSJ44.6Q3

In Hell, the French are the bureaucrats, the Germans are the police, and the English are the cooks.

A11LSJ44.6Q4

Hey, don't blame me. I only read this stuff.

At Larry's

A0QK4K4H.G31

SPEAKER,LARRY

Yes, well. Come in, Mr. Knight.

A05K6L3W.291

LARRY,I'm afraid I can only spare a few moments.

A05K6L3W.292

GABE, I appreciate that.

A05K7G3A.291

GABE,You know, a friend of mine, Grace, she drove into town yesterday with a couple of guys . . .

friends of Prince James of Albany.

A05K7G3A.292

GABE,*Real* nice guys. Scottish, I think.

A05K7G3A.293

LARRY,(COUGH)

A05K7G3A.294

GABE,Mallory and MacDougall I believe their names were.

A05K7G3A.295

LARRY,Are you going somewhere with this, Mr. Knight?

A05K7G3A.296

GABE,I was wonderin' if you knew 'em.

A05K7G3A.297

LARRY,No. I'm afraid not.

A05K7G3A.241

GABE,Perhaps it's unclear who I'm talkin' about. You must know them, because after they dropped off Grace last night they came here. I saw you let them in.

A05K7G3A.242

LARRY,Two men.

A05K7G3A.243

GABE,Two men. Last night.

A05K7G3A.244

LARRY,A car did stop here last night, yes. They asked directions.

A05K7G3A.245

LARRY,They were only here for a few minutes. Is there a problem?

A05K7G3A.246

GABE,Not for *you* I s'pose.

Ask about Two Men first

A05K7G3A.941

GABE,Do you have any idea where Mallory and MacDougall are now?

A05K7G3A.942

LARRY,No. I gave them directions and they took off again. Have . . . uh . . . have you seen them?

A05K7G3A.943

GABE,Yup.

A05K7G3A.944

LARRY,Oh. Where?

A05K7G3A.945

GABE,They're dead. Their bodies were found at the devil's armchair. Just down the road.

A05K7G3A.946

LARRY,My God.

A05K7G3A.947

GABE,You seem surprised.

A05K7G3A.948

LARRY,Of course I'm surprised!

Ask about Handshake before Two Men

A05K7G1W.301

LARRY>About those two men who stopped here last night?

A05K7G1W.303

GABE,This may sound strange, but I was takin' a walk by the parking area next door? And I thought I saw you all exchange an awfully complicated handshake. For two guys who stopped for

directions, that is.

A05K7G1W.H83

LARRY, You're quite mistaken, Mr. Knight. But then, if you were standing where you *say* you were standing, you could hardly have seen much.

A05K7G1W.H84

GABE, I have unusually good eyes.

A05K7G1W.H85

LARRY, Apparently, they failed you last night.

A05K7G1W.3O5

GABE, Are you a Freemason, Mr. Chester?

A05K6L4R.JQ2

LARRY, I think you should *leave*, Mr. Knight! Now!

A05K7G1W.3O7

GABE, I think you know those men *and* Prince James. And I think you know the real reason those men were here. I'm tryin' to help Prince James myself, even if that means pissin' people off.

A05K7G1W.3O8

LARRY, Mr. Knight, I haven't the slightest idea who you are, or what you're talking about.

A05K7G1W.3O9

GABE, Right. Well thanks for your time.

A05K7G1W.3O1

GABE, About those two men who stopped here last night?

A05K7G1W.3O2

LARRY, Yes?

A05K7G1W.3O3

GABE, This may sound strange, but I was takin' a walk by the parking area next door? And I thought I saw you all exchange an awfully complicated handshake. For two guys who stopped for directions, that is.

A05K7G1W.3O4

LARRY, How dare you spy on me! I want you to leave. *Now*

A05K7G1W.3O5

GABE, Are you a Freemason, Mr. Chester?

A05K7G1W.3O6

LARRY, Now! Or must I call the police?

A05K7G1W.3O7

GABE, I think you know those men *and* Prince James. And I think you know the real reason those men were here. I'm tryin' to help Prince James myself, even if that means pissin' people off.

A05K7G1W.3O8

LARRY, Mr. Knight, I haven't the slightest idea who you are, or what you're talking about.

A05K7G1W.3O9

GABE, Right. Well thanks for your time.

Think clock

A0QK2I0L.DR1

I wonder what time he set on that clock?

Use clock

A0QK2I2Y.IH1

Yeah. Nice idea, but I can't reach through the glass.

Take clock

A0QK2I32.IH1

I can't. It's in there and I'm out here.

Look clock

A0QK2I44.DR1

That's what Larry was messin' with. It's an alarm clock.

Conjuring with the hanger

A0QK3I4A.KB1

Now if I can just press the alarm button . . .

A0QK3I4A.KB2

2 a.m. Got it!

Break window

A0QK4K3I.DR1

I *could* break in, but somethin' tells me he'd know who did it.

Open window

A0QK6G20.DR1

It's not gonna be that easy.

Use wrong thing on window

A0QK6G51.DR1

That's not gonna help me with that window.

Open door

A0QK4K20.DR1

I'm sure he locked it.

Talk to Larry on Blanchfort

A0ZK7G1B.411

He's already pissed enough.

Look Larry on Blanchfort

A0ZK7G44.411

That guy needs some Prozac.

A0ZK7G44.412

I wonder what he's lookin' for?

Emilio/Estelle bump

A1EK6L3W.HI1

EMILIO,Oof!

A1EK6L3W.HI2

ESTELLE,Oh, Mr. Baza, I'm *so* sorry! What a klutz I am!

A1EK6L3W.HI3

EMILIO,It is quite all right. I was not paying attention.

A1EK6L3W.HI4

ESTELLE,Oh no, it's my fault *entirely*. I was worrying about something else and not watching at all.

A1EK6L3W.HI5

EMILIO,And . . . Lady Howard? Is she recovering?

A1EK6L3W.HI6

ESTELLE, Yes. She's resting quietly. Thank you.

A1EK6L3W.HI7

EMILIO, I am very glad to hear that. Good-day, Miss Stiles.

A1EK6L3W.HI8

ESTELLE, Good-day, Mr. Baza.

Look Emilio

A1EKA244.PF1

He sure seemed nervous about that run in with Estelle. Then again, she **is** a little scary.

Talk to Estelle while she's going to the H/E site

A07K5M1B.411

I'd rather let her do her thing.

A07K5M1B.412

Besides, she's not exactly the sort of woman I have much to say to.

A07K5M1B.413

Not that there's anything wrong with that.

Look Estelle

A07K5M44.411

Estelle looks preoccupied.

Follow them

A21K6L3W.JI1

Estelle stopped in the middle of nowhere as far as I can tell.

At Howard/Stiles site

Look Estelle

A0VK5M44.411

Looks like we got us another treasure hunter.

A0VK5M39.291

GABE, Hi, Estelle, Everythin' okay?

A0VK5M39.292

ESTELLE, Did you follow me here, Mr. Knight?

A0VK5M39.293

GABE, Me? Huh-uh. I just stopped to see if you needed help.

A0VK5M39.294

ESTELLE, I do **not** need help. But . . . thank you for your concern.

A0VK5M39.295

GABE, Don't mention it.

A0VK5M11.CK1

GABE, So how come Lady Howard's not with you. Kinda joined at the hip, aren't you?

A0VK5M11.CK2

ESTELLE, She's had a very difficult morning. I would have stayed with her but . . . time is of the essence.

A0VK5M11.K21

GABE, How did you meet Lady Howard anyway?

A0VK5M11.K22

ESTELLE, Her family was the largest landholders in my village. I knew her growing up but, of

course, we never played together.

A0VK5M11.K23

ESTELLE,She made quite a name for herself on the stage, you know. When she was younger.

A0VK5M11.K24

GABE,Huh.

A0VK5M11.K25

ESTELLE,And I was working in London myself, as a nurse. I went to see her perform . . . Well, we became . . . friends.

A0VK5M11.K26

ESTELLE,When my father died and left me the cottage we moved back to Hampstead. It's not exactly the manor she was born to, but *it* was sold years ago.

A0VK5M11.K27

ESTELLE,Ironically, it's on the market again.

A0VK5M11.9X1

GABE,Does Lady Howard still perform?

A0VK5M11.9X2

ESTELLE,She's taking a break from her career.

A0VK5M4I.CK1

GABE,So what's out here?

A0VK5M4I.CK2

ESTELLE,You can see for yourself.

A0VK5M4I.CK3

GABE,Doesn't look like *anythin'* to me. But then, you wouldn't be here if that was the case, now would ya?

A0VK5M4I.CK4

ESTELLE,Some people don't care to tell other people their business.

A0VK5M4I.CK5

GABE,Ah! That's kinda rude, innit? It was a perfectly friendly question.

A0VK5M4I.CK6

ESTELLE,I'm sorry. It's just that Lily really prefers we keep our business to ourselves. Some people *can* be ruthless you know. Particularly . . .

A0VK5M4I.CK7

GABE,Men?

A0VK5M4I.CK8

ESTELLE,Well. Now that you've said so yourself . . .

A0VK5M4I.K21

GABE,So is this the spot you and Lady Howard are bettin' your treasure-huntin' dollars on, huh?

A0VK5M4I.K22

ESTELLE,Really! I wish you wouldn't ask such things.

A0VK5M4I.K23

GABE,Just curious.

A0VK5M4W.OQ1

GABE,I don't believe in the treasure, myself. All that stuff about ciphers and nonsense.

A0VK5M4W.OQ2

ESTELLE,Saunière didn't *conjur* that money.

A0VK5M4W.OQ3

GABE,I'm not sayin' he didn't find *somethin'*. But what if he took all there was?

A0VK5M4W.OQ4

ESTELLE,I don't believe it. There's *got* to be something here. And we've . . .

A0VK5M4W.OQ5

GABE,'We've got to find it'? Why is that, Miss Stiles?

A0VK5M4W.OQ6

ESTELLE,It's none of your business. I'm sorry, but that's all I'm going to say about it!

Mid-timeblock Mose/Grace Meeting

A1LK171X.HI1

GABE,I know it's difficult, but come back from the light, Gracie . . . come back, come back.

A1LK171X.HI2

GRACE,All right, all right. I was almost done anyway.

A1LK171X.HI3

GABE,So what's it . . .

A1LK171X.HI4

MOSELY,Hey, kids!

A1LK171X.HI5

GABE,Gaaad!

A1LK171X.HI6

MOSELY,What? You guys weren't about to discuss the case, were you?

A1LK171X.HI7

GABE,Go on, Grace. Tell *us* about the book.

A1LK171X.HI8

GRACE,Talk about *wild*. It ties together Freemasonry, the Templars, this group called the Priory of Sion, and, like, this bizarro theory about the holy grail.

A1LK171X.HI9

GRACE,What do you want to hear about first?

A1LK177Y.4G1

GABE,What's this got to do with the Templars and the Freemasons?

A1LK177Y.4G2

GRACE,According to the book, the Templars were the *founders* of Scottish Rite Freemasonry. When they were persecuted some of them fled to Scotland and changed their name.

A1LK177Y.4G3

GABE,What's that got to do with Rennes-le-Château?

A1LK177Y.4G4

GRACE,Only that whatever's going on here, the Freemasons are obviously still involved. Some secret knowledge must have been passed down through the organization.

A1LK177Y.4G5

GABE,Hmmmm.

A1LK1750.LI1

GABE,I'm not sure I wanna know but . . . Who -- or what -- is 'the Priory?'

A1LK1750.LI2

GRACE,The Priory of Sion is an offshoot of the Templars. They split off *before* the Templar persecution -- way back in 1188.

A1LK1750.LI3

GRACE,The Priory returned to France from the Holy Land and set up a bunch of monasteries here.

A1LK1750.LI4

GABE,What's that got to do with now?

A1LK1750.LI5

GRACE,The Priory still exists and they seem to have some kind of major agenda going on with Rennes-le-Château.

A1LK1750.PK1

GABE,So what's the Priory's agenda in Rennes-le-Château?

A1LK1750.PK2

GRACE,I'm not sure exactly. Whatever it is, it probably has something to do with the bloodline.

A1LK1750.KJ1

GABE,So what's the Priory's agenda?

A1LK1750.KJ2

GRACE,It has to do with this whole weird grail theory.

A1LK172E.LI1

GABE,So what's this grail theory you mentioned?

A1LK172E.LI2

GRACE,Okay. The grail. Are you ready for this?

A1LK172E.LI3

GABE,Go on.

A1LK172E.LI4

GRACE,The grail is supposed to be a vessel, right, like a cup? And it contains the blood of Jesus.

A1LK172E.LI5

GABE,Yeah.

A1LK172E.LI6

GRACE,The book suggests that the grail is an **allegory** for an esoteric secret -- a secret so heretical that it had to go underground throughout the middle ages. It was passed along as the legend of the grail.

A1LK172E.LI7

GABE,And that secret is?

A1LK172E.LI8

GRACE,That Jesus had descendents! The grail itself is an allegory of the womb of Mary Magdalen. In other words, her womb -- the cup -- contained his blood or, rather, **bloodline**, his heirs.

A1LK172E.LI9

GRACE,Get outta town!

A1LK172E.LIA

GABE,Kinky.

A1LK1710.CG1

GABE,Is anyone actually buyin' this stuff about Jesus having descendents?

A1LK1710.CG2

MOSELY,It sounds pretty looney tunes to me.

A1LK1710.CG3

GRACE,Whether it's **true** or not isn't the point. The point is, these **secret societies** believe it -- in a big way. Okay look, Mary Magdalen came here, right? After the crucifixion?

A1LK1710.CG4

GABE,That's what they say.

A1LK1710.CG5

GRACE,Okay, so she brings the kids, or maybe she's pregnant. Her descendents intermarry with local nobility and become the Merovingian dynasty.

A1LK1710.CG6

GABE,The Merovingians are supposed to be descendents of Jesus?

A1LK1710.CG7

GRACE,Yes! And the Catholic Pope betrayed and murdered them, but some of their line survived.

A1LK1710.CG8

GABE, You're losin' me.

A1LK1710.CG9

GRACE, Sorry, Mose, I'm on a roll. Okay so the Merovingian survivors hid in this region and had backers here.

A1LK1710.CGA

GRACE, Well, it could explain why so many heretics kept cropping up in the Languedoc, like the Cathars and the Templars. And Rome kept trying to wipe them out -- to bury the secret of the bloodline.

A1LK1710.CGB

GABE, Gee those wacky popes -- ya just can't trust 'em.

A1LK1710.CGC

MOSELY, Maybe it's those funny hats -- you know, all that weight up there on their heads.

A1LK1710.CGD

GRACE, Fine. I'll shut up now.

A1LK1752.QT1

GABE, Here's a random thought. That whole argument between Prince James' men and the Abbé? If the men were Freemasons, could the Abbé be Priory?

A1LK1752.QT2

GRACE, Maybe . . . But, I was thinking that Montreaux might be Priory.

A1LK1752.QT3

GABE, Montreaux?

A1LK1752.QT4

GRACE, Yeah, he's the owner of the local winery, Château de Serres. There was just somethin' weird about that place.

A1LK1752.QT5

GABE, Hmmm . . . I'll have to check it out.

A1LK1752.QT6

MOSELY, Sides, if the Priory and Freemasons are both supporters of the bloodline, why would they be ripping each other's throats out?

A1LK1752.QT7

GRACE, I don't think they're that friendly, Mose. They may have started out in bed together, but that doesn't mean they always agree.

A1LK1752.QT8

MOSELY, Oh! Kind of like the US and England.

A1LK1752.QT9

GABE, Reagan and Bush.

A1LK1752.QTA

MOSELY, Hardcastle and McCormick.

A1LK1752.QTB

GABE, Siegfried and Roy.

A1LK1752.QTC

GRACE, All right already!

A1LK1710.FF1

GABE, What's this got to do with the Templars and Freemasons and Priory of Sion again?

A1LK1710.FF2

GRACE, They're all *supporters* of the bloodline; dedicated to getting the bloodline back on the throne. at's this got to do with the Templars and Freemasons and Priory of Sion again?

A1LK1710.FF3

GRACE, The Templars were probably founded to find proof of the bloodline's genealogy. That's why they were excavating under the Temple of Solomon. The Crusades would have been the

perfect cover.

A1LK1710.FF4

GABE,Proof? Like what? A 2000 year old birth certificate with the father listed as 'the son of God'?

A1LK1710.FF5

GRACE,Jesus *was* of the royal House of David. If he had children, it would have been in the temple records.

A1LK1710.FF6

MOSELY,If the Priory and the Templars were both supporters of the bloodline, how come they split up?

A1LK1710.FF7

GRACE,I don't know. Maybe they had a falling out.

A1LK1710.FF8

GABE,Like Martin Luther and the Catholics.

A1LK1710.FF9

MOSELY,Paul Simon and Art Garfunkel.

A1LK1710.FFA

GABE,The Professor and Mr. Howell.

A1LK1710.FFB

GRACE,DON'T start.

A1LK174W.6L1

GABE,How does this relate to the treasure?

A1LK174W.6L2

GRACE,The authors think Saunière found the Templar treasure all right, but it wasn't gold -- it was ancient genealogy charts from the Temple of Solomon.

A1LK174W.6L3

GRACE,Which Saunière then used to blackmail the Catholic church. Or maybe he sold the documents to people like the Priory or the Masons.

A1LK174W.6L4

GABE,Well. It's a theory.

A1LK6L4R.IY1

GABE,Was there anythin' else I should know about the book?

A1LK6L4R.IY2

GRACE,Just one small thing. Listen:

A1LK6L4R.IY3

GRACE,"Many of the prominent families in Europe today claim Merovingian descent, including the Hapsburg-Lorraines, Wittelsbachs, Plantards and Montesquious in France, the Sinclair family in Britian, and the Stewarts of Scotland."

A1LK6L4R.IY4

GABE,The Stewarts! Prince James is a bloodline descendent?

A1LK6L4R.IY5

MOSELY,Holy genealogies, Batman!

A1LK6L4R.IY6

GABE,It *does* kinda change the whole picture, dunnit?

A1LK6L4R.IY7

MOSELY ,I really need to go.

A1LK6L4R.IY8

GABE,You catchin' a train?

A1LK6L4R.IY9-

MOSELY,No. I just . . .

A1LK6L4R.IYA

GRACE,*I* still want to read a bit more. Let's meet back here at five, shall we?

A1LK6L4R.IYB

MOSELY,Sure. See ya.

A1LK6L4R.IYC

GABE,There's somethin' up with him.

A1LK6L4R.IYD

GRACE,Go figure.

Use SIDNEY during conversation

A1LK3Y2O.4G1

That'd be kinda rude. I'll wait til we're done talkin'.

Interrupt conversation, then look at Mosely-Grace

A1LKB544.411

They're waitin' on *me*.

Take Mosely's fingerprint:

A1LK1H59.411

GRACE,Uh . . . What the hell are you doing?

A1LK1H59.412

GABE,Playin' harmonica.

A1LK1H59.413

GRACE,Okay. Stupid question. *Why* are you taking Mosely's prints?

A1LK1H59.414

GABE,The guy's about as innocent as a French dance troop. I don't know *what* he's guilty of, but he's guilty of somethin'.

A1LK1H59.415

GRACE,Hmmm. He's not on SIDNEY's suspect list.

A1LK1H59.416

GABE,Well, gee. Guess he can't be a suspect then, can he?

A1LK1H59.417

GRACE,*Meaning* that you can't scan that print in. Leave it on the desk and I'll add him in later.

A1LK1H59.418

GABE,'Kay. Thanks.

Look print on table

A1LKX844.411

I took Mosely's print. Grace said she'd add it to SIDNEY later.

Print bad ID

A02O8G5F.1K1

I don't think that's gonna get me into a vineyard.

Print right ID

A02O8G5F.772

That should work.

Print wrong reporter ID

A02O8G5F.NV1

A reporter is good, but that magazine doesn't sound like one that would interest a vineyard owner.

Print ID with wrong picture

A02O8G5F.961

Duh . . .what's wrong with this picture?

Print Blood Drive / Diaper Service / Car Polish ID

A02O8G5F.Q21

Hmmm. That might provoke an interestin' response.

Translate Buchelli's tape

A02O945E.PF2

Hmmm. Interestin' conversation.

Drink from bottle

A1LK1H44.4G1

Syrup water and Mosely saliva. *Yuum*.

Take

A1LK1H32.411

I'm *really* not interested in the backwash of the Mose meister.

Look

A1LK1H44.411

Mosely left his pop bottle.

Taking the fingerprints in the lobby...

...with Emilio sitting there

A1EK0259.SQ1

Uh . . . I could, but Emilio might find it a bit odd. I'd better wait til he leaves.

(MISSING LINE: CHECK BONUS)

Look glass

A1EK4244.411

Buchelli and Wilkes were sittin' there.

Take glass

A1EK0232.411

I don't wanna *take* the dirty glass.

Get print if you didn't get Buchelli's print earlier

A1EK0259.291

I got a print, but I have to think who was usin' this glass . . .

A1EK0259.292

Right. Okay.

Take Buchelli's print for the second time

A1EK0259.NS1

That's Buchelli's print. It matches the one I already have. I don't need it again.

Get Wilkes's print

A1EK4259.NS1

This print doesn't look anythin' like the one I got off Buchelli's suitcase. It must be Wilkes' glass.

I'll mark it.

Print glass again

A1EK4259.6R1

I already lifted a print from that glass.

Talk to Jean

A1EKCU7H.5A1

GABE,Say, Jean -- do you guys do wake-up calls? Maybe you could have Simone buzz the room for me about 2 a.m.?

A1EKCU7H.5A2

JEAN,Certainment.

A1EKCU7H.5A3

GABE, You won't let me down now, will ya?
A1EKCU7H.5A4
JEAN, Most assuredly, Monsieur! I forget nothing!

At Serres

Try to break into Serres garage
A0HK5T14.411
Forget it. I bleed easily.

Open garage window
A0HK5T20.411
They don't open.

Look garage window
A0HK5T44.411
Black paint on the windows. *There's* a bit of convenient décor.

Open garage door
A0HL3720.411
Where's a universal skeleton key when you need one?

Think at tower
A0HK9E0L.411
Why does the name "Princess Cassima" keep poppin' into my head?

Look tower
A0HL9E44.411
That tower looks like a really big scroll.

Try to enter Serres without ID for second time
A0HKB40L.NY1
I can't very well tell him I'm lookin' for vampires. I need a cover story.

Think at Serres after entry fail
A0HKB40L.O31
Well *that* ID didn't work. I'll have to try somethin' else.

Dito
A0HKB44H.NY1
No point in knockin' again until I've figured out a reason to be here.

Break into barn
A0HKDL20.411
They're closed, and I don't think it's worth breakin' in just to taste some wine.

A0HLQC44.5V1
There's a wine-tastin' room in there. Pretty good wine, too.

A0HLQF44.PF1
That's a *big* freakin' house.

A0HLQG3X.PF1

I may be an American, but I know better than *that*.

A0HLQG44.PF1

Nice fountain. Probably makes the tourists thirsty.

A0HLQI44.411

A garage. I wonder what's parked in there?

A0HLRO44.QR1

It's about the winery. I think.

Look Serres top windows

A0HL5G44.PF1

Boy, those are up there. I'm glad I'm a Schattenjäger, instead of a window-washer.

Use ID on Serres

A0HJB480.411

Yeah, but I'd better knock first.

Climb the wall round the back

A0SK2J3H.411

Climb the wall? What kind of an idiot would try that?

Look back of house

A0SK8H44.411

It's the . . . back of the house.

Open cellar door

A0SKBU20.411

They're locked, Auntie Em!

Look cellar door

A0SKBU44.411

Storm cellar doors. We had those back in Louisiana.

Climb wall at Serres parking lot

A0WK2H3H.Q81

How about I just walk through the open gate?

Trying to enter Serres

Opening door the first time

A0HKB44H.291

MARCEAU,Je regrette, mais nous sommes fermés.

A0HKB44H.292

GABE,Uh . . . hi. I have no idea what you just said but I . . .

A0HKB44H.293

MARCEAU Yes, yes? What is it you want?

Second and subsequent times:

A0HKB44H.6R1
MARCEAU, Yes?

A0HKDG27.P61
GABE, What is it I want . . . uh, good question. Let's see . .
A0HKDG27.P62
GABE, I deserved that.

A0HKDG22.411
GABE, Um . . . wrong place. Never mind.
A0HKDG22.412
GABE Damn! I need to come up with a cover story.

A0HKDG0F.411
GABE, Hi. I'm with We-Do-Poopoo? We're a diaper service, and I was wonderin' if you have any little tikes runnin' around.
A0HKDG0F.412
MARCEAU, No. Why do you ask?
A0HKDG0F.413
GABE, Just checkin' the neighborhood. I follow my . . .
A0HKDG0F.414
GABE, nose.

A0HKDG1C.411
GABE, I sell car polish? It's particularly effective for black sedans.
A0HKDG1C.412
GABE, You wouldn't happen to have a black sedan, would ya?
A0HKDG1C.413
MARCEAU, No soliciting.

A0HKDG4M.411
GABE, I'm here doin' a blood drive?
A0HKDG4M.412
MARCEAU, Oh?
A0HKDG4M.413
GABE, Yeah. You wouldn't happen to have any unused blood lyin' around, would ya?
A0HKDG4M.414
GABE, Guess not.

A0HKDG5H.BG1
GABE, My name's Knight. I'm a reporter? I'm doin' a feature on Languedoc wineries, and I'd love to include you in my spread.
A0HKDG5H.BG2
MARCEAU, I'll see if the château owner is free.
A0HKDG5H.BG3
MONTREAUX, Bonjour, Monsieur Knight. I'm Excelsior Montreaux, the owner and viticulturist of Château de Serres.
A0HKDG5H.BG4
GABE, Nice of you to see me, Mr. Montreaux. I shoulda made an appointment, but I get better results just knockin' about. The best places don't advertise
A0HKDG5H.BG5
MONTREAUX, How true. Allow me to take you to the wine-tasting room. Marceau?

Interviewing Montreaux

A0PK6L3W.401

MARCEAU,What would you like to serve, Sir?

A0PK6L3W.402

MONTREAU,Hmm. Are you a red man or a white? No -- let me guess . . .

A0PK6L3W.403

MONTREAU,Red. Yes?

A0PK6L3W.404

GABE,Gosh, it shows, huh?

A0PK6L3W.405

MONTREAU,Do you like it dry?

A0PK6L3W.406

GABE,Hell, I'd drink dust if I could.

A0PK6L3W.407

MONTREAU,Let's see then . . . perhaps the '76 Merlot.

A0PK6L3W.408

MARCEAU,Yes, Sir.

A0PK6L3W.409

MONTREAU,I'm terribly sorry that you caught us unprepared today. We were about to shut the main gate.

A0PK6L3W.40A

GABE,Everythin's all right I hope?

A0PK6L3W.40B

MONTREAU,Yes! Here anyway. The constable called a little while ago. There was a murder in the vicinity last night.

A0PK6L3W.40C

GABE,A murder?

A0PK6L3W.40D

MONTREAU,It's very unusual, I assure you. But I suppose even here we're not immune.

A0PK6L3W.40E

MONTREAU,We should let it breathe for a moment.

A0PK6L3W.40F

GABE,Right. Nothin' worse than suffocated wine.

A0PKAJ0Q.241

GABE,What kind of trainin' do you need to be a viticulturist?

A0PKAJ0Q.242

MONTREAU,The lessons I consider *most* valuable came from my father. He was quite a master.

A0PKAJ0Q.291

GABE,Are you from this area, Mr. Montreaux?

A0PKAJ0Q.292

MONTREAU,Yes and no. I grew up in Paris, but my family has owned this estate for decades.

A0PKAJ0Q.293

MONTREAU,My wife and I permanently settled here some years ago. Children do take pleasure in the country air.

A0PKAJ0Q.294

MONTREAU,You got kids?

A0PKAJ0Q.295

GABE, Oh, yes! A beautiful daughter who is away at school, and my first-born son, Enoch. He's twelve.

A0PKAJ0Q.296

MONTREAUX, Have you children?

A0PKAJ0Q.297

GABE, Ah . . . no.

A0PKAJ0Q.298

MONTREAUX, But you must! Children are every man's right to immortality!

A0PKAJ0Q.299

GABE, It's not the kid part I mind so much as the marriage part.

A0PKAJ0Q.29A

MONTREAUX, A wife need not be a burden if she knows her place. Her role is to serve you, after all: to care for home and heirs and leave a man to pursue nobler things.

A0PKAJ0Q.29B

GABE, Boy do we live in different worlds.

A0PKAJ2E.411

GABE, I ran into an interestin' tourist angle today -- seems the holy grail is s'posed to be around here.

A0PKAJ2E.412

MONTREAUX, Oh, the grail is a marvelous legend! But most stories are ignorant of the true **meaning** of the grail.

A0PKAJ2E.413

MONTREAUX, You see, the grail has far less to do with Christ than with an idea. The fountain of youth . . . the eternal flame . . . the philosopher's stone!

A0PKAJ2E.414

GABE, All of those are related to the grail?

A0PKAJ2E.415

MONTREAUX, Oh yes! The grail is that thing, that one thing, whatever symbol you use for it, that represents **completion**, **perfection**, the **absolute**. Do you understand now?

A0PKAJ2E.416

GABE, Not really.

A0PKAJ2E.417

MONTREAUX, Turning base lead into pure gold -- that is the alchemist's aim. But it's not about **real** lead and **real** gold. It's symbolic. Man is the lead. God is the gold. Man to God, that is the alchemist's goal. **That** is the holy grail!

A0PKAJ2E.418

GABE, Huh. But I thought with the **grail** it was actually the **blood** . . . the **blood** in the grail that was the . . . um . . . you know, the immortal thing.

A0PKAJ2E.419

MONTREAUX, Of course. The blood is the elixir of life, the **juice** of the forbidden fruit.

A0PKAJ2E.41A

GABE, The juice of the forbidden fruit?

(REMOVED LINES: SEE BONUS)

A0PKAJ2E.41D

MONTREAUX, Never mind. Dusty old theories are a hobby of mine. Let's stick to the wine, shall we?

A0PKAJ4W.411

GABE, Do you believe the stories about a 'local treasure'?

A0PKAJ4W.412

MONTREAUX,Indeed. It is in my *soil*, Monsieur.

A0PKAJ37.241

GABE,I'd like to hear more about your breedin' program.

A0PKAJ37.242

MONTREAUX,You won't reveal my secrets?

A0PKAJ37.243

GABE,For my ears only.

A0PKAJ37.244

MONTREAUX,Very well. The secret is in mixing the best strains, of course. But there is an art to it.

A0PKAJ37.245

MONTREAUX,My father taught me to visualize the 'ideal grape'. Once you can visualize this 'perfect fruit', you can analyze even the best stock and see where it is lacking -- in color or body, for example. Or perhaps it could be just a touch sweeter or lighter.

A0PKAJ37.246

MONTREAUX,And the trick is to find a grape equally fine, but one which is perfect in exactly those areas which the first grape is flawed. The marriage of these two vines will produce an heir. Then this heir undergoes the same process, you see?

A0PKAJ37.247

GABE,Don't you ever get where you're goin'?

A0PKAJ37.248

MONTREAUX,Eventually. But even in the interim, *your* grape will soon be far superior to anyone elses. Try the wine, Mr. Knight.

A0PKAJ37.249

GABE,Wow! That's *good*.

A0PKAJ37.24A

MONTREAUX,This fruit did not come about by accident. It is the result of thousands, even millions of cross-breedings. Everything that it is today is a result of that hereditary tree.

A0PKAJ37.24B

MONTREAUX,Don't you think it is ironic that a grape -- or even a dog or a cat -- should be so carefully bred. But that most humans depend on such a silly thing as 'love'?

A0PKAJ37.24C

GABE,Then again, there *is* somethin' to be said for spontaneity.

A0PKAJ37.24D

MONTREAUX,Is there?

A0PKAJ37.291

GABE,What exactly is viticulture?

A0PKAJ37.292

MONTREAUX,You are a wine critic, aren't you?

A0PKAJ37.293

GABE,Oh yeah. I mean, what's *your* definition.

A0PKAJ37.294

MONTREAUX,Well, to me, viticulture is about *breeding*, and I don't mean the mechanics of *grafting*, grafting is only a tool. What's meaningful is the *essence* of the two vines you're combining.

A0PKAJ37.295

MONTREAUX,There are literally thousands of grapes, and most viticulturists choose from well-known stock. But my father always bred his own grapes and has passed down some very rare species.

A0PKAJ37.296

GABE,I'm fascinated.
A0PKAJ37.297
MONTREAUX,Really? I don't want to bore you.

A0PKAJ0A.411
GABE,Do you know anythin' about the murder?
A0PKAJ0A.412
MONTREAUX,Not really. There were two men. Neither of them from here, by the sound of it.
(REMOVED LINES: SEE BONUS)

A0PKAJ37.941
GABE,Ya know, hearin' you talk, it reminds me of somethin' . . . what is it?
A0PKAJ37.942
MONTREAUX,Alchemy? The transmutation of the philosopher's stone?
A0PKAJ37.943
GABE,Nope, that's not it. It was 'Ask Mr. Science'. Y'all get that program here?
A0PKAJ37.944
MONTREAUX,Television? I'm afraid not.
A0PKAJ37.945
GABE,Well they had this bit about DNA. Kinda how DNA has this funny pasta shape? But it's really billions and billions of instructions, kinda? You get into DNA with your breedin' program at all?
A0PKAJ37.946
MONTREAUX,Actually, DNA is an interesting issue, Mr. Knight. Did you know that the magic alchemists used was based on an intuitive understanding of the principles of DNA?
A0PKAJ37.947
GABE,I'll be darned!
A0PKAJ37.948
MONTREAUX,But to answer your question -- no. I have my own ways of testing the vines. And they're far older and more traditional than DNA testing.

A0PK6L4R.GB1
1MONTREAUX,Excuse me.
A0PK6L4R.GB2
MONTREAUX,Allo, ici Excelsior.
A0PK6L4R.GB3
GABE,Oui. Préparez Enoch pour sa leçon.
A0PK6L4R.GB4
MONTREAUX,I'm afraid I must return to the house. The news of the murder has quite upset my wife. Besides, my son awaits his afternoon lesson.
A0PK6L4R.GB5
GABE,Well thanks for the interview, Mr. Montreaux.
A0PK6L4R.GB6
MONTREAUX,You are most welcome. Au revoir, Mr. Knight.

Looking around in the barn:
Look table
A0PK7R44.411
It's just a table.

Look Montreaux

A0PKAJ44.411

He doesn't look particularly sinister to me. Then again, I've been known to be wrong.

Talk Marceau

A0PKBA1B.411

Montreaux might think it was a bit odd if I started questionin' the *bartender*.

Look Marceau

A0PKBA44.411

He strikes me as the quiet type. Maybe it's the ponytail.

Exit barn

A0PKCZ22.411

I won't get a chance to talk to this guy again if I leave now.

Look fireplace

A0PKO844.411

You don't think they're goin' a bit overboard with this French rustic thing, do ya?

Sit elsewhere

A0PKOB19.411

I've *got* a seat.

Change seats

A0PKOB44.411

We could sit over there but . . . uh . . . no. We're fine here.

Look wine

A0PKOH44.411

Boy, Wilkes must of thought he'd died and gone to heaven when the tour stopped here.

Look bar

A0PKOI44.411

You can tell this bar belongs in a wine-tastin' room instead of a pub. It's not wide enough to pass out on.

After talking to Montreaux

A0HK6L3W.IW1

Kind of a nice fella.

Sneak after talking to Montreaux

A0HK6L1I.HP1

They'd see me if I tried to sneak around here. I've been officially invited to leave.

Knocking on Serres door again

A0HKB44H.IW1

I don't want to overtax my welcome. At least, not yet.

Ending Sequence

A1LK6L3W.IL1

GRACE, So where's Mosely?

A1LK6L3W.IL2

MOSELY,Hey, guys. It's five.

A1LK6L3W.IL3

GABE,Thank you, oh guardian of the clock.

A1LK6L3W.IL4

GRACE,Don't start, you two. I want to hear what happened.

A1LK6L3W.IL5

GABE,You mean at Château de Serres? You're right -- the guy's probably into one of these secret societies. You should've heard him go on about alchemy. But . . . I dunno. He seemed more bookish than anything.

A1LK6L3W.IL6

GRACE,Hrmp. I say *anyone's* who's involved with these secret societies is a *big* suspect.

A1LK6L3W.IL7

GABE, Speaking of which, Larry Chester is definitely lying. He said MacDougal and Mallory just 'stopped by' last night for directions. I couldn't get him to crack.

A1LK6L3W.IL8

MOSELY,Who's this? Chester?

A1LK6L3W.IL9

GABE,That's right.

A1LK6L3W.ILA

GRACE,Interesting. I'll get started on the treasure angle -- check out the museum and church tonight. That book really got my juices flowing.

A1LK6L3W.ILB

GABE,So that's what it takes.

A1LK6L3W.ILC

GRACE,Huh?

A1LK6L3W.ILD

GABE,So are we gonna eat or what? I'm starved.

A1LK6L3W.ILE

MOSELY,Well . . . um . . . actually Grace and I had talked about catching up . . .

A1LK6L3W.ILF

GRACE,That's okay, Mose. I want to stick with my research for a while. Why don't you and Gabriel go?

A1LK6L3W.ILG

MOSELY,I can wait 'til later if you . . .

A1LK6L3W.ILH

GABE,No, I think that's a *great* idea. In fact, I think we should be goin' right now. *Shouldn't* we, 'Mose'?

A1LK6L3W.ILI

GRACE,See ya.

A1LK6L3W.ILJ

MOSELY,Um . . . see ya Grace. Maybe after . . .

A1LK6L3W.ILK

MOSELY,Dinner.

DAY 2 5PM-10PM

Play with the map on SIDNEY

A02O8O2Z.PI1

I'm not sure what to put on the map at the moment. I need to get some clues about the treasure -- perhaps at the church and museum.

Use glass on Room 29 door
A1AP2P23.JZ1
BUTHANE (HUMMING)

Use glass on Mosely's door
A1AP9C4H.3L1
He's not in there. He's with Gabriel.

Spy on room 31
A1AP9J23.LG1
They're probably getting ready for dinner.

Look tray
A1AP1044.3L1
The British gals have been *eating* again.
Take something else after snatching glass
A1AP1032.6R1
I don't need anything else.

Talk to Simone
A1EP401I.HO1
SIMONE, Good evening, Mademoiselle Nakimura. Jean told me you were staying in room 25 with Mr. Knight.
A1EP401I.HO2
GRACE, I bet he did.
A1EP401I.HO3
SIMONE, I am Simone, Mademoiselle. I hope you will enjoy your visit.
A1EP401I.HO4
GRACE, Thanks.

A1EP1Y36.411
GRACE, Have you seen anything . . . oh, I don't know . . . 'curious' around town lately?
A1EP1Y36.412
SIMONE, Ah, oui Mademoiselle!
A1EP1Y36.413
GRACE, What?
A1EP1Y36.414
SIMONE, Someone has bought a chicken! It is making my mother crazy, this chicken! It comes to the garden, it eats her seeds . . .
A1EP1Y36.415
GRACE, I do not know who is the owner of this chicken but I know my mother. This chicken will be in the soup pot one night.
A1EP1Y36.416
SIMONE, Ah, well. It happens to the best of us.

A1EP1Y4W.PF1
GRACE, Do you know anything about the treasure, Simone?
A1EP1Y4W.PF2
SIMONE, Well, I have seen many treasure seekers come and go, Mademoiselle. But I have never thought much of the idea myself. But there is a museum if . . .
A1EP1Y4W.PF3
GRACE, Yeah. I know. Thanks anyway.

Overhear Gabe/Mosely Dining Room Conversation

A1EPC711.661

MOSELY,. . . What do you care, anyway? You said you weren't interested.

A1EPC711.662

GABE,I'm not. That doesn't mean I care to watch *you* belly up to the trough.

A1EPC711.663

GABE,Besides, you're just settin' yourself up for a fall. Gracie doesn't like you that way.

A1EPC711.664

MOSELY,Oh? And what kinda guy *would* she like?

A1EPC711.665

GABE,I dunno. Younger, maybe. Good lookin'. A *nice* guy. She deserves a nice guy.

A1EPC711.666

MOSELY,Which explains her alleged attraction to you.

A1EPC711.667

GABE,Ah, that's purely chemical. Poor kid. See, I've got this pheromone thing goin' on.

A1EPC711.668

MOSELY,Yeah, I tried not bathing myself once, but my co-workers got a little upset about it.

A1EPC711.669

GABE,Ha. Ha. You never could stand my success with women.

A1EPC711.66A

MOSELY,No, it was how you *screwed* with women that I couldn't stand.

A1EPC711.66B

GABE,Ah, back off, Lancelot!

A1EPC711.66C

MOSELY,Yeah. Guess we'd better talk about something else before I get worked up.

A1EPC711.66D

MADELINE>Hello, boys.

A1EPC711.66E

MOSELY,Madeline.

A1EPC711.66F

GABE,Hey.

A1EPC711.66G

MADELINE,You are already dining! How disappointing. I was hoping to spend some time with *you*, and especially with *you*, Gabriel.

A1EPC711.66H

GABE,We can make room.

A1EPC711.66I

MADELINE,But I must change! The night is just beginning. Will I see you when I come down?

A1EPC711.66J

GABE,Wouldn't miss it.

A1EPC711.66K

MOSELY,Sure.

A1EPC711.66L

MADELINE,Then I'll be extra quick. A bientot.

A1EPC711.66M

MOSELY,Man, is she hot for you! Where did that come from?

A1EPC711.66N

GABE,Pheromones.

A1EPC711.66O

MOSELY,Christ! You gonna go for it?

A1EPC711.66P

GABE,Why not? Sex worked for Bond.

A1EPC71I.66Q

MOSELY,But *Grace* is in your room.

A1EPC71I.66R

GABE,Yeah. What'd I tell ya? Havin' her around is like wearin' a freakin' chastity belt.

A1EPC71I.66S

GABE,But *Madeline* doesn't have a roommate.

A1EPC71I.66T

MOSELY,Well . . . go for it. I guess.

Look Gabe

A17P5S44.411

I can't believe what he said to Mosely!

A17P5S44.412

I . . . Wow. I'm gonna have to think about that one.

Talk to Gabe

A17P5S39.411

I don't know *what* I'd say to him after what I just heard.

Look Mosely

A17P1244.411

Mosely always did have a thing for me. I guess I've been pretty insensitive about it.

A17P1244.412

'Course, I've learned from a pro.

Talk Mosely

A17P1239.411

I don't want to talk to either one of them.

Approach duo

A17P121I.OO1

MOSELY,Hey, Grace.

A17P121I.OO2

GABE,Hi.

A17P121I.OO3

GRACE,Hi.

A17P121I.OO4

GABE,Gonna eat?

A17P121I.OO5

GRACE,No thank you.

Look Buchelli

A17P8Y44.411

Buchelli's dining early.

Talk Buchelli

A17P8Y39.411

GRACE,Good evening, Signore Buchelli.

A17P8Y39.412

BUCELLI,And to you, Miss Nakimura.

A17P8Y39.413

GRACE,Have you quite recovered from this afternoon?

A17P8Y39.414

BUCELLI,Si -- with a little help from the vine.

Conversation with Emilio

A07PA239.291

GRACE,How are you feeling, Mr. Baza?

A07PA239.292

EMILIO,Much better. Thank you.

A07PA239.293

GRACE,It was quite a shock wasn't it?

A07PA239.294

EMILIO,What was?

A07PA239.295

GRACE,Um . . . the two dead men?

A07PA239.296

EMILIO,Oh! Of course. Yes, it really **was** a shock. Are **you** quite all right, Miss Nakimura?

A07PA239.297

GRACE,You know, you're the first person who's asked me that.

A07PA239.298

EMILIO,Sometimes it is easier for a stranger to be polite than a friend. But . . . don't let me keep you. I'm sure you have better things to do?

Look Emilio

A07PA244.411

Emilio looks like he's recovered.

At the museum...

A13PGS44.N71

Uh-oh. They close at five. I'd better hurry!

A13P0R44.411

There's something taped to the door.

Take prints off envelope

A13P0R59.411

Not a bad idea, but maybe I should pick it up first.

Take envelope

A13P0R32.411

Oh my god! It's a copy of 'Le Serpent Rouge!'

Arnaud's Office

Look portrait

A0D8D858.QS1

It says 'François, Duke of Lorraine'.

Look phone

A0DLED44.Z51

It's the Abbé's phone.

Look parsonage door

A0DLXG44.UE1

That door must lead into the parsonage. What a weird set-up.

Look Arnaud

A0DP1A44.411

Abbé Arnaud. He must be interested in the mystery, or why would he be in a little town like this?

Look Arnaud desk

A0DP3K44.411

I'd love to get a peek at what he's working on, but I suppose that's out of the question.

Look office window

A0DP9644.PF1

I think that's the cemetery out there. No wonder he has the shade down.

Look portrait

A0DPBH44.411

Hmmm. I wonder who that is?

Look label

A0DPC644.QS1

There's a name on the picture.

Look portrait after talking to Arnaud about it

A0DPBH44.2Z1

GRACE, The Abbé really has a thing for this Lorraine family. And they're supposedly of Merovingian descent, just like the Stewarts.

A0DPBH44.2Z2

Coincidence? I don't think so.

Think at chessboard

A0DPDK0L.291

A chessboard. Now what does that remind me of?

A0DPDK0L.292

Of course, the church floor! Black and white tiles.

Look chessboard

A0DPDK44.DT1

Ah . . . A chessboard. The Abbé must play.

(MISSING LINE: SEE BONUS)

Look books after talking to Arnaud

A0DPMD44.6R1

Yeah, he's got a lot of books. He's a butt about it, too.

Arnaud Conversation

A18PBC4H.ZI1

GRACE, Hello? Abbé Arnaud?

A18PBC4H.ZI2

ARNAUD, Come in.

A0DP6L3W.6R1

ARNAUD, Come in, Miss Nakimura.

A0DP6L3W.6R2

GRACE,Thanks.

A0DP6L3W.291

ARNAUD,Miss Nakimura. Good evening.

A0DP6L3W.292

GRACE,Hi. I was looking around town tonight. It's a beautiful church.

A0DP6L3W.293

ARNAUD,Thank you. Please, sit down.

A0DP1A1G.0G1

GRACE,The church pamphlet talks about a 'sunrise line' on July 22nd. Does that really happen?

A0DP1A1G.0G2

ARNAUD,Oh, yes! If you stand at the church and look East, the sun rises directly over Château de Blanchefort.

A0DP1A1G.0G3

GRACE Was that intentional, do you think?

A0DP1A1G.0G4

ARNAUD,Mademoiselle! But of course!

A0DP1A1G.0G5

GRACE,But that would mean . . . Someone had to *choose* the location of Blanchefort quite deliberately. It is *younger* than the church, isn't it?

A0DP1A1G.0G6

ARNAUD,But you see, Blanchefort and the church were built on far older ruins. Have you considered that the church site, *too*, may have been positioned deliberately?

A0DP1A1G.0G7

ARNAUD,It would not be the first time the ancients played with light and astronomy. Look at Stonehenge! Or the great pyramids!

A0DP1A1G.0G8

GRACE,Hmmm.

A0DP1A4W.411

GRACE,Do *you* think there's a buried treasure around here?

A0DP1A4W.412

ARNAUD,I know there is, my child.

A0DP1A17.0G1

GRACE,I was reading about the Magdalen statue in the church pamphlet . . .

A0DP1A17.0G2

ARNAUD,Interesting, isn't it? All four of the Magdalen statues still exist.

A0DP1A17.0G3

GRACE,So . . . were they related to the local Magdalen cult?

A0DP1A17.0G4

ARNAUD,It is possible. But Magdalen has not been represented with a skull anywhere *else* in the Languedoc.

A0DP1A17.0G5

ARNAUD,Besides, Saunière placed that statue so prominently. . . Some believe that everything he did in the church relates to the treasure somehow.

About portrait

A0DPBH1B.291

GRACE,Is he a friend of yours?

A0DPBH1B.292

ARNAUD, Oh, yes! I have the privilege to know him. He is François, the present Duke of Lorraine. Do you know the family?

A0DPBH1B.293

GRACE, I've *heard* of it.

A0DPBH1B.294

ARNAUD, Well, naturally!

Looking at the books:

A0DPMD44.291

GRACE, You have a lot of books on the area.

A0DPMD44.292

ARNAUD, Yes, but I'm afraid I never lend books to anyone. With such a transient population, they never return.

A0DPMD44.293

GRACE, No, I wasn't . . . er, fine.

A0DPBC20.PF1

GRACE, I'd better get going. Thanks, Abbé Arnaud

A0DPBC20.PF2

ARNAUD, It's a pleasure to be of service, Mademoiselle.

Check parchment 1

A02OCR2Z.MX3,

Wow. There's a hidden message in the text.

Flip symbol

A02OEV2Z.4L1

'Sion!' These parchments must be linked to the Priory somehow.

Cypher:

A02OCR2Z.4L3

Shepherdess no temptation that Poussin, Teniers hold the key. Peace, 681, by the cross and this horse of God I complete this demon guardian at midday -- or to the *meridian* -- blue apples.

A02OCR2Z.4L4

I think I'll write that cipher down.

Aquarius hints

A2GLSV62.8C1

The first verse of Le Serpent Rouge mentions 'laying down a path'. I have the feeling all this has to do with the map. I should have SIDNEY analyze it for me.

A2GLSV62.8D1

I think I need to put 'the path of RA' on the map. It has something to do with that sunrise phenomenon mentioned in the church pamphlet.

A2GLSV62.8D2

I should be able to enter the relevant points on the map and then have SIDNEY analyze them.

Pisces hints

A2GLSV62.OU1

Some of the verses in 'Le Serpent Rouge' mention Magdalen. I really need to check out the church

before I try to solve this.

A2GLSV62.OU2

Maybe there's some sort of pamphlet or fact sheet about the church which would give me some relevant background.

A2GLSV62.RK1

I know I'm close on this circle feature. Perhaps I can try to resize the circle or move it around.

A2GLSV62.QO1

I marked the town names where the Magdalen statues are located. I think I can use a shape in SIDNEY to try to connect them.

A2GLSV62.R01

I think I need to enter points to lock the circle on the map. Perhaps the church pamphlet can help me figure out what those might be.

A2GLSV62.8E1

I found a circle in the parchments, and a circle is also mentioned in Le Serpent Rouge.

A2GLSV62.8E2

It must be another feature on the map. Perhaps Magdalen is the key.

A2GLSV62.8E3

I should look through the church pamphlet for clues about Magdalen, and look at Pisces in Le Serpent Rouge again.

Solve Pisces

A02OAG2Z.JU2

Incredible! It's Magdalen's crown!

A02OAG2Z.JU3

I'll write those coordinates down. It looks like they're at L'Ermitage!

Second Timeblock Section Lobby

A1EP6L3W.EA1

MADELINE,I'm ready! Does anyone want to go out? We could drive to the bar at Rennes-les-Bains.

A1EP6L3W.EA2

GABE,Sure.

A1EP6L3W.EA3

MOSELY,What about Grace?

A1EP6L3W.EA4

GABE,Ah, she's busy with her research. She'll be in the room for . . .

A1EP6L3W.EA5

GABE,Oh. Hey, Grace. Wanna go to Rennes-les-Bains with us?

A1EP6L3W.EA6

GRACE,No. Thank you.

A1EP6L3W.EA7

GABE,See? Told ya.

A1EP6L3W.EA8

MOSELY,Uh . . . maybe I'll hang out too.

A1EP6L3W.EA9

GABE,Uh-uh. We **need** you, right Madeline?

A1EP6L3W.EAA

MADELINE,Of course. **Do** come with us. **Please**?

A1EP6L3W.EAB
MOSELY,All right. Grace -- see ya.
A1EP6L3W.EAC
GABE,Don't work too hard. Get some dinner.
A1EP6L3W.EAD
GRACE,Um-hmmm. You bet.
A1EP6L3W.EAE
GRACE,Jerk.
A1EP6L3W.EAF
BUHELLE,Buona notte, Signore Baza.
A1EP6L3W.EAG
EMILIO,Good evening.
A1EP6L3W.EAH
BUHELLE,Would you care for some wine?
A1EP6L3W.EAI
EMILIO,Eh . . . no. No thank you. I may have some water . . . in a bit.

Talk to Buchelli and Emilio
A1EPD51B.IS1
I don't have anything brilliant to say to them at the moment.

Look Buchelli and Emilio
A1EPD544.IS1
At least Buchelli has Emilio to keep him company.

Look Lady Howard and Estelle
A17PE044.411
They still look a little shook up from this afternoon.
A17PE044.412
Hasn't hurt their appetite apparently.

A17PE039.3C1
GRACE,How are you feeling, Lady Howard? Better I hope?
A17PE039.3C2
HOWARD,Oh *don't* remind me! Such horrors! One takes a vacation for *ease*, for *comfort* and what does one find? Horrors!
A17PE039.3C3
ESTELLE,Don't think about it, Lily.
A17PE039.3C4
GRACE,I'm sorry. Um . . . how's dinner? That tomato sauce smells divine.
A17PE039.3C5
HOWARD,Oh. *Oh*. I do believe I'll be ill.
A17PE039.3C6
ESTELLE,Lily, please! Have some water, there's a good girl.
A17PE039.3C7
ESTELLE,Thank you for stopping by, Ms. Nakimura.
A17PE039.3C8
GRACE,Sure. Sorry. Bye.

Talk to them again
A17PE039.391
I think I'd better leave them alone.

Read about square

A02OSU58.6W1

A *tilted square* represents 'the light' along with the circle. That must be the part about 'the cant reflects the light in harmony with their queen'. So we're looking for a tilted square!

A02OE358.1F1

We must be supposed to 'square the circle' on the map. But how?

Aries hints

A2GLSV62.8J1

The Aries verse in Le Serpent Rouge is definitely obscure. Maybe SIDNEY can give me some clues about the names and concepts it mentions.

A2GLSV62.8M1

I think Aries is talking about a square. It must go on the map the way the circle did.

A2GLSV62.8M2

I think I have a square shape I can use from the parchments.

A2GLSV62.SD1

I think I need to resize or move that square on the map. Aries said the square should fit the circle in a way that Pythagoras would have approved.

Solve Aries

A02O7E2Z.IS1

I'm sure that square is the right size, but I'm *not* sure what angle it's at in relation to the meridian. Maybe Taurus can help.

Taurus Hints

A2GLSV62.8R1

We're looking for a tilted square, but at what angle is it tilted? It seems like I need some kind of reference line or point on the map that I can use to position the square.

A2GLSV62.8R2

Taurus says 'my friend' knows the secret but wisely hides the fruit among the chaff. Who's my friend? Is it talking about the parchments again?

A2GLSV62.8R3

If so, maybe it's related to that 'blue apples' cipher I wrote down in my notebook. I should take another look at it.

A2GLSV62.Y41

I think Taurus wants me to lay down a line "to the meridian blue apples." Blue apples has something to do with grapes or vineyards.

A2GLSV62.8Q1

Taurus says . . . 'By this Sign shall you conquer it.' Where did I just see that?

A2GLSV62.8V1

If I'm right about that Serres-Meridian line the square should align with it somehow.

Solve Taurus

A02O3H2Z.QB2

'To the meridian blue apples' -- In other words -- 'To the meridian from the *vineyard*.'

Solve Taurus

A02O7E2Z.QB1

Yes! That must be it!

Third timeblock section lobby

A1EP6L3W.EV1

HOWARD,I'm simply *not* up for another boring night in our room. I realize this is *not* the Riviera, but surely *something* can be done.

A1EP6L3W.EV2

ESTELLE,A little quiet would be good for you after today's excitement and we can go over the . . .

A1EP6L3W.EV3

HOWARD,No, no! Not *that*. My brain hurts already.

A1EP6L3W.EV4

HOWARD,I say there, Signore Buchelli! Are you up for bridge?

A1EP6L3W.EV5

BUCELLI,Con molto piacere. It would be a pleasure.

A1EP6L3W.EV6

HOWARD,Now what about a *fourth*?

A1EP6L3W.EV7

HOWARD,You there, Miss . . . ? Oh, bother.

A1EP6L3W.EV8

GRACE,It's Grace.

A1EP6L3W.EV9

HOWARD,Of course it is. Won't you join us for bridge, Grace?

A1EP6L3W.EVA

GRACE,No thank you. Why don't you ask . . .

A1EP6L3W.EVB

HOWARD,What about Mr. Wilkes? Where *is* Mr. Wilkes?

A1EP6L3W.EVC

BUCELLI,I was just wondering that myself, Signora. I haven't seen him since he left the hotel this afternoon.

A1EP6L3W.EVD

HOWARD,What a bother! How unsociable people are these days. No manners whatsoever.

A1EP6L3W.EVE

HOWARD,I say, Mr. Baza, would you join us?

A1EP6L3W.EVF

EMILIO,I will happily oblige you.

(MISSING LINES: SEE BONUS)

Talk to bridge players

A17P0G1B.411

I don't want to interrupt their game.

Play bridge

A17P0G3P.291

I have got other things to do.

Play bridge second time

A17P0G3P.6R1

If you want to play bridge that much, go buy Hoyles!

Look players

A17P0G44.411

They seem to be enjoying themselves.

Look wineglass

A1EP0244.3L1

I think Buchelli was drinking the wine.

Take wineglass

A1EP0232.3L1

I don't need it.

Take Emilio's glass

A1EPXH32.411

Uh . . . I don't need Emilio's dirty glass.

Look Emilio's glass

A1EPXH44.411

That's Emilio's glass. Guess he doesn't care for wine.

Fail to find Emilio's fingerprint

A1EPXH59.291

Not a single print! Now isn't that odd?

Re-take prints off Emilio's glass

A1EPXH59.6R1

I already tried that -- there **weren't** any prints.

Thinking at Asmodeus in the church when you didn't think at the chessboard in the Abbé's office:

A18L3W0L.YQ1

Le Serpent Rouge says "The Mosaic tiles of the sacred place alternate black or white. And Jesus, like Asmodeus, observes their alignment."

A18L3W0L.YQ2

They must be talking about the church floor!

Gemini/Cancer Hints

A2GLSV62.901

I think Gemini and Cancer go together - they're both talking about 'stones'. But what is meant by 'stones'? It looks like there's some kind of clue in the church.

A2GLSV62.921

I **think** the 64 stones represent a chessboard - a grid or 'perfect cube' of eight-by-eight blocks. It must go on the map somehow.

A02O2R58.A71

Knights, Pawns, Queens, Rooks . . . they're all mentioned in 'Le Serpent Rouge!' The '64 stones' must be a chessboard!

Solve Gemini/Cancer

A02OCL2Z.JL1

That's it! That's the chessboard.

DAY 2 5PM-10PM END MOVIE:

A1HP4Y4P.LY1 GRACE,Way to go, kid.

A1HP4Y4P.LY3 WILKES,Hey, Girlie. You seen Madeline?

A1HP4Y4P.LY4 GRACE,Of course. She's under my bed.

A1HP4Y4P.LY5 WILKES,Uh? Oh, yer bein' smart are ya? Well I just thought she might be with that fella of yers. This is his room too, ain't it?

A1HP4Y4P.LY6 GRACE,Yes.

A1HP4Y4P.LY7 WILKES,Say, since Madeline's not around, ya wanna have dinner with me?

A1HP4Y4P.LY8 GRACE,Uh, no.

A1HP4Y4P.LY9 WILKES,Ah, come on! I got some celebratin' to do! Hey, I'm gonna be a rich man after what I found today.

A1HP4Y4P.LYA WILKES,Ya play yer cards right, ya might learn somethin'.

A1HP4Y4P.LYB GRACE,All right. I'll change and meet you downstairs.

A1HP4Y4P.LYC WILKES,Really? Good, I'll . . .

A1HP4Y4P.LYE GRACE,Quit it! Knock it off!

(MISSING LINE: SEE BONUS)

A1HP4Y4P.LYG GRACE,Is this it?

A1HP4Y4P.LYH WILKES,Just like I said, roit?

A1HP4Y4P.LYH GRACE,You said you'd explain it to me. I just don't understand all these technical things.

A1HP4Y4P.LYI WILKES,Shouldna got me so damn drunk, then!

A1HP4Y4P.LYJ GRACE,Come on, I'm dying to hear your theory.

A1HP4Y4P.LYM GRACE,Now, you . . . uh . . . said this was taken by satellite?

A1HP4Y4P.LYN WILKES,Damned roit! Seisma . . . Sims-mo . . .

A1HP4Y4P.LYO GRACE,Seismologists.

A1HP4Y4P.LYP WILKES,Them. Roit. They use radar to take satellite pictures all the time.

Shows 'em underground faults and what not. No one ever thought to take one here, though, roit?

A1HP4Y4P.LYQ WILKES,So when I sees one of these maps I says to myself, John, I says, that's the ticket! An' I was roit, too.

A1HP4Y4P.LYR GRACE,Oh . . .So the radar bounces off the earth and the 'echo' is recorded.

A1HP4Y4P.LYS WILKES,What?

A1HP4Y4P.LYT GRACE,I mean, I guess.

A1HP4Y4P.LYU WILKES,Roit, roit. So I pays to get one of these pictures done. An' baby, I hit the jackpot.

A1HP4Y4P.LYV GRACE,What's this dark area here?

A1HP4Y4P.LYW WILKES,A big old hollow, whatcha think? Caves, roit? But all connected. A huge mother.

A1HP4Y4P.LYX GRACE,So you think this is where the treasure is?

A1HP4Y4P.LYY WILKES,Nah, baby. The treasure's roit . . . here . . .

A1HP4Y4P.LYZ GRACE (OUTRAGED GASP)

A1HP4Y4P.QW1 GRACE Chi-ha!

A1HP4Y4P.QW2 WILKES (GASPING FOR AIR)

A1HP4Y4P.QW3 GABRIEL,Hi! Um . . . I just got back and I was tryin' to . . .What're you doin' with Wilkes, Grace?

A1HP4Y4P.QW4 GRACE,NONE of your business.

A1HP4Y4P.QW5 GRACE,And don't wait up. I'm sure *Mosely's* back too and we *do* have that catching up to do.

A1HP4Y4P.QW6 GABRIEL ,(IRRITATED GROWL)

DAY 3 2AM

Enter Room 25
A1A38220.EK1

I don't need anythin' in there. Besides, if I wake up Gracie she'll want to come along.

Listen at Mosely's door
A1A39C23.5Z1

That's odd. I don't hear anythin'. Usually he snores up a storm.

Knock on any door
A1A39I4H.PF1

I don't wanna wake anybody up.

Talk to Simone
A1E31Y1B.PF1

I don't want to wake her up.

Use Simone's bell
A1EL841Y.YB1

Oooh. You *are* sadistic, aren't you?

Look at Emilio's window
A073EB44.BX1

Emilio's up late.

Entering Larry's garden
A0Q36L3W.A81

I should lay low and see what Larry's up to.

Look in Larry's window
A0Q37G44.PF1

He's up alright. Sneaky devil.

Look dig
A0U34944.GA1

Now what do you suppose he put in there?

Digging up manuscript
A0U3491O.QF1

I'll go get the shovel off the bike.

A0U34B32.411

I hope it's not a dead gerbil or somethin'.

A0U34B32.412

'Most Holy and Sacred Bloodline' by Larry Sinclair.

A0U34B32.413

Well, well.

Look envelope
A0U34B44.411

Yup, that's what Larry was carryin'.

Find fingerprint

A1037H59.291

Aha! Good ol' plastic report covers.

Look dig

A0U3CT44.PF1

Yup. It's a hole.

Use shovel on hole

A0U3CT10.PF1

I s'pose I should fill it in. I'll do it when I leave.

Take shovel

A0ULFL32.411

I'll take it with me when I go.

Look shovel

A0ULFL44.411

That's my shovel.

Look rocks

A0ULO044.Q81

Someone could really hurt themselves on those rocks.

Leave dig

A0U36L22.5Q1

I'd better grab the shovel.

Digging again

A2FL8S27.6M1

I already did that.

Peep in Larry's window after digging up the manuscript

A0Q36G44.3J1

I think he went to bed.

Get on the bike

A2136L3W.3K1

Damn it! It **was** a black sedan, but I missed it.

A2136L3W.3K2

Weird!

Use binocs

A0Z35S2C.Q81

I wouldn't be able to see a thing. It's too dark.

Look Mosely's bike

A2631G44.J41

Mosely's up late.

A2631G44.411

Somebody's up late.

Look at Mosely at L'Homme Mort

A0E31244.411

Can you say 'caught red-handed'?

Look at Mosely's shovel at L'Homme Mort

A0E3Y444.411

Mosely's shovel. I've got one of those myself.

Cutscene with Mosely at L'Homme Mort

A0E31239.411

GABE,Hey, Mose.

A0E31239.412

MOSELY,(SCREAM)

A0E31239.413

MOSELY,Goddamn it, Knight!

A0E31239.414

GABE,Diggin' for truffles?

A0E31239.415

MOSELY,I'm . . . Okay, see . . . Um, earlier . . .

A0E31239.416

MOSELY,Okay. So I have a little theory.

A0E31239.417

GABE,Same one as Madeline, apparently.

A0E31239.418

MOSELY,Yeah? Well we're **both** wrong. There's nothing here.

A0E31239.419

GABE,And where'd this theory come from, anyway?

A0E31239.41A

MOSELY,What, I can't think up my own damn theory?

A0E31239.41B

GABE,I was in your logic class, remember?

A0E31239.41C

MOSELY,Oh, like **you** passed.

A0E31239.41D

GABE,I didn't hear Grace come in last night. Up late?

A0E31239.41E

MOSELY,None of your damn bee's wax.

A0E31239.41F

GABE,Did you do somethin' stupid?

A0E31239.41G

MOSELY,Ha! **Real** stupid. We spent three hours talking about you. She knows exactly how you feel about her, in case you didn't know.

A0E31239.41H

GABE,Whaddya mean, 'she knows how I feel about her'? I feel great about her.

A0E31239.41I

MOSELY,Yeah, right.

A0E31239.41J

GABE,What are you **talkin'** about? I treat Gracie like a . . . like a . . .

A0E31239.41K

MOSELY,Ah . . . Forget it. I'm dead on my feet. I'll see ya.

A0E31239.41L

GABE,Like a **queen**. I treat her like a **queen**, ya moron.

A0E31239.41M

GABE,Ah, hell.

Use glass on Mosely's room

A1A39C23.971

Oh, he's in there. I saw his bike in the parkin' lot.

Time to go to bed...

A1A38220.1T1

Time for bed. Again.

DAY 3 7AM-10AM

Look Gabriel

A1L15S44.291

I can't believe what happened last night.

A1L15S44.292

Well, it was a long time coming.

A1L15S44.293

Uh . . . God!

A1L15S44.6R1

He's still sleeping. Thank *God*.

Talk to Gabriel

A1L15S3T.411

I *really* don't want to do that.

Look bed

A1L17Y44.Q81

He's probably tired from sleeping on that couch the night before.

Get in bed

A1L17Y25.Q81

Uh . . . I think I'll stay up.

Look keys

A1L17U44.PF1

It's the keys to the Harley.

Take keys

A1L17U32.PF1

Yup. You bet.

Look manuscript

A1L17H44.6R1

It's a manuscript about the bloodline of Jesus.

Think

A1L17H0L.411

This 'bloodline' concept keeps cropping up. I wonder if SIDNEY knows anything about it?

Read

A1L17H44.291

Look at all these genealogy charts. It's about the bloodline!

A1L17H44.292

I wonder where he found it?

Read again

A1L17H58.6R1

I'm tempted to sit down with it, but I've got other things I want to do this morning. I'll read it later.

Get prints off manuscript

A1L17H59.411

It probably just has Gabriel's prints on it.

Buzz Mosely

A1E1E21J.UE1

That's Mosely's room. Maybe I'd better not wake him. I have his key if I want to go up there.

Knock Mosely's door

A1A19C4H.B51

Hmmm. I wouldn't mind going in there, but I don't want to wake Mosely up.

Burgling Mosely

Look suitcase

A09L9N44.QS1

Mosely's suitcase.

Look lightbulb

A09LLZ44.QS1

Lovely. And *practical* -- if you happen to have wiring problems.

The bathroom

A091BJ20.QS1

I *really* don't need to see Mosely's bathroom.

A091BJ44.QS1

It's just the bathroom door.

Move pile of clothes

A091BL2D.7Z1

God. I really don't want to touch it.

A091BL2D.7Z2

I think I'll just look around first.

A091BL2D.J31

I guess I have to, don't I?

A091BL2D.J320V1

Aha!

A091BL44.411

This place is disgusting!

Look trunk

A091CD20.QS1

I doubt there's anything in there.

A091CD44.QS1

That looks like it came with the room.

A091D144.QS1

It's an armoire, like the one in our room.

A091MO44.411

Empty. Not surprising. He couldn't be expected to actually, like, *open the door* everytime he wanted to get something.

Pick up tin can

A091DU32.QS1

Excuse me?

A091DU44.QS1

Yeah. It's everywhere *but* the garbage can.

Look garbage can

A091J544.QS1

Does he just not *see* it, or what?

Look vent

A091L844.QS1

Maybe if I climbed up there I could actually breathe in here.

Pick up shoes

A091L932.QS1

Not even if he paid me.

A091L944.QS1

I'm glad Gabriel doesn't wear shoes like that.

Look Schuffenecker's Beach at Concarneau

A091LJ44.QS1

I miss living near the beach. New York and New Orleans were both on the water.

Look Werenskiold's Autumn

A091LK44.QS1

It's a farm. I think.

A091LL44.QS1

He gets a coatrack instead of a closet. How . . . cheap.

Look Morisot's In The Grass

A091LM44.QS1

What'd he do, knock all the paintings aslant on purpose?

Look/search briefcase

A091LN44.QS1

I think that *used* to be a briefcase.

A091M032.QS1

There's nothing in there I want to touch.

A091M044.QS1

Everything looks . . . sticky.

Look Cabanel's Birth of Venus

A091LO44.QS1
How . . . bucolic.

Look/search suitcase
A091M244.QS1
Nada. I think I'm relieved.

A099CM44.QS1
Huh. There's that gold blazer he always used to wear. I'd almost succeeded in forgetting that thing.

A0913K44.QS1
That's a lot smaller than the desk in our room.

Search bed
A0917Y0Z.411
There's nothing under here except . . . ugh . . . underwear.
Look bed
A0911244.411
Man, is he out or what?

Re-enter Mosely's room
A1A19C4Z.AW1
I don't need to go back in there.

Open Mosely's door
A1A19C20.B51
It's locked no doubt, but I **do** have his key.

Dining room

British Ladies Conversation
A171E039.291
GRACE, Good morning Lady Howard, Estelle.
A171E039.292
HOWARD, My, aren't **we** perky today.
A171E039.293
GRACE, Did you enjoy your bridge game last night?
A171E039.294
ESTELLE, Yes. It was quite nice.
A171E039.295
HOWARD, **Marvelous**. Certainly better than mooning about. Or dining with that abominable Wilkes for that matter. Is **that** why we're so chipper this morning, hmmm?
A171E039.296
GRACE, Oh, no. You know what they say, a good night's rest can work wonders.
A171E039.297
HOWARD, Wait 'til you hit forty, Darling.

A171E044.411
Wide awake and kicking. Guess that bridge game last night didn't run too late.

Talk to Madeline

A177761B.411

I'd rather stick my tongue in a light socket.

Look Madeline

A1767644.151

Is it just me or is she **seriously** irritating?

A1777644.411

I'd rather not. I've heard that shade of red dye can cause permanent optical damage.

Think at Teniers postcards in museum stand

A0F1T00L.PF1

There are **two** Tenier postcards. That makes sense since no one knows **which** 'St. Anthony' Saunière was interested in.

A0F1T00L.PF2

Maybe I should take them both.

A0FLSY6S.PF1

I'll have to pick out the ones I want.

Buy more postcards

A0F1T16S.9B1

I already bought the three postcards I need.

Look postcards

A0FLSY44.Z51

Ooh – postcards!

Look after finding postcards

A0FLSY44.9B1

Thank God they had those postcards. I don't know where I would have found those paintings otherwise.

Conversation with Mme Girard

A0F75P4Y.291

GRACE,Excuse me?

A0F75P4Y.292

GIRARD,Yes?

A0F75P4Y.293

GRACE,Do you know anything about an envelope taped to your door last night?

A0F75P4Y.294

GIRARD,An envelope? What kind of an envelope?

A0F75P4Y.295

GRACE,A large manila envelope?

A0F75P4Y.296

GIRARD,I didn't notice such a thing when I left last night. Perhaps Mademoiselle is thinking of a different door?

A0F75P4Y.297

GRACE,That must be it. Thanks.

Scanning the paintings into SIDNEY

Analyze Teniers_2

A02O3H2Z.Q32

It found something. This **must** be the one Saunière copied from the Louvre.

A02O2F0L.Q31

That's the map geometry alright -- the tilted square and the meridian. I already have those on the map.

A02O2F0L.Q32

So this painting **is** related to the mystery. Maybe the artist put more clues in here.

Retrieve bible verse

A02OCB2Z.Q35

It's the instructions for the building of the Temple of Solomon!

Leo hints

A2GLSV62.NH1

If the Poussin painting is based on a real location, the Tenier's must be also. Otherwise, why would Leo say there was a 'path between the two'?

A2GLSV62.NH2

I should take the postcard out around the valley, and see if I can find it.

A2GLSV62.Y91

The Poussin and the Tenier's paintings are both set around here. Which means the painters might have incorporated clues about the mystery.

A10LCI0L.8B1

Those two paintings are mentioned again. I really need to get a hold of them!

A2GLSV62.9B1

I wish I knew which St. Anthony painting of Tenier's was relevant. Maybe SIDNEY can help.

A2GLSV62.892

I should see what SIDNEY can do with them.

Analyze St Anthony and St Paul

A02O2F2Z.Q37

That's the map geometry alright -- the tilted square and the meridian. I already have those on the map.

A02O2F2Z.Q38

So this painting **is** related to the mystery. Maybe the artist put more clues in here.

Solve Leo

A02O3H2Z.BY2

Wow. Look at that. It hits the meridian at exactly the same spot as the sunrise line.

On top of Tour Magdala

Look Arnaud

A1F11A44.PF1

This must be a morning routine with him.

Talk to Arnaud
A1F11A39.291
GRACE,Hi there, Abbé Arnaud.
A1F11A39.292
ARNAUD,Miss Nakimura! Good morning.
A1F11A39.293
GRACE,How's the view today?
A1F11A39.294
ARNAUD,Fine. I . . . uh . . . I saw two hawks this morning.
A1F11A39.295
GRACE,You haven't seen any more dead bodies, have you?
A1F11A39.296
ARNAUD,No! No of course not.
A1F11A39.297
GRACE,Oh. I suppose that's a good thing.
A1F11A39.298
ARNAUD ,Yes. Excuse me.

Talk to Arnaud again
A1F61A1B.KY1
He's bird watching.

Think at Teniers postcards in inventory
A0F1T00L.9B1
I picked up both of Tenier's postcards. Maybe SIDNEY can help me figure out which one is relevant.

Comparing the wrong thing to the Teniers postcard
A0GL136Y.PF1
No, I don't see anything that matches the landscape features in the Teniers painting.

Comparing the wrong thing to the Poussin postcard
A1BL3V6Z.411
That's nothing like the tomb in Poussin's painting.

Spot Larry on Blanchefort
A0Z17G44.412
I must say, these lookout points are certainly well used around here. I wonder if he's trying to find the treasure, too?

Enter H/S site
A0V16L3W.291
Boy, there is just *nothing* here.

At L'Hermitage

Enter site
A1B16L3W.AW1
The exact center of the circle is right around here somewhere.

Enter site without tracking device

A1B16L3W.B51

This place is close to the center of the circle on the map, but I can't pinpoint the exact center without help.

Use tracking device

A1015A33.NX1

This device might help me locate the exact center of the circle.

Look sign

A1B1E70L.601

L'Ermitage, place of the hermit. St. Anthony was a hermit!

Think sign

A1B1E70L.DS1

L'Ermitage, place of the hermit. Wasn't there a hermit mentioned in 'Le Serpent Rouge'?

Think pillars

A1B1RY0L.601

Hmmm. Those pillars look vaguely familiar.

Think cave

A1B13V0L.601

Something about the cave and this rock formation looks familiar to me . . .

Match painting with cave

A1B13V6Y.291

The rock formation -- it's just like the one in the Tenier's painting!

A1B13V6Y.292

Teniers was painting the center of the circle!

Look cave after match

A1B13V6Y.6R1

Tenier's set his 'St. Anthony and St. Paul' here.

Read note

A1B16932.411

Where did the bloodline of the Pharaohs go? Look to he who is legendary for his wisdom to find the answer.

A1B16932.412

How bizarre! Who would leave such a thing? And why?

Look note

A1B16944.411

There's something taped to the wall.

Detect cave

A1BL3V44.QS1

It's a cave!

Proceed in cave

A1BLSM44.411

It's just one little room. It doesn't go anywhere.

Use shovel on vace

A1BLSM1O.411

The cave doesn't lead anywhere. Trying to dig my way through won't help.

Point

A1BL3V72.6C1

In the Tenier painting, St. Paul is pointing Northeast -- towards Mt. Cardou.

Dig at centre of the circle

A1BLAV1O.QS1

It doesn't look too promising, but I guess I have to try.

A1BLAV1O.QS2

This is ridiculous. I can't dig that far on my own.

A1BLAV1O.QS3

Besides. I doubt the treasure's going to be **that** easy to find. I still have the rest of 'Le Serpent Rouge' to decipher.

Look centre of circle cross

A1BLAV44.QS1

I'm pretty sure that's the **exact** center of the circle.

Dig again

A1BLG81O.QS1

More digging won't do any good. I'd need a back hoe at least, and that's if I were **sure** the treasure was here.

Look dig

A1BLG844.QS1

That's the center of the circle all right, but I don't think finding the treasure is going to be as easy as digging a hole there.

A1BLRY44.6C1

In the Tenier painting, those pillars held up a thatched roof. But it's long gone.

A1BLRY0L.6C1

Those pillars are in the Tenier painting.

On top of Blanchfort, Larry may appear. You may have to look at him from Magdala with your binocs first.

A0Z17G44.411

I think that's Larry Chester. He lives in the house down below.

Read St Vincent

A02O2858.PF2

I wonder if the 'children of St. Vincent' would be heretics? That could mean either the Cathars **or** the Templars.

Read Solomon

A02OB90L.2M1

Solomon's first wife was a Pharaoh's daughter!

A02OB90L.2M2

Of course! The Pharaoh's bloodline went into the House of David!

A02OB90L.EY1

Solomon was married to a Pharaoh's daughter!

Look up Hexagram

A02OT40L.YM1

Libra is *definitely* talking about a hexagram. The 'battle of truth and falsehood' is the Cathar black and white hexagram. Plus it represents the SOUL, and it's the seal of Solomon.

Virgo Hints

A2GLSV62.9L1

I think Virgo wants me to mark off a couple of columns of the grid - something in the direction of Mt. Cardou.

A2GLSV62.9E1

Virgo mentions the 'Temple of Solomon, built by the children of St. Vincent'? Maybe SIDNEY can give me some relevant background.

A2GLSV62.9F1

Virgo says 'sixteen from the center'. Each row and column in the grid has eight blocks, so Virgo's probably talking about the center two rows or columns.

A2GLSV62.9F2

'St. Paul gives direction with a simple gesture.' Where have I just seen St. Paul?

Solve Virgo

A02O3H2Z.KI2

It matches the shadow on Wilkes' seismic map!

At L'Homme Mort

Look van

A251C244.QS1

I wonder what *she's* doing here?

A251C244.3E1

Madeline's here -- digging for treasure.

A251C244.3E2

Of course, she's *completely* wrong about the location, but I'm not gonna tell *her* that.

Talking to Madeline for the second time

A0E1761B.6R1

She's getting lots of exercise. I wouldn't want to interrupt.

Looking at Madeline

A0E17644.411

That's nice. Madeline in a ditch. Couldn't have visualized it better myself.

Cutscene with Madeline

A0E17639.291

GRACE, Having fun?

A0E17639.292

MADELINE,It's you.

A0E17639.293

GRACE,That's what it says on my birth certificate.

A0E17639.294

MADELINE,Have seen that pudgy friend of yours lately?

A0E17639.295

GRACE,Mosely?

A0E17639.296

MADELINE,Oui. *Mr.* Mosely. He's been a naughty boy.

A0E17639.297

GRACE,I've seen him.

A0E17639.298

MADELINE,Did he happen to look . . . *pleased* about something?

A0E17639.299

GRACE,You mean, 'did he dig up the treasure last night'? I doubt it.

A0E17639.29A

MADELINE Ah putain de merde!

A0E17639.29B

GRACE,Uh, excuse me. What was that?

A0E17639.29C

MADELINE,Nothing. Why don't you run along. And if see your friend, tell him I want to speak with him.

A0E17639.29D

GRACE,Sure. I'll get right on that.

Dining Room

Look Buchelli

A1718Y44.PF1

Signore Buchelli. Is it just me, or does he seem particularly out of place here? Must be those black socks.

Talk to Buchelli

A1718Y39.291

GRACE,Signore Buchelli, good morning.

A1718Y39.292

BUCELLELI,Good morning.

A1718Y39.293

GRACE,Are you enjoying the tour so far?

A1718Y39.294

BUCELLELI,It is what I expected.

A1718Y39.295

GRACE,Really? Well, you have quite an imagination then, seeing how we found two dead bodies yesterday.

A1718Y39.296

BUCELLELI,'Those who live by the sword, die by the sword.' Conspiracy and subterfuge, they carry a penalty. But . . . a young lady such as yourself need not be troubled by such things.

A1718Y39.297

GRACE,Uh-huh. What makes you think those two were involved in conspiracy and subterfuge?

A1718Y39.298

BUCELLELI,They were in Rennes-le-Château and they were murdered. It does not take a genius to make such a leap of intuition.

Talk to him again

A1718Y39.6R1

I don't know what to make of Buchelli, and I certainly don't know what to say to him.

Talk to Mosely before talking to Madeline

A1711239.5U1

MOSELY,Hey, Grace! You wanna join me?

A1711239.5U2

GRACE,No. I'm not really hungry.

A1711239.5U3

MOSELY,Coffee? Have a seat.

A1711239.5U4

GRACE,That's okay. I'm kind of . . . you know . . . getting some stuff done this morning.

A1711239.5U5

MOSELY,Are you okay?

A1711239.5U6

GRACE,Sure.

A1711239.5U7

MOSELY,Really?

A1711239.5U8

GRACE,YES.

A1711239.5U9

MOSELY,Oh. Okay. You still got my key?

A1711239.5UA

GRACE,You want it back? 'Cause . . .

A1711239.5UB

MOSELY,No! No, go ahead and keep it. In case you want to, you know, get away somewhere private. Since you're sharing a room and all.

A1711239.5UC

GRACE,Oh. Okay.

A1711239.5UD

MOSELY,'Kay.

After talking to Madeline

A1711239.0M1

GRACE,Hey, Mose.

A1711239.0M2

MOSELY,Oh. Hi! Ready for some breakfast?

A1711239.0M3

GRACE,No, thanks. I have a message for you. From Madeline. She'd **really** like to talk to you.

A1711239.0M4

MOSELY,Ah, shit.

Look Mosely

A1711244.411

Mosely looks like hell this morning. We didn't stay up **that** late.

Talk to Mosely again

A1711239.FX1

No thanks. He'd only ask me to sit down again.

(ALTERNATIVE LINE: SEE BONUS)

Search for Temple of Solomon Floorplan
A02O6D2Z.282
Crap! I hope the link comes up soon!

Libra Hints
A2GLSV62.7H1
Libra is *definitely* talking about a hexagram. The 'battle of truth and falsehood' is the Cathar black and white hexagram. Plus it represents the SOUL, and it's the seal of solomon.

A2GLSV62.7H2
I'm sure a hexagram goes on the map next. I need to figure out where.
A2GLSV62.9V1

I think Libra is talking about another map feature. Maybe SIDNEY's archives can help me figure out what kind of feature it's talking about.

Solve Libra
A02O1K2Z.C73
'I lay down one rigid arm and the rest scatter around the crown like jewels!' Yes! That's it!
A02O1K2Z.C74
I'll write down the coordinates for the NorthEast and SouthWest Arms. Those two lie *within* the temple walls.

DAY 3 10AM-12PM STARTUP

A1HN4Y4P.KC3 GRACE,Oh. So, you're up.
A1HN4Y4P.KC4 GABRIEL,Yeah. Kinda inevitable.
A1HN4Y4P.KC6 GABRIEL, Did you have breakfast?
A1HN4Y4P.KC7 GRACE,No, but I think I'll go down.
A1HN4Y4P.KC8 GRACE,I mean, while you shower and all that. I'll get out of your hair, so...
A1HN4Y4P.KC9 MOSELY,Hello.
A1HN4Y4P.KCA MOSELY Hello? Did somebody die?
A1HN4Y4P.KCB GABRIEL,Hey, Mose.
A1HN4Y4P.KCC GRACE,Yeah. Hi. What's up?
A1HN4Y4P.KCD MOSELY,Does anyone else hear Twilight Zone music, or is it just me?
A1HN4Y4P.KCE MOSELY,What's this?
A1HN4Y4P.KCF GRACE,I was going to ask you about that. Where'd you find it?
A1HN4Y4P.KCG GABRIEL,Our friend Larry Chester buried it last night. Or should I say Larry Sinclair.
A1HN4Y4P.KCH MOSELY,Sinclair, huh? Sonofabitch.
A1HN4Y4P.KCI GRACE,It's about the Stewart bloodline.
A1HN4Y4P.KCJ GABRIEL,Did you read it, then?
A1HN4Y4P.KCK GRACE,Just skimmed it. I've been working on the treasure map.
A1HN4Y4P.KCL GABRIEL,Oh. Well, would you mind readin' it? I've gotta figure out why Sinclair lied, and why he felt compelled to play Jolly Roger last night.
A1HN4Y4P.KCM MOSELY,Say, I'll read it. If you're busy with the map that is.
A1HN4Y4P.KCN GABRIEL,Grace'll do it. Why the hell are you so interested anyway?
A1HN4Y4P.KCO MOSELY,Just trying to be helpful! Geez! Fine, I'll just go.
A1HN4Y4P.KCP GABRIEL,Wait . . . um . . . Grace, I'll grab a shower later so . . . you know, the room's all yours.
A1HN4Y4P.KCQ MOSELY,God! Get a grip, Knight.
A1HN4Y4P.KCR GRACE, Ugh!

A1AN6L3W.PL1

MOSELY,Christ, ya retard. This better not be about what I *think* it's about.

A1AN6L3W.PL2

MOSELY,Ah, shit! I'm goin' to my room. Come by later if ya wanna talk about it.

Roxanne/Jean conversation

A1AN3S1I.OO1

ROXANNE,I tell you, Jean, I feel it! Something is wrong.

A1AN3S1I.OO2

JEAN,Perhaps Monsieur Wilkes spent the night with another guest.

A1AN3S1I.OO3

ROXANNE,No. I have already cleaned Mademoiselle Buthane's room, and where else could he have been? The American girl stays with her boss! As for the Lady Howard and Estelle . . .

A1AN3S1I.OO4

JEAN,Enough, Roxanne! Lock the door and touch nothing! We shall see if Monsieur Wilkes returns.

A1AN3S1I.OO5

ROXANNE,Oui, Jean.

Enter R23

A04N6L3W.O61

JEAN,Oui, Monsieur Knight?

A04N6L3W.O62

GABE,I noticed y'all comin' in here. Is Mr. Wilkes okay?

A04N6L3W.O63

ROXANNE,Oh, I hope so!

A04N6L3W.O64

JEAN,Shhhh. Everything is fine, Monsieur. Not to worry your head. Roxanne here, she is only the little bit cautious.

A04N6L3W.O65

ROXANNE,Oh! Oui! I'm sure everything is fine.

A04N6L3W.O66

JEAN,Come, come! We will leave the room for Monsieur Wilkes' return.

A1AN6L3W.MC1

JEAN,Roxanne, back to work! Back to work! And, Monsieur, thank you for the so kindly made offer of assistance.

A1AN6L3W.MC2

GABE,Hey, no prob.

(MISSING LINES: SEE BONUS)

Room 25: talk to Grace

A1LN1739.0W1

I wouldn't want to break her concentration.

Look Grace

A1LN1744.0W1

She looks *really* busy readin' that manuscript.

Conversation with Jean if you didn't overhear Room 31 conversation and entered later.

A1ENCU39.0L1

GABE,Is everythin' okay, Jean? Roxanne looked kind of upset.

A1ENCU39.0L2

JEAN, Oh, it is nothing! Roxanne, she is tres jolie but not so much in the upstairs, Oui? She gets these 'feelings'. What is one to do?

A1ENCU39.0L3

GABE, What kinda feelings?

A1ENCU39.0L4

JEAN, She says Monsieur Wilkes' room is not . . . eh . . . not like the normal day, Oui? Something about the toothbrush, something about the bed . . . Who knows where women get such ideas?

A1ENCU39.0L5

JEAN, Have you . . . *seen* Monsieur Wilkes this morning, by the chance so slight?

A1ENCU39.0L6

GABE, No. I haven't.

A1ENCU39.0L7

JEAN, Ah! Still. I'm sure he will be turning it up, yes?

Supply Closet

A1DNBI2F.0L1

GABE, Excuse me, Roxanne?

A1DNBI2F.0L2

ROXANNE, Monsieur Knight! Do you need something?

(DIALOGUE ORDER CHANGED WITH SOME LINES REMOVED: SEE BONUS)

A1DNBI5D.411

GABE, Say, Roxanne. My pants are a little dirty. Would you be able to clean 'em for me?

A1DNBI5D.412

ROXANNE, Oui! Certainly. Just leave them with me.

A1DNBI5D.413

GABE, I was kinda hopin' you'd do it while I wait.

A1DNBI5D.414

ROXANNE, But Monsieur! You would not be wearing any pants!

A1DNBI5D.415

GABE, Call me Gabriel.

A1DNBI5D.416

ROXANNE, Oh, Monsieur Knight, you joke with me!

A1DNBI5D.417

GABE, Yeah. I'm a kidder.

A1DNBI2F.7V3

GABE, About Mr. Wilkes . . . You know somethin'? I've learned to trust a woman's instincts.

A1DNBI2F.7V4

ROXANNE, You have?

A1DNBI2F.7V5

GABE, Sure. So . . . what got you upset this mornin'?

(CONFUSION: SEE BONUS)

A1DNBI2F.0L4

ROXANNE, Oh, Monsieur! I am very afraid for Mr. Wilkes! This morning his window, it is wide open, and things in his room, they are not right.

A1DNBI2F.0L5

ROXANNE, Usually, I find his nightclothes on the floor, yes? But this morning, there is no sign of them. And his razor and toothbrush, they have not been used. It is as if he never got up this morning, yet he is not there!

A1DNBI2F.0L6

GABE,Gee, that sounds bad. Why don't you let me take a look?

A1DNBI2F.0L7

ROXANNE,I don't know . . .

A1DNBI2F.0L8

GABE,Roxanne, this could be serious. Mr. Wilkes would want us to make sure he's not in any trouble.

A1DNBI2F.0L9

ROXANNE,I agree! That is why I go to Jean, but he thinks I have the big imagination!

A1DNBI2F.0LA

GABE,Personally, I've learned never to underestimate a woman.

A1DNBI2F.0LB

ROXANNE,Oh, Monsieur! All right, I will show you. Follow me.

Re-enter room

A1DNBI2F.7V1

GABE,Roxanne?

A1DNBI2F.7V2

ROXANNE,Oui? Can I help you, Monsieur Knight?

(ORDER CHANGE HERE: SEE BONUS)

A1DNBI2F.D91

GABE,Roxanne?

A1DNBI2F.D92

ROXANNE,Oui? Did you find any clues in the room of Monsieur Wilkes?

A1DNBI2F.D93

GABE,Not exactly. But don't worry. We'll find him.

A1DNBI2F.D94

ROXANNE,Yes, Monsieur.

Talk about Wilkes' death

A1DNBI2F.3Y1

I'd rather let someone else tell her.

Tie up Roxanne

A1DNBI4E.411

Still on that one, are we? Two words: get. help.

Take Roxanne

A1DNBI32.411

Huh! I've gotten myself in enough trouble already.

Look Roxanne

A1DNBI44.411

And I thought the French maid in 'Clue' had big . . . uh . . . feather dusters!

Smell Roxanne

A1DNBI56.411

<long sniff> Ah!

Use stool

A1DN0D19.411

You know, I prefer the view I get standin'. Thank you.

Look stool
A1DN0D44.411
It's for sittin' on.

Eat cleaning products
A1DNO33X.411
Come on! Last night wasn't **that** bad.

Look cleaning products
A1DNO344.411
Look, Inspector. It was ze maid with ze cleanin' products in ze supply room!

Take bedsheets
A1DNO632.411
Yeah, we **do** need new sheets, but Roxanne will take care of it.

Look bedsheets
A1DNO644.411
Nice ironin', but they could use some **bleach**.

Take cleaning outfit
A1DNOF32.411
Doin' drag is **definitely** not in my contract.

Look cleaning outfit
A1DNOF44.411
Funny, it looks so much more . . . shapely . . . on Roxanne.

Use broom/dryer
A1DNOU25.411
You must be confusin' me with Roger Wilco.

Look broom
A1DNOU44.411
I believe that has somethin' to do with housework. Never used one myself.

Look dryer
A1DNOV44.411
I believe it's a medieval torture device.

A1AN6L3W.D21
ROXANNE, Please, Monsieur Knight, if Monsieur Wilkes returns, do not tell him I let you in, yes?
A1AN6L3W.D22
GABE, I won't. Thanks.

Checking out Wilkes' room

Take moped keys
A04N0A32.411
I don't need Wilkes' moped.

Look moped keys

A04N0A44.411

Wilkes' keys are still here, so he couldn't have left town.

Look desk

A04N3K44.411

I thought he had more papers and stuff lyin' around.

Look bed

A04N7Y44.411

The bed looks slept in.

Look stationery

A04N9L44.411

If someone *did* break in here, they apparently had no interest in the hotel stationary.

Look suitcase

A04N9N44.411

That's his clothes, but where's his equipment?

Look dumbwaiter

A04N090L.Q81

I doubt the dumb waiter factors into this. You have to be pretty desperate -- and limber -- to get in that way.

Think window

A04N960L.411

I don't see any signs of forced entry on the window.

Close window

A04N961V.411

I'd better leave it.

Look window

A04N9644.411

It's wide open all right.

A04N9644.412

Creepy! It reminds me of my dream.

Look door lock

A04NCO0L.411

No signs of a forced entry here.

Look bathroom shelf

A2KNVM44.Q81

Wilkes' *stuff* is still here.

Look TP

A2KNVD44.Q81

Well, he didn't take his toilet paper with him.

Look bath
A2KNVC44.411
Doesn't look wet. He definitely hasn't showered this mornin'.

Look towels
A2KNO544.Q81
Those towels haven't been used lately.

Look sink
A2KNDZ44.411
The sink hasn't been used this morning.

Re-open Wilkes' room if you didn't leave the door unlocked
A1AN3S20.PB1
It's locked.

Talking with Mosely
A1AN9C4H.IN1
MOSELY,Get in here.
A09N6L3W.411
MOSELY,I'm listening.

A09N1202.411
GABE,Well, I really did it this time.
A09N1202.412
MOSELY,I knew it! You did, didn't you . . . Did you?
A09N1202.413
GABE,Yeah.
A09N1202.414
MOSELY,Kee-*rist*!
A09N1202.415
GABE,Ah, come on! How 'bout some support here?
A09N1202.416
MOSELY, So what happened anyway? When she left here last night she didn't want anything to do with you.
A09N1202.417
GABE,It was an accident.
A09N1202.418
MOSELY,Right! You're the only guy I know who could 'accidentally' end up in bed with the most beautiful woman for fifty miles.
A09N1202.419
GABE,What about Madeline?
A09N1202.41A
MOSELY,What *about* Madeline? Sheez, ya know, you got kind of a reverse rose-colored glasses thing goin' on. It must be your fear of commitment effecting your optical nerves.
A09N1202.41B
MOSELY,Grace is beautiful -- she's nice, she's smart, she's funny. You oughtta have your head examined, and besides which, I oughtta break your neck for hurting her feelings! Did you get a look at her face this morning?
A09N1202.41C
GABE,Ah knock it off! I feel bad enough! I just don't know how to act. I mean . . . God, she's like

my sister or somethin'.

A09N1202.41D

MOSELY,Aaaah!

A09N1202.41E

MOSELY,Well . . . I s'pose you could try to *talk* to her about your feelings, get it all out in the open . . .

A09N1202.41F

GABE,Nah.

A09N1202.41G

MOSELY,Nah.

A09N1202.41H

MOSELY,I tell ya what, just pretend it never happened.

A09N1202.41I

GABE,Ohhh!

A09N1202.41J

MOSELY,Really. Just act like nothing happened. Try it.

A09N1202.41K

GABE,Okay.

Look Mosely

A09N1244.411

The Mose-guy doesn't look very happy with me. Then again, I've had more admirable moments.

Knock door after talking to Mosely

A1AN9C4H.J81

I don't wanna talk to Mosely any more.

Talk to Jean

A1ENCU2F.431

GABE,Have you seen Wilkes yet, Jean?

A1ENCU2F.432

JEAN,No, Monsieur. Have you?

A1ENCU2F.433

GABE,No.

A1ENCU2F.434

Oh. I'm sure he'll be popping it up any time now.

At the Church

(According to the TimeBlockBible.doc file, Arnaud was supposed to be at the church desk, but he isn't. Instead you get this discussion if you knock the office door:)

A18NBC4H.291

ARNAUD,The office is closed today. There are pamphlets on the desk if you need information.

A18NBC4H.292

GABE,Oh. Okay. Thanks.

A18NBC4H.293

GABE,Guess he's got more important things to worry about.

At L'Homme Mort

Finding Wilkes's footprint

A0ELPF44.291

Hmmm . . . That's a big, ol' Wilkes'-sized footprint.

A22N6L3W.291

Ah . . . shit! I've found Wilkes.

A22L3D44.411

Poor bastard.

(MISSING LINE: SEE BONUS)

A22L4L44.411

He's been completely drained.

A22L4L44.412

Just like the two dead Freemasons.

A22L1W44.411

I guess that answers the question; what kind of p.j.'s would a man like Wilkes wear?

A22L3D0L.411

They must have pulled him from his room last night. But no one heard a thing!

A22L3D0L.412

How do they *do* that? And why Wilkes?

A22L6K32.411

It's from Wilkes to his publisher. He must have been worried about someone seein' it, so he took it to bed with him. Apparently he was *right* to be paranoid.

Look blood first time

A22L9844.291

Either the Red Cross had an accident here or I found Wilkes' missing blood.

Look blood subsequent time

A22L9844.6R1

It's Wilkes' blood. All of it.

Think blood

A22L980L.411

I'd rather not, thanks.

A22L2K44.411

Knee indentations, just like at the Armchair. God!

A22L2K0L.411

They held Wilkes here while they drained his blood. He wasn't exactly small, either.

Look footprints again

A0ELPF44.6R1

That's Wilkes' footprint. His killers must have brought him this way.

Open room 25 door

A1AN8220.IJ1

MOSELY,Ah!
A1AN8220.IJ2
GABE,What are you doin'?
A1AN8220.IJ3
MOSELY,I was, uh, just gonna talk to Grace but . . . she's in the shower.
A1AN8220.IJ4
GABE,Huh.
A1AN8220.IJ5
MOSELY,So . . . See ya.
A1AN8220.IJ6
MADELINE,I'll catch up with *you* later.
A1AN8220.IJ7
MADELINE,Oh, Monsieur Mosely!
A1AN8220.IJ8
GABE,This place is a fruit bin.

Open shower door
A1LNBJ20.D31
I think Grace can take a shower by herself.
Look shower door
A1LNBJ44.D31
Grace's in there. I'm sure she's fine.

Knock on Room 33 door
A1AN9C4H.D31
I'm not sure I *wanna* know what they're doin' in there.

At Poussin's Tomb:

Chat with Emilio
A0GNA215.291
GABE,Hi, Emilio.
A0GNA215.292
EMILIO Hello, Mr. Kngiht.
A0GNA215.293
GABE,So whatcha doin' up here?
A0GNA215.294
EMILIO,Em . . . just looking for a quiet spot to meditate.
A0GNA215.295
GABE,Funny. Most people prefer Tour Magdala or Blanchefort to . . . meditate.
A0GNA215.296
EMILIO,Do they? This location, too, has its benefits, you know.

See Emilio meditating (Poussin)
A0GNA215.6R1
He's lookin' for some peace and quiet.

See Emilio meditating part 2:(Poussin)
A0GNA215.6R2
I'm never seen a more unsociable tour group in my life.

Look Emilio bike: (Poussin)

A0GNA244.3H1

Wonder what Emilio's doin' here?

At Larry's

A0QN4K4H.291

LARRY,I have nothing to say to you.

A0QN4K4H.292

GABE,Oh, I think you do. *Mr. Sinclair*.

A0QN4K4H.293

Perhaps you had better come in.

A05N6L3W.291

LARRY,I've learned that you *were*, in fact, hired by Prince James.

A05N6L3W.292

GABE,Good.

A05N6L3W.293

LARRY,But that doesn't excuse your prying into *my* affairs. You've destroyed my cover.

A05N6L3W.294

GABE,See now . . . that's the problem with secrets and lies. It's impossible to tell which ones might be relevant until you dig 'em up and take a good whiff.

A05N6L3W.295

LARRY,That's between you and Prince James -- but I can tell you that you're treading on thin ice.

This is a delicate situation. You might find yourself in very hot water indeed.

A05N6L3W.296

GABE,I'm gettin' confused; Am I s'posed to watch out for thin ice or hot water?

A05N6L3W.297

LARRY,Very amusing, I'm sure. We'll see how your cavalier attitude serves you with the prince. Now what is it that you want?

A05N7G3Q.411

GABE,I wanted to talk to you about your Bloodline manuscript.

A05N7G3Q.412

LARRY,How did you know about that?

A05N7G3Q.413

GABE,I followed you last night and dug it up.

A05N7G3Q.414

LARRY,You *what*? This is outrageous!

A05N7G3Q.415

GABE,I hope you can appreciate my motivation. I was in the room when Prince James' son was taken. There's very little I wouldn't do to find him.

A05N7G3Q.416

LARRY,I can't fathom why an outsider like you was hired in the first place! It's absurd!

A05N7G3Q.417

LARRY,But now that you've *seen* my manuscript, I hope you finally comprehend that I am not the kidnapper.

A05N7G3Q.418

GABE,It's not incriminatin' in that regard, no.

A05N7G3Q.419

LARRY,Where is the manuscript? You didn't remove it did you?

A05N7G3Q.41A

GABE,I didn't think it was good for it -- bein' out in that damp ground.

A05N7G3Q.41B

LARRY, You must return it at once!

A05N7G3Q.41C

GABE, Yeah. I will. It's at the hotel at the moment, though.

A05N7G3Q.41D

LARRY, Mr. Knight, I suggest you bring it back here immediately. Because if anything happens to that manuscript, Prince James will be **very** displeased!

A05N7G3Q.41E

GABE, I will. No problem.

A05N7G28.DU1

GABE, Prince James implied that the kidnappin' was political. Would the manuscript have anythin' to do with it?

A05N7G28.DU2

LARRY, It could. There are those who take exception to the idea of Prince James being on the throne.

A05N7G28.DU3

GABE, The throne? **What** throne?

A05N7G28.DU4

LARRY, Never mind.

A05N7G31.OT1

GABE, The manuscript promotes Prince James as king of what? Scotland?

A05N7G31.OT2

LARRY, It doesn't promote him as anything per se. It simply lays out the genealogies. He's clearly the best candidate.

A05N7G31.OT3

GABE, Best candidate for what? Are you talkin' about Scottish independence?

A05N7G31.OT4

LARRY, No! In our modern world, Scotland is a very small principality indeed.

A05N7G31.OT5

GABE, England?

A05N7G31.OT6

LARRY, The Stewarts have vowed they'd never accept the English throne!

A05N7G31.OT7

GABE, Well what then?

A05N7G31.OT8

LARRY, It's not for me to say.

A05N7G36.DU1

GABE, Here's what I don't get. Why are you workin' on this manuscript **here**? Obviously you don't need the Templar vibes.

A05N7G36.DU2

LARRY, There's **usually** one of us in the area. Just to . . . keep an eye out.

A05N7G36.DU3

GABE, For what? Treasure hunters?

A05N7G36.DU4

LARRY, For anything.

A05N7G36.DU5

GABE, But why you?

A05N7G36.DU6

LARRY, There **is** a certain . . . opposition to the manuscript. The work on it was to be done

discretely.

A05N7G36.DU7

GABE,And you figured they'd never suspect you'd work on it *here*.

A05N7G36.DU8

LARRY,Something like that. Of course, *you've* quite destroyed my anonymity.

A05N7G3N.411

GABE,Do you know Montreaux, the owner of the local vineyard?

A05N7G3N.412

LARRY,I know *of* him, of course. It's a small area.

A05N7G3N.413

GABE,Is he one of yours, by any chance?

A05N7G3N.414

LARRY,A Freemason? No! At least, he's not Scottish Rite.

A05N7G1B.7N1

GABE,Well, I could keep askin' him stuff, but I have the feelin' he wouldn't tell me anythin'.

A05N6J13.411

GABE,I have to go.

A05N6J13.412

LARRY,As you wish.

At Howard/Stiles site

A0VNE039.291

GABE,Mornin', Ladies.

A0VNE039.292

HOWARD, Oh. It's you. What are *you* doing here?

A0VNE039.293

GABE,Just passin' by. I see you've narrowed down your theory.

A0VNE039.294

HOWARD,Really! Some people haven't the slightest consideration.

A0VNE039.295

ESTELE,It's all right, Lily.

A0VNE039.296

HOWARD,Bother! It is not. *Do* you mind, Mr. Knight? Estelle and I are on a *private* enterprise and we don't need any help or supervision from you.

A0VNE039.297

GABE,I wasn't offerin' any.

A0VNE039.298

HOWARD,Very well. Then be gone -- go on -- pish posh.

Talk again:

A0VNE039.6R1

You must have a deep desire to humiliate me.

Look Lady Howard

A0VNE044.411

Here's a scene of domestic bliss.

Look Estelle

A0VQ5M44.411

Poor Estelle. She's kinda like a faithful bulldog, innin' she?

Talk to Jean about Wilkes

A1ENCU2F.3Y1

If I tell Jean about Wilkes he'll call the police, and I *really* don't need a bunch of cops crawling around the valley.

A1ENCU2F.3Y2

If we haven't resolved this by tomorrow, I'll call them myself.

Use glass on Wilkes' door

A1AQ3S23.3Y1

I could, but the guy's *dead*.

Look Wilkes' door

A1AQ3S44.3Y1

That was Wilkes' room, and it's right next to ours. Creepy.

Open room 25

A1AN8220.PV1

MADELINE,Bonjour.

A1AN8220.PV2

GABE,Hey.

End of Timeblock Conversation R25

Look Grace

A1LN1744.PV1

That girl's a worker, innin she?

A1LN173Q.PV1

GABE,Did you check out the Bloodline manuscript?

A1LN173Q.PV2

GRACE,Yeah. Pretty interesting. Where do you want me to start?

A1LN1710.MG1

GABE,What's the manuscript say about the bloodline?

A1LN1710.MG2

GRACE,The bloodline thing is *major*. The descendents of Jesus are called 'Desposyni'. Their symbol is the unicorn.

A1LN1710.MG3

GABE,Unicorn?

A1LN1710.MG4

GRACE,Uh-huh. Supposedly the horn represents the male phallic symbol and the unicorn itself represents the 'fertile Jesus'.

A1LN1710.MG5

GABE,No wonder the Catholic Church had a conniption. But . . . is there any way this bloodline thing could be legit?

A1LN1710.MG6

GRACE,Well . . . There's no reason why Jesus *shouldn't* have married and had children, unless you believe any kind of sex is a sin. Personally, I don't -- and you *certainly* don't.

A1LN1710.MG7

GABE, That's just the line I feed Catholic girls, but go on.

A1LN1710.MG8

GRACE, And it's the kind of thing the early church might have suppressed. If for no other reason than to make sure the bishops of the church had all the power and **not** the descendents.

A1LN1710.MG9

GABE, That explains how it might be possible, but it's hardly proof.

A1LN1710.MGA

GRACE, True, but if it's all a myth, it's a very **old** myth. The royal arms of Scotland show a Davidic lion of Judah, Desposynic Unicorn, and Jewish fleur-de-lis. SO they've **believed** they were Desponsyi from the middle ages at least.

A1LN175I.MG1

GABE, I'm still not sure I see the connection between Sinclair and Prince James' men.

A1LN175I.MG2

GRACE, The manuscript did mention Prince James. It traced the various branches of the bloodline all the way down to the present day.

A1LN175I.MG3

GRACE, It was obviously making the point that the Stewarts have the largest, purest, amount of the blood. Prince James is mentioned as the current Stewart heir.

A1LN1731.MG1

GABE, Did you get the impression that the manuscript was tryin' to set Prince James up for somethin'?

A1LN1731.MG2

GRACE, It certainly went to great lengths about his pedigree. I guess these royal families find that terribly relevant.

A1LN1731.MG3

GABE, What about rulership? Did it mention anythin' about a throne?

A1LN1731.MG4

GRACE, Yeah, actually. It talked about the European Union a lot. How any system of government ideally has both a parliament **and** a monarchy. You don't think they're tryin' to . . . No. No, no, no.

A1LN1731.MG5

GABE, Position the house of Stewart as monarchs over the EU? Yeah. I think that's **exactly** what they're tryin' to do.

A1LN1731.MG6

GRACE, God! No wonder Sinclair is hiding out here.

A1LN177Y.MG1

GABE, What's the manuscript say about the Freemasons?

A1LN177Y.MG2

GRACE, The manuscript came right out and said that the original split between the Templars and the Priory of Sion was over the bloodline.

A1LN177Y.MG3

GRACE, The Priory wanted to support certain French families of Merovingian descent, while the Templars supported the emerging Stewart dynasty.

A1LN177Y.MG4

GRACE, I think it's pretty clear that the Freemasons and the Priory are still fighting over the same issue.

A1LN172E.MG1

GABE, Does Sinclair mention the holy grail in the manuscript?

A1LN172E.MG2

GRACE,The grail represents the bloodline and a kind of 'noblesse oblige' duty to serve mankind.

A1LN172E.MG3

GRACE,But *also* . . . remember what you heard on the train? You heard the kidnappers say 'san grael'.

A1LN172E.MG4

GABE,Yeah?

A1LN172E.MG5

GRACE,The manuscript says the words 'holy grail' were actually a mistranslation. The original phrase wasn't 'san grael' or 'holy grail' but '*sang* *real*'.

A1LN172E.MG6

GABE,Sang real? What's that mean?

A1LN172E.MG7

GRACE,'Blood royal' or 'royal blood'. The holy grail *is* the bloodline, Gabriel, that's what's so creepy!

A1LN172E.MG8

GABE,Wow. I wonder if that's what they were saying on the train. 'It's royal blood.'

A1LN172E.MG9

GRACE,That's what *I've* been wondering.

A1LN172E.MGA

GABE,Kinda brings the whole vampire theory back onto the playin' field, dunnit?

A1LN172E.MGB

GRACE,Yeah.

A1LN1749.0F1

GABE,Is there . . . is there anythin' more in there about the unicorn imagery?

A1LN1749.0F2

GRACE,Um . . . A bit. You know all those medieval tapestries that show a unicorn in a garden or a unicorn being hunted?

A1LN1749.0F3

GABE,Yeah.

A1LN1749.0F4

GRACE,Supposedly they all represent the Desposyni being suppressed by the Church.

A1LN1749.0F5

GABE,Oh.

A1LN172F.PV1

GABE,Guess what I found today?

A1LN172F.PV2

GRACE,What?

A1LN172F.PV3

GABE,Wilkes' corpse.

A1LN172F.PV4

GRACE,What?

A1LN172F.PV5

GABE,I found him at L'Homme Mort. Looks like they took him right out of his room last night.

A1LN172F.PV6

GRACE,Oh my God!

A1LN172F.PV7

GABE,Creepy, innit? They were in the hotel. Weird, 'cause I was dreamin' about 'em. That's why I . . . um . . .

A1LN172F.PV8

GRACE,Well . . . How was Wilkes killed?

A1LN172F.PV9

GABE,Just like Prince James' men. Throat cut, blood drained into a pool.

A1LN172F.PVA

GRACE,God! What am I, cursed or something? I spent the entire day in the car with Mallory and MacDougall, then last night I had dinner with Wilkes . . .

A1LN172F.PVB

GABE,What **was** his big theory, anyway?

A1LN172F.PVC

GRACE,He had a seismic survey done. They show hollow areas and he'd uncovered a **big** one. It makes sense, actually, because I've been working with this riddle called 'Le Serpent Rouge' . . .

A1LN172F.PVD

GABE,Sure. You keep workin' on that. I've got some ideas of my own to follow up.

A1LN172F.PVE

GRACE,Fine.

A1LN6L4R.P51

GABE,That doesn't sound like a moped.

A1LN6L4R.P53

GABE,Damn! It's Prince James!

A1LN6L4R.P54

GABE,Where's the manuscript? I've got to get it back to Larry before he runs to his boss and complains.

A1LN6L4R.P55

GRACE,It was right here! I left it on the table when I went to take my shower!

A1LN6L4R.P56

GABE,Oooohhh. Don't tell me that, Grace. Grace?

A1LN6L4R.P57

GRACE,Somebody must have taken it.

A1LN6L4R.P58

GABE,Shit! Okay. Let me think.

A1LN6L4R.P59

GABE,It's about time I pinned down our old squirmy friend from the NOPD. I'll get him out of town for a bit.

A1LN6L4R.P5A

GRACE,What about Prince James?

A1LN6L4R.P5B

GABE,Tell him I'm out workin' on the case. I can't see him til I've got that manuscript, or he'll have my head on a platter.

A1LN6L4R.P5C

GRACE,You really think Mosely . . . ?

A1LN6L4R.P5D

GABE,Yeah, the bum. But do me a favor and look around here. Just in case I'm wrong.

A1LN6L4R.P5E

GRACE,Leave me the bike, will you? You can ride with Mosely.

A1LN6L4R.P5F

GABE,What?

A1LN6L4R.P5G

GRACE,Come on! How can I keep an eye on the others if you leave me stranded? Please?

A1LN6L4R.P5H

GABE,I don't believe this.

A1LN6L4R.P5I

GRACE,Thanks.
A1LN6L4R.P5J
GABE,Gaaad!

DAY 3 12PM-3PM

Open Room 25 window:

A1L79620.RT1

I think that's Larry Sinclair. He must be going to see Prince James.

A1L79620.RT2

Gabriel's *not* going to be happy about that.

Scorpio hints

A2GLSV62.R61

I want to do some more work on that 'temple' I found on the map. Maybe SIDNEY's retrieved that temple diagram I needed.

A10L7M0L.R71

I wonder if the Temple of Solomon was what the Templars were building underground?

A0213H2Z.R81

I don't want to mess with the temple any more. Not until I've seen the Temple of Solomon diagram.

A2GLSV62.R91

According to Scorpio, I think we're ready to mark the site!

A2GLSV62.R92

I think I'll just enter a point where I think the site should be.

A2GLSV62.9M1

I want to mark off some of the grid lines, but I'm not sure I'm doing it right.

A2GLSV62.9N1

I think I'm almost there - I've got *one* of the Temple lines on the map.

Solve Scorpio

A02O3H2Z.R82

That's it -- the divisions of the temple. That's the porch down by Le Bec, then the middle is the Sanctuary, and the third part in the north must be the Holy of Holies!

A02O8O2Z.RA1

The center of the Holy of Holies! I think that's *the* Site! It's on Mount Cardou.

A02O8O2Z.RA2

I'll write down the coordinates!

Enter SUM

A02OFS2Z.PF5

'Et in Arcadia Ego *SUM*'. That's the missing word!

A02OFT2Z.BC1

Well, that's used up all the letters but . . . I don't think that's it.

Ophiuchus hints

A2GLSV62.AG1

I know that anagram has to have a solution!

A2GLSV62.AG2

The words came off that Poussin painting. Maybe what they're *doing* in the painting is a clue.

A2GLSV62.AH1

I think I'm on the right track about this being an anagram. But I still need the three missing letters.

A2GLSV62.RM1

Maybe this next verse will tell me *what* the treasure is. Le Serpent Rouge says 'puzzled by the enigma of ET IN ARCADIA EGO blank blank blank'. It implies there's three missing letters!

A2GLSV62.RM2

Maybe I should have SIDNEY try to translate it - see if it gives me any clues.

A107DX0L.RR1

I found the missing three letters -- 'sum'. I have the feeling that's not all, though. Le Serpent Rouge talks about 'dust settling'. In crossword puzzle lingo that implies there's an *anagram* in here somewhere.

A2GLSV62.RR2

I should try to analyze it.

A2GLSV62.TG1

Ophiuchus mentions that phrase, 'Et in Arcadia Ego.' I should save it off the Poussin postcard so I can work with it.

A2GLSV62.TH1

Le Serpent Rouge says 'ET IN ARCADIA EGO blank blank blank'. It implies there're three missing letters!

A2GLSV62.TH2

Three letters . . . that rings a bell. I think I saw something like that on the tour. Where was it?

Solve Ophiuchus

A02OFT2Z.RNA

Oh my God! I mean: Oh! My God!

Sagittarius hints

A2GLSV62.AO1

I think Sagittarius is talking about some kind of local landmark -- a snake figure. I ought to be able to find it on the map.

Solve Sagittarius

A0273H2Z.RS2

Yup! That's it. That's the red serpent. That's weird! It must point out *something*.

Hint:

A1072W0L.AX1 and A2G1SV62.1N1

I want to take a break from 'Le Serpent Rouge' for a while.

A2G1SV62.1N1

I think I'll take a break from the map for a while. Clear my head a bit.

Dining Room Eavesdrop

A1E7C71I.CO1

HOWARD,*Why* haven't we found it yet? I'm getting very discouraged, I can tell you. I thought Dr. Wen had such *promising* leads and with the additions we came up with . . .

A1E7C71I.CO2

ESTELLE,We mustn't give up yet, Lily.

A1E7C71I.CO3

HOWARD,Perhaps . . . Oh! Why can't we simply *pay* someone to dig it up? *I* certainly can't, with my tendonitis, and you, no offense, Darling, but you're taking too long.

A1E7C71I.CO4

ESTELLE,I *am* trying.

A1E7C71I.CO5

HOWARD,Estelle!

A1E7C71I.CO6

ESTELLE,Sorry. Anyway, you said we couldn't let anyone else in on it.

A1E7C71I.CO7

HOWARD,I know what I said! Oh, my! Dr. Wen *must* be right, mustn't he? The Great Seed absolutely *has* to be here.

A1E7C71I.CO8

HOWARD,Otherwise, how can one explain that cache of Egyptian artifacts he found here in 1963?

A1E7C71I.CO9

ESTELLE,Of course it's here! We'll finish up at the site today, then check the maps again tonight.

A1E7C71I.CO10

HOWARD,Not me! I can't -- I tell you, if we don't find it, I can't carry on one step further!

A1E7C71I.CO11

ESTELLE,*Please* don't say that Lily. Everything's going to be fine!

Talk to ladies

A177E039.291

HOWARD,I'm sorry, Grace Dear, but Estelle and I really *must* talk alone. You don't mind terribly, do you?

A177E039.292

GRACE,Ah . . . no.

A177E039.293

ESTELLE,Thank you, Grace.

Talk again

A177E039.6R1

She wants to be alone.

Look ladies

A177E044.411

Is it just me, or are they *always* here when food's being served?

A177E044.412

It must be a nice change from roast beef and Yorkshire pudding.

Look parsonage

A0C75G44.411

I think the Abbé's at home.

Looking at SW arm boulders

A0B7O044.351

This mountain range is amazing. Look at all these huge boulders lying around!

Second time:

A0B7O044.361

There's enough granite here to rebuild Pittsburgh.

Manipulating rocks before using the location device

A0B7SQ0L.411

I can't see anything to **do** with that particular rock formation. It does look interesting, though.

Looking at cave entrance rocks

A0B7SQ44.411

It almost looks like those rocks were positioned deliberately.

A0B7SQ44.412

Hmmm. Probably not.

Pick up handkerchief:

A0B71P32.411

It's a red handkerchief. Didn't Wilkes have one like that?

A0B71P32.412

He must have found this spot -- maybe that's why he was killed!

Looking at handkerchief before picking up

A0B71P44.411

What's **that**?

Find cave:

A0B7791O.5E3

I knew it!

Looking at cave at SW Arm

A0B73V44.7S1

That's a **cave**!

Trying to enter cave at SW Arm

A0B7921L.411

Um . . . I think I'd rather wait for Gabriel.

A0B7921L.412

It's pretty dark in there.

Looking at pile of rocks

A0B77944.AM1

What a nice pile of rocks!

A0B77944.5E1

That pile of rocks wouldn't look just a wee bit artificial, would it?

A0B77N27.411

It's right around here -- under that pile of rocks.

Looking at rocks upon finding cave

A0B77944.7S1

Someone obviously used those rocks to hide the cave entrance.

Looking at cave

A0B79244.411

It's definitely a cave entrance, but it's hard to see how far it goes.

Upon approaching The Site

A0B76L3W.411

I think I'm getting close.

Note at SW Arm

A0B77Z32.411

Where was OSIRIS when the star shone over Bethlehem?

A0B77Z32.412

(SIGH)

Looking at note from SW Arm

A0B77Z44.411

Not another one!

A0B77Z44.412

Who could know *exactly* where I'm going? Not even *Gabriel* knows what I'm doing. Or *cares*, for that matter.

At NE Arm

A1576L3W.291

This is the back of Mount Cardou, but I think the actual point of the hexagram is further up that way.

Use locator at NE arm

A1075A33.MR1

It's no use. The point of the hexagram is somewhere behind that fence. I can't get any closer to it.

A1571O44.411

There's something stuck to the fence.

A1571O32.411

Who's *leaving* these things?

A1572H44.411

Someone's fenced off this whole area!

A1572H0L.411

Who bought this property? And why are they so intent on keeping people out?

A1572H1O.411

That's not gonna work. This place is solid rock. I don't think I can get back there.

A1572H3H.411

Right! That's barbed wire on top.

Read sign

A157EL44.411

Three guesses what it says. 'S.O.L.' in so many words.

A1574E0L.411

There *could* be a cave entrance up there, but I can't tell from here.

A1574E44.411

The summit of Mount Cardou is up there somewhere. Along with who-knows-what-else. But I can't get to it.

A1578J0L.411

Château de Serres' tower overlooks the *back* of Mount Cardou -- the Northeast arm of the hexagram! Could it be the third rook?

A1578J44.411

Isn't that Château de Serres?

A1578J2C.411

I don't think I could see that much from here.

Climb to The Site:

A287FJ22.RB1

I guess I should go up there and check it out. Wow. This is . . . this is *really* nerve-wracking.

At The Site:

Look dig

A1N7FK0L.3L1

That's the exact center of the Holy of Holies in the Temple of Solomon. But I think the Temple is way underground.

Dig cross

A1N7FK1O.291

I guess I have to give it a shot.

A1N7FK1O.292

I thought so! If the treasure's down there, it is *way* down there. This mountain is solid rock!

Dig again

A1N7FK1O.6R1

It's not going to help to try again. The mountain is solid rock.

Look cross

A1N7FK44.3L1

That 'X' marks the spot where the treasure is buried!

Think dig

A1N7FM44.3L1

I wish I could just dig it up! What's *down* there anyway?

Look note on tree

A1N7FP44.3L1

I hope that's not what I think it is.

Take note

A1N7I032.3L1

'The ones who wove the vine in the Pharaohs days weave it still. The ones who would steal the sacred wine long ago seek it still.'

A1N7I032.3L2

Oh my God! It's talking about the vampires!

Look trees

A1N7N644.3L1

Hmmm. It can't be solid rock if trees grow here. On the other hand, there's not very many of them.

Arrive at scene

A1N76L3W.291

I think I'm close!

A1N7FL32.3L1

I'll take it with me when I go.

A1N7FL44.3L1

It's the rental shovel.

Spot Buchelli bike

A0Z7Q92C.RH2

Hey! *Somebody's* parked out by that big orange rock that's off the main road.

A0Z7Q92C.RG1

VDG945F. *Hello*, Buchelli!

Spot bike if license plate is not noted

A0Z7Q92C.RH1

VDG945F. I wonder who *that* is?

At Howard/Stiles site

A0V7E04W.411

GRACE, Finding anything, Estelle?

A0V7E04W.412

ESTELLE, Not yet.

A0V7E04W.413

GRACE, How'd you guys pick this spot anyway?

A0V7E04W.414

HOWARD, Out of the mouths of babes!

A0V7E04W.415

ESTELLE, It's a perfectly *sound* analysis. Quite complicated to explain. Of course, we can't take credit.

A0V7E04W.416

HOWARD, Dr. Wen. Let's hope Dr. Wen isn't Wong. Ha-ha-ha.

A0V7E04W.417

GRACE, Dr. Wen, huh? He needs to get a computer.

A0V7E039.291

HOWARD, Miss Nakimura! I suppose I shouldn't be surprised to see anyone out here anymore.

We'd make *more* money, Estelle, by selling refreshments.

A0V7E039.292

GRACE, You know, there was that funny revolution deal a while back. Have you heard? France is a free country now.

A0V7E039.293

HOWARD, I don't understand American sense of humor. I *really* don't.

Think Estelle

A0V75M0L.QS1

Lady Howard is a slave driver! I'd hate to be in Estelle's position.

A0V75M0L.QS2

. . . Hey! Wait a minute!

Look Estelle

A0V75M39.L21

She's busy doing Lady Howard's dirty work.

Chat Lady Howard

A0V78B39.L21

HOWARD, Please, Dear. My life is difficult enough.

Look Lady Howard

A0V78B44.QS1

Lady Howard isn't actually **doing** much of anything.

At orange rock

Look rock

A1M7FF44.3R1

I'm sure I saw a moped parked around here. I recognize the rock.

Look hole before digging

A1M7FH44.3R1

Pet cemetery? I don't think so.

Dig

A1M7FH10.3R1

Yup. Time for some elbow grease.

A1M7FI44.411

Larry's manuscript. Why am I not surprised?

A1M7FI44.412

And it still has its plastic cover, too. **That** should give us a few opportunities.

Look dig

A1M7FU44.QS1

Thankfully, Buchelli didn't bury it very deep.

A1077H59.292

There's one print.

A1077H59.293

There's a second print.

A1077H59.294

Three prints! I think that's all of them.

Look rock after digging up

A277FF44.1T1

I **knew** I saw a moped parked here!

At Rennes-les-Bains

Look Mosely's bike in parking lot

A0XL1G44.QS1

I would *love* to see Gabriel and Mosely riding that thing.

Talk to bartender

A0T7BA6S.QS1

I could actually use a drink, but it'll have to wait til we've wrapped up this case.

Look bartender

A0T7BA44.QS1

He looks like the artistic type.

Take sword or guns

A0T7C432.QS1

The pen is mightier than the sword.

Look guns

A0T7C444.QS1

Guns, arrows, and vodka. Brilliant combination.

Look fireplace

A0T7O844.QS1

A little booze, a little smoke, a little fireplace . . . sounds like a recipe for spontaneous combustion.

Look window

A07LJT44.QS1

I like the rustic flavor around here. It's very French.

Look bar

A0T7OI44.QS1

Land of Milk and Honey.

Playdarts

A0T7OM25.QS1

I wouldn't trust myself with darts right now -- especially not with HIM in the room.

Look dartboard

A0T7OM44.QS1

Drunk people throwing sharp objects. Doesn't that sound like a *bad* idea?

Look sword

A0T7ON44.QS1

The owner of this bar must have a death wish.

Look world map

A0T7OQ44.QS1

How nice! All the tourists can point out where they're from.

Look Leo Belgicus

A0T7OR44.QS1

It looks like a map of the region. Unfortunately it's out of date -- and in French.

Use barstool/Talk to dynamic duo

A0T77P39.6R1

I get the feeling Gabriel wants to talk to Mosely alone.

Look barstool

A0T70D44.QS1

Swivelling bar stools. Yee-haw.

Talk to Gabe and Mosely

A0T77P11.351

GABE,. . . so a monkey walks into a bar . . .

A0T77P39.291

GRACE,Hi.

A0T77P39.292

MOSELY,Hey, Grace.

A0T77P39.293

GABE,You find out anythin' yet?

A0T77P39.294

GRACE,Not exactly. You?

A0T77P39.295

GABE,I'm *workin'* on it.

A0T77P39.296

GRACE,Oh! I'll just . . . run along.

Look Gabe and Mose

A0T77P44.411

Isn't it nice seeing animals in their native habitat?

Look curtains

A0T79644.QS1

Well, they don't exactly brighten up the place, but I guess that's the point.

At Tour Magdala

Cat fight with Madeline

A1F77639.291

GRACE,Well, well, well. Looking for fresh meat?

A1F77639.292

MADELINE,Oh. I thought you were somebody.

A1F77639.293

GRACE,It's quite a drop, isn't it?

A1F77639.294

MADELINE,If you're afraid of heights, Petit, you shouldn't climb so high.

A1F77639.295

GRACE,I guess *you* wouldn't have to worry much about heights, would ya?

A1F77639.296

MADELINE,I don't worry about anything. Where are the boys, by the way?

A1F77639.297

GRACE,They're around.

A1F77639.298

MADELINE,Then I'm sure they'll find me.

A1FAB838.PF1

GRACE,Hmph.

Talk to her again
A1F77639.6R1
I'd rather groom rats.

Look her again
A1F77644.PF1
At least I've figured out why her hair is red -- she's got claws the size of lobster's.

Hotel Lobby

A1E7401I.FC1
JEAN,Oui. Tres bien. Merci.
A1E7401I.FC2
JEAN,Je regrette . . . the maid, she gets no answer when she knocks. Monsieur Knight must be out.
A1E7401I.FC3
JAMES,Merci beaucoup. I'll try again later.
A1E7401I.FC4
JAMES,Grace!
A1E7401I.FC5
GRACE>Hello, James. It's nice to see you again.
A1E7401I.FC6
JAMES,I was trying to find Gabriel.
A1E7401I.FC7
GRACE,Um . . . He's out in the valley I think. Working on the case.
A1E7401I.FC8
JAMES,Has he found anything?
A1E7401I.FC9
GRACE,I think so. But he'd better tell you himself.
A1E7401I.FCA
JAMES,I see. All right. I'm staying at the Villa Bethania. Some people were kind enough to offer it. Will you ask him to come by as soon as he gets back?
A1E7401I.FCB
GRACE,Of course.
A1E7401I.FCC
JAMES,Thank you, Grace.

Look Emilio
A1E7A244.411
Well, he's back in the lobby *now*. I wonder where he was earlier?

Talk to Emilio
A1E7A239.RW1
GRACE>Hello, Mr. Baza. Have you . . . been out today?
A1E7A239.RW2
EMILIO,Oh, here and there, Ms. Nakimura. Here and there.

Talk to Emilio again
A1E7A239.RX1
What's the point? No one tells me anything around here.

Use glass on R21

A1A7DR23.3R1

Hmmm. He's here now, but I don't think he was a few minutes ago.

Identify fingerprints

A027X65Q.3L1

Aha! Madeline had her hands the manuscript.

A027X65Q.3L2

Buchelli. The sneak.

A027X65Q.3L3

Mosely! Gabriel was right.

Search SIDNEY:

Read Solomon entry

A02OB92Z.2M1

Solomon's first wife was a Pharaoh's daughter!

A02OB92Z.2M2

Of course! The Pharaoh's bloodline went into the House of David!

Read Magi entry

A02OF758.291

Well, if the Secret Brotherhood exists, they're no doubt in Rennes-le-Château this week. Everybody *else* is.

Read Osiris entry

A02OF858.291

Osiris was *part* of the Star of Bethlehem! And it looks like it's about to -- or just did -- go into the same configuration again.

End chapter:

A1L76L4R.IL1

I've only got one more stanza -- Capricorn.

A1L76L4R.IL2

I am aware of the scent of the perfume which impregnates the sepulchre of the one I must release. Cursing the profane in their ashes and those who follow their ways, I returned from the darkness while making a gesture of horror at the abyss into which I had plunged.

A1L76L4R.IL3

Here is the proof that I knew the secret Seal of Solomon, and had visited the secret places of the Queen who watches over the King.

A1L76L4R.IL4

They must be talking about going down into the cave!

A1L76L4R.IL5

Take Heed my friend, do not add or take away one iota; think and think again. The base lead of my words may contain the purest gold. LET HE WHO HAS THE UNDERSTANDING USE IT WITH WISDOM.

A1L76L4R.IL6

MOSELY, Hello!

A1L76L4R.IL7

GRACE, Hey, Mose. You're back.

A1L76L4R.IL8

MOSELY, Yup. Gabriel and I . . . *SNIFF* we had it out.
A1L76L4R.IL9
GRACE, You did?
A1L76L4R.ILA
MOSELY, Uh-huh. Guess my little secret is . . . uh . . . out in the open now.
A1L76L4R.ILB
GRACE, Huh. Is Gabriel here? I've had some real break-throughs with SIDNEY!
A1L76L4R.ILC
MOSELY, Yeah, he wanted me to come get ya. He's holding a meeting in the dining room.
A1L76L4R.ILD
GRACE, A *meeting*? *This* ought to be interesting.

DAY 3 3PM-6PM

The Dining Room Meeting

A1HJ4Y4P.591
GRACE, What's up?
A1HJ4Y4P.592
GABE, Just a minute, Gracie. Why don't you take a seat?
A1HJ4Y4P.593
GABE, All right. Fun time's over. I wanna know what's goin' on and I wanna know *now*.
A1HJ4Y4P.594
BUHELLE, I have no idea what you mean.
A1HJ4Y4P.595
MADELINE, Nor I.
A1HJ4Y4P.596
GABE, Then lemme give ya a *clue*. Earlier today I had a certain unpublished manuscript in my room. Someone *took* that manuscript and that someone was . . .

A1HJ4Y4P.KT1
GABE, Mosely.
A1HJ4Y4P.KT2
GABE, Madeline Buthane.
A1HJ4Y4P.KT3
GABE, Victorio Buchelli.
A1HJ4Y4P.KT4
GABE, Emilio Baza.
A1HJ4Y4P.KT5
GABE, Someone from the hotel.
A1HJ4Y4P.KT6
GABE, I'm not.. sure who it was.

A1HJ4Y4P.8K1
GABE, Shortly afterwards it was stolen from the first thief by . . .
(wrong)
A1HJ4Y4P.85A
GRACE, If you say so.

A1HJ4Y4P.0D1
GABE, The second thief couldn't hold onto it either. It was stolen for the *third* time by . . .

A1HJ4Y4P.161
GRACE,And the *third* thief disposed of it by . . .

A1HJ4Y4P.FY1
GRACE, . . . burning it!
A1HJ4Y4P.FY2
GRACE,. . . burying it!
A1HJ4Y4P.FY3
GRACE,. . . selling it!
A1HJ4Y4P.FY4
GABE,Really?
A1HJ4Y4P.FY5
GRACE,Yup.

(all wrong answers)

A1HJ4Y4P.851
MADELINE,This is ridiculous! You obviously know *nothing*! Au revoir.
A1HJ4Y4P.852
MOSELY,Sorry, Bud.
A1HJ4Y4P.853
BUHELLE,Stupido!

A1HJ4Y4P.854
GRACE,Why do I have the feeling that could have gone better?
A1HJ4Y4P.855
GABE,Goddamn it! I've *got* to find that manuscript!
A1HJ4Y4P.856
GRACE,Hmmm . . . I did see a moped parked off the road. It was just south of Blanchefort, near a big orange rock.
A1HJ4Y4P.857
GABE,(SIGH) That's somethin' at least. I'll check it out.
A1HJ4Y4P.858
GRACE,And we *really* need to talk about SIDNEY and the treasure.
A1HJ4Y4P.859
GABE,Not now, Grace. I'll come up later.

(Manuscript, but no prints)

A1HJ4Y4P.LJ1
GRACE,I think he *can*.
A1HJ4Y4P.LJ2
MADELINE,What?
A1HJ4Y4P.LJ3
BUHELLE,Where did you get that, you . . .
A1HJ4Y4P.LJ4
GABE,Thief? Come now.

(With prints)

A1HJ4Y4P.CD1
BUHELLE,But this is slanderous! You cannot prove a word!
A1HJ4Y4P.HY1
GRACE,Uh . . . yeah. He *can* prove it. Every one of you left prints.

A1HJ4Y4P.HY2

BUHELLEI,Santa cielo!

A1HJ4Y4P.HY3

MADELINE,Merde.

A1HJ4Y4P.IQ1

MOSELY,*I* admit it. I did take the manuscript. But I didn't do it for my own personal gain or anything.

A1HJ4Y4P.IQ2

MOSELY,I'm uh . . . I'm CIA.

A1HJ4Y4P.IQ3

MADELINE,Ah! *That* explains it.

A1HJ4Y4P.IQ4

BUHELLEI,Outrageous!

A1HJ4Y4P.IQ5

GRACE,God, Mose. Congrats!

A1HJ4Y4P.IQ6

MOSELY,Thanks.

A1HJ4Y4P.IQ7

GABE,Mademoiselle Buthane? What's your excuse?

A1HJ4Y4P.IQ8

MADELINE,I do not know what you mean.

A1HJ4Y4P.IQ9

GABE,Don't you? Let's consider the fact that you have *way* too much equipment for a tour guide.

A1HJ4Y4P.IQA

MADELINE,I'm technically minded.

A1HJ4Y4P.IQB

GABE,And lethal. My guess is French Internal Secret Service.

A1HJ4Y4P.IQC

MADELINE,You're much too smart for your own good.

(Here starts the alternate discussion if you didn't find Buchelli's priest outfit)

A1HJ4Y4P.IQD

GABE,And you, Signore? Or should I call you *Father*?

A1HJ4Y4P.IQE

BUHELLEI,It is not illegal for a priest to travel without a collar.

A1HJ4Y4P.IQF

GABE,But you're not just a priest are you? You came on a train from Rome, yet you lied --you said it was Naples. Why tell such a pointless fabrication unless you were hidin' somethin'? Like the fact that you're with the Vatican?

A1HJ4Y4P.IQG

BUHELLEI,*That* is not a crime, either.

A1HJ4Y4P.IQH

GABE,But stealin' manuscripts *is*.

A1HJ4Y4P.IQI

MADELINE,Perhaps it is time for you to reveal *your* secrets, Gabriel.

A1HJ4Y4P.IQJ

GABE,Sure. I'm a private investigator. I'm here about the kidnappin' of Prince James of Albany's infant son.

A1HJ4Y4P.IQK

BUHELLEI,James Stewart's son has been kidnapped?

A1HJ4Y4P.IQL

MADELINE,When did this happen?

A1HJ4Y4P.IQM

GABE, You really didn't know? Either of you?

A1HJ4Y4P.IQN

MADELINE, No!

A1HJ4Y4P.IQO

BUCELLI, Certamente, no. I came only to report on any activity in the area. The Vatican feels there are certain . . . subversive parties who are trying to fabricate stories.

A1HJ4Y4P.IQP

BUCELLI, Perhaps even go so far as to . . . to stage certain finds. *Plant* material. Naturally, the Church is anxious that anything of the sort be prevented and exposed.

A1HJ4Y4P.IQQ

MADELINE, Perhaps you are right, Signore, but we believe there *is* something buried near Rennes-le-Château.

A1HJ4Y4P.IQR

GABE, That's why you were given this assignment?

A1HJ4Y4P.IQS

MADELINE, I have been watching Rennes-le-Château for a few years now. There are certain political interests involved, interests which might not be working for the long-term stability of the *present* French government.

A1HJ4Y4P.IQT

MADELINE, Besides, if there is an archaeological discovery to be made here, such findings should be controlled by the French authorities. We want to make sure nothing gets smuggled out without our knowing.

A1HJ4Y4P.IQU

GRACE, I thought you needed excavation permits to do any serious digging.

A1HJ4Y4P.IQV

MADELINE, Hypothetically. But several parties *have* applied for permits. We can only deny them so long.

A1HJ4Y4P.IQW

GABE, Mose?

A1HJ4Y4P.IQX

MOSELY, The CIA thinks there's something goin' on over here with the Freemasons, the Priory, and the Knights of Malta, you name it. We have to make sure *our* interests are being protected. You know, the good ol' U.S. of A.

A1HJ4Y4P.IQY

MOSELY, They . . . uh . . . they sent me on the tour as kind of an 'audition', I guess. They didn't want anybody with legit CIA credentials, anyone who could be traced.

A1HJ4Y4P.IQZ

MOSELY, But I'll probably be starting full-time when I get back.

A1HJ4Y4P.QX1

MADELINE, And the *digging*, Monsieur?

A1HJ4Y4P.QX2

MOSELY, Oh. Intelligence got that tip from somewhere. I was just s'posed to check it out.

A1HJ4Y4P.QX3

MADELINE, So it was the *CIA* who infiltrated our computer system! We thought it was the Priory!

A1HJ4Y4P.QX4

MADELINE, It is not the first theory we have had, I'm afraid. Our cipher experts work on it when they can. And it appears this was another failed attempt. Right, Monsieur?

A1HJ4Y4P.QX5

MOSELY, I sure didn't find anything.

A1HJ4Y4P.O81

MADELINE,And now we can go, yes? I assume you have not found your kidnapper among us?

A1HJ4Y4P.O82

GABE,Doesn't look it.

A1HJ4Y4P.O83

MADELINE,You were *very* masterful. But you have not gotten *everything* from me yet. Perhaps you should come by my room and try a little harder, um?

A1HJ4Y4P.O84

GRACE,And I always thought the idea of chastity belts was cruel and sexist. I finally get it.

A1HJ4Y4P.O85

GABE,I doubt they invented one strong enough for Madeline.

A1HJ4Y4P.O86

GABE,Thanks for finding the manuscript. Where was it?

A1HJ4Y4P.O87

GRACE,Buchelli buried it out in the valley. I saw his moped from Blanchefort.

A1HJ4Y4P.O88

GABE,Good job, Grace. As usual.

A1HJ4Y4P.O89

GRACE,Prince James is at the Villa Bethania. He wants to see you.

A1HJ4Y4P.O8A

GABE,I bet.

A1HJ4Y4P.O8B

GRACE,And there's some real progress on the treasure. With SIDNEY I was able to . . .

A1HJ4Y4P.O8C

GABE,I'll . . . come up later, okay?

A1HJ4Y4P.O8D

GRACE,(SIGHS) Suit yourself.

(If Buchelli's drawer remains unopened)

A1HJ4Y4P.TDD

GABE,And you, Signore? You aren't interested in the treasure. In fact, you have no *apparent* reason for being here at all.

A1HJ4Y4P.TDE

BUHELLI,That is not a crime.

A1HJ4Y4P.IQH

GABE,But stealin' manuscripts *is*.

A1HJ4Y4P.4X2 GABE Great, we've got that settled.

A1HJ4Y4P.TDM BUCHELLI Certamente no!

A1HJ4Y4P.TDN GABE Then WHY were you given this assignment, Miss Buthane?

No manuscript...

A1HJ4Y4P.OP1

GABE,Of course we can. Can't we, Grace?

A1HJ4Y4P.OP2

GRACE,Sure! Of course we can. We have solid proof on all three of you.

A1HJ4Y4P.4X1

GABE,Great. We've got that settled.

A1HJ4Y4P.4X3

GABE,Now WHERE'S THE MANUSCRIPT?!

A1HJ4Y4P.TE3

MOSELY,Cough it up, Buchelli.

A1HJ4Y4P.4X5

BUHELLI, You are both mad. I don't have it.

A1HJ4Y4P.4X6

GRACE, I think I have an idea where it might be.

A1HJ4Y4P.4X7

GABE, All right. But if I don't find that manuscript, I'll be comin' to see ya, *Signore*.

A1HJ4Y4P.4X8

MADELINE, *May* we go now?

A1HJ4Y4P.4X9

GABE, Yeah.

A1HJ4Y4P.4XA

GRACE, I saw a moped parked off the road. It was south of Blanchefort near a big orange rock.

A1HJ4Y4P.4XB

GABE, 'Kay. I'll check it out. Thanks.

A1HJ4Y4P.4XC

GRACE, And I've made some real progress with SIDNEY.

A1HJ4Y4P.4XD

GABE, I'll come up and see it later, all right? Right now I've got much bigger problems.

A1HJ4Y4P.4XE

GRACE, You certainly do.

Knock Buchelli's door

A1AJ204H.EK1

I wanna look around for the manuscript first. It's not gonna be easy gettin' the truth outta that cold fish.

Knock Madeline's door

A1AJ2P4H.411

Yeah. I'm tempted. But if I go in there, I wouldn't be comin' out for quite a while.

A1AJ2P4H.412

And I've got more important things to take care of.

Knock Mosely's door

A1AJ9C4H.411

I'm done enough talkin' to my old pal lately.

At Orange Rock

Look rock

A1MJFF44.RZ1

It's a big 'ol orange rock.

Think rock

A1MJFF44.S01

Either I'm color blind, or this is the 'big orange rock' Gracie told me about.

Look dig

A1MJFH44.S01

Here we go. Someone's been up to no good.

A1MJFH1O.S01

GABE,I'll go get the shovel.

Find manuscript
A1MJFH1O.S02

It's the manuscript all right. Hallelujah!

A1MJFI32.411

Now I can face Prince James -- without a shit-eating grin on my face!

Villa Bethania

Enter Bethania before getting manuscript

A1XJFW4H.S11

I **can't** talk to Prince James until I have that manuscript.

Prince James Conversation

A1OJ6L3W.291

JAMES,I do appreciate your returning the manuscript, Mr. Knight.

A1OJ6L3W.292

GABE,If I'd known what Mr. Sinclair here was up to, I wouldn't have taken it in the first place.

A1OJ6L3W.293

LARRY,Hmph.

A1OJ6L3W.294

JAMES,Well, what's done is done. But I think it's time we had a serious conversation.

A1OJ6L3W.295

GABE,Absolutely.

A1OJFX10.Q81

GABE,Do you consider yourself to be a bloodline descendent, Prince James?

A1OJFX10.Q82

JAMES,It may sound foolish to you, but a belief in our lineage -- and the responsibility that it brings -- has been the motivation behind everything the Stewarts have done for centuries.

A1OJFX10.Q83

JAMES,You see, we take our heritage very seriously.

A1OJFX3Q.Q81

GABE,So you think the kidnappin' is a response to Sinclair's manuscript -- to it's positionin' you as the head of the bloodline.

A1OJFX3Q.Q82

JAMES,It's not just the manuscript. But . . . but . . . yes.

A1OJFX3Q.Q83

GABE,Have you received any demands from the kidnappers or . . .

A1OJFX3Q.Q84

JAMES Look, I'm willing to give up my claim forever if that's what they want. As long as my son is safe.

A1OJFX3Q.Q85

JAMES,But we don't even know who to contact to **make** such a concession. The Priory **swears** they're not responsible and no one else has come forward.

A1OJFX3Q.Q86

JAMES,My God. I'm at the end of my rope.

A1OJFX3Q.Q87

GABE,Perhaps it's not political.

A1OJFX3Q.Q88

JAMES,If I let myself even *consider* that it might be the . . . the 'night visitors'! I can't imagine what they would want with . . .

A1OJFX3Q.Q89

GABE,I'm sorry. I know how awful this is.

A1OJFX35.S31

GABE,You're tryin' to get permits to excavate out here, aren't you?

A1OJFX35.S32

JAMES,I don't know where you heard such a thing. But I admit, we have been hedging our bets in case negotiations go badly.

A1OJFX5T.Q81

GABE,What are these negotiations between the Freemasons and the Priory about?

A1OJFX5T.Q82

JAMES,Because of our common heritage, there's certain . . . wisdom and property that's shared.

A1OJFX5T.Q83

JAMES,Now that the dispute over the bloodline heir is coming to a head, these things must be settled.

A1OJFX5U.S31

GABE,What kind of 'property' do the Freemasons have?

A1OJFX5U.S32

JAMES,We have a few of the treasures that have always been sacred to the . . . descendents of Moses.

A1OJFX5U.S33

GABE,Like what? The arc of the covenant? Somethin' like that?

A1OJFX5U.S34

JAMES,I'm not at liberty to say. But the bloodline treasures are dispersed. Whoever takes the mantel in the end will want them -- all of them.

A1OJFX5U.S35

GABE,Hmmm.

A1OJFX5V.S31

GABE,What about the Priory? What do they have that *you* want?

A1OJFX5V.S32

JAMES,The Priory controls the treasure the Templars could not take with them to Scotland because it was embedded in the very landscape.

A1OJFX5V.S33

GABE,The treasure of Rennes-le-Château?

A1OJFX5V.S34

JAMES,Yes. But they're not to touch it until we've agreed on a treaty. You see -- we have things *they* want, too.

A1OJFX37.3L1

GABE,Does the grapevine motif mean anythin' to you? Viticulture in general?

A1OJFX37.3L2

JAMES,Yes. The wine of communion represents the blood of Jesus, and the grape represents his body.

A1OJFX37.3L3

JAMES,And the grapvine . . . in some circles . . . represents the Desposyni -- the House of David.

You have heard Jesus called 'the fruit of David', I assume?

A1OJFX37.3L4

GABE,Of course.

A1OJFX37.3L5

MESMI,Where did you see such a motif, Mr. Knight?

A1OJFX37.3L6

GABE,Oh, it's . . . uh . . . it's in the church.

A1OJ6L4R.Q81

JAMES,What about my son, Mr. Knight? I'm willing to tell you certain things but . . . *please*, have you learned anything new?

A1OJ6L4R.Q82

GABE,I've narrowed it down to a few suspects. In fact, I was gonna follow up on that right now.

A1OJ6L4R.Q83

JAMES,Very well. Mesmi and I will continue our own efforts. We'll see you back here this evening, then?

A1OJ6L4R.Q84

GABE,Absolutely. And . . . try not to worry.

A1OJ6L4R.Q85

JAMES,I do appreciate your tenaciousness, Mr. Knight.

A1OJ6L4R.Q86

GABE,Yeah? I've had shots for that but it . . . uh . . . never mind. I'll see ya.

A1OJ6L4R.Q87

JAMES,What an extraordinary man.

Look Saunière's house

A1OJ6144.Q81

Hmmm. This was once Saunière's house. Nice, but kinda outdated now.

Look Prince James

A1OJFX44.Q81

Boy, he looks like he hasn't slept in days. Poor guy.

Look Mesmi

A1OJGC44.Q81

That guy's the size of a small convertible.

Go back to Bethania

A1XJFW4H.S51

No point in goin' back there until I can give Prince James a firm answer.

Use notebook on Prince James' car

A1XJLP4X.QR1

I don't need to write down anythin' about Prince James' car.

Look car

A1XJLP44.QR1

That must be Prince James' car.

Look Larry's car

A1XJY144.QR1

Larry's here.

Atop Tour Magdala

Talking to Arnaud

A1FJ1A50.PF1

GABE,Excuse me, Mr. Arnaud.

A1FJ1A50.PF2

ARNAUD,Hello, Mr. Knight.

A1FJ1A50.PF3

GABE,I've been meanin' to ask you somethin'.

A1FJ1A50.PF4

ARNAUD,And what is that?

A1FJ1A50.PF5

GABE,I've been meanin' to ask you about your association with the Priory of Sion.

A1FJ1A50.PF6

ARNAUD,Where did you hear such a thing?

A1FJ1A50.PF7

GABE,Prince James' men. See, I'm workin' for Prince James. I came here to see about the kidnappin' myself.

A1FJ1A50.PF8

ARNAUD,I see. Well. I'm not really surprised, though I would have expected more . . . polish from Prince James' agents.

A1FJ1A50.PF9

ARNAUD,C'est n'a pas d'importance. You will learn nothing from me. The Priory would never stoop to kidnapping a child.

A1FJ1A50.PFA

GABE,And tell me, what sorts of things **would** the Priory stoop to?

A1FJ1A50.PFB

ARNAUD,I have nothing to say to **you** about the Priory, Mr. Knight. But whatever you hear from Prince James, remember, it is **their** side of the story.

A1FJ1A31.6H1

GABE,The Priory **does** have issues with Prince James though, dunnit? **Political** issues?

A1FJ1A31.6H2

ARNAUD,What could **you** understand about such matters? We have been working for **centuries** to get the bloodline on the throne of France.

A1FJ1A31.6H3

ARNAUD,Do you know, we almost succeeded? Marie Antoinette was Desposyni, and she had a son who would have been king.

A1FJ1A31.6H4

ARNAUD,But the damned revolution ruined everything!

A1FJ1A31.6H5

GABE,Yeah. Revolutions can really fuck-up your long-term conspiracies. I take it the Priory doesn't like the idea of the Stewarts regainin' power?

A1FJ1A31.6H6

ARNAUD,In Scotland, perhaps. Not in France! Not over the European Union! The Hapsburg-Lorraines are a **much** more critical line. Besides, we could hardly accept a **Scot** on the throne.

A1FJ1A31.6H7

GABE,I see your point. Those bagpipes can get annoyin'.

A1FJ1A35.6H1

GABE,The Priory's tryin' to get official permission to excavate in the area, innin' that right?

A1FJ1A35.6H2

ARNAUD, Yes. But so are the Freemasons.

A1FJ1A35.6H3

ARNAUD, Naturally, we have an advantage, being French.

A1FJ1A35.6H4

GABE, And what, exactly, are you plannin' to excavate?

A1FJ1A35.6H5

ARNAUD, Far more learned ears than yours have been denied that knowledge.

A1FJ1A35.6H6

GABE, Really? Includin' yours? Have they told *you* what it is?

A1FJ1A35.6H7

ARNAUD, Really! Quel toupet!

A1FJ1A3N.6H1

GABE, Excelsior Montreaux, the owner of Château de Serres. Is he a Priory member, too?

A1FJ1A3N.6H2

ARNAUD, Not at all. Why?

A1FJ1A3N.6H3

GABE, Just wonderin'.

A1FJ1A4W.6H1

GABE, So there really *is* a treasure?

A1FJ1A4W.6H2

ARNAUD, Beyond. Measure.

A1FJ1A4W.6H3

GABE, So why don't you just go in and take it?

A1FJ1A4W.6H4

ARNAUD, The Templars lived a long time ago . . .

A1FJ1A4W.6H5

GABE, You don't know where it is! Do you?

A1FJ1A4W.6H6

ARNAUD, There are certain disadvantages to keeping information in the hands of a chosen few.

A1FJ1A4W.6H7

ARNAUD, When the French Revolution occurred, the abbé here was the guardian. He was forced to flee to Spain. His records were lost for decades.

A1FJ1A4W.6H8

ARNAUD, Then Saunière rediscovered them. He was a greedy bastard. And he was tormented by the Great Secret.

A1FJ1A4W.6H9

ARNAUD, He offered fragments of the documents for exorbitant sums. He fabricated and destroyed evidence and died without revealing what he knew.

A1FJ1A4W.6HA

GABE, That's why you've leaked information, innit? You hoped someone would solve the riddle *for* you.

A1FJ1A4W.6HB

ARNAUD, There is a season for everything. And the season for the unveiling is coming *very* soon. One way or another, the treasure *will* come to light.

A1FJ1A4W.6HC

GABE, What *is* it you're so determined to unveil?

A1FJ1A4W.6HD

ARNAUD, One day soon, you shall know.

A1FJ6L4R.GB1

ARNAUD, Now excuse me, Mr. Knight. Oh -- and I *do* wish you luck in finding the infant.

Walk away and return during conversation

A1FJBG22.NW1

GABE, I'll talk to you later.

A1FJBG22.NW2

ARNAUD, As you wish.

A1FJ6L3W.E01

ARNAUD, You have returned.

Look Arnaud

A1FJ1A44.PF1

It's our best bud, your pal and mine, Mr. Priory of Sion.

Talk to Arnaud again

A1FJ1A1B.GB1

Talkin' to the Abbé is like dancin' without a floor.

At Howard/Stiles site

A0VJ5M39.291

ESTELLE, Good afternoon, Mr. Knight.

A0VJ5M39.292

GABE, You need to slow down before you hit oil.

A0VJ5M39.293

ESTELLE, I appreciate your concern. I'll be finishing up here soon.

A0VJ5M39.294

GABE, Nothin', huh?

A0VJ5M39.295

ESTELLE, No. Not a thing.

A0VJ5M39.296

GABE, Does she really need money that badly?

A0VJ5M39.297

ESTELLE, Lily's not the sort to live like ordinary people. She was raised to . . . to shine. You wouldn't understand.

A0VJ5M39.298

ESTELLE, Now if you'll excuse me.

(MISSING LINE: SEE BONUS)

Look Lady Howard:

A0VJ8B44.411

What a great mound of turpitude.

Talk to her:

A0VJ8B39.411

She doesn't shut up that often. I'd hate to spoil the moment.

Talking to Grace at R25

If you didn't get the right answers

A1LJ173F.S61

GABE, Can we talk about the case for a minute?

A1LJ173F.S62

GRACE,Of course.

A1LJ173F.S73

GABE,I've been thinkin' about the list of suspects. I haven't been able to pin down everyone yet -- particularly Madeline, Buchelli, and that bean-head, Mosely.

A1LJ173F.S74

GRACE,Yeah, that dining room conversation could have gone better.

A1LJ173F.S75

GABE,But I have the feelin' that those three aren't involved in the kidnappin'.

A1LJ173F.S76

GRACE,I agree.

A1LJ173F.S77

GABE,Prince James and Larry are Freemasons and the Abbé's Priory. I *don't* think the Priory did it. There's just no reason for them to do somethin' so . . . alienatin'.

A1LJ173F.S78

GRACE,Whoa! Big word.

A1LJ173F.S79

GABE,Thanks. I know a couple.

If you caught Buchelli's priest outfit

A1LJ173F.S61

GABE,Can we talk about the case for a minute?

A1LJ173F.S62

GRACE,Of course.

A1LJ173F.S63

GABE,I've been thinkin' about our list of suspects. Larry and Prince James are Freemasons. The Abbé is Priory. I think we can cross 'em off.

A1LJ173F.S64

GRACE,Right. Buchelli is Vatican, Madeline is French Internal Secret Service, and Mosely is -- God help us -- CIA.

A1LJ173F.S65

GABE,Yeah. Makes ya think about renouncin' your U.S. citizenship, dunnit?

A1LJ173F.S66

GRACE,I've survived Gingrich, I can survive this. But *anyway*, it's starting to feel like the end of "Ten Little Indians". There's hardly anybody left.

A1LJ173F.S67

GABE,There's still Emilio -- and the two British gals.

A1LJ173F.S68

GRACE,Come on! They're harmless! Well . . . not exactly, *harmless*, from a sociological standpoint, but certainly not kidnapers.

A1LJ173F.S7A

GRACE,So that leaves, who? Emilio?

A1LJ173F.S7B

GABE,Yeah -- he's an odd one. Always sneakin' around. Plus Lady Howard and Estelle.

A1LJ173F.S7C

GRACE,Pssah!

A1LJ173F.S7D

GABE,I know. But they're hidin' *somethin'*.

If you didn't dig up the manuscript yet

A1LJ173Q.EK1

GABE,Where'd you say the manuscript might be again?

A1LJ173Q.EK2

GRACE,I saw a moped parked by a big orange rock south of Blanchefort. I'm not sure if it's related to the manuscript or not.

A1LJ173Q.EK3

GABE,Right.

Found the manuscript:

A1LJ173Q.RY1

GABE,Hey, Gracie. I found the manuscript. Your instincts were spot on -- it was buried in a hole behind that orange rock.

A1LJ173Q.RY2

GRACE,Great! Thank God you found it.

A1LJ173Q.RY3

GABE,No kiddin'.

A1LJ173F.S69

GRACE, There's also Montreaux. I deciphered 'Le Serpent Rouge' and it showed a red serpent on the map -- with its tail wrapping right around Château de Serres.

A1LJ173F.S6A

GRACE,It really . . . well, it's pretty creepy.

A1LJ173F.S6B

GABE,I agree. He's our best suspect at the moment. I'll go check out Serres again. In the meantime, you keep an eye on Emilio, Lady Howard, and Estelle.

A1LJ173F.S6C

GRACE,All right. But be careful.

A1LJ175W.411

GABE,I need to decide what it is I **want** to have happen before I talk to her about it.

A1LJ175W.412

GABE,I don't wanna screw up again.

A1LJ175X.411

GABE,You've made some progress with SIDNEY, you said?

A1LJ175X.412

GRACE,Yeah, I did. **Several** times.

A1LJ175X.413

GABE,Well, what'd you find out?

A1LJ175X.414

GRACE,Lots of stuff you probably don't care about -- but it **did** help me find an entrance to an underground cave. I think Wilkes was onto it before he died.

A1LJ175X.415

GABE,That **does** sound promisin'. Maybe we can go over it later. I have a few last things I wanna do first.

A1LJ175X.416

GRACE,Sure.

Talk to Grace again

A1LJ1739.411

I don't think either of us are inclined to do our usual schtick.

Look Grace

A1LJ1744.411

Mosely's right, she **is** a babe.

A1LJ1744.412

I really need to figure out what I'm gonna do.

At Serres:

Enter if you're not ready yet

A0WJFZ3H.VV1

Yeah, I **do** wanna go back in there, but there's a few things I need to take care of first.

A0WJFZ3H.VW1

GRUNTS OF EXERTION AS HE CLIMBS WALL

He's coming!

A0HJ6L3W.291

Uh-oh. It's 'Marceau'.

A1HJ4Y4P.S91

MARCEAU, The Château is closed, Mr. Knight!

A1HJ4Y4P.S92

GABE, I noticed! Well I didn't see a buzzer down at the gate so I had to come up. I hate to bother y'all, but I'm leavin' the area today? And I **really** need to ask Mr. Montreaux just a few more teensy questions.

A1HJ4Y4P.S93

GABE, **Please**?

A1HJ4Y4P.S94

MARCEAU, Wait here.

A1HJ4Y4P.S95

MONTREAUX, My apologies, Mr. Knight. It is a very bad day for visitors.

A1HJ4Y4P.S96

GABE, Boy, I've had some of those! This is probably **really** inconvenient, but I'm leavin' France today? And I was hopin' to feature Serres in my article. You made quite an impression on me.

A1HJ4Y4P.S97

MONTREAUX, Did I?

A1HJ4Y4P.S98

GABE, Oh, yeah! What I was **really** hopin' was to snag a few more bottles of that Merlot? My editors won't let me give anythin' five stars unless they've tasted it, and boy, that Merlot deserves five stars.

A1HJ4Y4P.S99

MONTREAUX, I applaud your taste. Of course I can get you more bottles. I'll have Marceau open the tasting room.

A1HJ4Y4P.S9A

GABE, Actually . . .

A1HJ4Y4P.S9B

GABE, I'm guessin' you guys have a wine cellar -- am I right?

A1HJ4Y4P.S9C

MONTREAUX, Yes.

A1HJ4Y4P.S9D

GABE, Could we go down **there** and get the wine? It'd make a much more romantic openin' for my article. I could just make it up but, as you said yourself, God is in the details.

A1HJ4Y4P.S9E

MONTREAUX, I don't believe I said that, but I couldn't agree more. I'll take you down myself.

MONTREAUX REVEALED

A1HJ4Y4P.S9G GABRIEL,Wow! I knew this place would be great!

A1HJ4Y4P.S9H GABRIEL,I was readin' about those Roman mines they had around here? Does this cellar attach to anythin' like that?

A1HJ4Y4P.S9I MONTREAUX,Uh . . .no

A1HJ4Y4P.S9J MONTREAUX,Here it is -- the '76 Merlot..

A1HJ4Y4P.S9K GABRIEL,I've been thinkin' about what you said? About how the breedin' of grapes is like the breedin' of people?

A1HJ4Y4P.S9L MONTREAUX,That's not what I said.

A1HJ4Y4P.S9M GABRIEL,Oh, it's a terrific analogy! Maybe even the angle on my new story. So would you say this Merlot is like, say, a "King" of wines? Or just a courtier?

A1HJ4Y4P.S9N MONTREAUX,Be careful!

A1HJ4Y4P.S9O GABRIEL,Look at that! God, am I an idiot!

A1HJ4Y4P.S9P MONTREAUX,No, please. Don't bother, it's . . .

A1HJ4Y4P.S9Q GABRIEL Aow!

A1HJ4Y4P.S9R MONTREAUX,Oh my, you've cut yourself.

A1HJ4Y4P.S9S GABRIEL,It's nothin'.

A1HJ4Y4P.S9T MONTREAUX,You were asking about the wine . . .

A1HJ4Y4P.S9U MONTREAUX,No . . . Not a Prince, our little Merlot.

A1HJ4Y4P.S9V MONTREAUX,Then again, it's not exactly 'wine in a box', either.

A1HJ4Y4P.S9W MONTREAUX,But yes. It's eminently drinkable.

A1HJ4Y4P.S9X GABRIEL,Right. Gosh, look at the time. I have that flight to catch. I'll just . . .

A1HJ4Y4P.S9Y GABRIEL,I'll . . . uh . . . thanks. See myself out.

A1HJ4Y4P.S9Z MONTREAUX (LAUGHING HUMOROUSLY BUT DARKLY)

Snooping around Serres for the last time:

Leave house

A0SJ6L3W.SA1

God!

Nervous at looking around:

A0HJQF44.WY1

I feel like I'm being watched.

Try to open house door/ climb wall / open cellar door

A0HJB44H.WY1

I *really* don't wanna go back in there.

Try to leave Serres

A0HJFZ3H.WY1

This is probably my last chance to look around. I'll leave in a minute.

Look fountain

A0HJQG44.WY1

I can almost see that filled with blood, like the end of Omega Man.

Look sign

A0HJRO44.WY1

Funny. It doesn't say anythin' about *vampires* livin' here.

Look house

A0HJQF44.WY1

I feel like I'm being watched.

Lok cellar door

A0SJBU44.WY1

Montreaux's down there . . . lickin' my blood off the goddamn floor!

Look garage door:

A0HJ3744.WY1

I wonder if there's any chance that door could be . . . well, I can always try.

Open garage door

A0HJ3720.411

GABE Hey, it's *open*!

A0HJ3720.412

GABE,Uh-oh.

Leave garage

A1PJ6J22.SC1

Not yet! I wanna look around.

Look car in dark

A1PJEP44.SC1

There's a car in here, but I can barely see it!

Look bats in dark

A1PJG244.411

There's somethin' up there.

Look windows

A1PJS444.411

I wonder why they've painted those windows black?

Look lightswitch

A1PJG144.411

Looks like a light switch to me.

Turn light off

A1PJG125.411

Why would I wanna turn the light *off*?

Look car in light

A1PJEP44.411

A black sedan! I knew it!

Break in boxes

A1PJS520.411

It would make too much noise!

Look boxes

A1PJS544.411

They're storin' *somethin'* in here. Maybe supplies for the winery.

Look tools

A1PJS644.411

Guess even vampires have to fix their car.

Take tools

A1PJS620.411

I don't think a screwdriver is gonna get me outta this!

Look bats

A1HJ4Y4P.SE1

What's *up* there?

DAY 3 3PM-6PM END MOVIE

A1HJ4Y4P.SE3 BARTENDER,. . . most sacred. After tonight the Adepts will converge in Cairo.

A1HJ4Y4P.SE4 GABRIEL,Oh, shit!

A1HJ4Y4P.SE5 BARTENDER,Voila! Monsieur Knight! What are you . . .

A1HJ4Y4P.SE6 VAMPIRE_2,Look! It's the man from the train!

A1HJ4Y4P.SE7 GABRIEL RECORD SOME GASPS OF FEAR AND SURPRISE FOR CHASE

DAY 3 6PM-9PM

Looking out the window...

A1HD4Y4P.SF2

Where could he be?

SIDNEY

Checking e-mail...

A02DG458.3L2

'To mix blood distills gold'. Mixing blood to create the elixir of life, the philosopher's stone!

A02DG458.3L3

Montreaux and his pals are into some weird blood cult thing. I think they're the vampires!

Check e-mail (different audio code):

A02DG40L.6R1

'To mix blood distills gold'. Mixing blood to create the elixir of life, the philosopher's stone!

A02DG40L.6R2

Montreaux and his pals are into some weird blood cult thing. I think they're the vampires!

Match LSR print

A02OX660.SJ1

Estelle! She was the one who left 'Le Serpent Rouge'?

Watch Emilio walking out

A1ADA244.SP1

I wonder where he's going?

Knock R27 door

A1ADBW4H.SI1

Hmmm. I think I'd rather just keep my eye on Emilio. I don't know what I'd say to him at the moment.

Talk to Emilio

A1ADA21B.SP1

Maybe I should just follow him.

Knock R31 door after seeing Estelle downstairs

A1AD9J4H.SO1

Hmmm. I'm not sure what I'd say if Lady Howard came to the door.

Follow Emilio: eavesdropping

(Looks like there is a line missing...)

A1HD4Y4P.SR2

EMILIO,Please!

A1HD4Y4P.SR3

MESMI,The reverence is not for you.

A1HD4Y4P.SR4

EMILIO,(SIGH) I know that.

A1HD4Y4P.SR5

MESMI,*You* should not be here. You should not be anywhere near this place!

A1HD4Y4P.SR6

EMILIO,They do not know I'm here.

A1HD4Y4P.SR7

MESMI,You had better hope not! We have enough to worry about with the baby!

A1HD4Y4P.SR8

EMILIO,Has there been any confirmation that he's the Kenosh Kania?

A1HD4Y4P.SR9

MESMI,No. The signs are ambiguous. We won't know for certain until he's old enough to show his will.

A1HD4Y4P.SRA

EMILIO,But if *you* do not know, *they* cannot know either.

A1HD4Y4P.SRB

MESMI,I'm certain they do not. But they will take his blood anyway. And it may be enough.

A1HD4Y4P.SRC

EMILIO,Of course. We must stop them.

A1HD4Y4P.SRD

MESMI,How? You have been watching Mr. Knight?

A1HD4Y4P.SRE

EMILIO,Yes. You were right about his family. He has his own destiny to fulfill in all of this. And the girl has found the entrance to the temple.

A1HD4Y4P.SRF

MESMI,It may be too late. We're almost out of time.

A1HD4Y4P.SRG

EMILIO,Not until midnight. I have tried to prepare them as best I could, but it is almost . . . cruel to send him in.

A1HD4Y4P.SRH

MESMI,Do you foresee something?

A1HD4Y4P.SRI

EMILIO,I have told you, I will not foretell the outcome. But the forces arrayed below will be

terrible.

A1HD4Y4P.SRJ

MESMI,He will not be sent alone. When can we start?

A1HD4Y4P.SRK

EMILIO,Give me time to speak with him. I will call you at the Villa.

A1HD4Y4P.SRL

MESMI,Very well. Til then.

A1HD4Y4P.SRN

GRACE,Oh my God. What is going *on*?

Talk to Simone

A1ED1Y2J.PF1

GRACE,Hi, Simone. Have you seen Mr. Knight?

A1ED1Y2J.PF2

SIMONE,No. Not this evening. Is he . . . missing, Mademoiselle?

A1ED1Y2J.PF3

GRACE,Missing? Oh, no! I just . . . uh . . . didn't know if he'd gotten back yet. Thanks.

A1ED1Y2J.PF4

GRACE,Oh, God.

Dining Room

Chat with Mosely, Buchelli and Madeline

A17D8839.291

MOSELY,Hi, Grace.

A17D8839.292

GRACE,Hi. What are you guys doing?

A17D8839.293

BUCHELLI,We hold the ecumenical conference of spies.

A17D8839.294

MADELINE,However, we already have *one* American present.

A17D8839.295

GRACE,Not the one you want though, huh? Oh well. Can't win them all.

A17D8839.296

MADELINE,Bit . . .

A17D8839.297

MOSELY,Uh . . . Where *is* Gabe, by the way? Any . . . um . . . news?

A17D8839.298

GRACE,I haven't heard from him. I'll let you know if I do.

A17D8839.299

MOSELY,'Kay.

Talk trio

A17D8839.6R1

I don't want to talk to them again right now.

Look Mosely/Madeline/Buchelli

A17D8844.411

It's the three stooges. Curly, Moe, and Smutty.

Look Estelle

A1ED5M44.411

Boy, Estelle looks exhausted!

Look Estelle's mug

A1EDIZ44.411

It's just Estelle's coffee cup.

Think Estelle's water bottle

A1WDBK0L.3L1

I wonder if Estelle's left anything *on* that bottle?

Look Estelle's water bottle

A1WDBK44.3L1

It's an empty water bottle. I'm pretty sure it's Estelle's.

Take bottle before taking prints

A1WDBK32.XT1

Hmmm. Maybe I'd better not touch it.

Take bottle after taking prints

A1WDBK32.XU1

I don't need the *bottle*.

Talk to Estelle

The right way

A1ED5M0C.H91

GRACE,Estelle, I've been meaning to ask -- you didn't lose this, did you?

A1ED5M0C.H92

ESTELLE,'Le Serpent Rouge!' What?

A1ED5M0C.H93

ESTELLE,But *that's* not the one that . . . Where did you get it?

A1ED5M0C.H94

GRACE,Don't you *know*?

A1ED5M0C.H95

ESTELLE,Why should I? May I . . . may I see it again?

A1ED5M0C.H96

GRACE,No! You left this riddle for me just like you left the book and all those notes . . . didn't you?

A1ED5M0C.H97

ESTELLE,What on *earth* are you talking about?

A1ED5M0C.H98

GRACE,Hmmm.

A1ED5M0C.H99

ESTELLE,Look, *will* you show me your copy? We have a copy, too, you see, but we haven't made much headway. Yours looks quite different. *Please*, Grace. Please.

A1ED5M0C.H9A

GRACE,I'll think about it.

A1ED5M01.KE1

GRACE,I heard Lady Howard mention some Egyptian artifacts that were found here.

A1ED5M01.KE2

ESTELLE,I don't know what you mean.

A1ED5M01.I73

GRACE,Hmmm. All right. I'll show you my copy of 'Le Serpent Rouge' if you tell me. But it *better* be good.

A1ED5M01.I74

ESTELLE,Come up to my room.

After talking about artefacts first:

A1ED5M01.KE2

ESTELLE,I don't know what you mean.

A1ED5M0C.CI1

GRACE,If I show you my copy of 'Le Serpent Rouge,' will you tell me about the Egyptian artifacts?

A1ED5M0C.CI2

ESTELLE,Follow me.

If you didn't get the print yet...

A1ED5M1B.411

I *do* want to get more out of her, but . . . I'll need help making her talk.

If you failed...

A1ED5M1B.QQ1

She *seems* to be telling the truth. Anyway, I don't think she's going to admit anything if I press her.

Estelle's Room

A0MD6L3W.JS1

ESTELLE,Good. Lily's having a bath. She's been so distraught lately. She hasn't been in the mood to talk about the Mystery.

A0MD6L3W.JS2

ESTELLE,Dr. Wen found these objects when he was digging here twenty years ago. He became convinced that the Rennes Mystery was deeply tied with Egyptology.

A0MD6L3W.JS3

He believes there's a Seed of alien wisdom buried here, a Seed similar to that planted in Egypt.

A0MD6L3W.JS4

GRACE,Huh. So where'd Dr. Wen find these artifacts, anyway?

A0MD6L3W.JS5

ESTELLE,On the back of Mount Cardou, in a cave. He said it headed off into further caverns, but he never got the chance to explore them before his . . . accident.

A0MD6L3W.JS6

GRACE,His accident?

A0MD6L3W.JS7

ESTELLE,Yes! Didn't you know?

A0MD6L3W.JS8

GRACE,Oh, *my*!

A0MD6L3W.JS9

ESTELLE,That cave is on private land now. Not that it matters. It was just one of the many storage caves of the Atlantians.

A0MD6L3W.JSA

ESTELLE,The Seed itself is the real treasure. *It* was placed based on cosmic alien logic.

Unfortunately, Dr. Wen's latest calculations still seem to be a bit off.

A0MD6L3W.JSB

GRACE,I'm not surprised. That cosmic alien logic's a bitch. Can I . . . just look at the pictures, please?

A0MD6L3W.JSC

ESTELLE,Of course! I'm sorry.

A0MD6L3W.JSD

GRACE,What's *this*?

A0MD6L3W.JSE

ESTELLE,Dr. Wen never identified it. Odd, isn't it?

A0MD6L3W.JSF

GRACE,Can I borrow the photograph? I promise I'll get it back to you.

A0MD6L3W.JSG

ESTELLE,In exchange for 'Le Serpent Rouge'?

A0MD6L3W.JSH

GRACE,Deal.

A0MD6L3W.JSI

GRACE,I'd better go. Good luck, Estelle.

A0MD6L3W.JSJ

ESTELLE,Thank you. Of course, I wish you the same.

Knock R31 door after talking to Estelle

A1AD9J4H.4E1

I don't think I'm going to learn anything new from Estelle.

Use glass on R31 door after talking to Estelle

A1AD9J23.4E1

I already know who's in there.

Look Emilio after eavesdropping

A1ADA244.SS1

I can't believe what I just overheard! I'm not even *sure* what I just overheard!

Talk to Emilio

A1ADA21B.SS1

I want to, believe me, but not here!

Look Emilio door

A1ADBW44.SM1

Who *is* Emilio Baza? I think I'd better find out.

Use glass on Emilio's door

A1ADBW23.SM1

I've overheard enough!

Meeting up with Emilio

(MISSING LINES: CHECK BONUS)

A1ADBW4H.GV1

GRACE,I think it's time we had a talk, Mr. Baza.

A0KD6L3W.GV4

GRACE,You left that copy of 'Le Serpent Rouge' at the museum for me, didn't you?

A0KD6L3W.GV5

EMILIO,Yes.

A0KD6L3W.GV6

GRACE,And the little notes at the center of the circle and the arms of the hexagram . . .
A0KD6L3W.GV7
EMILIO,Guilty as charged.
A0KD6L3W.GV8
GRACE,I don't get it. If you wanted to help Gabriel and I, why didn't you just be open about it?
A0KD6L3W.GV9
EMILIO,I must be very careful that . . . that certain people do not know I am here.
A0KD6L3W.GVA
GRACE,You're part of the Secret Brotherhood, aren't you? You and Mesmi?
A0KD6L3W.GVD
EMILIO,You are correct about Mesmi. He is with the Brotherhood. But I am not. I haven't been for some time.
A0KD6L3W.GVE
GRACE,And Montreaux . . . he's one of the others -- the ones who steal the blood?
A0KD6L3W.GVF
EMILIO,Yes. They call themselves 'Adepts of the Holy Blood', but they are vampires, pure and simple.
A0KD6L3W.GVG
GRACE,I don't understand. Why doesn't the Brotherhood just stop the vampires?
A0KD6L3W.GVH
EMILIO,If you are to understand what we're up against, you must know the whole story. Listen . . .

END MOVIE

A1HD4Y4P.NU1 EMILIO,The Secret Brotherhood are the weavers of the bloodline. It is a process intricately linked to the stars. The birth of the Divine One, the one the Brotherhood calls the 'Kenosh Kania', can only happen during certain planetary alignments with the constellation Osiris.
A1HD4Y4P.NU2 EMILIO,Just over two thousand years ago was the last such configuration. The Brotherhood was expecting something profound.
A1HD4Y4P.NU3 EMILIO, They tried frantically to read the signs and omens. There were many branches of the bloodline even back then. One was the House of David and it was to this branch that the signs pointed.
A1HD4Y4P.NU4 EMILIO,So the Brotherhood used their influence -- and a bit of magic -- to convince the current heir, Joseph, to marry his betrothed before the date proscribed by Jewish tradition. Mary conceived.
A1HD4Y4P.NU5 EMILIO,The signs for the birth were auspicious. A conjunction of two planets -- Jupiter and Mercury, created a star, a certain sign of success.
A1HD4Y4P.NU6 EMILIO,But the Jewish King, Herod, heard of the birth of a Davidic heir and threatened the infant's life. The Brotherhood took the family to Egypt, and the young god was reared there; tutored in the ways of the Infinite.
A1HD4Y4P.NU7 GRACE,So Jesus was the Kenosh Kania?
A1HD4Y4P.NU8 EMILIO,Oh, yes. He was what we had awaited, the open portal between Man and the Infinite, the One who could see the fabric of the universe and alter it at will.
A1HD4Y4P.NU9 GRACE,Wow.
A1HD4Y4P.NUA EMILIO,But he was also a Jew. Jesus insisted on studying the Torah, learning his heritage. And as he read the tales, he became convinced that he was the Jewish messiah.
A1HD4Y4P.NUB EMILIO,From the Brotherhood's point of view, it was a limited ambition. And yet, who were we to tell the Divine One what he was or was not?
A1HD4Y4P.NUC GRACE,What happened?
A1HD4Y4P.NUD EMILIO,He returned to Jerusalem. A few of the Brotherhood went with him, to watch over him. What we didn't realize, perhaps because we were not Jews, was that Jesus intended

to fulfill the prophecies.

A1HD4Y4P.NUE EMILIO,All of them.

A1HD4Y4P.NUF GRACE,What about the vampires? Where do they come in?

A1HD4Y4P.NUG EMILIO,I will try to explain. You see, the Brotherhood collected blood samples for study and testing before they selected brides. There were certain . . . magical rites performed. There had always been rumors that some of these priests had dared imbibe the blood -- to steal power for themselves.

A1HD4Y4P.NUH EMILIO,Of course, such things were taboo, and when these rumors surfaced among the initiates, they were harshly scolded.

A1HD4Y4P.NUI EMILIO,But when Jesus was being reared in Egypt, there was a young initiate who envied his strange abilities. He began to whisper to his friends that to truly serve the Kenosh Kania, the priesthood ought *also* to be immortal, just like the Kenosh Kania himself.

A1HD4Y4P.NUJ GRACE,Jesus was immortal?

A1HD4Y4P.NUK EMILIO,In a sense. He could reweave the fabric of his body at will -- just as he could those of others. He could have healed his own wounds, but he chose to perform the sacrifice the prophecies demanded. It wouldn't have been much of a sacrifice had he rescinded.

A1HD4Y4P.NUL GRACE,So what happened with the young initiate?

A1HD4Y4P.NUM EMILIO,His name was Sinay. And one of the boys he persuaded was Ali, son of the Brotherhood's Head Master.

A1HD4Y4P.NUN EMILIO,Ali wasn't a bad boy, but he loved Jesus and liked the idea of living with Him forever. Fortunately, he approached his father about it one night. When the head master heard of the heresy he exploded. Sinay and his followers were expelled. Only Ali remained, having repented his ignorance.

A1HD4Y4P.NUO EMILIO,But Sinay and his followers didn't give up. Sinay grew bitter; he decided they would *steal* the blood. He kept eyes on the conclave but could never get close.

A1HD4Y4P.NUP EMILIO,When Jesus left for Jerusalem, they managed to keep it secret from Sinay. He did not arrive in Israel until . . .

A1HD4Y4P.NUQ EMILIO,Until it was too late.

A1HD4Y4P.NUR GRACE,So Sinay's group -- the Adepts -- are still after the blood?

A1HD4Y4P.NUS EMILIO,Even worse, they found it. Jesus had heirs -- two sons. That was the one thing he did agree to do for the Brotherhood's sake.

A1HD4Y4P.NUT EMILIO,His son's were only human -- they'd missed the window of Osiris. But they survived to have descendants.

A1HD4Y4P.NUU GRACE,Now the window is open again.

A1HD4Y4P.NUV EMILIO,Yes.

A1HD4Y4P.NUW GRACE,Is the baby -- Charlie -- the Kenosh Kania?

A1HD4Y4P.NUX EMILIO,We do not know. It depends on how well the vine has been woven. It depends on many things.

A1HD4Y4P.NUY EMILIO,Sadly, it may not matter. Where the Brotherhood has woven for 2000 years, the Adepts have tasted. The bloodline grew too broad for the Brotherhood to protect each descendent every minute.

A1HD4Y4P.NUZ EMILIO,And as the vampires succeeded in stealing here and there, they grew in power and in corruption. They will resort to anything for the blood; blackmail, murder, even black magic.

A1HD4Y4P.QY1 GRACE,They've been mixing the blood as you have, but in their own bodies.

A1HD4Y4P.QY2 EMILIO,Exactly. And they've been doing it for so many generations that they have changed, physically. It is a result of the blood, but even more, the result of corruption. You see, the power they have, is stolen. It is not theirs.

A1HD4Y4P.QY3 EMILIO,Even so, they are strong. The Brotherhood does not taste of the forbidden fruit. They're no match for the Adepts anymore. And the baby's blood may be enough to tip them over the threshold, even if he is not all we think he might be.

A1HD4Y4P.QY4 GRACE,So what will happen if they take his blood?

A1HD4Y4P.QY5 EMILIO, Montreaux will be King of the World -- Rex Mundi incarnate.
A1HD4Y4P.QY6 GRACE, God!
A1HD4Y4P.QY7 GRACE, It's Gabriel! Thank heaven.
A1HD4Y4P.QY8 EMILIO, Thank heaven, indeed! We have quite nearly run out of time. May we meet in your room, Miss Nakimura?

DAY 3 9PM-MIDNIGHT

A1HE4Y4P.TF1
GABE, . . . So they chased me for miles! Good thing I had the Harley.
A1HE4Y4P.TF2
EMILIO, God is good.
A1HE4Y4P.TF3
GABE, Yeah. Vanity works, too.
A1HE4Y4P.TF4
MESMI, It's time we talked about the temple. We *must* reach the holy of holies before midnight.
A1HE4Y4P.TF5
GABE, 'The Temple'?
A1HE4Y4P.TF6
GRACE, I've been trying to tell you. SIDNEY helped me find it.
A1HE4Y4P.TF7
MESMI, There will be traps to keep out the uninitiated.
A1HE4Y4P.TF8
EMILIO, He means, those who are not initiated into the mysteries.
A1HE4Y4P.TF9
MOSELY, Gabe's read a lot of mysteries. Haven't ya, Bud?
A1HE4Y4P.TFA
EMILIO, No, my friend. The *hermetical* mysteries. This is why Mesmi must go with you. I would go, but I . . . I dare not risk it while the Adepts are down there.
A1HE4Y4P.TFB
GRACE, I'd like to go.
A1HE4Y4P.TFC
EMILIO, I was hoping you would stay here with me, Grace. We can use Mesmi's radio to stay in contact with the others. They may need some of your computer expertise.
A1HE4Y4P.TFD
GRACE, But . . .
A1HE4Y4P.TFE
MESMI, *Three*. Three is the number that will best protect the group. Myself, Gabriel, and . . . I believe Mr. Mosely is a trained police officer?
A1HE4Y4P.TFF
MOSELY, Hell yeah, I'll go! Gotta gun in my room. But . . . uh . . . there aren't really any vampires down there . . . Are there?
A1HE4Y4P.TFG
MESMI, A few. If I know Montreaux, he will admit only his most trusted allies tonight. For such a prize as the baby he might be challenged. *His* kind are not known for their loyalty.
A1HE4Y4P.TFH
MOSELY, Yikes.
A1HE4Y4P.TFI
GRACE, What about . . . the treasure?
A1HE4Y4P.TFJ
EMILIO, God willing, we must remove it to safer keeping.
A1HE4Y4P.TFK

GABE, Wait a minute -- this is about the *kid*. I'm not puttin' my butt on the line so you guys can get rich.

A1HE4Y4P.TFL

GRACE, It's not what you think.

A1HE4Y4P.TFM

MESMI, I assure you, the baby is the first priority for us all.

A1HE4Y4P.TFN

GABE, Hmm. Just don't get too far ahead of me, bucko. Now let's see that map.

(MISSING LINES: SEE BONUS)

ENTERING THE TEMPLE

(In this section, the audio files are linked to the wrong speaker. It lists Mesmi saying "Where is this thing?" for example. Check the game: the subtitle colours are wrong.)

A1HE4Y4P.TFQ MOSELY, Where is this thing?

A1HE4Y4P.TFR MESMI, We are very close.

A1HE4Y4P.TFS GABRIEL, She said it was...yep, she was right.

A1HE4Y4P.TFT MOSELY, Whoa!

A1HE4Y4P.TFU GABRIEL, Here goes nothin'.

A1HE4Y4P.TFV MOSELY, Be careful!

A1HE4Y4P.TFW GABE (YELLING AS HE FALLS DOWN HOLE)

Chessboard

A1QE6L3W.292

MOSELY, Aeeeeiiii!

A1QE6L3W.293

MESMI, Aeeeeiiii!

A1QE6L3W.295

MOSELY, Was that really necessary?

A1QE6L3W.296

GABE, Stop whinin'! Look at this place.

A1QE6L3W.297

MESMI, Wait! Everything here could be a trap.

A1QE6L3W.298

GABE, What -- you wanna lead?

A1QE6L3W.299

MESMI, No. Just . . . be wary. Mosely and I will follow.

A1QE6L3W.29A

MOSELY, Sounds good to me.

A1QE6L3W.29B

GABE, Great.

Talk to Mosely/Mesmi

A1QEGC1B.3L1

I don't think this is the time for gabbin'.

Look Mosely

A1QE1244.3L1

I don't look as out of place as he does . . . do I?

Look Mesmi

A1QEGC44.3L1

Why do I get the feelin' he knows a hell of a lot more about this than I do?

Look doors

A1QEGA0L.TJ1

I have to get across that floor and over to one of those doors somehow.

Think at chessboard

A1QEGA0L.TK1

I *think* I'd rather not do this. But it doesn't look like I have much choice.

Look chessboard

A1QEGA44.TK1

Does that floor have 'trap' written all over it, or am I bein' paranoid?

Radio Grace

A1QEGB62.TI1

GABE, We're in this big room. The floor reminds me of the floor in the church -- black and white tiles. Mean anythin' to you?

A1QEGB62.TI2

GRACE, Yes! It's a chessboard!

A1QEGB62.TO1

GABE, Any more 'tidbits' on the chessboard thing?

A1QEGB62.TO2

GRACE, Hmmm . . . How big is it?

A1QEGB62.TO3

GABE ,I'm about the size of a playin' piece in relation to it.

A1QEGB62.TO4

GRACE, Then maybe you should act like one.

A1QEGB62.TP1

GABE, You've got to have more hermetical wisdom than that.

A1QEGB62.TP2

GRACE, I've been searching. The Templars brought the game back from the crusades and changed the pieces to match Western culture.

A1QEGB62.TP3

GRACE, Maybe you should think like a KNIGHT -- a Knight Templar.

Go through door

A1QEGD20.TS1

I have to get over there first.

A1QEGD20.TS2

I can't from here!

Look doors

A1QEGE0L.3L1

Those might have somethin' to do with the shapes on Grace's map.

Look pillars

A1QERY44.411

Those pillars are *massive*. I wonder if they're hooked up to some kind of trap?

Talk to Mesmi about pillars

A1QERY7M.291

GABE,Do these two pillars do somethin'?

A1QERY7M.292

MESMI,They are Boaz and Jachin, pillars from the porch of the Temple of Solomon. They represent the pillar of fire and the pillar of smoke that followed the Israelites in the wilderness.

A1QERY7M.293

GABE,Okay. But do they *do* anythin'?

A1QERY7M.294

MESMI,I -- don't believe so.

Look pillars after talking to Mesmi

A1QERY44.HL1

Boaz and Ja-KEEN. Mesmi thinks they're decorative.

Think at decorative porch

A1QEW60L.3L1

I think someone took a lot of trouble to build this place. The question is, Why?

Look porch

A1QEW644.3L1

That thing looks familiar. Isn't there somethin' like that on the dollar bill?

Look exit

A1QEW544.3L1

We're certainly not *leavin'* in that direction. That thing goes straight up!

Look lamp

A1QEW744.3L1

That's awesome, but I think it's just a lamp.

Look sword tiles

A1QEUI44.PF1

There's a pattern of sword tiles on the board.

Look skull tiles

A1QEUK44.PF1

Some of the tiles have skulls on 'em. I don't think that's a *good* thing.

Look cross tiles

A1QEUL44.PF1

Two of the tiles in the front row have a cross-shape on them.

Agonizing death scream that will give you nightmares:

A1QEGA63.TL1

Aeeiiii!

Universal I Don't Have Time For That Now file

A1SERM44.V51

I don't have time for that now!

Hit last sword at wrong tile

A1QEGA63.TQ1

Somethin' tells me I could have planned that better.

Beat chessboard

A1QEGA63.DD2

GABE,Hey, I got one open!

A1QEGA63.DD3

MESMI,Excellent, Mr. Knight! Keep moving -- we'll be right behind you!

A1QEGA63.DD4

MOSELY,Be careful, Bud!

Pendulum Room

A1RE6L3W.291

So much for safety in numbers.

A1RE6L3W.292

And a pendulum. Wonderful.

Radio Grace

A1REGB62.DL1

I *could* ask her what to do about a fifty-pound blade that's ready to slice me like a hunk of salami, but why should we both be scared shitless?

Look pendulum

A1REGF44.Q81

Now I know why the Knights Templar were persecuted. They were sadists.

(MISSING LINE: CHECK BONUS)

Run away

A1REGG22.Q81

I'd love to, but I'd just have to do that chessboard thing over again.

Look door

A1REGG44.Q81

That's the way I came in.

Look scale

A1REGI0L.DL1

I can't see it that well from here.

Think scale

A1REGI44.DL1

I have a feelin' I'm s'posed to get over there. Yeah. Right.

Look exit

A1REGQ44.Q81

That *might* be an exit, but it is *way* down there.

Look lamps

A1REIK44.Q81

Charming lamps. It's nice to be able to see just how *fucked* you really are.

Look Freemason symbol in wall

A1REW644.Q81

It'd be handy if that's an exit but . . . I don't think it is.

Agonizing death scream #2
A1REGJ67.Q81
(SCREAM)

Land on platform and get locked in at the scales
(MISSING LINE: CHECK BONUS)
A1REGK63.Q82
I'm startin' to *really* hate this place.

Look table top
A1REGO44.Q81
Gold ingots. I could just pick 'em up and try to go home, but I have a feelin' this room would be prepared to stop me.

Look scale
A1REGP44.Q81
Looks like a weighted scale to me.

Radio Grace
A1REGB62.TV1
GABE,Gracie? Can you give me a run down on the meanin' of the circle?
A1REGB62.TV2
GRACE,It represents eternity, fertility, and perfection.
A1REGB62.TV3
GABE,Uh . . . okay.

Look pendulum
A1REGF44.TV1
I finally get why Poe is so scary.

Solve scale
A1REGP69.TW1
Hey!
A1REGP69.TW2
Works for me.

DAY 3 9PM- MIDNIGHT WANDERING JEW

A1HE4Y4P.V81 GRACE,I don't hear anything -- just walking.
A1HE4Y4P.V82 GRACE,There's something I've been wondering. I read about the vampires looking for the Wandering Jew. He exists, doesn't he? And it has something to do with the blood of Jesus?
A1HE4Y4P.V83 EMILIO, Yes, Grace.
A1HE4Y4P.V84 GRACE,But it's not the way the legends claim, is it? Jesus cursing someone to 'go on'.
A1HE4Y4P.V85 EMILIO,No.
A1HE4Y4P.V86 GRACE,The vampires didn't get the blood of Jesus, but someone else did.
A1HE4Y4P.V87 EMILIO,Yes. Ali, the head master's son, was among those who accompanied Jesus back to Jerusalem. For three years he watched Jesus teach. It was, well, amazing.

A1HE4Y4P.V88 EMILIO,But in the end, neither he nor his father could stop Jesus from his course.
A1HE4Y4P.V89 EMILIO,The day of the crucifixion Ali's father was so ill with grief that he had to be carried from Golgotha. Only Ali was left to keep vigil.
A1HE4Y4P.V8A, EMILIO,Ali could not believe it was ending. All the promise of the Kenosh Kania, all of the centuries of planning were being destroyed -- Jesus was *allowing* it be destroyed.
A1HE4Y4P.V8B EMILIO,Something in him . . . rebelled. He remembered Sinay's words, and in his grief and rage he thought he might be able to *save* the blood, in himself.
A1HE4Y4P.V8C EMILIO,He did not mean to become the Kenosh Kania! You must understand that. He simply could not watch that . . . *hope* spill into the ground.
A1HE4Y4P.V8D EMILIO,So he drank it.
A1HE4Y4P.V8F ABBE,Why hast thou forsaken me?
A1HE4Y4P.V8H GRACE,Your fingertips are worn smooth!
A1HE4Y4P.V8I GRACE,But . . . I don't get it! If you've got the power of the Kenosh Kania why didn't you stop the vampires a long time ago!
A1HE4Y4P.V8J EMILIO,I promised my father I would not use the power. Never. Not for anything. It is not mine to use.
A1HE4Y4P.V8K EMILIO,It was the only way I could live with what I had done.
A1HE4Y4P.V8L GRACE,Never? Not for anything?
A1HE4Y4P.V8M EMILIO,No, Grace. Not for anything.
A1HE4Y4P.V8O GRACE,But that must be . . . That must be . . .
A1HE4Y4P.V8P EMILIO,It is all right. There is work to be done. Do you hear anything now?

Solomon Room

A2IE6L3W.411
Damn it! Could we *stop* with the fallin' stuff already?
A2IE6L3W.412
(SIGH)

Radio Grace
A2IEGB62.VC1
GABE,Hey Gracie -- I've just entered a new area, and there's a statue of Solomon here. Ring any bells?
A2IEGB62.VC2
GRACE,It's probably going to deal with the hexagram -- the seal of solomon.
A2IEGB62.VC3
GRACE,Hexagrams represent duality: light and dark, good and evil, that kind of thing.
A2IEGB62.VC4
GRACE,Hold on . . .
A2IEGB62.VC5
GRACE,Right. Emilio says initiates are taught that duality is an *illusion*. So be careful -- things might not be what they appear.
A2IEGB62.VC6
GABE,Great. Thanks.
A2IEGB62.VC7
GABE,Boy. That was helpful.

Radio Grace again
A2IEGB62.VD1
That was *so* helpful the first time -- I think I'd rather wing it.

Look Solomon statue

A2IEHA44.EM1

King Solomon. I wonder what he's got to do with this place?

Look Solomon statue

A2IEHA44.411

Grace says King Solomon is linked to the hexagram. Too bad he's not known for his *mercy* instead of his wisdom. I could use a break here.

Radio Grace for translation

A2IEHB6D.291

GABE, Grace, I need a translation. I think it's Latin. "Pentum initiantibus sacrorum signi superesse licet."

A2IEHB6D.292

GRACE, Kay. Let me . . . It means "Beware! Only the initiates of the mysteries of the seal may survive."

A2IEHB6D.293

GRACE, Is everything going okay?

A2IEHB6D.294

GABE, Piece of cake.

Read text again

A2IEHB44.EG1

It says 'Beware! Only initiates of the seal may survive.'

(MISSING LINE: SEE BONUS)

Look exit

A2IEV444.411

I definitely can't go back that way.

Look dark area

A1TERM27.ER1

It's too dark to do anythin' in there.

Look Elige Unum bench

A1TEHC44.VI1

More Latin.

A1TEHC6D.291

GABE, Gracie? What's 'Elige unum' mean?

A1TEHC6D.292

GRACE, Emilio says it means 'choose one'.

Look bench again

A1TEHC44.VJ1

'Choose one.' Funny, I don't think that's as simple as it sounds.

Look Elige Magistrum bench

A1TEHD44.VI1

Morus Latinus. These Knights were well-educated, weren't they?

A1TEHD6D.291

GABE,Grace? Can you translate 'Elige magistrum'?
A1TEHD6D.292
GRACE,Hold on . . . Yup. It means 'choose a master'.
A1TEHD6D.293
GABE,Thanks.

Look bench again
A1TEHD44.VJ1
It means 'choose a master'. Hmmm.
A1TEHD44.VJ2
Apparently Elvis is not an option.

Look other Elige Unum bench
A1TEHF32.VH1
It says 'choose *one*'.
A1TEHF32.VH2

Take second glove
A1TEHE32.EN1
I don't think I need more than one at a time.

Look remaining glove
A1TEHG44.EN1
I hope I took the right one.

Look gold glove
A1TEHE44.VG1
That one's pretty hip. I wonder if that's real gold?

Look leather glove
A1TEHF44.VG1
Not exactly somethin' you'd wear to the opera.
(MISSING LINE: CHECK BONUS)

Look glove bench
A1TEHG44.VG1
Two gloves. I wonder what they're *for*?

Look fire basin
A1TEHL44.VL1
I could be mistaken, but that sure looks a lot like fire.

Look fire basin after taking stone
A1TEHL44.3L1
I think that *is* fire, but it didn't burn through that tough old glove.
A1TEHL44.3L2
Warmed my fingers up, though.

Look water basin
A1TEHM44.3L1
Hmmm. It *looks* like water.
Smell water basin
A1TEHM56.3L1

I don't smell anythin'.

Look at a stone

A1TEHN44.3L1

There's a stone at the bottom.

Get stone

A1TEHO6F.3L1

Got it!

Agonizing death scream #3

A1TEHN6E.3L1

(SCREAM)

Agonizing death scream #4: after taking the firestone with bare hands

A1TEHO32.VM1

(SCREAM)

A1TEHO32.VM2

Need I say it: that *didn't* work.

Think at sword-wielding master

A1TEHH0L.3L1

I think I think I don't know *what* to think anymore.

Look statue

A1TEHH44.3L1

This guy looks . . . earthy. And dangerous.

Think axe-wielding statue

A1TEHI44.3L1

I'm not sure which of these two I like the *least*. This one looks like he should be blockin' the Garden of Eden.

Shake its hand

A1TEHK7I.3L1

You shake it!

Look its hand

A1TEHK44.3L1

He needs a good manicure.

Look hands

A1TEHJ44.3L1

Why do these outstretched hands look so . . . threatening?

Put stone in right hand

A1TEHK6G.3L1

Well. That did *somethin'*.

Look Corporas bench

A1TEHP44.VI1

Guess I gotta figure out what that says.

Look Corporas bench after translating Mentis bench but before radioing Grace:

A1TEHP44.VJ1

It says . . . "Identify the nature of your body."

A1TEHP44.EU2

Well, I gave it my best shot.

A1TEHP6D.291

GABE, Here's another one for you. "Agnosce Naturam Corporas Tui."

A1TEHP6D.292

GRACE, I'm checking . . . It reads 'Identify the nature of your body.' Where *are* you?

A1TEHP6D.293

GABE, Well it ain't Kansas. I'll buzz ya later.

Look bench again

A1TEHP44.VJ1

It says . . . "Identify the nature of your body."

A1TEHP44.VJ2

That's odd. I don't see any reproductions of Michelangelo's 'David' around here.

Look dial

A1TEV844.3L1

It looks like I'm s'posed to point that thing at one of these two devices.

A1TEV844.I52

Doesn't seem to do anythin' though.

Look platform

A1TEV644.3L1

Looks like somethin' to step on. The question is, do I wanna step on it?

Step on platform

A1TEV665.G01

All right. Here goes.

Step on left platform

A1TEV765.291

Ugh! That's disgustin'!

Step on left platform again

A1TEV765.6R1

(SHUDDER)

Step on right platform

A1TEV665.291

Wow -- I need one of these at home!

Look platforms after using them

A1TEV644.FR1

Those platforms tilt the mirrors down.

Look mirror

A1TEHU44.FV1

I think it's a mirror, but it's tilted towards the ceilin'.

Move mirror

A1TEHU2D.3L1

I don't wanna break it. This place isn't exactly tolerant of mistakes.

Look right-side mirror after stepping on the tile

A1TEHU44.3L1

That's gotta be one of the truest mirrors I've ever seen.

Look left-side mirror after stepping on it

A1TEHV44.Q81

That thing is just plain evil!

A1TEHQ6D.291

GABE, Ready for another one? "Agnosce Naturam Mentis Tuae."

A1TEHQ6D.292

GRACE, 'Identify the nature of your mind.' Want any hints?

A1TEHQ6D.293

GABE, Ah . . . no. Thank you.

Look bench again

A1TEHQ44.VJ1

It means: "Identify the nature of your mind."

Look beast button

A1TEHW44.VQ1

It's a stylized beast.

After translating the bench text, this line is added:

A1TEHW44.VR2

I know what you're thinkin'. You might even be right.

Look yin-yang button

A1TEHX44.3L1

It's a ying yang symbol. The Templars must have picked that up in Asia.

Look sun button

A1TEHY44.3L1

The sun. Okay.

Look Viam bench

A1TEHR44.VI1

I'll have to find out what that says.

A1TEHR6D.291

GABE, I've got another one. "Elige viam."

A1TEHR6D.292

GRACE, 'Choose a path.'

A1TEHR6D.293

GABE, Okey-dookey.

Look bench again

A1TEHR44.VJ1

It says 'choose a path', but I don't *see* any paths.

Look panels

A1TEHS44.WX1

There are panels on the walls, but I don't see any way to open 'em.

Solve Solomon puzzle

A1TEHX6H.VT2

The doors are open!

The bridge:

A1UE6L3W.Q81

GABE,Gaaad!

A1UE6L3W.Q82

MOSELY,There you are! Did you see that huge pendulum thingy? What was up with *that*?

A1UE6L3W.Q83

MESMI,Thank you for preparing the way. We had little trouble.

A1UE6L3W.Q84

GABE,Glad I could help.

A1UE6L3W.Q85

GABE,I guess we have to pick one of those.

A1UE6L3W.Q86

MESMI,We await your lead.

A1UE6L3W.Q87

GABE,I don't mean to be rude, but I thought *you* were s'posed to be the expert.

A1UE6L3W.Q88

MESMI,Never fear. We will be of use to you very shortly.

A1UE6L3W.Q89

MOSELY,We're here for ya, Bud.

A1UE6L3W.Q8A

GABE,(SIGH)

Look Mosely

A1UE1244.VX1

,I'm gettin' a better appreciation for *Grace* as a sidekick.

Talk to Mosely

A1UE121B.VX1

What, like *he'd* know what to do?

Look Mesmi

A1UEGC44.VX1

Remind me to tell Gracie how helpful this guy was.

Talk to Mesmi

A1UEGC1B.VX1

He told *me* to figure it out.

Look veil

A1UEI144.Q81

Looks like a huge veil or curtain of some kind.

Move veil

A1UEI12D.VX1

I can't reach it from here.

Look panels

A1UEI344.VX1

I could try to pry those open, but I have the feelin' the baby's just up ahead somewhere.

Look bridge

A1UEI244.Q81

It's a bridge . . . right?

Think bridge

A1UEI20L.Q81

Well, it **looks** like the obvious choice. Why does that make me nervous?

Try bridge

A1UEI222.Q81

GABE,I'm gonna try this one.

A1UEI222.Q82

GABE,(SCREAMING)

A1UEI222.Q83

MOSELY,Damn! That sucks!

Look funky bridge

A1UEI444.VX1

Is there somethin' I'm missin' here?

Think at funky bridge

A1UEI40L.VX1

I think it's a **long** way down.

Try funky bridge

A1UEI422.VX1

GABE,All right. Guess we'll try this funky one.

A1UEI422.VX2

MESMI,Very well. We will . . .

A1UEI422.VX3

GABE,No, no! **I'll** go first. I insist.

A1UEI422.VX4

MESMI,Thank you, Mr. Knight.

Cross That Bridge Together

A1UEI565.W02

MOSELY,Man! I **hate** that kind of thing.

A1UEI565.W03

GABE,**You** hate it? I was the one who . . . Uh-oh.

A1UEI565.W04

MESMI,I told you we would be useful!

(MISSING LINES: SEE BONUS)

A1UEI565.W07

MESMI,You must get through the veil and save the child. We will hold these three.

A1UEI565.W08

GABE,Are you sure?

A1UEI565.W09

MOSELY,No!

A1UEI565.W0A

MESMI, Yes! Go on!

Through the veil:

A1VE6L3W.411

MONTREAUX, Curse you to Hell! I should have known you for a treacherous liar!

A1VE6L3W.412

GABE, I'm a liar and you're a blood-suckin' vampire. Now that we've got that straight . . .

A1VE6L3W.413

GABE, Give me the kid.

A1VE6L3W.414

MONTREAUX, Stop! Or I'll rip him to pieces right now!

A1VE6L3W.415

GABE, You . . . uh . . . you can't do that. You've gotta have time to savor a good vintage.

A1VE6L3W.416

MONTREAUX, You ignorant dog! You piece of refuse! You have no idea who I am! I will shred your limbs and suck the marrow from your broken bones!

A1VE6L3W.417

GABE, Yeah? Why don't you come out of there and give it your best shot -- old man.

A1VE6L3W.418

MONTREAUX, Domini Inferi, Exaudite Precationem. By the power of Hermes and Solomon, I call upon the protector, Asmodeus, guardian of sacred treasure.

A1VE6L3W.419

//DEMON,(SCREAMING DEMONIC ROAR)

A1VE6L3W.41A

GABE, *Not* good.

A1VE6L3W.41B

MONTREAUX, This one has come to steal the treasure! Kill him!

A1VE6L3W.41C

//DEMON,(ROAR OF RAGE)

A1VE6L3W.41D

GABE, Ooooh. Definitely not good.

Agonizing Death Gurgle

A1VEI727.W31

(GURGLE)

Jump on coffin

A1VEI83H.411

(GRUNT)

Radio Grace

A1VEI662.291

GABE, Grace? Um . . . What can you tell me about fighting a demon?

A1VEI662.292

What? H - hold on.

A1VEI662.293

Demons are invulnerable except for one weak spot. The location varies.

A1VEI662.294

Oh, and someone had to have conjured it up. If you can hurt it, you hurt the conjurer too.

A1VEI662.295

Got ya. Better run.
A1VEI662.296
Be careful!

Endgame sequence

Killed the demon:
A1HE4Y4P.V92
MONTREAUX,(SCREAM)
A1HE4Y4P.V94
MONTREAUX ,It's holy blood!
A1HE4Y4P.V95
MONTREAUX,No! No! It's holy blood!
A1HE4Y4P.V97
MONTREAUX,Holy
A1HE4Y4P.V99
MOSELY,Christ. Is he it? Is that the last of 'em?

A1HE4Y4P.V9A
GABE I think so.
A1HE4Y4P.V9B
MESMI,You have done very well. We owe you more than we can ever repay.
A1HE4Y4P.V9C
GABE,Just . . . uh . . . just glad Charlie's okay.
A1HE4Y4P.V9D
MESMI,He is unmarked, praise God.
A1HE4Y4P.V9E
MOSELY,Un-frickin-believable. Those guys out there -- they were like . . . *vampires*!
A1HE4Y4P.V9F
GABE,Nooo! . . . What's he up to?
A1HE4Y4P.V9G
GABE,What is it?
A1HE4Y4P.V9H
MESMI,Raise the lid.

DAY 3 9PM-MIDNIGHT JESUS

The other .YAK file lists Gabriel as soldier and Abbe as Jesus.

A1HE4Y4P.V9T GABE_ANCESTOR Can you forgive me? I did not know . . . May the gods have mercy, I did not know.
A1HE4Y4P.V9U JESUS You are already forgiven.
A1HE4Y4P.V9V GABE_ANCESTOR Please. Is there anything I can do? For . . . for your family, perhaps?
A1HE4Y4P.V9W JESUS Yes. I will need a service from one of your descendants, if you will allow it. Will you be a servant for the light?
A1HE4Y4P.V9X GABE_ANCESTOR Yes! Anything!
A1HE4Y4P.V9Y JESUS Then raise the end of your sword to my lips.
A1HE4Y4P.V9Z JESUS Carry the gold with you. It will protect you from evil. Now go in peace and love God.

DAY 3 9PM-MIDNIGHT Emilio and Grace say goodbye

Considering GK4 may be a lifetime or more away, I've decided to put in one of the remarks in the YAK file that does not appear in the subtitles... but that makes the ending all the more bittersweet.

A1HE4Y4P.V9J GRACE,God, why doesn't he say something!
A1HE4Y4P.V9K EMILIO,It is over. God be praised! Everyone is safe.
A1HE4Y4P.V9LGRACE,They are? Are you sure?
A1HE4Y4P.V9M GRACE,Where are you going?
A1HE4Y4P.V9N EMILIO,To the Master. (GENTLE, REFERRING TO HER PREGNANCY)
Good-bye, dear one. You must take very good care of yourself now.
A1HE4Y4P.V9O GRACE,Good-bye.
A1HE4Y4P.V9P EMILIO,Remember: When one path to your destiny is blocked another will appear.
(Numbering suggests three missing lines...)

DAY 3 9PM-MIDNIGHT Gabe's found God

A1HE4Y4P.VA3
MOSELY,Was that . . .
A1HE4Y4P.VA4
GABE,Don't say it. (BIG SIGH THEN MUTTERED EXCLAMATION) God. Come on.

DAY 3 9PM-MIDNIGHT END MOVIE

A1HE4Y4P.2Y1 MADELINE,What is it? Something is wrong, yes?
A1HE4Y4P.2Y2 BUCHELLI,None of us could sleep.
A1HE4Y4P.2Y3 ABBE, I came over to see if anyone knew . . . I felt so strange tonight.
A1HE4Y4P.2Y4 LADY_HOWARD,For heaven's sake, let the man speak!
A1HE4Y4P.2Y5 GABRIEL,The baby is safe.
A1HE4Y4P.2Y6 LADY_HOWARD,What baby?
A1HE4Y4P.2Y7 ABBE,That is fabulous news, but who . . .
A1HE4Y4P.2Y8 GABRIEL,Tell 'em, Mose.
A1HE4Y4P.2Y9 MADELINE,Gabriel?
A1HE4Y4P.2YA MADELINE,But where are you going? I have something to tell you.
A1HE4Y4P.2YB GABRIEL,What?
A1HE4Y4P.2YC MADELINE,All of the things I said before . . .about wanting to . . .know you, to be with you. You must think I only wanted information. It is not true. I was so worried about you tonight . . .It made me realize how much I meant it.
A1HE4Y4P.2YD GABRIEL,Really?
A1HE4Y4P.2YE MADELINE,Yes.
A1HE4Y4P.2YF GABRIEL,Odd. I'm just startin' to realize how much I . . . didn't . . .mean it.
Excuse me.
A1HE4Y4P.2YG MADELINE,Gabriel!
A1HE4Y4P.2YH GABRIEL,Gracie! Grace!
A1HE4Y4P.2YI GABRIEL,Grace, you'll never believe . . .
(Suggestion of a cut line here... it's not in the game files... aren't we curious?)
A1HE4Y4P.2YK GABRIEL (LONG, MOURNFUL BREATH/ SIGH)

BONUS DOCUMENTS

Files in here have been ordered by audio code, starting with all the A01 (telephones) lines. There

are subdivisions after that: for the burgling scene, for Grace's SIDNEY and Le Serpent Rouge lines, for the files called A2H, and for the temple.

These .YAK files were meant to be included as an Easter egg, but were cut for unknown reason.

According to the OfficialEggs.DOC file, this egg was to be activated by clicking the flowers in the lobby. Matching circus music also survived on the CD's.

CIRCUS

Announce:

Speaker, 149, GABRIEL, Starring:

Emilio:

Speaker, 149, GABRIEL, Emilio "The Hat Man" Baza

Gabriel:

Speaker, 149, GABRIEL, Gabriel "The Knight" Three

Grace:

Speaker, 149, GABRIEL, The Amazing Flexie Grace!

Jean:

Speaker, 149, GABRIEL, Jean "Spank Me" DesClerk

PHONE BOOTH

This almost sounds like an additional puzzle in 1:10AM-12PM

A01LIQ3S.WB1

Yeah, I should call 'im. But maybe I should get as far from the lobby door as I can. Wouldn't wanna be overheard.

SIDNEY

Good old Gabe was apparently able to read e-mail.

A02O0L2Z.QR1

That's Gracie's old mail.

A02OXI2Z.QR1

What, I'm gonna send a letter to Gran sayin' I'm chasin' vampires? I think not.

A02OXJ2Z.QR1

Why would I want to print that?

A02OXL2Z.QR1

I'm not gonna reply to Grace's email.

Line deleted from SIDNEY, has no matching audio. Probably since fingerprints aren't available after you scanned them.

I already put that fingerprint into SIDNEY.

More unavailable ones by Gabe:

A02JX660.QR1

That's Gracie's fingerprint file. I don't wanna mess with it.

A02OX660.QR1

That's Gracie's print. I don't wanna mess with it.

INSIDE TOUR MAGDALA

Looking at Magdala's window seats and bookshelves was supposed to give different lines at 2:7-10 AM, but you just get Grace's standard there.

A036ME44.PF1

Someone put a pile of money into this place -- with all these built in shelves and seats.

A036MD44.PF1

Someone was a bibliophile. Of course, Gabriel could fill up this much shelf space with his paperback mysteries alone.

WILKES ROOM

Unknown object in Wilkes' room

A04LMX44.411

Empty, like his head.

Occurs apparently while searching R23 at 3:10-12. This doesn't appear in my game, but the line is referred to later on:

A04N3344.411

Roxanne is right, I don't see any sign of p.j.'s. Not that I can imagine what kind of p.j.'s a man like Wilkes would wear.

I wonder what garment that would be...

A04L3332.411

I don't think so. Wearin' Mosely's coat was bad enough.

A0483344.411

Wilkes' clothes. He must shop at 'Big and Bulky'.

Room 23, at 3:10-12, search bed

A04N7Y0Z.411 GABE I don't see anything unusual.

LARRY'S RESIDENCE

Deleted from initial discussion with Larry:

A0527G55.246

GABE, Was that true?

A0527G55.247

LARRY, There's evidence that they did have some kind of sacred head, but it was more likely a kind of . . . political symbol.

Larry gets tired of Gabe...

A05N6L3W.6R1

What is it now?

OUTSIDE HOTEL

If you'd look at Madeline's van after seeing her chat with Arnaud...

A07A8Z44.G81

Madeline's puttin' in some 'quality time' with the Abbé.

A07K5M44.LZ1

Hmmm. Maybe I'd better figure out where she's goin'.

A07OAH44.A01

Lady Howard, Estelle and Buthane are in those front rooms.

Spoken at 1:10-12, but the object is unknown.

A07FUE32.411

Maybe I should say hello first.

More unfamiliarities

Entrée to the irrepressible Lady Howard and Ms. Stiles' room.

A078AU44.642

Well, *somebody's* got to do it.

Talking to Madeline: "Kinda steep, innit?"

A074760S.6XA

Knowledge has a price, Monsieur. Do you wish to find the treasure or not?

SERRESLIBRARY

Some lines I never spotted in the library; with interesting Grace infos!

A08B5144.411

I think that's the spot we were at this morning -- opposite Poussin's tomb.

A08BBM1Q.551

You realize, Grace Anne Nakimura, that this is a *really* stupid idea.

A08BMP44.411

Odds and ends.

MOSELY'S ROOM

Follow-up on Gabe's comment on Mosely's bed: "Hi, I'm Mosely, wanna... uhhh... come back to my room?"

A09L7Y44.QR2

Loser.

Also looks like you had to tell Grace to pick up the locator in Mosely's room:

A0915A44.411

I wonder if that's the device Gabriel was telling me about?

Unused Mosely 1:12-2 conversation: probably used to give the Holy Grail more body.

Unfortunately the audio files just have the regular sounds in them.

A09C122E.I61

GABE, When I was knocked out on the train? I thought I heard one of the men say 'San Grael'. I think that means 'holy grail.'

A09C122E.I62

MOSELY, Really? The kidnappers said *that*?

A09C122E.I63

GABE, Yeah. Weird, huh?

A09C122E.I64

MOSELY, Yeah.

"...Somebody might just beat you to it!" Hmmm... interesting!

There's no audio for these, but the lip-sync was programmed.

GABE, I gotta do *somethin'*. Right now I can't even go out with other women without feelin' guilty 'cause Grace is always around. I'm goin' nuts.

MOSELY, And you still haven't given in to temptation? God, you are afraid of commitment!

Pathologically.

GABE, Yeah, and thank you for pointin' that out.

Room 33, 1:12-2. I'm guessing that it's looking at Mose's floor after returning the passport.

A099CJ4G.PF1 GABE Kojak would probably think it fell out of his pocket.

CEMETARY

These look like they were intended in case the player used the shovel on the Sauniere grave.

A0CLNF10.2E1

GRACE Those cement slabs were no doubt poured to prevent that very thing.

A0CLNH10.1J1

GABE Uh . . . give me a bulldozer, and I might have a shot at it.

These lines were apparently for looking at the old stone insert in the Sauniere grave.

A0CLNI44.QR1

GABE, There's an older stone set in that cement.

A0CLNI44.QS1

GRACE It's an old headstone.

Gabe says there's no-one home if you check the parsonage at 3:2AM

A0C35G44.PF1

Arnaud's probably asleep.

Looking at Arnaud during phonecall

A0CKEI44.HN1

Looks like the Abbé's anxious to relate the news to *somebody*. Probably not his mother.

Open the office window in 2:2-5. By then, the wood is swollen up again.

A0CKEI20.HN1

He'd see me.

Gabe looking at the cemetery:

A0CLN344.QR1

Unlike New Orleans they have inground graves here. 'Course, we're not exactly at sea level, are we?

Looks like you needed to tell Grace to hide behind the tomb at 3:6-9.

A0CDA244.Q81

What is he *up* to?

A0CDG61I.SQ1

I don't want Emilio to see me!

Look parsonage at 1:10-12

A0C45G44.PF1 GABE Looks like somebody's home.

Outtakes on the Arnaud Flag Pole scene. I always wondered why MacDougall (Simon Templeman, also does Prince James) does most of the talking while Mallory (Tom Kane, also Jesus) is so quiet. The answer: the lines were recorded! But they were cut. Not good enough? Who knows?

A0CF6L18.P47 MALLORY We're Scots, God help ya.

A0CF6L18.P4B MALLORY The baby. Prince James' baby. If you've harmed him...

A0CF6L18.P4F MALLORY Is it now? Then why were the kidnappers followed to Couiza?

A0CF6L18.P4J MALLORY Perhaps you were not informed!

A0CF6L18.P4N MALLORY Arnaud: we'll be back tomorrow, and you'd better have an answer.

Looks like the hide section was supposed to be a little tougher!

A0CFB044.MK1 GABE They've spotted me. I doubt they'll do anything while they know I'm watching.

ARNAUD'S OFFICE

Ah, a chessboard! The Abbe must play!

A0DPDK44.DT2

Funny. It reminds me of something.

AT L'HOMME MORT

Struggling with the parchments. Line appeared at L'Homme Mort

A0EO8L0L.QR1

I'll let Gracie worry about those parchments. If they're important, she'll figure 'em out.

There's quite a few lines that were cut at L'Homme Mort, with a sneaky reference to GK1.

A0ELP732.Q81

GABE; No thanks. I don't need any mud for **this** case.

A0ELP744.Q81

GABE; Looks like mud to me.

A0ELP744.QS1

GRACE; There must be an underground stream nearby.

A0ELP044.411

GABE; Oh boy, do they have a **serious** gopher problem around here.

Eat mud:

A0ELP73X.QS1

GRACE, You want me to do what?!?

MUSEUM

You were supposed to hear this when looking at the angel picture at the museum as Grace.. but somebody messed up.

A0FLJN44.X41

'Asmodee'. Engraving from the library of Saunière. I wonder if 'Asmodee' is the name of the demon?

A0FLJN44.X31

That's Asmodeus, demon guardian of lost treasure.

A0FLJN44.X32

How interesting that Saunière pictured him like this -- chained by . . . what, heaven? The **church**?

This one follows Gabe's comment on the harp tapestry. Oh my!

"I don't think I would want that between my legs, Looks dangerous.

A0FLJG44.3L2

'Course, I've **got** somethin' dangerous between my legs already -- but I'm used to that."

Gabe at the museum, possibly on postcards

A0FOSY44.QR1

Those things aren't exactly flyin' out the door, now are they?

Other BMP files in the .BRN directories show a different price tag for the postcards.

A0FLT244.QR1

GABE; I s'pose I could afford 'em. If I wanted one. Which I don't.

A0FLT244.QS1

GRACE; Ten francs. What a deal.

POUSSIN'S TOMB

Part of the Buthane lecture at Poussin's Tomb

A0G66L3W.814

But the third painting, the Poussin, we know for certain. In fact, I have a copy with me.

SERRES OUTSIDE

Gabe at Serres

A0HKQC44.411

Looks like a little guest cottage.

A0HJB451.411

That's not gonna get me into the house.

Grace on the Serres gate on day 3

A0HQFZ44.3L1

They've closed the gates.

SERRES BASEMENT

Grace at Serres basement

A0IB5X44.7P1

Those stairs are blocked at the ceiling, and I can't see any way to open them from down here.

Gracie takes a barrel

A0IBXM32.Q81

I think they work just fine on the wall.

Leaving the Serres basement. I couldn't find object 53 though.

A0IB530V.7B1 GRACE: WHAT?!

EMILIO'S ROOM

Cut from Emilio-Grace scene:

Entering Emilio's room

A0KD6L3W.GV1

EMILIO,I am so very glad you came. Won't you sit down, Miss Nakimura?

A0KD6L3W.GV2

GRACE,No thank you.

A0KD6L3W.GV3

EMILIO,Very well.

And, between "You and Mesmi?" and "You are correct about Mesmi", this once fitted:

A0KD6L3W.GVB

EMILIO,Do you mind if *I* sit, please?

A0KD6L3W.GVC

GRACE,No. I mean, yes. Sit.

L'FAUTEUIL DU DIABLE

Grace gets the standard "I don't think that would accomplish anything" line if you make her use the notebook on the Armchair scratches

A0NLSG4X.QS1

I already have a triangle shape in SIDNEY.

A0NLSH4X.QS1

I don't think I need to write it down.

Checking the crime scene...

A0NK2E44.411

I don't see any prints -- 'cept Mose's big ol' feet.

A0NKSE44.411

It's just a log. I doubt it was involved in the crime. Looks like it would fall apart if you touched it.

A0NQSE44.411

It's just a log.

Grace spots the log...

A0NQSE44.QS1

Dead wood. Now what does that remind me of? Oh yes, Gabriel's comments about *me* to Mosely. That's right.

A rock on the Devil's Armchair

A0NLO044.Q81

GABE, There's a butt-load of rocks around here. It would be more surprisin' if one of 'em *didn't* look like somethin'.

A0NLO044.QS1

GRACE, These rock look like Granite. The armchair, too.

Alternative crime scene version? Numbering at the end is different from the above, but to be honest they sound very similar.

A0NK2K44.T01 GABE Knee prints, ofcourse!

A0NK2K44.T02 GABE The assassins mustve made them kneel, and then...

A0NK2K44.T03 MOSELY But there are no prints, there should be some sign of a struggle, or at least the footprints of the assailants. The victims just wouldn't kneel down and be cooperative.

A0NK2K44.T05 MOSELY Huh Knight? What about the assailants?

TRAIN STATION

Look at the high windows of the station. Not an object in the game.

A0OLMF44.PF1

Wonder why they put the windows way up there? Maybe they figure if people actually *saw* the area, they'd get right back on the train.

Break into the ticket booth at Couiza station

A0OLPC20.PF1

I don't think the help would appreciate that.

SERRES WINE TASTING ROOM

Missing lines in talking to Montreaux:

About the murder, after "there were two men..."

A0PKAJ0A.413

GABE, Two!?

A0PKAJ0A.414

MONTREAUX, Frightening, isn't it? But don't get the wrong impression of our little valley! The men probably brought the trouble with them.

After "The juice of the forbidden fruit?"

A0PKAJ2E.41B

MONTREAUX, The fruit from the tree of knowledge! The fruit that bestows the gift of consciousness! It is this gift that the grail offers us! . . . Metaphorically speaking, that is.

A0PKAJ2E.41C

Well, hell. I'm just as lost as I can be.

OUTSIDE LARRY'S

Looking more closely at Larry's alarm clock. There's a BMP with alternative clock face (that shows the snooze button) in the game files.

A0QK3I4A.T91

I think that's the 'snooze' button.

A0QK3I4A.TA1

I don't need to *set* the time.

Extra dialog with Larry:

A0QK4K4H.291

LARRY,Mr. Knight. I'm afraid I don't have the luxury today of . . .

A0QK4K4H.292

GABE,I'm not here about the Templars, actually. May I come in?

A0QK4K4H.293

LARRY,Very well.

Talking more to Larry (Knock door at 2:2-5: he's not in there, and Gabe knows)

A0QK4K4H.881

Any more "talkin'" would be counterproductive. Funny thing, though. I have the feelin' he was nervous *before* I showed up.

Open door to Larry's house.

A0QKQM22.HC1

Wait a minute. Larry's up to somethin'.

Rocks? What rocks?

A0QLO044.QS1

Hmmm. Maybe he's been doing some excavating.

Gabe while looking at Larry's house on day 3:

A0QL8H44.1T1

It's the writer's retreat for Larry Chester aka Sir Laurence Sinclair.

Gabe says this, which I think is in... but I couldn't find it back.

A0QLQQ44.3L1

It's a double-sashed window. Old, by the look of it.

At Larry's yard. The sound file doesn't correspond.

A0Q36L3W.IC1

Someone's comin'.

Something outside Larry's house at 2AM

A0Q3QT1K.A81

I wouldn't be able to see a thing. It's too dark.

Use coat hanger on window

A0QKQR4A.DR1

That might work.

SERRES ATTIC

Climb out the window overlooking the Serres courtyard in the attic

A0RBRF50.K71

Climb out onto *what*? There's nothing out there!

BACK OF SERRES

Grace, after pommes bleu:

A0SBBU44.L11

I don't want to think about what happened down there. I'm not even **sure** what happened down there!

A0SBBU20.L11

I'm **not** going back in there!

Grace about to climb Serres ivy:

A0SBRQ3H.5Y1

Okay. I just hope I don't break my neck.

RENNES-LES-BAINS

Extra Rennes-les-Bains banter between Gabriel and Mosely

A0T77P1I.3A1

GABE,. . . It all comes down to really **knowin'** a person.

A0T77P1I.3A2

MOSELY, So that's what you call it!

A0T77P1I.361

MOSELY, Knight! That's no way to talk about Ken Williams!

Unknown Rennes-les-Bains lines by Gabe

(Use dagger on table)

A0TLOB6N.411

I'd have to be really drunk to do that.

(Use dagger on dart board)

A0TLOM6N.411

I wouldn't wanna dull the blade. I might be usin' it soon.

MANUSCRIPT HIDE-OUT

Extra lines when following Larry at 3:2AM

Hide behind rock again

A0U3Q41K.3J1

I doubt Larry will be back tonight.

A0U37G1B.411

He hasn't seen me yet. Maybe I should keep it that way.

Caught by Larry

A0U36L18.3J1

Uh-oh! I'd better get outta sight!

A0U37G44.411

Larry, Larry quite contrary . . . Planting bulbs are we?

A0U34944.C81

What's this? Gophers, perhaps?

A0ULQ144.Q81

It's from the hole, remember?

A0UL4944.CM1

That's where Larry stashed his manuscript. Not particularly **effective**, was it?

A0ULQ444.3L1

Nice tree.

A0UQ491O.411

I already dug up what was here.

LADY HOWARD SITE

Look hole

A0V7CT44.QS1

GRACE It's too bad the only thing Estelle will find in that hole is humility.

A0V7CT44.QS2

GRACE She already has that in spades.

Look hole again

A0V7CT44.7D1

GRACE That's deeper than the hole I dug, but just as empty.

After chat with Estelle at 3:3-6PM:

A0VJ5M39.299

GABE, Good luck.

A friendier goodbye to Estelle at 2:2-5

A0VK4V22.8O1

GABE, Well, guess I'll leave you to it. See ya.

A0VK4V22.8O2

ESTELLE, Good-bye, Mr. Knight.

A0VQCT44.Q81

GABE, Estelle is diggin' herself a hole. In more ways than one.

SERRES PARKING LOT

In Serres parking lot, these lines once appeared.

A0WJ8H44.PF1

I'm tired of fartin' around. Besides I have the feelin' I'm runnin' out of time.

A0WJ8H44.PF2

If I'm gonna catch Montreaux with his pants down, I'm gonna have to be ballsy about it.

A0WJ8H44.PF3

Gee . . . I coulda worded all that better.

BLANCHFORT

At Blanchfort missing lines:

“Who has a copy of Le Serpent Rouge?”

A0Z6E01I.OOB

BUTHANE, She does.

“You're not trying to have your way with us, are you dear?”

A0Z6E039.LO8

HOWARD, Of course, people are impossibly rude but what can you expect from the French?

Lines for the pillars at Blanchfort

A0ZLQA44.QR1

GABE, Kinda Grecian for this area, aren't they?

A0ZLQA44.QS1

GRACE, Those columns -- they look out of place. They must have added them later. Wonder why?

Occurs on Blanchfort at 2:7-10, but it doesn't:

A0Z6E01B.6F1

That looks like a private conversation.

INVENTORY

In the image files, there's an ID of Gabe as "wine connoisseur". This one might refer to it.

A10KTF0L.PF1

You realize, of course, that I wouldn't know a bordeaux from a bordello.

In the game you can't "look" at the Arnaud tape in your inventory, but it does have a line:

A10LD944.9R1

It's a tape of the good Abbé's conversation. Unfortunately, it's in French.

Glad to learn more information about the mysterious object...

A10LF60L.R11

The Egyptian artifacts Dr. Wen found must have been a stash from the Adepts of the Holy Blood.

This looks like something the bloodline weavers might have used in their blood-sampling rites.

A10Q0F44.OQ1

GRACE, I don't know about Dr Wen's seed idea, but this artifact looks suspiciously vampiric. Could the vampires be Egyptian in origin?

I'm guessing this line could be about the spritzer, which doesn't have a look line in the inventory.

A10LTH44.PF1

You don't suppose the Abbé will miss that, do ya?

A109A951.PF1

I might be able to do *somethin'* with that black fur, but that's not it.

Different wallet line...

A10L2Y44.7M1

I got some cash converted at the Paris airport.

Unfamiliar Grace line.

A10PCI0L.931

GRACE, I'm too tired to do any more tonight.

A102TU0L.PF1

I can put this in our suspect database on SIDNEY once Grace gets here. (PATRONIZING) She'll get a kick out of it.

Inventory lines that don't sound familiar.

Gabe thinking at Prince James calling card: verb does not exist

A104T70L.B61 (GABE)

He probably has no idea what happened last night.

A109HE44.3L1 (GABE) 1:2-4

I think it's silver. Heavy sucker.

Maybe this one's about the leather glove, but Gabe puts that back as soon as he's done with it.

A109HF44.VN1

Kinda worked like an oven mitt, dinnit?

A109HF44.VO1

It's a beat up old thing.

A109VX0L.MD1

Mosely's a sugar-hound, now that I think about it.

A1077H0L.BJ1

GRACE, Who would steal the manuscript from our room?

Curb your sarcasm, Gabe...

A1093C0L.MM1

Good thing I have this black moustache. Many a time I've said, damn!, I wish I had a black moustache. So I'm real glad I have one now.

Possibly about making the costume?

A109540L.MM1

I hope you have some idea what we're doin' with this stuff, because I haven't a clue.

After drawing the moustache:

A1099344.CB1

That moustache will help disguise the face. Now *I* need one.

The book in the inventory had another title. The old bookstore, with old title, still has the BMP left in the BRN files.

A109CQ44.PFA GRACE I found it in the hall, it's called Holy Blood, Holy Grail.

COUME SOURDE

Extra lines to an unknown something at Coume Sourde

A12L4H44.PF1

GABE, Plenty of trees, plenty of rocks.

A12L4H44.QS1

GRACE, This valley has been clear-cut of trees. I bet there was a farm here once.

OUTSIDE MUSEUM

Apparently Prince James' men should have followed a different route to the hotel. This takes place outside the museum.

A13FB044.631

Guess they're not too happy about me taggin' along.

GK3 doesn't bother about the museum opening times: although they do close at five, they should be open on day 2 7-10AM. Either way, this takes place at that time, but it's not in the game.

A136GS44.PF1

The museum doesn't open until noon today.

Looks like we were supposed to return Mose's items. Fortunately Gabe does that without us telling him.

A1397C1H.201 GABE I'd better return the coat and passport first, before Mosely misses them.

A1397C1H.202 GABE He's been known to get cranky about things like that.

We were supposed to watch how Wilkes rents his moped.

A1396L3W.401 BIGOUT Here is your passport monsieur Wilkes, and your keys.

A1396L3W.402 WILKES Thanks mate.

This might refer to the Mosely costume.

A1395Z1I.E81 GABE I REALLY don't want to be seen like this.

Numbering suggests it's a follow-up remark. The location on this file and the previous two files seems to be off.

A13L5C44.QS3 GABE All the bikes have been rented.

A13LJS44.3L1 It's a window, but I can't see into it from down here. !!!!!

DINING ROOM

Alternative Look Madeline line at 1:6-10PM

A17F7644.GL1

Madeline doesn't look too thrilled about her dinner companions.

Alternative Look Coffee line

A17LAY44.Q81

That coffee's the best damn thing about this hotel.

Something about cleaning up in the dining room?

A17LJ12A.QR1

GABE, Right. Like I've got nothin' better to do.

A17LJ12A.QS1

GRACE, They have *staff* for that kind of thing.

Something in the dining room. I guess food fight. (code check: look at the objects you can also clean up (see above). Probably left-over dinner plates)

A17LJ144.QR1

GABE, God, Gracie'd *kill* me if I did that at home. Or Gerde. Or both.

A17LJ144.QS1

GRACE, I wouldn't be a bit surprised if *Gabriel* did that.

Deleted file for Grace taking cream and sugar (A17LUI32.UE1)

//, Can't think of any use for cream and sugar. Beside the obvious, that is.

Looking at the newspaper Mose is reading

A1741244.5Z1

'The London Times'. He's obviously not a native.

Alternative of talking to Mosely at 1:10-12:

A174121B.5Z1

The guy's got his nose stuck in a newspaper. In body language that means 'buzz off.'

Alternative line of talking to Mosely again at 3:7-10:

A1711239.JJ1

Are you *kidding*? It was painful enough the first time.

That's what the bridge game was about! Grace could use the celophane wrap from the deck to try to find (and fail) Baza's fingerprint!

A17P6L3W.FQ2 ESTELLE YOU choose the deck, Mr Baza.

A17P6L3W.FQ3 Lady Howard? HMPF!

A17P6L3W.FQ4 EMILIO Thank you Ms Stiles.

A17P6L3W.FQ5 EMILIO This one I think.

A17P6P44.411 GRACE There are clean napkins on the buffet table.

A17PCW32.411 GRACE Not with my bare hands.

A17PCW44.411 GRACE Emilio put that extra deck here, it's cellophane wrapped.

CHURCH

The church also has several cuts.

The audio didn't survive of this Gabe lightbulb moment

You know, I never thought about it before, but the hand positions on those angels are kind of interestin'. Let me see if I can work it out.

Or this apparent show of interest.

A18L6Z44.ZN2

I wonder if all that stuff about her bein' the carrier of Jesus' bloodline could be true. . . . Nah!

Aw dear Gabe! He was on a roll but only Grace takes the credit! (this might be in the game, but I didn't find it in my SO.)

A18LKY44.YG1

Curious. That grapevine motif reminds me of what Montreaux was ramblin' on about.

A18LKY44.YG2

I'm sure it's just a coincidence.

Four in a row! Good going, Gabe!

A18O1A44.411

I wonder if he **could** be involved with the kidnapping? Prince James' men sure thought so.

Also from the church

A18L5Q44.BB1

GABE, 'B.S.' Wonder what that stands for. No, don't say it.

A18L5Q44.O21

GRACE, 'B.S.' Bérenger Saunière?

A18LKX44.QR1

GABE, They're Catholic Stations of the Cross.

A18LKX44.QS1

GRACE, They're plaques showing the crucifixion story. I'll never understand this morbid fascinations Christian's have with it.

A18L210L.ZR1

GRACE, I wonder if that 'living branch' coming out of the cross is a secret reference to the Desposyni -- Jesus' bloodline?

This line would probably have occurred, but if you click the church floor at Day 3 it shows as an object, but with no lines.

A18LCJ44.911

The floor of the church is modeled like a giant chessboard!

WINEPRESS ROOM

Eating wine in press

A19B653J.411

I'm not sure I want to get that close.

Serres wine cellar, look closer at unknown object

A19B8I5A.PF1 GRACE I can't see it too well from here.

HOTEL HALLWAY

Knocking on Mosely's door at 1:10-12...

A1A49C4H.HR1

Maybe he's in the shower or somethin'.

The Take icon doesn't appear on Mosely in the lobby.

A1A91232.6G1

I can't get anythin' off him while he's movin'. His hip action alone could kill a man.

Deleted line: possibly thinking at Roxanne's cart

A1A8CV0L.PF1

How 'bout those cleanin' products, huh?

Deleted lines spoken in the hotel hallway during the Mose/Candy puzzle

A1A9VY44.Q81

Top o' the stairs to ya, Ma.

A1A9VX44.Q81

Looks good enough to eat to me. The Mose-meister should be able to smell it at 100 paces.

Grace looks at Madeline's door after meeting Madeline.

A1A62P44.PF1

Now I know why Gabriel's voice squeaked when he told me who was in this room last night.

Missing lines from Room Swap conversation:

at the start:

A1AC6L3W.JA1

HOWARD,Mr. Knight.

at the end:

A1AC6L3W.JA7

EMILIO,Oh. Hello, Mr. Knight.

Look at Emilio in the hallway...

A1ALA244.PF1

Emilio's in room 27 now.

The EavesDropping section from Madeline at 2:2-5PM contained two audio files before the one included in the game. The matching audio files, text and translation follows.

These texts were deciphered by YouTube member N0war and PackardGoose member Aquagoat. I cannot express my gratitude enough.

A1AK2P23.HN1

Oui. Buthane à l'appareil. Deux hommes ont été tués près de Rennes-le-Château.Non. Je ne les connaissais pas.

Yes. Buthane speaking. Two men were killed near Rennes-le-Château. No. I didn't know them.

A1AK2P23.HN2

Je trouvais les corps avec mon groupe de touristes. Non, je n'ai pas pu rester. Mais j'y retourne des que je peux.

I found the corpses with my tourist group. No, I couldn't stay. But I'll return as soon as I can.

Extra line after talking to Jean at 3:10-12PM

A1AN6L3W.MC3

0 ROXANNE,Au revoir, Monsieur.

A1AS1444.PF1

GABRIEL: Must be a supply closet or somethin'.

L'HERMITAGE

Line from Grace when she enters the cave at L'Hermitage:(after she's done using the Locator)

A1BL2X27.F61

This is it! The center of Magdalen's crown.

Something about the cave at L'Hermitage

A1BLSM44.QR1

It doesn't go back very far. That's just as well, since I have no desire to go in there.

ROQUE NÈGRE

Unused discussion between Gabe and Wilkes at Roque Negre

A1CA3D39.8L1

GABE,Got a new spot, huh?

A1CA3D39.8L2

WILKES,What're ya followin' me?

A1CA3D39.8L3

GABE,Nope. Just saw the bike and wondered what was goin' on.

A1CA3D39.8L4

WILKES,Nothin' that concerns *you*, mate. *That's* what's goin' on.

A1CA3D39.8L5

GABE,Ooh. Oscar Wilde watch out.

Grace thinks at Roque Negre

A1CLQ50L.YJ1

Let's see . . . There's a black rock and a white rock. That might have something to do with the Cathar notion of duality. Between good and evil lies . . . something.

A1CLQ50L.YJ2

Then again, they could just be black and white rocks.

SUPPLY CLOSET

In the supply closet section, some lines of dialogue were split and re-attached, presumably to allow the flirt with Roxanne to happen before the Wilkes conversation. A large number of YAK files show deleted s because of that. One line was deleted, that was supposed to be used early on in the conversation:

A1DNBI2F.0L3

GABE,What's up this mornin'? I saw you talkin' to Jean.

And the laundry basket was supposed to be an object.

A1DNO40Z.411

Roxanne obviously has some 'hidden treasure', but it's not buried in the laundry bin!

A1DNO444.411

Everyone's dirty bedsheets. Now *there's* a lovely picture.

LOBBY

If you try to take Wilkes's fingerprint while Emilio's there, you have to wait until he goes away:

A1EK0259.SQ2

No doubt he *will*. The guy gets around.

After you run out of Talk topics, you can't Chat with Simone. But there are lines for Grace talking to her:

A1EL1Y39.I31

GRACE,How are you this evening, Simone?

A1EL1Y39.I32

SIMONE,Very well. And yourself, Mademoiselle?

A1EL1Y39.I33

GRACE,Oh, just peachy.

A1EL1Y39.I41

GRACE,Anything new, Simone?

A1EL1Y39.I42

SIMONE,No, Miss. Not that I can think of.

A1EL1Y39.I43

GRACE,Ah, well. Never mind.

There's a line for Simone if she catches Gabe sneaking, which he doesn't have to do by then:

A1EL401I.I21

SIMONE,Oui, Monsieur Knight?

There's a line if you try to make Grace use the bell while Jean is washing windows, but it's not used

A1EL841Y.Y71

I'm sure he'll be back in a minute.

There's a line for Jean if Grace is caught sneaking with buzzers:

A1EL401I.MO1

JEAN,What can I do for you, Mademoiselle?

There were supposed to be magazines in the lounge.

A1ELWB44.Z51

GRACE,Magazines. Nothing that looks interesting, though.

A1ELWB44.Q81

GABE,They're outdated. And in French.

Grace was supposed to read the register:

A1EL9144.QS1

It's a list of the people staying at the hotel. Not including *me*, of course.

About following Mosely to steal passport

A1EC8Y44.3L1

I hope he doesn't notice me followin' him like this.

This has no audio file. It was to be found in the lobby.

Handin' it to him won't do any good.

SPEAKER,UNKNOWN

//,Uh -- that's my room. And it's empty at the moment.

The dining room was once also an object:

A1EL8344.6P1

GABE,Dinin' room.

A1EL8344.7E1

GABE, Looks like the dinin' room's in through there.

At the end of the bridge game conversation, the following happened. Unfortunately the audio for these files are the same as the Emilio/Buchelli conversation.

A1EP6L3W.EVG

HOWARD, Very well. I expect we *can* get a table cleared and some cards?

A1EP6L3W.EVH

JEAN, Certainement, Madame.

This doesn't happen. After you take Buchelli's print s Grace when Gabe got it earlier, she'll let you take and scan it, then she says "I already have it."

A1EP0259.NS1

That's Buchelli's glass, and Gabriel already took his print.

Simone would quirk this:

A1EP401I.HW1

Can I help you, Mademoiselle?

Apparently Prince James was supposed to be in the lobby after talking to Grace.

A1E7A239.RV1

Not while Prince James is here!

A1E7FX44.411

It's Prince James!

The Lady Howard/Estelle map was supposed to be an object.

A1E9OQ44.411

It's a map.

ON TOP OF TOUR MAGDALA

There was apparently a cigarette box to be found atop Tour Magdala. Gabe definitely has lines for it:

A1FLDM44.2D1

Never heard of that brand. Must be French.

A1FLDM44.A21

Gee, that brand name looks familiar. I guess the good Abbé spends a lot of time up here.

A1FLDM44.A22

Either that or he smokes *really* fast.

It doesn't have the same object number, but these Grace lines may refer to the carton:

A1FL2O44.PF1

Nice. Somebody should clean up this place.

A1FL2O2A.2X1

I wasn't talkin' about *me*.

BINK VIDEOS AND DINING ROOM MEETING

Looks like there were supposed to be sound files to Gabe's 3:2AM nightmare...

A1H34Y4P.4P4

GABE, (MOANS)

A1H34Y4P.4PD

GABE, Grace.

A1H34Y4P.4PK

GABE, Wha . . . ?
A1H34Y4P.4PP
GABE, It's all right.

Gabriel's Live Forever dream was apparently initially voiced by Arnaud and Montreaux, as can be seen in the Day2.YAK file

443, Speaker, 494, ABBE, Live...

49 Speaker, 505, ABBE, Be a god..

51 Speaker, 593, ABBE, Live forever...

74 Speaker, 80 MONTREAU, Don't you want to live...

87 Speaker, 90 MONTREAU, ... forever?

Also, considering the E1H YAK files for this section: there are lip sync directions for the sirens, signaling that they were initially to be seen.

"Now let's see that map:" was followed by the following. Poor Gracie!

A1HE4Y4P.TFO

GRACE, Here. The first shape I put on was the circle, then the tilted square . . .

(Next in line should be the TFP file, but it's not there anymore. Did Gabe say something nasty? Place your bets people!)

These were supposed to be in the introduction.

These audio files are played over the GK3 trailer: that is, only the first three, and only the first line of the first file.

A1HL4Y4P.1U1

EMILIO, Once upon a time the Aztecs believed, not that the gods had *granted* life to man but that man had stolen it. Had stolen it and was on a kind of 'get away spree' until the gods caught up and took it back.

A1HL4Y4P.1U2

EMILIO, Prometheus stole the Eternal Flame and Alberich stole the ring.

A1HL4Y4P.1U3

EMILIO, I'm only saying this is not a *new* story. No, it's not a *new* story at all.

A1HL4Y4P.1U4

EMILIO, Something's buried out there. And I think I know where. *(NOTE: The file says Emilio is the speaker, but it's definitely Grace saying this)*

A1HL4Y4P.1U5

GABE, Yeah, but *what*? What's the secret of Rennes-le-Château?

Apparently Wilkes had his musical moment too. This occurs in the 2:5-10PM closing vid, after Grace says "Quit it! Knock it off!"

A1HP4Y4P.LYF

WILKES, (HUMMING 'LITTLE CHINA GIRL')

Different line from Emilio's clarification:

A1HE4Y40.V8B EMILIO Something in him rebelled. He remembered Sinai's words. And in his grief and rage he thought he might be able to save the blood in himself.

OUTSIDE COUIZA STATION

Two unfamiliar taxi-driver-related lines:

A1J2AW6I.PZ1

God! Chill out! Bet you carry a gun on the freeway, too!

A1JKAW44.Q81

Does this guy have a cush life or what?

ROOM 25

Operate bathroom door at 1:6-10

A1LFBJ20.MP1

Yeah. I'm sure that would be a blast, but I'd get my face bashed in.

Looking at the R25 bed...

A1LS7Y44.UD1

Gracie gets the bed. Sometimes bein' a man just sucks.

Open R25 door at 1:6-10

A1LFDC20.F21

I'll be back.

Upon entering Room 25 at 2:2-5

A1LK6L3W.4M1

GABE,Hey, Gracie.

A1LK6L3W.4M2

GRACE,Yeah?

Pick up fingerprint kit as Grace at 2:7-10AM. Deleted YAK that's only on US version

Hmm. I don't want to lug it around on tour this morning. I don't think I need it right now.

Grace will say "I still don't think it would have hurt you to wake me up." if you return to R25 and talk to her during the timed puzzle at the start of 2:2-5. There's an alternative line in the matching YAK:

GRACE Yeah, yeah! I still don't think it would have hurt you to wake me up.

Think at the R25 bed on Day 3, as Grace

A1LV7Y0L.QS1

I *really* don't want to think about it.

Gabe in Room 25 2:10-12...

A1L8GV44.411

I get the weirdest damn dreams when I'm on a case!

Discussing the Chadrel picture at 1:6-10...

A1LF442V.291

GABE,Hey, Grace. What's this picture doin' here?

A1LF442V.292

GRACE,It's for good luck.

Trying to make Grace enter the bathroom while Gabe is in there. Of course, Gabe doesn't take a bath during the course of the game. Not even on Saturday.

A1LLBJ20.UB1

I can't. *He's* is in there.

Dear Gabe had an alarm clock in his room!

A1LLCA32.411 GABE They'd charge me for it.

A1LLCA44.411 GABE No phones, but they provide an alarm clock, my my. Am I getting a whiff

of the 21st century?

A1LLDC44.PF1 GABE It's the door to the hall.

A1LQCA3L.411 GABE I won't need it tonight.

A1LSCA3L.FA1 GABE I know I'm on a case, but we don't have to get sadistic!

A1LSCA3L.PM1 GABE I already set it for 2AM.

The Read line for this file is set in Room 25, but the object "Holy Grail Book" is never there.

A1L6CQ58.PF1 GRACE Definitely, but I think I'll wait and take it on the tour with me.

Different poem commentary

A1L8F244.PF2 GABE Weird poem, too.

Another alternative line, cut because of accent slip:

A1LF4444.PF1 GABE That's the Tibetan lama Grace has been talking to. He runs a training camp for Shadowhunters.

ORANGE ROCK

Looks like Gabe was initially able to visit Orange Rock after Grace took up the manuscript.

A1MJFU44.RZ1

This must be where Gracie found the manuscript.

A1MJFU44.RZ2

There's nothin' in there now.

THE SITE

Grace overlooking the valley from The Site.

A1N7FN0L.3L1

From here I have a really great view of Château de Blanchefort and Tour Magdala.

A1N7FN0L.3L2

Or do **they** have a great view of **this** spot?

A1N7FO0L.3L1

Tour Magdala . . . I wonder if that could be one of the 'rooks' the riddle talks about? And the tower at Blanchefort must be the other.

A1N7FO0L.3L2

But what's the **third**?

A1N7FO0L.7Y2

And Château de Serres overlooks the back of Cardou -- it's the **third** rook.

A1N7SR44.3L1

The summit of Mount Cardou is up there.

MOPED RENTAL SHOP

Follow-up to It's A Moped Rental Shop

A1WH3N44.PF2

They're closed at the moment.

"Looks like an accident waiting to happen... kinda like my life."

A1WLK344.XG1

See now, that accident hasn't happened yet, but my life . . . that's **really** fucked up.

Unknown sheet of paper on the counter at the moped rental

A1W93Z44.XR1

There's a sheet of paper on the counter.

This deals with Mosely's costume. Initially the player was supposed to put the coat and passport back himself (see also the un-YAKked files below), so those items would stay in the inventory after using it. This refers to using passport on Bigout.

A1W95S0P.L61

I already *did* that.

“That's Mosely's bike, Gabriel wrote down the license plate number.”

A1WL1G44.XP2

I'm not sure *why*, but he did.

The bike doesn't appear at the moped shop on 2:5-10. Nevertheless Grace has this line:

A1WPB742.411

I don't have the keys. Besides, I won't be able to see much in the dark.

OUTSIDE CHURCH

Look at tape in situ at 1:2-4:

A1Y LX144.PF1

I put that tape on the hole. We'll see if it works.

The museum cannot be seen from outside the church.

A1YLKA44.X91

That's the museum over there.

A1YLKA44.Y51

There's another big building over there. I'll have to go check it out.

A1YLKA44.Y61

That's the Saunière museum.

Unknown object around the church... supposed to be a statue?

A1YLKH44.Q81

Mary Magdalen. Either she's the church's namesake, or the builder had a thing for fallen women.

A1YLKH44.QS1

St. Mary Magdalen. The church is named after her.

No, they won't translate that line in the game. Cruel, isn't it? The ecclesiastical translation is This Place Is In Awe, but Terribilis is more often translated to “terrible”.

A1YLK958.Y01

It means 'terrible is this place'. Pretty weird, for a church.

The cat was supposed to stay, or at least come back, after the mustache puzzle. It also had an Easter Egg that still is referred to in the Official_Egg.doc, and the music is also still there, hidden in the Ambient barn.

There were lines for it too!

Gabe:

A1YLX244.KR1

That cat *really* hates me. Ah, well. Sometimes a man's gotta do what a man's gotta do.

A1YLX270.6R1

He's not havin' any of it.

Grace:

A1YLX270.Z51

That cat doesn't look real excited about strangers. Must have run into Gabriel a few times.

A1YLY244.Z51

Looks like a stray to me.

A1YLY744.Y11

That must be the church all these signs are referring to.

OUTSIDE TOUR MAGDALA

Gabe on Tour Magdala

A20L9E44.411

Très medieval.

Line from Grace after she says "it's not as small as Rittersburg":

A20LO144.QS2

Sometimes I *really* miss New York.

MAP

A21A2V44.PF1

It's Lady Howard and Estelle.

Apparently you could click around while following someone:

A21LR562.BH1

I wanna see where they're goin' first.

WILKES DEATH SCENE

A relative lot of lines were cut from Wilkes' death scene, but not the one about the p.j.'s. It also shows one of the bigger questions I had regarding the game: when was Wilkes killed and didn't Mosely/Gabe notice anything?

A22L0P44.411

They even folded the collar back so it wouldn't get any blood on it.

Follow up on "Poor bastard"

A22L3D44.3D2

I wonder if Wilkes was already here when I ran into Mosely last night?

A22L6K44.411

There's somethin' in the pocket.

A22L050L.411

The killers aren't leavin' any prints. I wonder if they really . . . float, or is my imagination doin' a header?

A22L0544.411

I don't see any footprints.

ORANGE ROCK

Rocks?

A27LO044.QR1

GABE, Those things look sharp!

A27LO044.QS1

GRACE, Looks like somebody *very* large had a tantrum.

BLANCHEFORT PARKING LOT

Look Lady Howard and Estelle while they're riding around

A28AE044.PF1

Now there's an arrangement you don't see every day.

Gabe "looks" at Madeline while she is driving around:

A2897644.411

It's Madeline. I wonder where she's goin'?

LADY HOWARD SITE PARKING LOT

Upon entering the Howard/Stiles parking lot at 3:7-10:

A2B16L3W.291

I think this is where Gabriel saw Estelle, but there's no one here now.

UNIVERSAL LOCATION

Showing the tape around doesn't provoke anything but "I don't think I wanna show that to him/her/them".

A2FL8X3U.PF1

I can't let anybody know I've made this tape!

A2FL123U.PF1

He already knows too much about this case.

A2FL173U.PF1

I oughtta be able to handle this one on my own.

A2FLW227.Z51

GRACE I know I am **this** close to getting it.

A2FLW227.3L1

GABE Let's start over, shall we?

Unfound line from the infamous Cat Hair Moustache

A2FL5S0P.MW1

I've got a disguise, but I still need to do somethin' to that passport

Copying a license plate again will only get "I already got that one"

A2FOK44X.4K1

I already have the license plate number, and I don't need the tire tread.

This line is apparently one of the Universialities. I never heard it though.

A2FL8S27.ND1

I don't have anythin' else to say on the subject.

Gabe will always say "If anyone sees me in this, I'll have to leave town immediately", but this one's fun too.

A2FL5S0P.IU1

Yeah, but not **here**. I can't let anyone actually see me in this getup.

A2FL3A05.UE1 US VERSION ONLY

GRACE: I don't see any prints on that

Unknown Mosely spot lines:

A2F9DB44.PF1

Hey, it's Mosely.

A2F9DB44.PF2

Looks like he's on that beat to crap bike.

ROOM 25 BATHROOM

Two cute toothbrush lines from our dynamic duo, these are to be said on Day 3 about the regular toothbrush beside the toothpaste, but that doesn't have any verbs.

A2JQVJ44.Q81

GABE, Those toothbrushes look frighteningly domestic lyin' there together.

A2JWVJ44.QS1

GRACE, I *could* dunk his toothbrush in the toilet, but that would be immature. Well-deserved, but immature.

Toothbrushes aren't in the bathroom until day 2, and after that Gabe makes his usual long black hair remark.

A2J8VJ44.Q81

Thank God Gracie brought my stuff. A man can only live so long without a toothbrush.

AUDIO TEASER

The audio teaser was published on the GK3 website and can be found on, among others, the Wayback Treasure page by yours truly. But I don't think it can be accessed through the game.

A2PLWG27.411

Are you up for a little mystery? A taste of the paranormal, perhaps? Don't turn on your television and watch one of those skimpy UFO documentaries. Join me, Gabriel Knight, in a *real* enigma.

A2PLWG27.412

You see, it all started when Grace and I were invited to the home of a prince in exile? You know the type, European noble family, ousted at some point by politics and progress?

A2PLWG27.413

Seems this guy has a problem -- his family's bein' -- well, *fed* upon, by somethin' that has a taste for blue blood. We were s'posed to just keep an eye out but, sure 'nough, his son was kidnapped the first night we were there.

A2PLWG27.414

So we end up chasin' the bad guys to a place called Rennes-le-Chateau. Now I'm not gonna go into details, but this town is *weird*. There was this local priest who got stinkin' rich some time back? Now treasure hunters scour the place tryin' to learn his secret.

A2PLWG27.415

No one knows for sure what the priest found. Some say gold, some the grail, some say it was 'secrets'. But *you'll* figure it out. If you've got the . . . uh . . . guts to stick with it. Rennes-le-Chateau is a real place, you know. There's parchments, riddles, a treasure map . . .

A2PLWG27.416

. . . conspiracies, secret societies, ancient bloodlines . . . What can I say. Grace and I never do anythin' *simple*.

A2PLWG27.417

Thing is, we need your help on this one. So run on out and pick us up, will ya? You'll know it when you see it: "Gabriel Knight: Blood of the Sacred, Blood of the Damned." We should be in stores now.

A2PLWG27.418

See ya in 3D land. Oh, and play it with the lights *out*.

BURGLING SCENES

All the lines that Gabe was supposed to find while burgling the city at 2:10-12.

While burgling, Gabe might open the dumbwaiter, but he'll say "You know somethin'?" It's just like

the dumbwaiter in our room."

A0A84X1L.8U1

It'd take too long to climb in. I'd be half-way there and the maid would show up.

A0A80920.8U1

Yup. It's just like the dumb waiter in our room.

Gabe won't pick up the cigarette box

A0D8A605.H61

There wouldn't be any prints on it now but my own.

Looking at the rooms while burgling only gets you "The maid's in there".

A0486144.8U1

This must be Wilkes' room.

There was supposed to be a letter in the Howard/Stiles room, from Dr Wen to Lady Howard.

Pictures of it are still on the disk.

Think at letter:

A0M8E60L.PF1

He mentions three documents, but there're only two here. They must have one with 'em.

Take letter

A0M8E632.PF1

I can't see why Grace or I would need the letter. It's not **that** interestin'.

Look letter

A0M8E644.PF1

It's from a Dr. Wen -- he must be their mentor or somethin'.

No audio file accompanies this one. It appears in the YAK of A0M8U344.PF1

I thought it was rather strange that two paintings shared a remark, considering somebody obviously went through a lot of trouble making them. I wonder if the person who wrote this deleted line to Dennis Miller Bunker's Pool is also the one who wrote the deleted line to the azure harp.

//,That painting is a cow's wet dream.

This line probably goes for searching Lady Howard's clothes

A0M84C0Z.PF1

But . . . I would have to **touch** 'em.

Look at peignoirs:

A0M84C44.PF1

Really **big** peignoirs. Geez, **Wilkes** could fit into those.

Another H/S bed line, possibly in case the player enters R31 before R27. Doesn't occur though.

A0M87Y44.IO1

One bed. Isn't **that** cozy?

Madeline's room suffered some cuts... such as:

Opening the closet

A0J8WP44.PF1

Too bad. I was hopin' for somethin' kinky.

Madeline doesn't have a suitcase (gun case aside), but it has lines:

A0J89D44.PF1

Madeline's suitcase.

A0J89D20.PF1

She's already unpacked.

Uhm? Madeline's room: break in through balcony doors. Not possible.

A0J80T20L.0Q1

Not a bad idea, but she'd see me.

Madeline has a hairbrush in her bathroom...

A2NLVS0L.PF1

Was it Prince Charles that said he wanted to come back as some woman's hairbrush? No, that was . . . uh, nevermind.

A2NLVS44.PF1

Hmmm. A hundred strokes a night, no doubt.

These are cut from Emilio's room section:

A0K8WQ44.301

Somethin' tells me I'm not gonna find the lost treasure of the Templars in there.

A0K8WS44.3L1

Nope. Not a bauble in sight.

A0K86F44.511

I wouldn't have thought Emilio was the born-again type.

A0K86V44.PF1

There's just one more outfit in here. I wish I could pack that light.

A sari in Emilio's room!

A0K81144.PF1

Looks like one of those Indian sari outfits.

A0K81132.PF1

Can you see me in a sari? I think not.

A0K81132.PF2

I need to have at least four or five different dead things on my body at once, or I just don't feel dressed.

A0J86144.PF1

This is Madeline's room.

A0J8BJ44.CQ1

The maid's in there.

A0K86144.PF1

This is Emilio Baza's room.

A0M86144.PF1

This is the room Lady Howard and Estelle are stayin' in.

A0A86144.AR1

I think this is Buchelli's room.

Three burgle tosses. Two don't correspond with the game (Gabe won't pick up the cigarettes and the fingerprint is on the handle), and the third... Who slipped there?

A0D83M05.6Y1 GABE If there were any prints on that pack, they're gone now.

A0M86244.PF1 Yup, there's a print on the glass. Lady Howard must've been touching her own reflection.

2.PF1 It's a tube of... yup... preparation H. Great.

Burgling...

A1A89I20.QH1 GABE The cart's in the way.

LE SERPENT ROUGE: GRACE AND SIDNEY

Quite a few SIDNEY lines were cut. Either that or I don't recognize them. A lot of the files end on a higher number, suggesting there were more cut lines that didn't even make it to the game disk.

A02O2F2Z.4L3

A circle! Now we're getting somewhere!

A02O2T0L.AU1 AUDIO NOT ON DISK

I'm not sure *what* that means. Perhaps the connection is to the sun or even just 'light'.

A02O3H2Z.7F3

Cool!

A02O3H2Z.101

Hmmm. I think that's the right shape, but I'm not sure it's in the right place.

A02O3H2Z.863

Hmmm.

A02O3H2Z.951

I may need to do that for a later verse, but I don't think it will help me solve this one.

A02O3H2Z.GK2

It's just like the shape on Wilkes' seismic map!

A02O3H2Z.J22

Well. Guess I'll just have to wait.

A02O3H2Z.R83

I'll mark them.

A02O3H2Z.R84

And now I need to mark the site itself, but I think I already have. It's at the center of the holy of holies!

No audio:

I already put that fingerprint into SIDNEY.

A02OX660.3L1

I don't know whose print that is!

No audio:

Shoot! Whoever's print that is, we don't have them in the data base yet. I guess I'll try again later, when we've got more prints.

No audio:

I'm not sure whose prints are whose.

A02O5F2Z.9H2

I'm not surprised. I haven't hooked SIDNEY up to any art resources yet.

A02O7L3U.6R1

I already read in that tape.

A02O9H7Z.411

I think that's right. I don't want to unlink it.

A02O247L.PF1

I can't *believe* my mother! This is the second time she's had some guy I don't even know writing to me!

A02O247L.PF2

One day she's going to send a serial killer my way -- *then* she'll be happy!

A02O2458.PF3

Ugh! Mother!

A02O1V44.PF1

Oh, God!

A02O5744.PF1

God, I wish I could talk to him face to face.

A02OBT0L.BD1 AUDIO NOT ON DISK

The point of that arm falls in the Le Bec mountain range.

A02OCG0L.BD1 AUDIO NOT ON DISK

Two of the hexagram's arms fall within the boundaries of the temple.

A02OCG0L.BD2 AUDIO NOT ON DISK

I wonder what they signify? Maybe I should go check them out.

A02OCL2Z.JL2

I've solved Gemini and Cancer!

A02OE10L.BD1 AUDIO NOT ON DISK

The point of that arm falls on the back of Mt. Cardou.

A02OFC0L.R41 AUDIO NOT ON DISK

The temple is a long rectangle broken into fourths, but they make up only three sections. Could that be 'the three which are the four' in Scorpio?

A02OFC0L.R51 AUDIO NOT ON DISK

The diagram shows the three divisions of the temple. I marked them on the map.

A02OFR2Z.PF2

Hmmm.

A02OFS5S.PF2

No. I don't think that's it.

A02OFT2Z.RO4

Hmmm. This isn't working.

A02O4G3R.6R1

GABE: I already put that fingerprint into SIDNEY.

A02O4G5Q.RI4 and A2HO4G5Q.RI4

Aha!

A02O4G5Q.SK1 and A2HO4G5Q.SK1

I'm not sure whose prints are whose.

A02O2R0L.A71 AUDIO CODE NOT ON DISK but similar line in the game

Knights, Pawns, Queens, Rooks . . . they're all mentioned in 'Le Serpent Rouge!' The '64 stones' must be a chessboard!

A02O0I27.GT1

Hmmm. I'm not sure about that.

A02OF70L.3L1 AUDIO NOT ON DISK but similar line in the game

Well, if the Secret Brotherhood exists, they're no doubt in Rennes-le-Château this week. Everybody *else* is.

A02O4G3R.6R1

I already put that fingerprint into SIDNEY.

A02O4G5Q.RI4

Aha!

A02O4G5Q.SK1

I'm not sure whose prints are whose.

A2HOB90L.EY1

Solomon was married to a Pharaoh's daughter!

It is possible to solve Ophiuchus before you've completed Libra, but Grace doesn't say these lines if you do.

A02O6L4R.RP1

I think that takes care of Scorpio. And I've already solved Ophiuchus -- it's talking about the 'Et in Arcadia' anagram!

A02OCB2Z.L42

Good -- I think I'll need that later. One of the verses near the end mentions 'Et in Arcadia Ego.'

Without matching YAK-files:

A02OEU3W.6K2 GRACE Three St Anthony's? Uh oh. Which one would it be?

Line from Scorpio, without YAK.

A10L7M58.413 Here then is the first of the three knights' towers, the rooks, on the circuit of the divine horseman of the abyss.

A10L0V0L.IM1 16 forms the center and the center forms sixteen. It must be referring to rows on the grid, but which two rows? The rest of this must be trying to tell us.

Dining Room Meeting:

There are several possible scenarios for the dining room meeting:

-no manuscript found

-manuscript found, but not checked for prints

-manuscript found and prints taken

-Buchelli's drawer is left unopened.

After Gabe yells: "NOW WHERE IS THAT MANUSCRIPT!:"

A1HJ4Y4P.4X4

MOSELY, Cough it up, Padre, or you'll be singing in the boy's choir.

(If only manuscript was found)

A1HJ4Y4P.QK2

GRACE, Well, at least I found the manuscript.

TEMPLE

The temple chessboard: apparently there were words over the doors, Gabe needed to choose one of the exits and the words were a hint.

Look text:

A1QEV544.PF1

There's somethin' written above the doors, but I have no idea what it says.

Talk to Mesmi about text:

A1QEV57M.291

GABE, Those words at the other end of the hall . . .

A1QEV57M.292

MESMI, It says 'As above, so below'.

A1QEV57M.293

GABE, Meanin' . . . ?

A1QEV57M.294

MESMI, Usually it refers to astrology. But in this case it might be referring to the temple layout being like . . .

A1QEV57M.295

GABE, Like the map maybe?

A1QEV57M.296

MESMI, Perhaps.

Look text again:

A1QEV544.FI1

'As above, so below'. I still think it's about the map.

More door selection lines

A1QEGD20.TT1

I don't see any handle! I have the feelin' if it was gonna open, it would have already. I'll have to try a different door.

A1QEGD44.TT1

I hope I'm at the right one.

A1QEGD44.TS1

Somethin' tells me I have to pick one of those.

A1QEGE44.3L1

There're some geometric shapes on the doors. I'm guessin' I have to pick one.

This line was also removed. You can pick any tile on the first row as starting point.

A1QEUL0L.PF1

I'm guessin' those are startin' points. I wish I knew more about chess -- the positionin' of those squares might tell me somethin'.

Look chessboard after talking to Grace

A1QEGA44.TJ1

Grace says the floor is a chessboard. If so, I have a feelin' this isn't gonna be a nice, friendly match.

This sounds funnier than "I don't have time for that now!"

A1QERM27.PD1

Uh . . . I'm a little *busy* here!

Some pendulum hints: clicking the spinning disks will make you jump on it.

A1REGF0L.Q81 (think pendulum)

I think it looks *really* sharp.

A1REGF64.Q81 (something about the exit)

Yeah. That's the general idea.

A1REYA44.Q81 (look disk)

It's not movin' too fast, but I guess that's rather moot with a pendulum in the scenario.

A1REYB0L.Q81 (think symbol)

I don't know what they *mean*, but watchin' where they intersect with the pendulum might help.

A1REYB44.Q81

Some of those tiles have shapes on 'em.

When Gabe lands on the scale, just before he says "I 'm starting to really hate this place", he should've said:

A1REGK63.Q81

Uh-oh.

After translating the Latin text, Gabe'll say: "It says, Beware, only initiates of the Seal may survive."

A2IEHB44.EG2

Guess that means it's gonna start gettin' difficult.

About the temple's leather glove:

A1TEHF44.VG2

It looks like buffalo hide or somethin'. Tough old leather.

Think at the hands of the Master

A1TEHJ0L.3L1

Those hands are stuck out there in a **purposeful** way. I don't think they're lookin' for alms.

In Solomon room:

A1TEV854.VP1

I don't **hear** anythin'.

Some text over the door to the Solomon room?

A2IEHB44.411

There's somethin' written over the door.

After crossing the bridge: "I told you we would be useful..."

A1UEI565.W05

MOSELY,Right. Useful. You bet.

A1UEI565.W06

GABE,I'm ready if you are.

Are you ready for it?

THE MYSTERIOUS ROOM 2

A large section of the final timeblock has been deleted. You can still see it should've been between the Pendulum Room (Sanctuary room 1) and Solomon Riddle (Sanctuary room 3).

I'm guessing it should have been a maze that ties in with the 4 elements. There is no artwork of it left on the disk, but the numbering suggests it was Temple Room 2. Or 3.

It has references to the Titanic, Gabriel Knight: Sins Of The Fathers, and Grace's mother.

A1SE6L3W.411

So much for leavin' the way I came in.

A1SE6L3W.V61

Damn it! I thought for sure the exit would be . . .

A1SE6L3W.V62

Oh, shit!

A1SE6L18.EE1

I think the air just ran out.

A1SEH50L.411

Looks like a prop from "Titanic."

A1SEH51A.UV1

It's water.

A1SEH51A.UW1

I wouldn't wanna flood the place.

A1SEH62D.411

Yeah, but I don't think pushin' on it's gonna help.

A1SEH76I.411

I know that worked before, but that shaft's a wee bit small, doncha think?

A1SEH81A.UR1

That can't be right.

A1SEH81A.US1

That's not gonna work any better unless I figure out what's wrong.

A1SEH362.UH1

GABE, Grace? I'm in some kinda maze. Got any ideas?

A1SEH362.UH2

GRACE, 'Le Serpent Rouge' talked about a labyrinth, but not how to solve it. Just try to get your bearings. Lemme know if you run into anything more specific.

A1SEH362.UH3

GABE, Will do.

A1SEH362.V01

I'd better make sure I know the layout of this place before I bug Grace again.

A1SEH362.V02

Wouldn't want her to think I'm nervous or anythin'.

A1SEH362.V11

GABE, Grace? I think I've got a handle on this place. It's square-shaped and in each corner is a kind of . . . well, some kind of vent or spigot or somethin'.

A1SEH362.V12

GRACE, Hmm. I can help you with the square part. The square represents quaternities -- groups of four. As in the four seasons, the four elements, and four points of the compass.

A1SEH362.V13

GRACE, Have you found a way out yet?

A1SEH362.V14

GABE, No.

A1SEH362.V15

GRACE, Then I'd say your exit has something to do with those four corners.

A1SEH362.V16

GABE, Uh-huh. Right. I'll keep tryin'.

A1SEH362.V21

I don't think Gracie's *got* any better advice.

A1SEH544.UJ1

Okay. I'll bite. What does it do?

A1SEH544.UL1

It turns on the water.

A1SEH644.UY1

It's either a dragon playing with blocks or some kind of mechanism.

A1SEH644.UZ1

It's a nifty, medieval spark-producer. Like somethin' from Ghengis Khan's smokin' room.

A1SEH744.EB1

Looks like a grated shaft.

A1SEH744.411

It's an air shaft -- like the ones in the pyramids.

A1SEH844.UQ1

Looks like a spigot to me.

A1SEUM44.UO1

It's a symbol of some sort, but I'm not sure what it means.

A1SEUM44.UO2

If I'm s'posed to cut off more of my hair, you can *forget* it.

A1SEUM44.UP1

That must be the symbol for air.

A1SEUN44.411

More symbols. I think this is the center of the maze.

A1SEUO44.411

Now that's definitely a sign for fire. Even I know that much.

A1SEUS44.UL1

I'm thinkin' that means 'water'.

A1SEUS44.411

A bunch of wavy lines. Could be anythin'.

A1SEUV44.UQ1

A range of mountains perhaps?

A1SEUV44.411

There's oil in the vase so I guess that could be . . . land? Earth?

A1SEUX0L.DN1

This has somethin' to do with gettin' out of this maze, but I'm not sure what.

A1SEUX44.UQ1

It's an old-fashioned vase. You know, from the days before refridgerators.

A1SEUX44.411

That vase has oil in it.

A1SEUY6L.291

(SIGH) I guess I have to try it.

A1SEUY6L.UM1

Okay. That was interestin'. Pointless, but interestin'.

A1SEUY6L.UN1

The water just puts it out. That can't be right.

A1SEUY6L.UX1

That *should* work, but it's so suffocatin' down here -- the fire won't stay lit.

A1SEUY6L.V41

Wow! It worked!

A1SEUY6L.V42

Uh . . . I think it's time to find a way out. *Now*.

A1SEUY44.UY1

Looks like a pull-chain to me, but knowin' how this place is rigged, there's no tellin' *what* it'll do.

A1SEUY44.UZ1

It's a pull-chain for 'Barnie the Lighter' over there.

A1SEV00L.411

Reminds me of Grace's mother.

A1SEV02D.UJ1

I don't see anythin' that looks 'pushable'. Besides, he might bite.

A1SEV11A.E11

It's cranked up as far as it'll go.

A1SEV11A.UO1

It's fresh air! God, that feels good about now!

A1SEV22D.411

I don't think battin' those around will do any good.

A1SEV32D.411

It **might** move, but I don't see how.

A1SEV044.UJ1

Cute little fella.

A1SEV044.UL1

I need one of those for my bathroom at Schloss Ritter.

A1SEV244.EB1

That's obviously not there for decorative purposes.

A1SEV244.411

Wind chimes.

A1SEV344.411

That black stone must mark the center of the maze.

The Equally Mysterious Room E1Z

Loosely named by yours truly after the name of the YAK files these scripts are in, these seem to take place in Tour Magdala. It sounds like a very long, nasty staircase to a lookout point.

Gabe's text:

A1ZLG244.QR1

Whoa! Don't make me look up like that. I'll lose my balance.

A1ZLMG44.QR1

Now they put in a railin'.

A1ZLMH44.QR1

Good thing I'm not afraid of heights.

A1ZLMI44.QR1

Can't see much from this one.

A1ZLMJ44.QR1

Boy, you could really look up someone's skirt on a staircase like this.

Grace's text:

A1Z6MJ44.PF1

This staircase is like something from 'Jane Eyre'.

A1ZLG244.QS1

Hope there aren't any resident pigeons.

A1ZLMG44.QS1

I could have used one of those on the way up.

A1ZLMH44.QS1

That's quite a drop out there.

A1ZLMI44.QS1

There's just shrubs and stuff out there.

A1ZLMJ44.QS1

If Saunière had so much money, why didn't he put in an elevator?

THE ALSO VERY MYSTERIOUS ROOM A16

Apparently the A16 files direct to some place with nothing but signs

A16L6C44.C21

GABE,Le Bec. Must be a mountain range down there.

A16L6C44.QS1

GRACE,The Le Bec mountains are to the south.

A16L8R44.Q81

GABE L'Hermitage, Thataway

A16LC944.QR1

GABE,I don't think I need to go down there.

A16LC944.1N1

The rear of Mt. Cardou is down that road.

A16LC944.7H1

The sign's pointing to the backside of Mt. Cardou.

A16LC944.7H2

No reasons to go back there at the moment.

THE DIFFERENT VERSION OF CAT-HAIR-MOUSTACHE

Cat Hair Moustache received strong negative criticism, even from yours truly. I had problems with taunting that poor lonely kitty with the spritzer.

Thankfully, there are enough hints in the extracts to discover what the puzzle was... and thanks to ADB we know why it was dropped: A crow uses black fibers from a rug to build a nest. Gabriel was supposed to find the spray gun at Arnaud's, which he had to attach to the hose near the museum, which he had to use to spray down the nest. In short, animal cruelty.

According to ADB, the puzzle was dropped because they couldn't get the water spray animation to work well.

I chose this awkward way of presenting the puzzle since it represents how I discovered it, slowly, finding ever new unknown objects in Rennes-le-Château, discovering how they linked... but it wasn't until the last day of work on this script that I found the line that made it all clear: "I need those black fibers." It was beautiful.

After the Re-visit section, for which I copied the Audio File section of the GK3.log file and checked every single audio file for its presence in the script, I found a large number of A2H files that turn out to come from this section. They are now embedded with the script.

Apparently there's an awkward tree out in RIC

A1XL4H44.QR1

GABE,These French people put trees in the weirdest damn places.

A13L4H44.QS1

GRACE,The tree is a symbol of life. In this case, however, it's more likely a symbol of indifference

to motorized vehicles.

There are blocks around the tree:

A1XLLT44.QR1

GABE,Speed bumps for squirrels.

A1XLLT44.QS1

GRACE,I think those are for cars. Weird.

And what's more: there's a nest in the tree!

A2H55244.CS1 GABE There's a bird's nest up there.

A2H95232.CW1 GABE I can't get it. It's too high.

A2H95257.L91 GABE OH That's not gonna work.

A2H95257.OD1 GABE I think I've had enough of that.

A2H95257.SU1 GABE It's not gonna work as is, I can't aim the water flow.

A2H95D0L.1X1 GABE That gun-attachment should help.

A2H95D0L.CW1 GABE Hmm... I might be able to make use of that hose, now that I think about it.

A2H95D3B.411 GABE That should help.

A2H95D44.OD1 GABE That hose was useful.

A2H95D44.SU1 GABE I ought to be able to use that hose on the bird's nest.

A2H9CP44.5O1 GABE He's using fibers from that black rug to line his nest. I could use some of those.

A2H9D644.PF1 GABE Yup, I knocked it down all-right.

A2HH5232.PF1 GABE What would I want with a bird's nest? Even if I could get up there.

A2HH5D44.PF1 GABE A garden hose, pretty high tech.

A2HHCP44.PF1 GABE Looks like a male crow building its nest. Expecting company, maybe.

A2HHCP44.QS1 GRACE Is it just me or does he look cranky?

A2HL5244.QS1 GRACE It's a bird's nest. Looks kinda damp.

A2HL5D25.QS1 GRACE Ah, and what would I do with it, exactly?

A2HL5D25.QS2 GRACE I doubt Rennes-le-Chateau has a Wet T-shirt night.

A13L4H3H.CW1

GABE,*CLIMB*? I haven't done that since I was six or seven.

A13L4H3H.CW2

GABE,Besides, that bird would probably peck me to death before I could get up there.

A13L4H44.3L1

GABE,Nice tree. You could almost hang some bulbs on it and make it a stoplight.

Climb another tree: gets the standard line though.

A1XL4H3H.QR1

And why would I want to do that, exactly?

What black rug? This one:

A2H51L44.PF1

GABE,It's a black rug.

A2H51L44.QS1

GRACE,Someone's airing their rug.

Looks like there was something involving the hose at the museum...

A10LTD0L.PF1

Now if only somethin' was on fire.

A10LTD44.PF1

There's a hose by the museum that I might be able to use. Assumin' I had somethin' to use it *for*.

A10LTW0L.PF1

I suspect there was a *reason* I was able to put that spray gun on the hose.

A10LTW44.PF1

There's a hose with a spray gun near the museum.

Without audio:

Hmmm. I might be able to make use of that hose, now that I think about it.

That should help.

I can't get up there.

That's not gonna work.

A1395D1S.B11 GABE I don't wanna wind it up yet.;

A1395D1S.OD1 GABE I suppose I should put it back.

A2H55232.031

GABE That bird would kill me if I touched it again.

A2H55244.031

GABE Well I don't think I hurt it any.

Wait! Ive found it! It's the Alternative Puzzle That Was To Go In Place Of Cat Hair Moustache!

A139520L.CW1

I wish I could get that nest down. I need some of those black fibers.

A0C98K44.6R1

The Abbé left his *spray gun* behind.

A0C98K44.AK1

I'll bring it back. Probably.

A0C98K32.AK1

I don't need the rest of it.

A0C98K44.BK1

That lady left her spray bottle out.

A13L5D44.QS1

GRACE,It's a garden hose. Odd. I don't see any plants around here. Maybe it's for the tree.

A2H

None of the audio files starting with A2H seem to have been used. The bulk appear to come from the Serpent Rouge puzzle. These are listed in the chapter on LSR and SIDNEY above. The ones on the Moustache puzzle appear in that chapter.

A2HLD144.QR1

GABE That's the closet.

A2HLD144.QS1

GRACE It's just the closet.

A2HLGX20.QS1

GRACE I put everything in the closet.

A2HLMO44.411

GABE Real men don't use closets.

I have absolutely no idea where in the game I might find these. Do you?

"Gideons" refers possibly to US bible makers.

A2H8MP44.PF1
GABE, Apparently they don't have the Gideons in France.
A2H8MQ44.PF1
GABE, Doesn't anybody unpack around here?
A2H8NM44.PF1
GABE, Not even a hotel pen in there.

Madeline's room?
A2H84C44.PF1
GABE, That's where the map was sittin'.

These may refer to the tour about to start (and therefore as spoken by Grace at 2:7-10AM), but they don't appear in the game.

A2H68X1B.3T1
I can talk to them on the tour.
A2H68X44.3T1
Well, they're ready to go. I'd better get it together.

These were apparently other texts for Marceau: the audio files that are referred to, all sound like the regular "pale, but cute" and "Maybe it's the ponytail".

A0PBBA44.411 (*That audio file isn't there, but this line is in the un-YAKked A2H file A2HBBA44.411, so you can play it*)
He's kinda cute. In a dark sort of way.
A0PKBA44.411 (*check A2HKBA44.411*)
He strikes me as the tall, dark, and quiet type.

Audio Code Deciphering

It was really helpful in making this document, when I finally found out how the file codes work. I put it at the bottom here, for your interest, and so I don't forget all about it in a year.

- Every audio file starts with A, its matching YAK-file usually starts with E.
- The 2nd and 3rd numbers/letters show which location it is used in.
- The 4th number/letter shows in which timeblock it is used.
- The 5th and 6th number/letters indicate the object the line is about. Interestingly, similar objects have the same code: eg the bed in Mosely's room has the same number as the bed in Wilkes' room
- The 7th and 8th number indicate the verb: what icon is clicked in order to hear the line? The number 44 is the one used most: it means "look".

This list shows what audio codes match which location.

A01 Hotel Telephone Room
A02 SIDNEY
A03 Inside Tour Magdala
A04 Room 23 (Wilkes)

A05 At Larry Chester
A06 unused
A07 Outside hotel
A08 Serres library
A09 Room 33 (Mosely)
A0A With Roxanne during 2:10-12,and Room 21 (Buchelli)
A0B Le Bec (SW Arm)
A0C Cemetery
A0D Church office
A0E L'Homme Mort
A0F Museum
A0G Poussin's Tomb
A0H Serres courtyard
A0I Serres basement
A0J Room 29 (Madeline)
A0K Room 27 (Emilio)
A0L Between Blanchfort and Larry Chester
A0M Room 31 (Howard/Stiles)
A0N The Devil's Armchair
A0O Couiza Train Station
A0P Serres wine tasting room
A0Q Outside Larry Chester's
A0R Serres attic
A0S Back of Serres
A0T At Rennes-les-Bains
A0U Larry's dig site
A0V Lady Howard/Estelle site
A0W Serres parking lot
A0X Rennes-les-Bains parking lot
A0Y Hotel kitchen
A0Z Blanchfort
A10 Inventory
A11 Armchair Parking Lot
A12 Coume Sourde
A13 Outside museum
A14 unused
A15 NE Arm
A16 The Mysterious Room A16
A17 Hotel Dining room
A18 Church
A19 Serres wine cellar
A1A Hotel Hallway
A1B L'Hermitage
A1C Roque Negre
A1D Hotel supply closet
A1E Hotel lobby
A1F Atop Tour Magdala
A1G In a dumbwaiter
A1H BINK Video Files and Dining Room Revelation
A1I Armchair Car Stash
A1J Outside Couiza Train Station
A1K Unused

A1L Room 25
A1M Orange rock
A1N The Site
A1O Villa Bethania
A1P Serres garage
A1Q Temple Porch: Chessboard
A1R Temple Sanctuary: Spinning Disk/Scales
A1S Temple Sanctuary: The Mysterious Room 2 (not in game)
A1T Temple Sanctuary: Solomon Puzzle
A1U Temple Sanctuary: Bridge
A1V Temple Holy of Holies
A1W Moped Rental Shop
A1X Outside Villa Bethania
A1Y Outside church
A1Z The Equally Mysterious Room E1Z
A20 Outside Tour Magdala
A21 Map
A22 Wilkes dead
A23 unused
A24 unused
A25 Coume Sourde parking lot
A26 L'Homme Mort parking lot
A27 Orange Rock parking lot
A28 Blanchfort Parking Lot
A29 L'Hermitage parking lot
A2A Unused
A2B Outside Lady Howard/Estelle site
A2C Unused
A2D Unused
A2E Unused
A2F Use inventory item in real world, also finger print search screen, chicken.
A2G Hints
A2H Various lines. A2H files didn't make it into the game.
A2I Temple Sanctuary: Solomon Statue
A2J R25 bathroom
A2K R23 bathroom (Wilkes)
A2L R21 bathroom (Buchelli)
A2M R27 bathroom (Emilio)
A2N R29 bathroom (Buthane)
A2O R31 bathroom (Howard/Stiles)
A2P Teaser (not in game)

TimeBlock Indicator

1 3:7-10AM
2 1:2-4PM and 1:4-6PM
3 3:2AM
4 1:10AM-12PM
5 day 3
6 2:7-10AM
7 3:12-3PM
8 2:10AM-12PM
9 1:2-4PM

A 1:4-6PM + Taxi driver
 B 2:12-2PM
 C 1:12-2PM
 D 3:6-9PM
 E 3:9PM-midnight
 F 1:6-10PM
 H 1:10AM-12PM and 1:12-2PM
 J 3:3-6PM
 K 2:2-5PM
 L Any timeblock
 N 3:10AM-12PM
 O SIDNEY
 P 2:5-10PM
 Q 3:7-10AM or 3:12-3PM
 S Unknown
 V Unknown
 W Unknown

There are WAY too many objects to list them all. If a line is unclear I use Ctrl-F to find a line with the same object name. This was very useful for finding out what happens at which character's hotel room door.

Here follow two tables that indicate the verb. This has been very useful in identifying the action needed to achieve the line.

The lines that start with T are Topics that are only used in conversation with a character.

0 - 0	UNUSED	1 0	T BLOODDRIV E	2 0	OPEN	3 0	UNUSED	4 0	OVERHEAR
0 - 1	T EGYPTIAN ARTEFACTS	1 1	T LADY HOWARD	2 1	UNUSED	3 1	T THRONE	4 1	UNUSED
0 - 2	T GRACE	1 2	UNUSED	2 2	LEAVE	3 2	TAKE	4 2	STEAL CAR/BIKE
0 - 3	UNUSED	1 3	LEAVE DIALOGUE	2 3	USE GLASS	3 3	USE LOCATOR	4 3	USE SYRUP
0 - 4	T WILKES MACHINE	1 4	BREAK INTO SERRES GARAGE	2 4	UNUSED	3 4	T INTRODUCE	4 4	LOOK
0 - 5	TAKE PRINT	1 5	CHAT WITH EMILIO AT 3:10-12	2 5	OPERATE	3 5	T EXCAVATE	4 5	UNUSED
0 - 6	UNUSED	1 6	T SAUNIÈRE	2 6	UNUSED	3 6	T RENNES- LE-CHATEAU	4 6	USE COAT
0	T LE	1	T	2	VARIOUS 5*	3	T	4	RECORD

-7	SERPENT ROUGE	7	MAGDALEN STATUE	7		7	VITICULTURE	7	
0-8	T OTHER ROOMS	18	GET CAUGHT *	28	T BABY	38	UNUSED	48	UNUSED
0-9	KNOCK DOWN	19	SIT	29	SIT DOWN	39	CHAT	49	T UNICORN
0-A	T DEAD MEN	1A	OPEN/TURN	2A	CLEAN	3A	TALK 2:2-5pm	4A	USE COAT HANGER ON HOLE
0-B	T SAND WORM	1B	TALK	2B	BREAK INTO SERRES GARAGE (GN)	3B	SHOOT	4B	UNUSED
0-C	T LSR WITH ESTELLE	1C	T CAR POLISH	2C	USE BINOCES	3C	USE WALLET	4C	UNUSED
0-D	UNUSED	1D	TURN HEAD	2D	MOVE/PUSH	3D	SNEAK	4D	LINK TO SUSPECT / PUT MAP BACK
0-E	T MANUSCRIPT	1E	UNUSED	2E	T HOLY GRAIL	3E	USE GRACE NOTEBOOK	4E	TIE UP
0-F	T DIAPER SERVICE	1F	ABOUT WILKES MACHINE	2F	T WILKES	3F	T CASE	4F	UNUSED
0-G	T BIG BLACK ROCK	1G	T SUNRISE LINE	2G	UNUSED	3G	UNUSED	4G	USE PASSPORT
0-H	T MOPED	1H	BONUS **	2H	UNUSED	3H	CLIMB	4H	KNOCK
0-I	T TWO MEN WITH TRUNK	1I	UPON APPROACHING	2I	UNUSED	3I	BREAK	4I	T H/S SPOT
0-J	T CHURCH	1J	BUZZ/PRESS	2J	T GABRIEL	3J	EAT GRAPES	4J	UNUSED
0-K	UNUSED	1K	HIDE	2K	PUT PARCHMENTS BACK	3K	UNUSED	4K	UNUSED
0-L	THINK	1L	FORWARD ***	2L	T OTHER TRAINS	3L	UNUSED	4L	UNUSED
0	TRACE	1	T FOOD	2	UNUSED	3	UNUSED	4	T BLOOD

- M	ANGELS	M		M		M		M	DRIVE
0 - N	UNUSED	1 N	UNUSED	2 N	T SCHATTENJ ÄGER	3 N	TALK ARNAUD/T MONTREAU X	4 N	USE MARKER
0 - O	REPLY TO MAIL	1 O	USE SHOVEL	2 O	USE SIDNEY	3 O	UNUSED	4 O	T CHECK IN
0 - P	USE PASSPORT ON ITEM	1 P	UNUSED	2 P	UNUSED	3 P	PLAY BRIDGE	4 P	BIK VIDEO
0 - Q	T MOSELY/MO NTREAU X	1 Q	GO DOWNSTAIR S	2 Q	UNUSED	3 Q	T MANUSCRIP T	4 Q	USE MACHINE
0 - R	UNUSED	1 R	USE PHONE	2 R	USE PHONE	3 R	UNUSED	4 R	SEQUENCE END
0 - S	T TOUR GROUP	1 S	UNUSED	2 S	BONUS: COIL HOSE	3 S	CALL JAMES	4 S	UNUSED
0 - T	T MADELINE	1 T	UNUSED	2 T	USE TRACK RUBBING	3 T	TALK TO SLEEPING CHARACTER	4 T	UNUSED
0 - U	USE MARKER ON LIST	1 U	UNUSED	2 U	UNUSED	3 U	UNUSED	4 U	UNUSED
0 - V	GO UPSTAIRS	1 V	UNUSED	2 V	CLOSE	3 V	UNUSED	4 V	T NO IDEA
0 - W	DRINK	1 W	HANDSHAKE START	2 W	T HANDSHAK E	3 W	UPON ENTERING	4 W	T TREASURE
0 - X	UNUSED	1 X	UPON ENTERING 4*	2 X	UNUSED	3 X	EAT	4 X	USE GABE NOTEBOOK
0 - Y	T VAMPIRES	1 Y	USE BELL	2 Y	USE ALARM	3 Y	UNUSED	4 Y	T ENVELOPE
0 - Z	SEARCH	1 Z	UNUSED	2 Z	SIDNEY VARIOUS	3 Z	USE FUR WITH COSTUME	4 Z	UNUSED

* Overhear Arnaud phone conversation, get caught by Roxanne, hear the baby at Serres, enter Monreaux sequence.

** Only occurs in bonus

*** Move forward onto dumbwaiter platform, forward into S/W Arm Cave, etc

**** Upon entering a scene, such as the R25 conversations and the startup of talks with Larry. Or something like Grace saying “Boy, there is just nothing here,” when she enters the Howard/Stiles site.

***** I've linked this one to, among others, Sit Down, Use Locator, Talk, and Use Shape.

Here comes the next table, are you ready?

50	CLIMB OUT WINDOW	5Q	MATCH ANALYSIS (MANUSCRIPT)
51	USE INVENTORY ITEM IN REAL WORLD	5S	BONUS*
52	T ARNAUD	5T	T NEGOTIATIONS
53	T NAPLES TRAIN	5U	T FREEMASON PROPERTY
55	T TEMPLARS	5V	T PRIORY PROPERTY
56	SMELL	5W	T GABRIEL AND GRACE
57	USE SPRAY GUN (BONUS ONLY)	5X	T SIDNEY
58	READ	60	MATCH SERPENT ROUGE PRINT
59	TAKE PRINT	62	ENTER LARRY FROM MAP/HINT
5A	EXAMINE MONTREAUX PAINTING	63	DIE AT/BEAT CHESSBOARD / JUMP SC
5D	T FLIRT	65	STEP ON MIRROR PLATFORM
5E	TRANSLATE TAPE	67	DIE AT PENDULUM / TAKE SOLOMON
5F	PRINT	69	SOLVE SCALE
5H	T PRESS	6D	TRANSLATE BENCH / DIE AT BASIN
5I	T PRINCE JAMES' MEN	6G	PUT STONE IN HAND
5J	FEEL	6H	OPEN SOLOMON DOORS
5K	T MAGDALEN	6I	UNKNOWN
5L	T PASSPORT	6L	USE ROOM 2 LIGHTER
5N	T BIKE	6N	USE DAGGER
5O	T PRIORY OF SION	6P	BREAK IN/TAKE

One possible verb is missing from this list:

80 Use ID on Serres

* Only occurs once, in a bonus file from SIDNEY.