

The Official Strategy Guide

The
Perfect
**LAST
EXPRESS**
Game
Companion!



THE LAST EXPRESS™

PRIMA'S
SECRETS
OF THE GAMES™

 Broderbund

Rick Barba

The Last Express™

The Official Strategy Guide

Rick Barba

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Rick Barba

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FOREWORD

The world is getting faster. Much faster. And yet, as much as technology has changed the world, the times in which we live are not all that much unlike the world our grandparents may have embraced in the days before the first world war. The days leading up to The Great War were a time of confusion, anxiety, and change. The few individuals who boarded the most famous train in Europe stepped into an international community; a vehicle moving faster than their imaginations could have ever envisioned, a world moving faster toward a fate they could hardly imagine.

Things don't change that much. They do, however, get faster.

So let's slow down a bit. Let's step back for a moment into a time that very much influenced who we are today. The opportunity to play is an opportunity to learn, to relive an adventure, to be a part of history in a way that reality can never allow.

Strange, isn't it, that a computer of all things can help us to slow down? That a computer game can give us the opportunity to experience the days and nights of July 1914 at a pace that both compels us to forge ahead yet allows us the opportunity to explore? That the artists who brought us *The Last Express* used technology not so much as a gallery of pixels, but as a gallery of voices and images. This is the magic you are now experiencing, the reinvention of a historical place that can only be enjoyed through the gift of time.

The Last Express is not history in and of itself, but a historical adventure that depends on the imagination of everyone who plays it. At times you may find yourself not knowing what to do next, and for those who feel the pressures of the pace, this book can help you move forward. Yet if you use the clues throughout this book sparingly, you may truly experience the game in a way that no one else has or can. Listen to the people around you, listen to what they are saying. After all, how often do you really get to eavesdrop



without great risk to your integrity. Closely examine the world around you—the metal handles on the doors, the wood grain on the walls, the clothing of your fellow travelers. Sometimes this helps you gain clues, and other times it helps you enjoy the game. But as you explore your surroundings, remember how fast the train races toward its destiny. A war may begin soon. The time to play may not be there in our future.

It takes tremendous thought to blend story and history in a believable manner, just as it takes unusual determination to bring characters to life on the computer screen. The dedicated and talented team who created *The Last Express* took on an immense challenge in crafting this unique experience. The technological accomplishments you will observe are seamlessly integrated with a cast of characters who are alive, believable, and engaging. As much as the game may strive to make your hardware work harder, the only pressure you should feel is the fear of not missing an important moment. True enough, the characters around you have their own agendas and walk as they will with their own pace, but then, you are given the power to wind back time, to replay a scenario and see whatever it was you may have been concerned that you missed. This is the joy that reliving history affords us. This is the joy of taking all the time you need to immerse yourself in a world you never could have known.

And so we celebrate the artist.

Ken Goldstein
Novato, California
April 1997

*Ken Goldstein is Vice President & Executive Publisher of
Broderbund Software's Entertainment Studio*

Introduction

The *Last Express* is unusual for a story-based adventure game. Stories, by nature, are “linear”—that is, they unfold step by step, usually with a discernible beginning, middle, and end. And this is certainly true of *The Last Express*. Throughout the game, any path you choose unfolds a logical, satisfying sequence of events and leads you to a classic conclusion.

But what’s different about *The Last Express*—and the reason this strategy guide can be valuable to a player—is that in many ways the train is a nonlinear universe, as well. Events are unfolding all over the Orient Express, whether you’re there to see them or not. If you approach *The Last Express* merely as a game, or as a puzzle to solve, like a Chinese egg, you can easily miss aspects of the central story and the various subplots that deepen and enrich the game’s universe. Indeed, you may play through and “win” the game and never see 50 percent or more of what *The Last Express* offers.

HOW TO USE THIS BOOK (AND PLAY THE GAME)

Because of the game’s nonlinear nature, this book doesn’t (and, in fact, *can’t*) offer a standard “walkthrough” such as you normally get with adventure game guides. *The Last Express* gives you so much freedom to craft your own path that any step-by-step walkthrough would be ridiculously restrictive. Of course, I do provide strict sequences of steps—*go here, do this, pick up that, use it there*, and so on—when appropriate. But my overall focus is more on time periods and locations.

For example, instead of sequential marching orders that shuttle you from car to car, you get sections titled “Restaurant Car (12:00 to 3:00 p.m.)” and “Green Car (12:00 to 3:00 p.m.)” detailing everything that happens in those locations during that three-hour period. As the game itself does, I leave it up to you to choose your path, to select the events you want to experience now or later or skip entirely.



important? Or you may click on “M. Kronos” before even meeting him and hear Conductor Mertens tell Cath, “His Excellency wishes to receive you in his private car.” This serves as a reminder that Kronos awaits you.

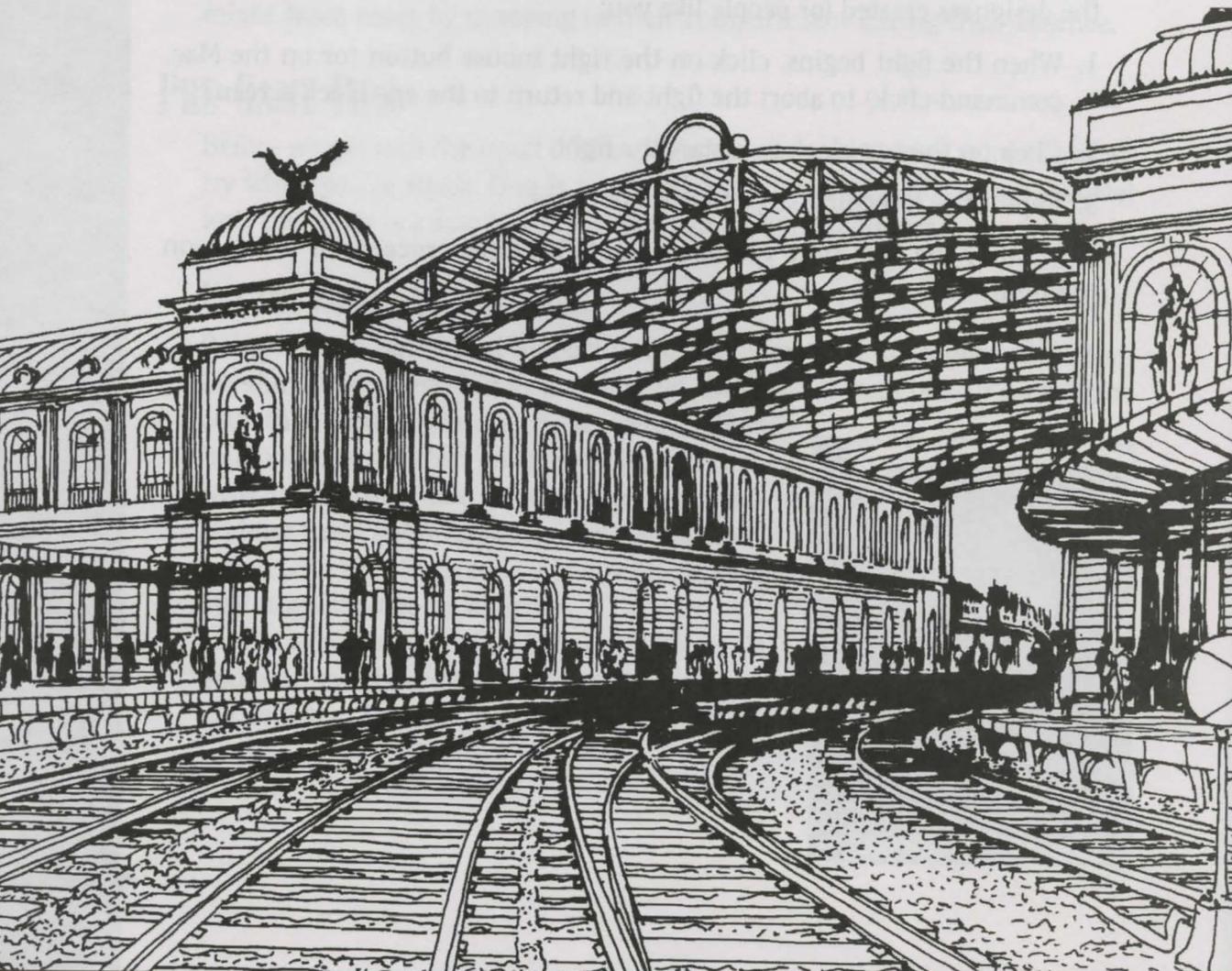
USE THE “FIGHT BYPASS” METHOD

This is more of a cheat code than a tip. *The Last Express* includes several fight sequences.

If you’re frustrated because you keep losing a fight, or if you just don’t *like* fighting, here’s a special “fight bypass” method the designers created for people like you:

1. When the fight begins, click on the right mouse button (or on the Mac, command-click) to abort the fight and return to the egg clock screen.
2. Click on the egg clock to restart the fight.
3. Repeat the foregoing steps four more times.

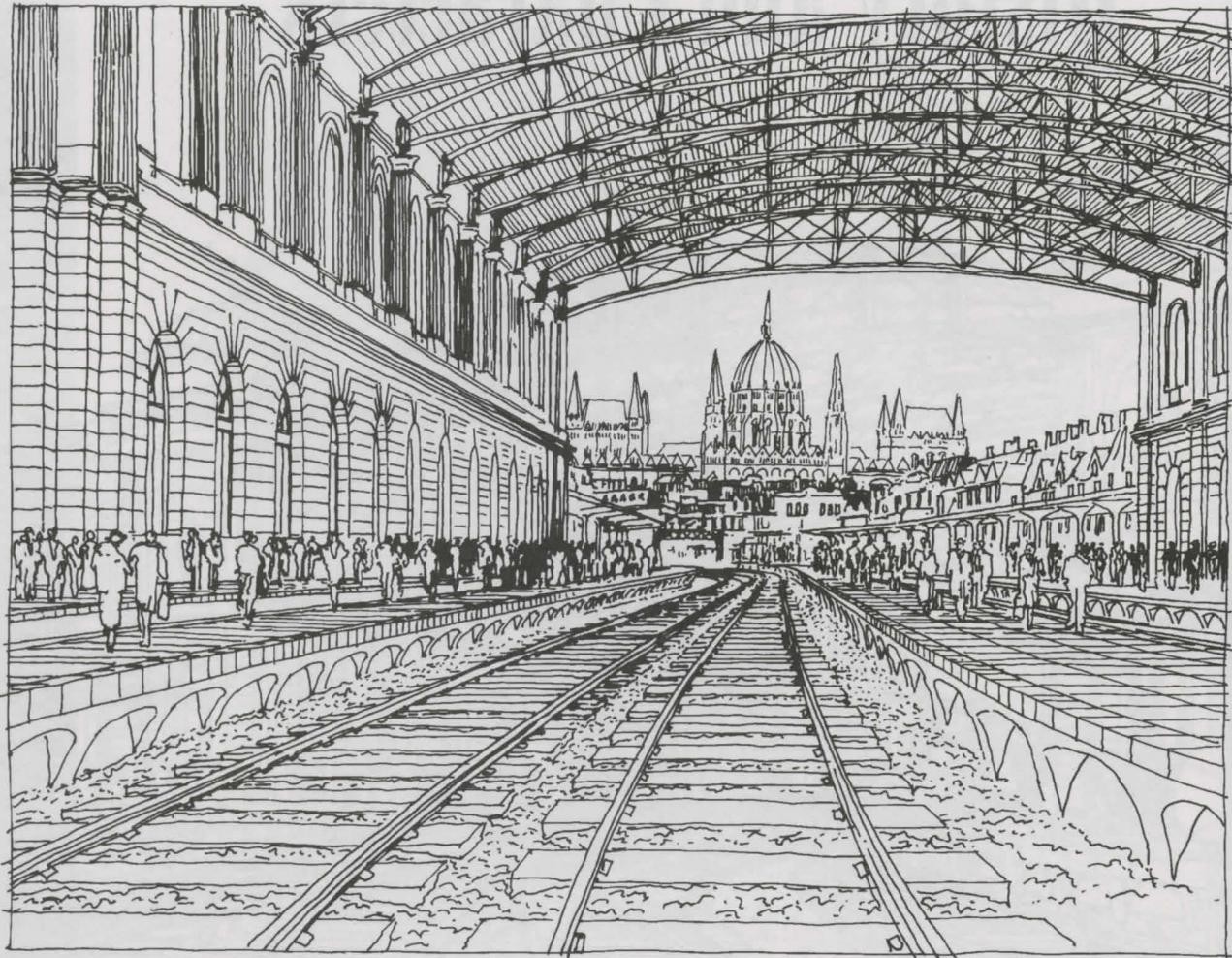
After the fifth time you abort the fight, Cath proceeds as if he’s won the fight.



Part 1:

History and Characters





History and Characters

If you've played any of *The Last Express*, you've seen how the creators of this remarkable adventure labored hard to do two things—create fully realized characters, and recreate a vibrant time in modern history. Here is an overview of the story line's historical framework by C.T. Corwin (Jordan Mechner's high school History teacher), and a quick character sketch of each of the drama's main players.

THE HISTORICAL BACKDROP TO THE LAST EXPRESS

By C.T. Corwin, the following interpretation of German history prior to World War I is based on a 1973 book by V. R. Berghahn, a left-wing German historian, titled *Germany and the Approach of War In 1914*. In the book, Berghahn points to Germany as the chief instigator of World War I. The evidence supporting this thesis is largely circumstantial, and some reputable historians think it lacks proof. In any case, Berghahn's thesis is hardly anti-German, since he places the blame for the outbreak of war squarely on the shoulders of a small cabal of powerful men...whose machinations were unknown to the German people.

WHY THE GERMAN RULING CLASS CHOSE WAR IN 1914

Germany's ruling class had good reason to fear the future in 1914. Not only was Germany surrounded by a mighty alliance—the Triple Entente of England, France, and Russia—but Germany's allies, Austria-Hungary and Italy, didn't inspire much confidence: Slavic nationalism increasingly threatened to tear Austria-Hungary apart, and Italy sought a way out of the alliance.

As the German military leadership assessed their enemies' strength in 1914, they concluded that France and Great Britain were at their peak and wouldn't increase their power (relative to Germany's) in the future.

On the other hand, Russia was a very serious long-range threat, even though its population was still largely illiterate and its economy underdeveloped. With a land area twice that of the United States, and with a population double Germany's, Russia was certain to become Europe's dominant power sometime before the end of the 20th century. It was just a matter of time before Russia organized itself, educated its people, and fully developed its industry. Once it accomplished these things, it would be unstoppable.

In 1914, Russia was still reorganizing its armed forces after their very poor performance against Japan in 1904–5. They planned to complete this reorganization by 1917. At the same time, the Russians were busy laying down thousands of miles of new railroad track. France, Russia's ally, was investing huge sums of money in Russia, speeding its industrial growth and thus fueling the military reforms and railroad construction.

The implications of all this were clear, and the conclusion obvious: The longer Germany waited to attack Russia, the worse its chance for success would be. Once Russia completed its railroad network in Poland, the Schlieffen Plan—the German strategic scenario for a two-front war—would be in great danger. All the plan's careful calculations depended on the slowness of the Russian army to mobilize and attack Germany from the east. Germany couldn't win a war on two fronts unless it could defeat the French before the Russians were ready. After 1917, this would become a very risky proposition.

DOMESTIC CHALLENGE TO GERMANY'S RULING CLASS

As if this were not enough for the German government to worry about, there was a very troubling domestic political situation. As German industry grew more and more powerful, the size of the working class grew proportionately. The German working class was politically alert, and it loyally supported the Social-Democratic party (SPD)—a left-wing, Marxist-inspired political movement. Every election saw a steady increase in the Social-

Democrat vote. In his day, Prince Otto von Bismarck—the first chancellor of the German Empire (1871-1890)—had tried to stop the growth of Socialism in Germany using two very different techniques. First, he tried to suppress the Socialist movement by not allowing Socialist candidates to campaign freely. This didn't work; the German workers knew who the Socialists were and what they stood for. In the elections of 1884 and 1887 the Social-Democratic vote grew rapidly.

When repression failed, Bismarck—always the clever politician—tried the opposite approach. He decided to provide German workers with what the SPD promised but could not deliver. The two most appealing SPD campaign promises were old-age pensions and unemployment insurance for workers. Bismarck decided that his conservative government would give these two benefits to the workers. He reasoned that once the working class got these gifts from the government, they would stop voting for Socialist candidates. Why would they vote for a party that only promised them such things, when the government actually provided them?

Bismarck expected the German workers to start voting for less radical parties in the 1890 election. They didn't. Instead, the SPD vote shot up even more sharply. The German workers weren't fooled. They knew Bismarck hadn't given them pensions and unemployment insurance because he cared about them, but because he feared the SPD's political clout. They understood that the best way to get more things from the government was to keep voting for the SPD.

Bismarck might outsmart the statesmen of Europe, but he couldn't fool the German workers. Nor could any right-wing politician after him stop the SPD. In election after election, the Socialist vote rose higher and higher. In the 1912 election, the SPD came dangerously near the 50 percent mark. There was good reason for the German right wing to fear that after the next election—in 1917, at the latest—the SPD would win a clear majority in the Reichstag.

When that day came, the course of German history would swerve abruptly to the left. The landowners, capitalists, and military men who had run the empire since its founding in 1871 would be out of power. In their place

would be a group of left-wing pacifists totally opposed to Germany's aggressive foreign policy. The SPD was strongly in favor of peace and cooperation between nations. Marxism maintained that wars were fought by workers of one nationality against workers of another nationality to benefit their capitalist oppressors. Should politicians with such attitudes gain control of the Reichstag, Germany and German foreign policy would both be radicalized.

German conservatives didn't intend to surrender "their" country to the Socialists without a fight. Indeed, they devised a clever way to solve the twin problems of Socialism and Russia—a scheme as clever as any of Bismarck's.

A PLAN FOR POLITICAL SALVATION

Suppose Germany came to the brink of war with Russia. When the vote for or against war came before the Reichstag, what would the SPD do? If the SPD voted *against* war, when the great majority of the German people were ready and eager to fight, everyone would know that the SPD was a disloyal, unpatriotic party whose leaders cared more about saving the lives of Russian workers than the fate of Germany.

On the other hand, if the SPD voted *for* war, it would be going back on a solemn pledge it and all the other Socialist parties of Europe had made to one another—a promise never to vote for war. If the SPD went back on its pledge, millions of German workers and intellectuals would desert the party. In other words, a Reichstag vote on a declaration of war against Russia would present the SPD with an insoluble dilemma, one that would most likely split the party down the middle. At the same time, war with Russia in 1914 would lead to the defeat of Russia before its military reorganization was complete.

Thus, war in 1914 would kill two birds with one stone! Given this frame of mind, it's not surprising that the German ruling class seized on the assassination at Sarajevo to press for war with Russia.

THE "JULY CRISIS" OF 1914

Here's a chronology of events that led to the outbreak of war in 1914. This outlines the setting contemporary to passengers aboard *The Last Express*:

June 28

Archduke Franz Ferdinand, heir to the thrones of Austria-Hungary, is assassinated at Sarajevo, Bosnia, by one of a group of Serbian terrorists.

July 5

Germany pledges its unconditional support—the famous “blank check”—to its ally Austria-Hungary throughout the crisis.

July 23

Austria-Hungary presents Serbia with a strongly worded ultimatum, giving it 48 hours to reply favorably to all its demands.

The Orient Express of *The Last Express* pulls out of Paris on the evening of July 24, one day after Austria-Hungary presented its “Note” to Serbia. If you read the newspapers in the train’s Restaurant Car salon each day, you’ll see news accounts of the crisis as it unfolds.

July 25

Coached by Russia, Serbia accepts most—but not all—of Austria-Hungary’s demands and asks for international mediation of the dispute. (For a full reading of the Austro-Hungarian ultimatum to Serbia, see “The Austro-Hungarian Ultimatum,” later in this chapter.)

July 28

Austria-Hungary rejects mediation and declares war on Serbia, on the grounds it had not met all the demands within the 48-hour time limit.

July 30

Tsar Nicholas II orders full mobilization of Russia’s armed forces against Austria-Hungary and Germany.

July 31

Germany demands Russia cease its mobilization by noon on August 1 or face war.

August 1

Germany declares war on Russia and warns France to make its intentions clear within 48 hours or face war.

August 3

The 48 hours given to France expire with no reply. Germany declares war on France.

August 4

The German Army requests permission to pass through neutral Belgium. In accordance with his treaty obligations, the Belgian king refuses. Germany invades Belgium.

August 5

Great Britain declares war on Germany, citing its violation of the 1839 treaty guaranteeing Belgian neutrality.

THE SCHLIEFFEN PLAN

When Germany found itself sandwiched between France and Russia prior to 1914, it began working on military plans to deal with the danger of a war on two fronts. Two schools of thought emerged—one defensive, one offensive.

The defensive school based its strategy on Germany's geography. Germany had no "natural" boundaries in the east, but it had a good one in the west—the Rhine River. In the event of war, German forces in the west could fall back to the Rhine where they could hold off French invaders indefinitely. Meanwhile, the bulk of the German army would fight the Russians in the east until a stalemate was achieved. Then Germany could swap territory it had conquered in the east for the Rhineland region it had abandoned to France and emerge from the war intact.

The offensive school found this plan much too cautious. Why should Germany fight a war with no prospect of victory? In view of Germany's great successes against Austria in 1866 and France in 1870, it ought to fight

offensively again. The leader of the offensive school was Count Alfred von Schlieffen, a general in the German Army. Schlieffen spent the last years of his life devising a victory plan for Germany.

Schlieffen's plan was bold and aggressive. Germany would go all-out for victory against France *and* Russia. France was an average-sized country with an excellent system of railroads. When war broke out, the French would be fully prepared to fight within a few days. On the other hand, Russia was a huge country with an inadequate railroad network. It would take Russia several weeks to ready her forces. This window of opportunity gave Germany a chance for a double victory.

Schlieffen wanted to concentrate 90 percent of Germany's army in the west, against France. This overwhelming force would smash through neutral Belgium and head toward Paris, driving the French Army back on the capital. The advancing German forces would then swing around Paris to the west, driving the retreating French forces back toward Germany. There they would be crushed between the advancing "hammer" of the German army and the "anvil" of the fortified German frontier. This great military operation would have to succeed within six weeks...and not one day longer.

In the meantime, the Russians would prepare to invade eastern Germany. Before they could do so, the victorious German army would be transferred from France to the eastern front on Germany's excellent railroad system. There it would meet and destroy the Russian armies, winning the war on both fronts for Germany.

THE AUSTRO-HUNGARIAN ULTIMATUM

The Archduke Franz Ferdinand, heir to the dual thrones of Austria-Hungary, was targeted by terrorists from Serbia who crossed the border and entered Austro-Hungarian territory. There, on June 28, 1914, in the city of Sarajevo, one of the terrorists, Gavrilo Princip, ran up to an open motorcade car and killed the archduke and his wife with a pistol. Nearly a full month went by before Austria-Hungary presented Serbia with an ultimatum on Thursday, July 23.

The ultimatum begins with a description of various acts of hostility directed against Austria-Hungary by Serbia. Then it describes the direct involvement of Serbian government officials in the assassination of the archduke:

It is clear from the statements and confessions of the criminal authors of the assassination of the 28th of June, that the murder at Sarajevo was conceived at Belgrade, that the murderers received the weapons and the bombs with which they were equipped from Serbian officers and officials who belonged to the Narodna Odbrana, and, finally, that the dispatch of the criminals and of their weapons to Bosnia was arranged and effected under the conduct of Serbian frontier authorities.

The Austro-Hungarian ultimatum then lists 10 specific demands to which Serbia must agree within 48 hours—or face war:

The Royal Serbian Government will furthermore pledge itself:

- 1. to suppress every publication which shall incite hatred and contempt of the Monarchy, and the general tendency of which shall be directed against the territorial integrity of the latter;*
- 2. to proceed at once to the dissolution of the Narodna Odbrana, to confiscate all of its means of propaganda, and in the same manner to proceed against the other unions and associations in Serbia which occupy themselves with propaganda against Austria-Hungary;...*
- 3. to eliminate without delay from public instruction in Serbia, everything, whether connected with the teaching corps or with the methods of teaching, that serves or may serve to nourish the propaganda against Austria-Hungary;*
- 4. to remove from the military and administrative service in general all officers and officials who have been guilty of carrying on the propaganda against Austria-Hungary, whose names the Imperial and Royal*

Government reserves the right to make known to the Royal Government when communicating the material evidence now in its possession;

- 5. to agree to the cooperation in Serbia of the organs of the Imperial and Royal Government in the suppression of the subversive movement directed against the integrity of the Monarchy;*
- 6. to institute a judicial inquiry against every participant in the conspiracy of the 28th of June who may be found in Serbian territory; the organs of the Imperial and Royal Government delegated for this purpose will take part in the proceedings held for this purpose;*
- 7. to undertake with all haste the arrest of Major Voislav Tankositch and of Milan Ciganovitch, a Serbian official, who have been compromised by the results of the inquiry;*
- 8. by efficient measures to prevent the participation of Serbian authorities in the smuggling of weapons and explosives across the frontier; to dismiss from the service and to punish severely those members of the Frontier Service at Schabats and Losnitza who assisted the authors of the crime of Sarajevo to cross the frontier;*
- 9. to make explanations to the Imperial and Royal Government concerning the unjustifiable utterances of high Serbian functionaries in Serbia and abroad who, without regard for their official position, have not hesitated to express themselves in a manner hostile toward Austria-Hungary since the assassination of the 28th of June;*
- 10. to inform the Imperial and Royal Government without delay of the execution of the measures comprised in the foregoing points.*

The Imperial and Royal Government (Austria-Hungary) awaits the reply of the Royal Government (Serbia) by Saturday, the twenty-fifth...at 6:00 p.m., at the latest.

THE CHARACTERS OF THE LAST EXPRESS

Hemingway said action is character. *The Last Express*, of course, offers plenty of both; but sometimes it's nice to get a little deep background on the people who populate a fiction. Here, courtesy of the game's design team, is a quick sketch of each character with whom you can interact aboard the train—including your protagonist, Robert Cath.

RED SLEEPING CAR

Conductor Coudert

Born in Algeria, Jacques Coudert came to Paris at age 18 to seek his fortune. A longtime employee of the Compagnie Internationale des Wagons-Lits (C.I.W.L.), his face is well known to regular travelers on the Orient Express. Now just a few months from retirement, he has saved his money and looks forward to returning to Algiers, where he can live like a pasha on his pension.



Compartment A

Vassili Alexandrovich Obolensky

Russian count. For many years an important advisor of Czar Alexander III, and his son Nicholas II after him. Owner of vast estates in the Ukraine. Old and in failing health, he remains highly religious, an ardent monarchist, and a despotic aristocrat whose one affection is for his granddaughter, Tatiana.

Compartment B

Tatiana Obolenskya

Sixteen-year-old granddaughter of the count. She has been at school in Paris and is now returning to Russia, probably to be married off to an appropriate member of the nobility. Fragile and innocent (but an excellent chess player), she still cherishes a childhood love for Alexei Dolnikov, the son of a neighboring aristocratic family outside Odessa.



Compartment C

Claude Boutarel

French geologist and engineer. Monsieur Boutarel is more interested in science and developing technologies than in politics, so he sees no problem in working for the Anglo-Persian oil company at the first oil refinery in Abadan. He encourages the scientific leanings of his son, François.

George Abbot

British commercial agent. A last-minute addition, George Abbot boards the train at Munich, although his name doesn't appear on the passenger list. Abbot is a frequent traveler on the Orient Express as he conducts his business across the continent. Behind his garrulous, overly inquisitive persona is a sharp, capable mind; he has an odd way of knowing a great deal of private and personal information and of being in the right place at the right time.



Compartment D

François Boutarel

Precocious boy of 7. Young François has an interest in scientific experimentation and a special passion for insects, in which his father indulges him. He's no more obedient to his mother than other boys of his age, and makes authoritative comments on everything he sees—comments ignored, of course, by his parents and other adults.



Madame Boutarel

A practical Frenchwoman, largely and benignly ignored by husband and son. Madame B. maintains a keen sense of the proprieties and disciplines of family life, as well as her own position and ambitions in society.

Compartment E

Rebecca Norton

A young upper-class Englishwoman. Rebecca has escaped from a stifling London environment and is on her first adventure abroad with her dashing friend Sophie. Although naive and inexperienced, Rebecca is observant and intelligent; she keeps a diary and will one day become a famous journalist.



Sophie de Bretheuil

A young, attractive Frenchwoman. Sophie is a provocative, spoiled girl living a privileged and indolent bohemian life. She's indifferent to politics; only personal intrigue interests her. Her intelligence is of the highly practical and social kind; for the moment she's happy to be with Rebecca, but she keeps an eye out for other excitements. Ironically, although Rebecca is destined to become a great writer, it is Sophie who will achieve success first in the 1920s by writing a best-selling gossip book under a pseudonym.



Compartment F

Anna Wolff

Concert violinist. The daughter of an Austro-Hungarian military commander, she's been touring the concert halls of Europe and the United States, where her brilliant playing and striking appearance have won her great fame—as well as a perfect excuse to travel widely through the most influential levels of European society.



Max

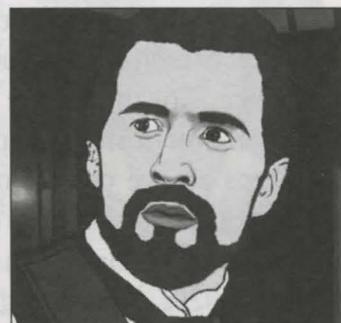
Max (or “Maxl”) is a large Siberian husky and companion of Anna Wolff. He is fiercely protective of his mistress, but can be won over if you give him respect and know where to scratch.



Compartment G

Milos Jovanovic

A young Serbian commander. Milos is a charismatic, self-educated rebel with a good combination of fighting skills, idealism, and practical cunning. Under the banner of General Georgevich, he fought many successful campaigns in the Balkan League's 1912–13 wars against Turkey. Faithful to his friends and fierce in battle, Milos is a good friend of Tyler Whitney's, and passionately committed to the cause of Serbo-Croatian unity.



Vesna Savin

At the age of 12, Vesna saw her family slaughtered by the local Turkish militia. A Croatian, she fled into Serbia and joined a Bosnian irregular fighting unit. Since then, Vesna has lived in the mountains and honed herself into a merciless fighter. Suspicious of all outsiders, she's a humorless, dedicated soldier and a loyal comrade to Milos.

Compartment H

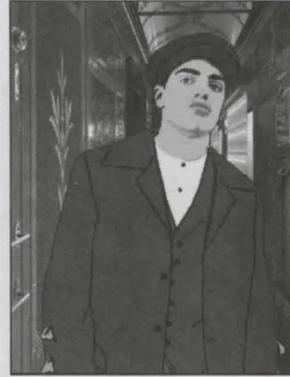
Ivo Biskupovic

A taciturn Bosnian Serb farm boy turned soldier. Unusually tall and broad, Ivo feels awkward in the confined spaces of the train. Like Vesna, he's fiercely loyal to Milos and a very good fighter...but he's never been in a restaurant before, and would much rather be in the hills than on a luxury train.



Salko Popivoda

Twenty-year-old Bosnian Serb and Ivo's shadow. During the Balkan Wars, Salko slipped across the border to Montenegro, and from there to Serbia, where he joined an irregular army unit. He and Ivo became friends and have been inseparable ever since. The little bells sewn onto the sleeve of Salko's jacket are his attempt to add a touch of splendor to his apparel, as befits a client of the Orient Express.



Compartment I

Jean Jaurès

Antiwar French Socialist leader. Many people counted on Jaurès to prevent war at the last minute by calling upon the workers of Europe to oppose it. On the announcement of Austria's ultimatum to Serbia on July 24, Jaurès canceled his planned trip to Vienna, calling instead for an emergency mass antiwar meeting in Brussels on July 29. Two days later, Jaurès was shot dead in Paris by a young French patriot. The following day, Germany and France mobilized for war.

GREEN SLEEPING CAR

Conductor Mertens

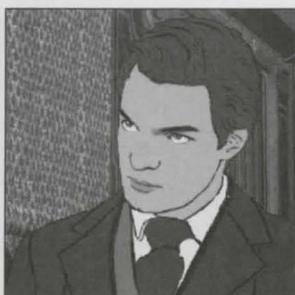
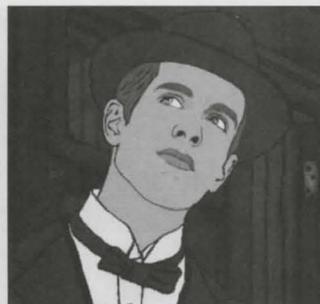
This is young René's fifth run on the Paris–Constantinople route. Although he *believes* he's working hard, he's too lax to make a really top-notch conductor. His job is made more difficult by the ever-watchful eye of his uncle, the Trainmaster, to whom René owes his rapid promotion to this position.



Compartment 1

Tyler Whitney

American freedom-fighter, philanthropist, and gunrunner. Tyler and Cath met at Yale, where Tyler—idealistic and wealthy son of Southern landed aristocrats—developed a passionate interest in the Wobblies workers' movement. He eventually left the U.S. and joined the Zapatista revolt in Mexico and Cuba, helping raise funds and run guns and munitions, before lending his support to Serbia in the 1912–13 Balkan Wars.



Robert Cath

American doctor, age 29. Barred from medical practice in the U.S. because of his unorthodox methods and interest in ancient and esoteric forms of medicine, Cath has been living quietly in Paris. He and Tyler Whitney have been friends since college, and shared many adventures, but Cath hasn't seen Tyler in several years.

Compartment 2

Alexei Dolnikov

Russian student. The idealistic son of an aristocratic family, Alexei left school in St. Petersburg and went to London, where he became deeply involved in the Anarchist movement. Renouncing his heritage, he dedicated himself to the abolition of the tyrannical system in which he was brought up.



Compartment 3

August Schmidt

German industrialist. From humble beginnings, August Schmidt has built an empire from metal and arms manufacturing. One of the rising industrialists of the new Germany, he follows political developments very closely, and looks forward to prosperous times. He's also a gourmand and an appreciator of beauty in all its forms.



Compartment 4

Mahmud Makhta

Persian Eunuch. Mahmud is charged with the safe conduct from Paris to Cairo of a four-woman harem belonging to a certain unnamed personage who anxiously awaits their arrival. The trip has been a tense and frustrating one for Mahmud, who must reconcile the logistical difficulties of a long European train journey with his employer's strict requirement that the women not show themselves in public.



Compartment 5

Fatima

At 45, Fatima is the harem's oldest member. Though in a position of authority with respect to the younger women, she has seen enough in her life to take things in stride, and is generally willing to turn a blind eye to Hadija's and Yasmin's high jinks.



Compartment 6

Yasmin

Age 20. The most educated of the group, Yasmin keeps the others entertained at night with stories and songs from literature and her own imagination. She is spoiled and, along with Hadija, is a little bit of a troublemaker.



Compartment 7

Hadija

Age 19. Rebellious and high-spirited, Hadija is impatient with the tight discipline and boring routine imposed by travel. She's always inciting Yasmin to mischief, and on trips in the past has occasionally skirted disaster. However, on this trip Mahmud's vigilance subdues even her.

Compartment 8

Alouan

Age 15. Alouan is the latest addition to the harem. This is her first time in Europe. Yasmin and Hadija tease her because she has brought her baby doll along and sleeps with it at night, but Fatima is protective of Alouan, who is really still a child.

Compartment 9

Marshall Putnik

Serbian General Chief of Staff. On his way home to Belgrade from a relaxing cure in an Austrian spa, Putnik booked a berth on the Orient Express, but took an earlier train instead. Having been out of touch for some days, Putnik was surprised to find himself arrested in Budapest by Austro-Hungarian authorities—who, upon discovering Putnik's identity, and not wishing to deprive their enemy of its commander at the start of the war, apologized and sent him on his way.

BAGGAGE CAR

Trainmaster Vergès

In 1876, at age 16, Vergès got his first job washing the exteriors of the train cars. As a pioneer of the railway, he has gradually risen in the ranks to the position of Trainmaster. A lifelong bachelor, Vergès keeps a firm eye on his nephew René, and tries to instill his own sense of responsibility and discipline into this unlikely bottle.



KRONOS PRIVATE CAR: THE SATURN

Prince Kronos

A wealthy and mysterious art collector. Prince Kronos's origins are obscure. Believed to have come from North Africa, he has amassed an enormous fortune. He is said to command a private army, and have a fortress in the Pyrenees, but rumors about him contradict each other. When in Europe, he travels in his lavish, eccentrically outfitted private rail car, the *Saturn*.



Kahina

Proud and taciturn, Kahina is the last of an ancient Matabele tribe of female warriors who were defeated and driven from their Southern African homeland. Kahina owes her life to Kronos, and her loyalty to him is total and unswerving. Her command of English, French, Ndebele, and other languages makes her an ideal secretary, bodyguard, and general factotum to Kronos wherever he travels.

Part 2:



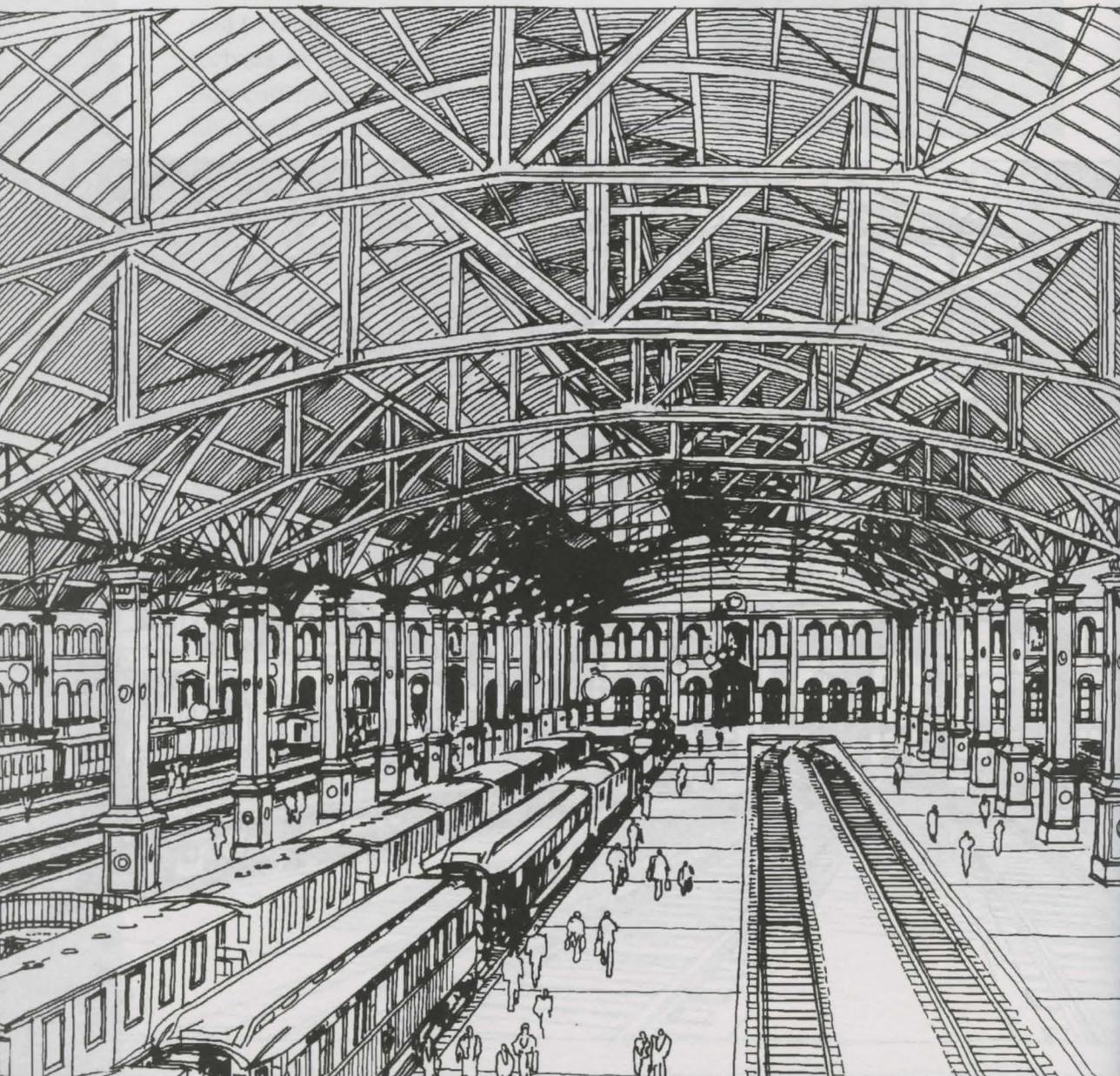
BRINGING PRIVATE CAR: THE LATEST

Private Cars

A monthly and quarterly car

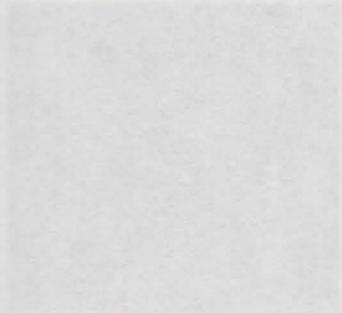
Private Cars

Private Cars



Part 2:

Annotated Walkthrough for The Last Express



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Part 2:

Annotated Walkthrough for The Last Express



Locomotive

Coal Tender

Baggage Car

Restaurant Car

Red Sleeping Car

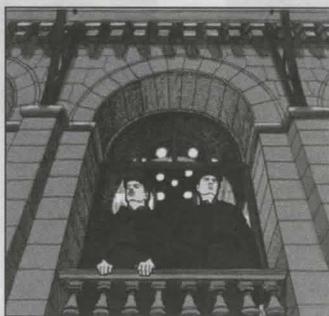
Chapter 1: Paris to Epernay



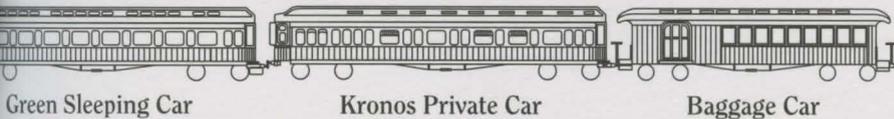
Here's where you start. At 7:14 p.m., the Orient Express will pull out of the Paris Gare de l'Est station en route to Constantinople via Belgrade—a 62-hour, 2,000-mile trip.



A young American, Tyler Whitney, stands on the steps of one of the ornate, teak sleeping cars of the famed Orient Express. He searches the Gare de l'Est crowd, looking for someone. Then he sees...



...gendarmes staking out the station. Two officers screen passengers near the train; another pair surveys the crowd from windows overlooking the track. After a few seconds, the Express departs—a single engine, a baggage car, a restaurant car, two sleeping cars, and one private car attached to the rear.



Green Sleeping Car

Kronos Private Car

Baggage Car

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Twenty minutes later, the Orient Express chugs through gathering dusk as it crosses the idyllic French countryside. Suddenly, a motor-bike pulls alongside one of the train's sleeping cars. Robert Cath boards the train (in his own inimitable way) at about 7:35 p.m., just outside Paris.



After a parting wave to his chauffeur, Cath pulls himself up onto the rear platform of the sleeping car.

You are Robert Cath. You have boarded the Orient Express just outside Paris at about 7:35 p.m. This chapter ends when the train makes its first stop at 9:16 p.m. in Epernay. To guide Cath through the events of Chapter 1 successfully, you must find and dispose of Tyler Whitney's body, switch jackets, talk to August Schmidt, and fend off the attack of an angry Serb.

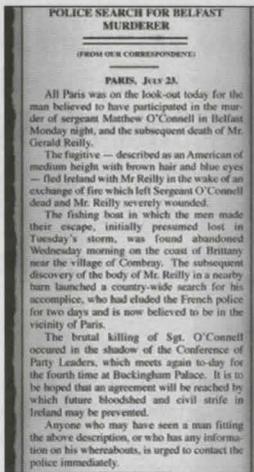
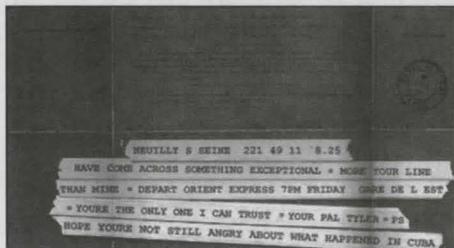
For a complete list of necessary actions and wrong moves for Chapter 1, see the “Winning & Losing Scenarios” section at the end of the chapter.

HOW TO DISTINGUISH SLEEPING CARS

The train in *The Last Express* includes two sleeping cars. In this walk-through, I’ll call them the Red Car and the Green Car. Compartments in the Green Car, where Cath boards, are numbered 1 through 8. The corridor carpet is green. The next car forward is the Red Car. Its compartments have alphabetical labels, A through H, and the corridor carpet is red.

7:35 P.M.: WHERE’S TYLER WHITNEY?

After Cath boards the train, the interactive story begins on the rear platform of the Green Car of the Orient Express. Cath has only two items in his inventory—a telegram from his old pal Tyler Whitney, and a very interesting newspaper clipping. Remember that the square Cath icon in your screen’s upper-left corner acts as a pull-down inventory menu. Click and drag down to select the item you want to examine.



Tyler Whitney has “something exceptional” to show you. Hey, know anyone who matches the description of that fugitive from Belfast?





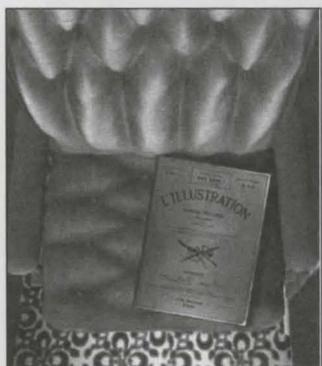
Your first goal is to find Tyler Whitney. The game offers two quick ways—one obvious, one devious—to find Tyler's compartment. The devious way serves you best in the long run. Move the cursor until you see a right arrow and click to turn right. Then move forward into the Green Car.

ASK THE CONDUCTOR

When you enter, the conductor is at the far end of the sleeping car, but he returns directly to his seat. Talk to the conductor—that is, click on him when the cursor changes to a speech balloon.



"Ah, Mr. Whitney! Excuse me!" The conductor mistakes you for Tyler Whitney, and directs you to Compartment 1.



See the *L'Illustration* journal? Pick it up, and then open it. Hurry! The conductor approaches.

STEAL THE PASSENGER LIST

This is better than asking, and more fun. Immediately upon entering the Green Car, turn left and look down at the conductor's chair.

COMPAGNIE INTERNATIONALE DES WAGONS-LITS
RAPPORT DU CONDUCTEUR

Le train de voyageurs n° 1234567
partant de Paris le 12/07/1914 à 18h00
pour Eprenay

Voiture n° 1234567 Conducteur: R. Mertens

Mouvement des Voyageurs

Nom	Nationalité	Sexe
M. Wirtler Wittney	Américain	Homme
M. A. Almel Weinkow	Russe	Homme
M. Augustin Schmidt	Allemand	Homme
M. Raymond Tahita	Perse	Homme
M. Raymond Futria	Serbe	Homme

Observations

COMPAGNIE INTERNATIONALE DES WAGONS-LITS
RAPPORT DU CONDUCTEUR

Le train de voyageurs n° 1234567
partant de Paris le 12/07/1914 à 18h00
pour Eprenay

Voiture n° 1234567 Conducteur: J. Coudert

Mouvement des Voyageurs

Nom	Nationalité	Sexe
M. Oreste Vassili Obelensky	Russe	Homme
Mlle. Tatiana Obelenskaya	Russe	Femme
M. Claude Destarel	Française	Homme
Mme. Destarel	Française	Femme
M. Francis Destarel	Française	Homme
Mlle. Sophie de Brethemil	Française	Femme
Mlle. Barbara Serban	Roumaine	Femme
Mlle. Anna Wolff	Autrichienne	Femme
M. Milos Jovanovic	Serbe	Homme
Mlle. Verna Savin	Serbe	Femme
M. Vile Rikopavic	Serbe	Homme
M. Salvo Popivada	Serbe	Homme

Observations

Aha! A passenger list. This would be a handy little item, wouldn't it? Abscond with the sucker. Quickly! He's almost here...

If you didn't grab the passenger list this time, don't worry. You'll have plenty of chances to steal it later. No need to rewind and replay the sequence; this isn't that kind of game. The conductor's job will have him running around all evening. Just play on, and the next time you notice the conductor away from his seat...pounce!

The passenger list is two pages, one for each car. Note the conductors' names: R. Mertens is your Green Car conductor, and J. Coudert is the conductor for the Red Car. As you meet other passengers, you can click on their names on these lists to hear "memory recall clues." These clues change over the course of the game, depending on the passenger encounters you have. Because you haven't had any encounters yet, naturally there are no clues. Well, maybe just one...



If you look at the conductor's journal later, you can peruse pages of historical photographs, including this famous portrait of "the victims of Sarajevo"—the Archduke Franz Ferdinand and his wife. Their assassination set off a chain of diplomatic events that triggered the First World War.

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Conductor Mertens can't find his list. "Merde!" he says. Watch the poor fellow search in vain. The passenger list is now safely tucked in your inventory for future reference.



GO TO TYLER'S COMPARTMENT

Now you know where Tyler is waiting for you. Go to Compartment 1. Important: You must get there before the Conductor does. He'll arrive with a message for Tyler Whitney between 8:00 and 8:10 p.m.

7:50 p.m. The Trainmaster speaks to Conductor Coudert in the Red Car, and then proceeds to Conductor Mertens in the Green Car. Eavesdrop to learn about their relationship—ah, nepotism—and, if you nabbed the passenger lists earlier, listen to them wrangle about the "lost" lists.

This message delivery results from an observable chain of events that begins in the Restaurant Car dining room. At around 8:00 p.m., August Schmidt tells the Headwaiter to convey a message to Tyler Whitney. The Headwaiter tells the Trainmaster...who walks to the Green Car to inform Conductor Mertens...who, minutes later, goes to Tyler's compartment to deliver the message.



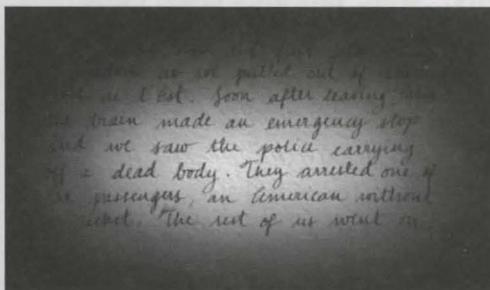
Enter Compartment 1 to see the late Tyler Whitney. Either he's had a terrible shaving accident, or this is murder on the Orient Express. Now what?



If the conductor knocks with a message about August Schmidt, move the cursor over the door—it turns into a speech balloon—and click. Cath talks to him through the door. Whatever you do, don't let him in!



WRONG MOVE: CONDUCTOR FINDS TYLER FIRST



Not long after 8:00 p.m., Conductor Mertens arrives at Compartment 1 with the message that August Schmidt is waiting for Tyler Whitney in the Restaurant Car. If you don't get to Compartment 1 first, the Conductor finds Tyler's body... and your journey ends prematurely.

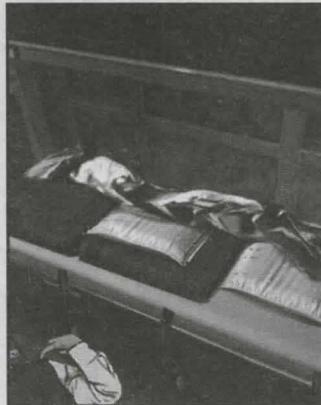
CORPSE DISPOSAL 101

OK, your buddy's dead. Go ahead, take a moment to mourn. Time's up. Now get rid of Tyler's body. You have to get it off the train, sooner or later. You have two options, each with different consequences:



First, open the window. Then pick up Whitney's body. Click the "body" icon on the window to toss out Tyler. What fun! Well, OK, maybe it's a bit disrespectful. But you have little choice. The problem with this disposal method is that the French police find Tyler along the tracks. After putting deux and deux together, they board the train at Epernay at 9:16 p.m. (For more on this, see Chapter 2.)

You still have an ugly bloodstain on the floor, but there's nothing you can do about it.

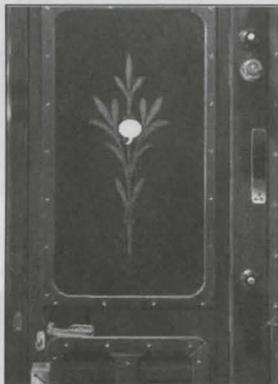


Open the top half of the bed. Open the bottom half of the bed. Pick up Tyler's body and put it in the bed. Then close the bed and try not to think about the fact that a decomposing corpse is nestled in your sheets.

STOP THE CONDUCTOR FROM FINDING TYLER IN YOUR BED

Later, between 8:50 p.m. and 9:00 p.m., Conductor Mertens begins entering compartments in the Green Car to turn down the beds. He starts at the far end of the corridor, but Mahmud in Compartment 4 won't let him enter the "harem" rooms (compartments 5, 6, 7, and 8). Mertens apologizes and begins at Mahmud's Compartment 4. He works one room at a time down to Compartment 1—your room.

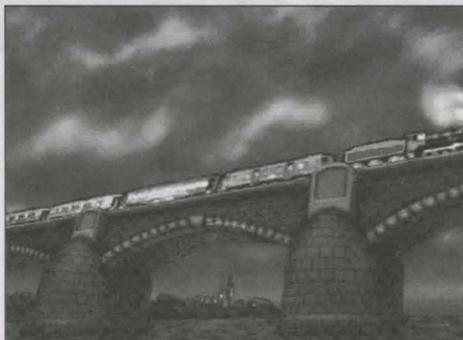
Of course, if you've already tossed Tyler Whitney's body off the train, this bed-making activity poses no threat. But if you hid the body in the Compartment 1 bed, you must prevent its discovery.



Option 1. Be inside Compartment 1 just before 9:00 p.m., when Conductor Mertens comes to make the bed. Speak to him through door and he'll go away.



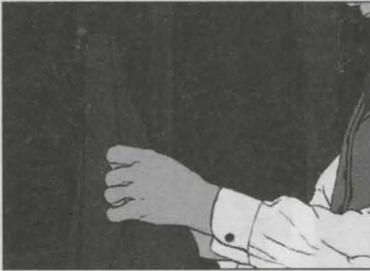
Option 2. Click on Conductor Mertens in the corridor as he approaches your compartment. (Don't let him knock, or it's too late!) Cath asks him to leave the bed alone.



After the Orient Express pulls away from Epemay, you can toss Tyler safely out the window. Nobody will find the body, because your corpse-tossing neatly coincides with a bridge crossing.

SWITCH JACKETS

After picking up Tyler's body, Cath's jacket is smeared with blood. Don't leave the compartment in this condition. Instead, find Tyler's jacket hanging on the hook just above the ornate box.



Take Tyler Whitney's jacket from the hook. Cath dons it and tosses his own bloodstained jacket out the window.



Note that the jacket switch adds a matchbox full of matches to your inventory.

! WRONG MOVE: MEET PEOPLE IN A BLOODY JACKET



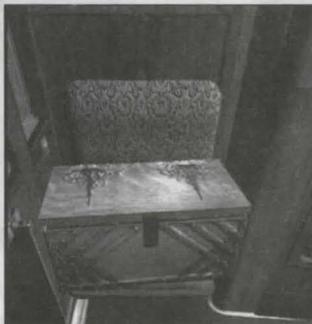
For some nutty reason, the folks on this train find wet bloodstains on a jacket suspicious. If you pick up Tyler's body and then leave the compartment without switching jackets, one of the conductors sounds the alarm. Even if you stay in the room, you'll run into trouble eventually. If you're still wearing the bloody jacket when you receive a visit from either August Schmidt or Milos, your train ride is over.

OTHER THINGS TO DO (AND NOT DO) IN TYLER'S COMPARTMENT

OK, it's time to start acting like a sleuth, damn it. Examine everything; look everywhere. Start right here in Tyler's compartment. Several interesting items lie scattered about, just waiting to be discovered.

OPEN THE CHEST

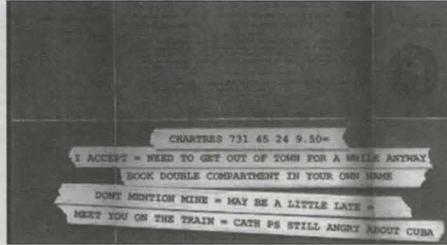
Open the ornate wooden chest sitting on the chair. Empty! From the looks of it, this must have held something valuable. Note the outlines of two missing items.



LOOT TYLER'S DUFFEL BAG

Look up at the luggage rack to see Tyler Whitney's duffel bag. Click on the duffel bag to take it down; then click again on the bag to open it. (Note: You can't carry the duffel bag away with you. It gets stowed back on the rack when you're done with it.)



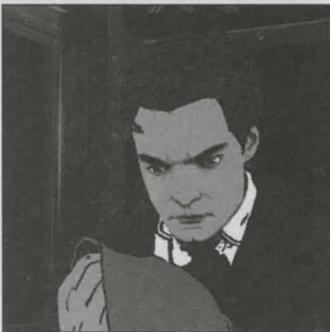


Open the telegram. It's the one you, Robert Cath, sent in reply to Tyler Whitney's telegram in your game-opening inventory. Wonder why Cath needs "to get out of town for awhile"? Could it have anything to do with that Belfast murder?

Take the scroll from the duffel bag. What the hell... Tyler probably won't need it anymore. Open the scroll. If you can read Russian, read the scroll. Otherwise, close it. The scroll moves to your inventory.

FIND THE SCARF

Look down at the floor under the chair where the ornate chest sits. See that hidden article? Pick it up. It's a silk scarf.



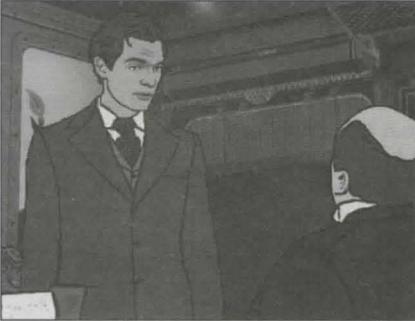
It's soft, it's feminine-looking, it smells good, and it's monogrammed 'W.' Who might this belong to? (Hint: Check the passenger list.)



If you missed the scarf or the scroll in your room search, don't worry. Cath will have plenty more chances to retrieve these items later in the game.

! WRONG MOVE: MEET AUGUST TOO EARLY

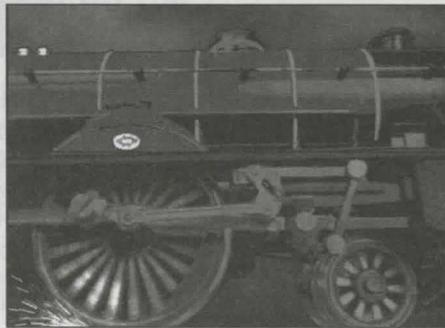
As the game begins, Schmidt waits for Tyler in the dining room of the Restaurant Car. Important: You must not talk to him until you move Tyler's body and then change into Tyler's green jacket. Here's what happens if you neglect to do these things:



If you speak to August Schmidt in the dining room before switching jackets, August mistakes you for Tyler Whitney, but Cath corrects him, introducing himself by his real name. An exasperated Schmidt pushes away from the table...



...and heads directly for Tyler's compartment. After knocking on the door and getting no answer...



...Herr Schmidt pushes open the door to find a bloody mess. August pulls the emergency handle, bringing the Orient Express (and your game) to a screeching halt.

HOW TO MEET AUGUST SCHMIDT

As I said, August Schmidt is anxious to meet Tyler Whitney. So, if you've stashed Tyler's body and changed jackets, you can meet Herr Schmidt in any of four easy ways. In each case, you have essentially the same conversation:



Option 1. Click on August in the Restaurant Car's dining room. He starts the game there and returns later during the evening...which may come as no surprise, given his ample girth.



Option 2. Herr Schmidt goes to Tyler's compartment at 8:15 p.m. or so and knocks. If you're inside you can let him in, or click with the speech balloon to speak to him through the door. If you lock the door from inside to keep him out, he'll go away mad, and come back later. (If you let him in be sure Cath isn't wearing his bloody jacket.)



Option 3. As in Option 2, Herr Schmidt goes to Tyler's compartment at about 8:15 p.m. and knocks. But if you (Cath) are not there, Schmidt enters Tyler's compartment and waits about 10 minutes. If you return to Tyler's compartment during that time, you find Schmidt waiting. Otherwise, he leaves... but returns to enter Tyler's compartment again at about 10:15 p.m. On this second visit, he stays until you return.



Option 4. You can also seek August Schmidt in his room (Compartment 3). He's there for a few minutes at about 8:30 p.m.; then he goes back to the Restaurant Car for dinner. He returns to his room at about 9:00 p.m., stays about 30 minutes, and then meets Anna Wolff in the salon. He returns to his room after 10:00 p.m., but goes to Tyler's compartment shortly thereafter...and stays in Compartment 1 until you return.

RESTAURANT CAR (7:40 TO 9:00 P.M.)

The Trainmaster calls out first service for dinner in the Restaurant Car at about 7:40 p.m., shortly after Cath boards the train. The Restaurant Car is actually three compartments—the salon, the dining room, and the kitchen. As you already know, you can enter the dining room and talk to August Schmidt. Here are some other things that happen in the Restaurant Car.

SALON: EAVESDROP ON SOPHIE AND REBECCA

The two female traveling companions from Compartment E, Sophie de Bretheuil and Rebecca Norton, chat intimately in the salon. Sophie seems bold and adventurous, while Rebecca displays a typical English reserve. Note that Rebecca calls Sophie a “little aristocrat girl.”

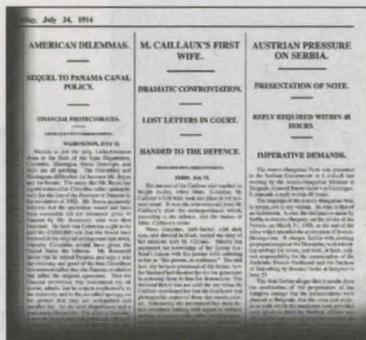
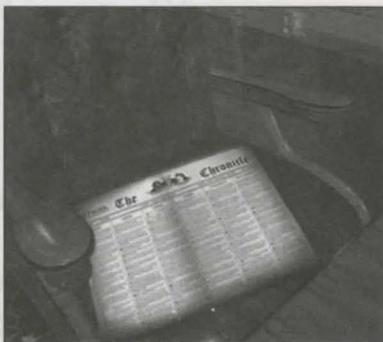
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When Sophie and Rebecca leave, note that they express their intention to return for “second service”—when all the really cool people eat on a train. They’ll return for dinner at about 9:00 p.m.

Fascinated by the Mme. Caillaux episode in Paris, Sophie and Rebecca discuss differences in French and English scandals, making casual mention of *Madame Bovary*, *Joan of Arc*, the *Dreyfus Affair*, and other topics. After a brief pause, Sophie notices Cath, mistakenly assuming that he understands no French.

SALON: READ THE NEWSPAPER



The newspaper sits on one of the salon chairs. Read it only if you're in the mood. None of the articles bear directly on Cath's problems, although the Mme. Caillaux story and reports of Russian strikes and the “Austro-Hungarian Note” to Serbia (an act which ultimately set the First World War in motion) place the train passengers, their various motivations, and their fates in a larger historical context.

DINING ROOM: GENERAL EAVESDROPPING

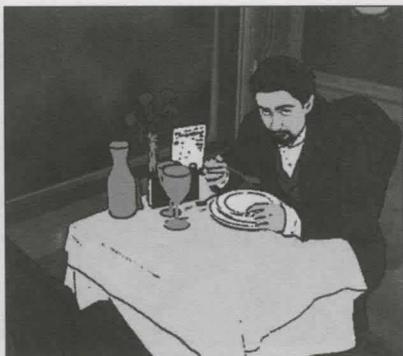
Good stuff happens in dining rooms, and this one is no exception. After all, it's the gathering place for Orient Express passengers. Stand in the aisle and gawk at diners, or sit at your corner table to eavesdrop with more discretion (and stop waiters from bumping into you).



The headwaiter, Pascale, greets you and shows you to your table the first time you enter the dining room. Enjoy that “pampered” feeling while it lasts...this is the only service you’ll get tonight.



From here you have a nice view of the entire dining room. Tatiana Obolenskaya and her grandfather, Count Vassili, dine at the table across the aisle. In front of them sits a contingent of Serbs—Milos, Vesna, Ivo, and Salko—who whisper quietly and shoot suspicious glances around the room.



JOIN ALEXEI FOR SOUP

Your neighbor from Compartment 2, Alexei Dolnikov, sits alone in a corner, sullenly slurping soup like a peasant. This is part of his political agenda, as you'll soon learn.

Talk to Alexei; Cath asks to join him. "Why not?" answers the Russian, with supreme indifference.



Note Alexei's exchange of glances with Tatiana. You don't suppose they know each other, do you?

After finishing his soup, Alexei delivers a brief lecture and stalks off. Depending on how early he leaves, Alexei either returns to his room or waits in the salon to smoke and brood until his aristocratic Russian brethren finish their meal.



From PARIS to Constantinople
by Orient Express via Belgrade (via Most., Znoj., Travn., Zg.)

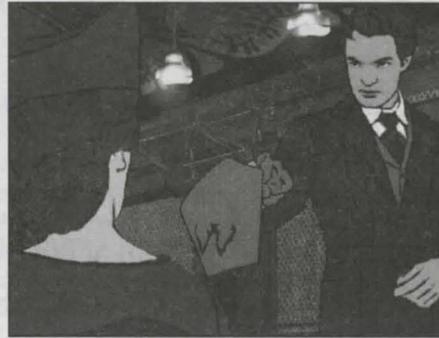
Paris, 1st Class - 296.70 fr. S.G.E. 276.60
Departure from Paris, Gare de l'Est 7 p.m.
Arrive destination: 11 a.m.
Time of journey: 505 h 41 m
1912 Miles

Orient Express		
PARIS Est	dep.	7 9 14
Chalon	arr.	9 9 41
Caen	arr.	9 9 49
St.-Amand	arr.	1 4 19
Strasbourg	arr.	3 4 26
Col (Basent)	arr.	4 4 33
Chambray	arr.	4 4 57
Strasbourg	arr.	4 4 59
St. Louis	arr.	8 4 13
Wien	arr.	12 4 16
Munich	dep.	10 4 28
Budapest	arr.	12 4 43
VIENNA West	arr.	9 0
<hr/>		
VIENNA West	dep.	9 14 Daily
VIENNA Est	dep.	9 31
Galanta	arr.	9 47
Budapest	arr.	11 9 22
Belgrade	arr.	9 9 59
BELGRADE	dep.	4 13
St. Louis	arr.	11 4 23
Strasbourg	dep.	9 47
Paris	arr.	4 20
VIENNA West	arr.	11 4 27
CONSTANTINOPLE	arr.	11 4 27

Pick up the book Alexei leaves on the table. Aha—Nietzsche...no wonder he's so irritable. Open the book and grab the train timetable. Note the "10:40" scribbled between the stops at Galanta and Budapest. What could that mean?

DINING ROOM: TALK TO ANNA WOLFF

At about 8:15 p.m., the regal Anna Wolff strolls through the salon to dinner. You can't talk to her in the salon, but you can follow her into the dining room.



Approach Anna's table. You're an American adventurer, right? Be bold and ask to sit with Anna at dinner. Her response: Rejected!

Don't give up. If you found the scarf in Tyler's compartment, offer it to her now. Despite the big "W" staring her in the face, she denies owning it. Yeah, right.

DINING ROOM: JOIN THE AUGUST/ANNA CONVERSATION

August Schmidt returns to the dining car later for his meal. (If you haven't had your "business discussion" with him yet, now's the perfect time—just click on him with the speech balloon to introduce yourself.) Sit behind him if you want, stare at his bald spot, listen to him order...and wait. His food arrives, he dines, and then rises to exit the dining car.



Get up and watch Schmidt go. On his way out, he stops to chat with Anna Wolff at her table. Move the cursor over August and click when you see the speech balloon. Cath butts in on the conversation. (If you haven't already introduced yourself to August, Cath will do so now.) August introduces you to Anna as Tyler Whitney, "well-known as a champion of freedom and justice in countries other than his own."



Tyler Whitney? Mlle. Wolff suddenly takes a deeper interest in our hero. After the two gentlemen exit to the salon, Schmidt reveals a trace of the anti-Semitism that permeated fin-de-siecle Europe.

SALON: OFFER THE FIREBIRD SCROLL TO ALEXEI

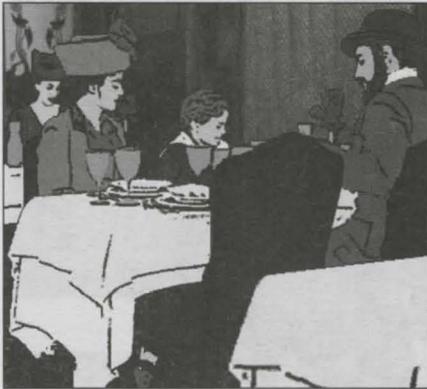
If you joined Alexei Dolnikov at his table early during first service, he exits the Restaurant Car, returns shortly to pick up the Nietzsche book he forgot, and then goes back to his compartment to read. But at 8:23 p.m. or so, he returns to the salon for a smoke. If you found the Russian scroll in Tyler Whitney's duffel bag back in Compartment 1, you can offer it to Alexei in the salon.



Approach Alexei and ask if he can translate the scroll. Again, Cath gets his face rubbed in Russian politics; Alexei has a chip on his shoulder the size of Siberia. But you learn that the scroll is a children's fable about a fabulous Firebird.

DINING ROOM: EAVESDROP ON THE BOUTARELS

Around 8:30 p.m., near the time when second service is announced by the Trainmaster, the three Boutarels—mom, dad, and spoiled brat—arrive for dinner. François immediately complains about the smell. What a cute kid!



As the Boutarels jabber away and little François whines mercilessly, you may want to reconsider the value of eavesdropping. Listen to the model family discuss M. Boutarel's new position in Abadan—apparently, he's an engineer who will construct a new oil refinery. François wants to know if they'll ride camels in the desert. Later, he also mentions a mysterious "snake lady" at the end of the train.

SALON: WATCH THE BICKERING RUSSIANS

Remember the interesting exchange of glances between Alexei and Tatiana back in the dining room during first service? Now it gets more interesting.



Between 8:30 and 9:00 p.m., Count Vassili and his granddaughter Tatiana exit the dining room. As they pass through the salon, Alexei Dolnikov picks an argument with Vassili. Afterward, click on Alexei to have Cath comment. Isn't it great to be an American smart-ass?

DINING ROOM: EAVESDROP ON SOPHIE AND REBECCA



Sophie and Rebecca arrive for dinner—fashionably late, of course—between 8:45 and 9:00 p.m. Listen to Pascale, the headwaiter, butter them up as he seats them. Then listen to their dinner conversation. Sophie is as daring and playful as ever, and it seems their relationship is somewhat more complex than that of traveling companions.

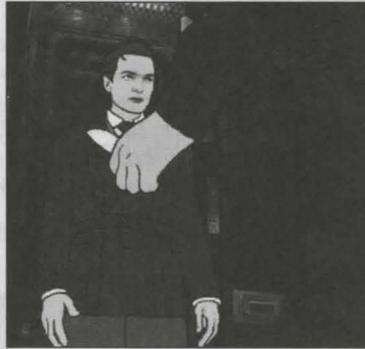
At 9:00 p.m., the Trainmaster moves through the Restaurant Car to announce that the Express is approaching Epernay for a five-minute stop. In the dining room, Sophie and Rebecca order their meal and speak of “a month in the islands.” Anna Wolff and the Boutarels finish their meals and exit the car.

FIGHT MILOS

At about 8:45 p.m. or so, a Serbian guy with a very bad attitude and a knife strapped inside his boot knocks on your compartment door, looking for Tyler Whitney. Worse, he knows Tyler, and thus he knows Cath is not Tyler. Important: Before meeting Milos you must have moved Tyler's body and changed into Tyler's jacket. Otherwise, your journey is over.

If you don't meet Milos in Compartment 1 by the time the Conductor arrives to make your bed at about 8:55–9:00 p.m., Milos goes away while the Conductor does his job. But Milos returns about 10 minutes later to re-enter and wait for Tyler.

HOW TO MEET MILOS



Option 1. Milos comes to Tyler's compartment and knocks. You let him in, and the fun begins.



Option 2. Return to your compartment and find Milos waiting. When he notices the bloodstain on the floor, out comes the blade.

HOW TO WIN THE FIGHT



1. Move the cursor over Milos.
(It should become a back-arrow.)



2. Each time Milos begins to lunge with
the knife, click quickly to jump back.



3. When Milos tries a sideways
slash (instead of a forward lunge),
this is your chance. Click to dodge
back; then—when the cursor
changes briefly to a hand icon—
click again to grab Milos's arm.



WRONG MOVE: POOR EVASIVE MANEUVERS

Timing is everything in life. If you leap back from Milos's knife too soon or too late, you can kiss your carotid artery good-bye.

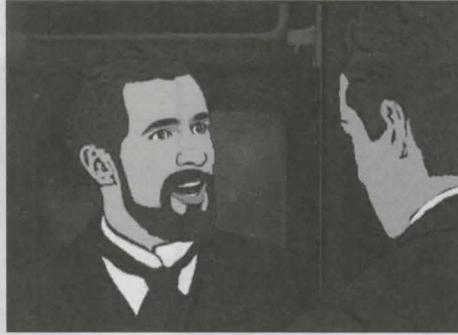


Standing still or mistiming your grab for Milos's lunging arm results in a nasty slash to some vital part of your anatomy. *Fin.*

AFTER THE FIGHT



Cath hands back the knife and introduces himself. Milos is actually pleased. Apparently, Tyler has spoken fondly of Cath.



But then Milos becomes upset—the “gold” is missing. Apparently, he and Tyler are involved in something big, something that he must report to “the General.” Milos leaves with an ominous warning about the Black Hand, whatever that is.

THE KRONOS PRIVATE CAR

The private car of His Excellency, Prince Kronos, is attached to the rear of the train. Conductor Mertens has orders to keep tourists from bothering the Prince, and politely deters you the first time you try to explore. After that, he'll let you pass; but all you can do is explore the small entry hall.



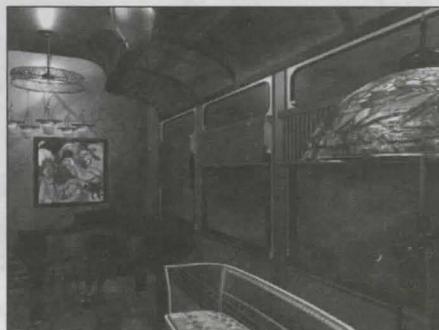
When you enter the Kronos private car, note the painting on your right. Gee, could this be the “snake lady” François mentioned at dinner?



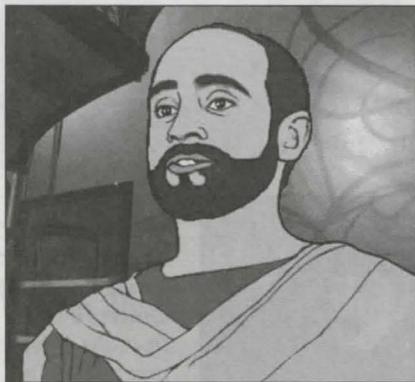
“His Excellency?” At about 8:30 p.m., Conductor Mertens answers a call from the Kronos private car. The next time he finds you in the Green Car, he reports that “His Excellency” would like to receive your visit.

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You can go back to the private car anytime the first night. Because so many things happen between 8:30 and 9:30 p.m., you might find it more convenient to wait until later in the evening to pay a visit to His Excellency.



Knock on the door. Kahina ushers you into a luxurious drawing room filled with spectacular art, sculpture, furniture, even a grand piano. Then Kahina disappears into a back room.



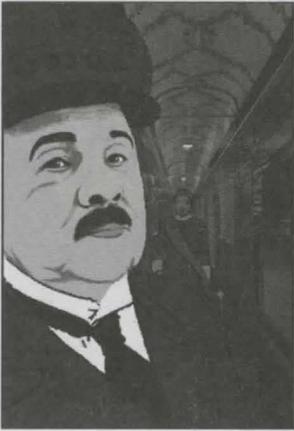
After a moment, Prince Kronos himself appears. He's a very impressive man...and he knows you are Cath, not Whitney. Fortunately, as he says, "Whether you are Cath or Whitney is a matter of indifference to me." He mentions a planned "exchange"...and is not particularly tolerant of wisecracks.

EXPLORE OTHER COMPARTMENTS

As you might expect, other passengers have neat stuff. Some of them don't even bother to lock their compartments, in the pathetically naive belief that people like Robert Cath wouldn't break and enter if given half a chance.

HOW TO SNEAK INTO OTHER COMPARTMENTS

But you can't just waltz into a compartment and snoop, even if the door is unlocked and the occupants are, say, at dinner. The conductors won't let you...unless, of course, they can't see you.



The key to illegal entry is "diversion." This shot shows a nice double-screen situation. Here, both the Trainmaster and Kahina provide cover, blocking the conductor's view of your trespass.

SNOOP IN THE BOUTAREL COMPARTMENTS (C OR D)

You can also sneak into Compartment E (Sophie and Rebecca) and Compartment A (Count Vassili), though this is more easily done after 10:00 p.m., when Conductor Coudert falls asleep in his chair. (There's something nifty to be found in the ladies' compartment. For more on this, see Chapter 2.)

Enter either Boutarel compartment (C or D) when they're at dinner. You'll find both rooms remarkably boring and empty. Still, it never hurts to practice.



OTHER THINGS TO SEE & HEAR IN THE RED CAR

Although the sleeping cars are the “private” part of the train, you can still accomplish a lot of good sleuthing in them. Just loiter at the right times, keeping eyes and ears open.

FRANÇOIS AND HIS WHISTLE

Early in the journey, at about 7:55 p.m., 7-year-old François Boutarel makes a quick run through both sleeping cars, blowing a whistle.



And here he comes now! Catch François running—that is, click on him when the cursor changes to a speech balloon—and you get a closer look at the whistle. Does its shape look familiar? (If not, check out that ornate chest back in Tyler’s compartment again.)



If you don’t stop, I’ll put you off at the next station in Germany.

Follow the little monster into the Red Car to see his mother reprimand him. Eavesdrop at Compartment D and learn that François found the whistle somewhere on the train. If you hang around a few minutes longer (and if you tossed Tyler’s corpse off the train earlier), François speaks of seeing a dead man fall off the train. “Dead man, dead man, dead man!” he sings. Shut up, François!

TALK TO ANNA

Your interaction with Anna Wolff in the corridor depends on whether or not you have the scarf from Tyler's compartment. You can offer her the scarf in the Restaurant Car or in the Red Car corridor. Either way, she denies ownership.



Click on Anna in the corridor before dinner (at about 8:15 p.m.) or after dinner (between 9:00 and 9:15 p.m.). If the cursor is a scarf, Cath asks her about the 'W'-embroidered scarf.



If the cursor is a speech balloon, Cath asks for a light. Anna complies, and then shoots him in the heart with a scathing put-down.

PEEK INTO OPEN COMPARTMENTS

Voyeurism is a highly underrated activity. Whenever you get the chance, let your gaze intrude on the privacy of others.

The Boutarels and the young ladies, Sophie and Rebecca, leave their compartment doors open at times during the evening. Be a good fellow and look in on them, will you?



LISTEN AT DOORS

- Try to enter Anna's Compartment F when she's away. Her dog Max will snarl at you through the door.
- After your confrontation with Milos and his knife in Tyler's compartment, follow Milos back to his room. Then listen through the door as Milos and Vesna argue. Too bad Cath doesn't understand Serbo-Croatian.

PERUSE CONDUCTOR COUDERT'S SKETCHBOOK

When Conductor Coudert leaves his post to unlock doors or make beds in the Red Car, snatch up the book under his chair. You'll find he's quite a talented sketch artist.



Check out Conductor Coudert's sketchbook. He's got some uncannily accurate drawings of various passengers.

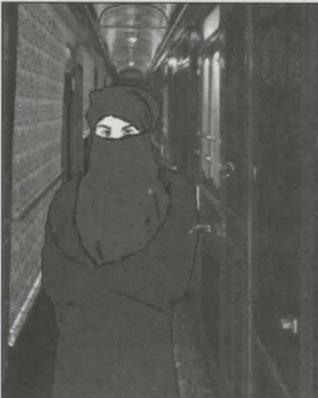
OTHER THINGS TO SEE & HEAR IN THE GREEN CAR

Things in your own sleeping car are kind of... well, dead on this first night of the journey. You can't get into any room other than your own, and not much happens in the corridor. But there are a few things to observe.

MAHMUD AND THE HAREM



Knock on Compartment 4 and receive a searing stare from Mahmud Makhta. Or knock on any of the harem doors—compartments 5, 6, 7, or 8—to get yelled at by Mahmud and the Conductor. Try it, it's fun, and you may learn a few words of Arabic.



You can also observe the comings and goings of Mahmud and the harem. At various other times you'll hear the harem girls chatter, giggle, and even sing.



SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 1

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 1.

NECESSARY ACTIONS

To successfully complete Chapter 1, you must do the following:

- Get to Compartment 1 before the conductor.
- Throw Tyler Whitney's body out the window or hide it in the Compartment 1 bed.
- Switch Cath's bloody tan jacket for Tyler Whitney's green jacket.
- If you hid Tyler's body, stop the conductor from making the Compartment 1 bed.
- Meet August Schmidt (although you will have more chances to do this in Chapter 2).
- Fight and disarm Milos (although you will have more chances to do this in Chapter 2).

WRONG TURNS

You lose the game if any of the following happens:

- You pull the train alarm in any compartment.
- Conductor Mertens comes to deliver a message and discovers Tyler Whitney's body on the floor in Compartment 1.
- You talk to August Schmidt in the dining room before you have disposed of Tyler's body and switched jackets.
- Either August or Milos discovers Tyler's body in Compartment 1.
- Either August or Milos discovers you wearing your bloody jacket (after you move Tyler's body) in Compartment 1.
- Either conductor catches you in corridor wearing your bloody jacket.
- Milos kills you during the fight.
- Conductor Mertens discovers Tyler's hidden body when he comes to make your bed.

Chapter 2:

Epernay to Strasbourg

The Orient Express makes a five-minute stop in Epernay, chugs east through Chalons and Bar-le-Duc, and then crosses the border into German-controlled Alsace, with another short stop in Strasbourg. To successfully complete Chapter 2, hide from police if you tossed out Tyler before Epernay; or, if you hid Tyler in your bed, get rid of the body now and make your bed. Then sleep...twice.

For a complete list of necessary actions and wrong moves for Chapter 2, see the section at the end of the chapter.

THE POLICE SEARCH AT EPERNAY

If you hid Tyler Whitney's body in your bed until Epernay, you can ignore this section. But if you tossed the corpse out the window and saw it tumble along the tracks before the 9:16 p.m. stop in Epernay, somebody found poor Tyler and reported to the authorities. So the police board the train in Epernay and search the train. You must avoid them or be arrested.

Again, none of the events related to the police search in this section occur if you hide Tyler's body in your Compartment 1 bed and do not throw him out the window before the Epernay stop at 9:16 p.m.

HOW TO AVOID THE POLICE

The designers of *The Last Express* generously provide you three ways to avoid police. Note that if you're in the Restaurant Car or the entry hall of the Kronos Private Car when the police board at Epernay, *The Last Express* automatically returns you to the nearest sleeping car to hear the Trainmaster's announcement of a "routine check."



Option 1: Go to your room (Compartment 1), open the window, and climb outside. Hang outside the train until you hear the Trainmaster inside telling the police it's time to get off the train. Then, climb back inside. Careful—don't exit your compartment until you're sure the police are gone!



Option 2: Go to Compartment A, enter when Conductor Coudert is occupied, and then hide in Vassili's washroom. Again, don't exit into the corridor until the police are off the train.

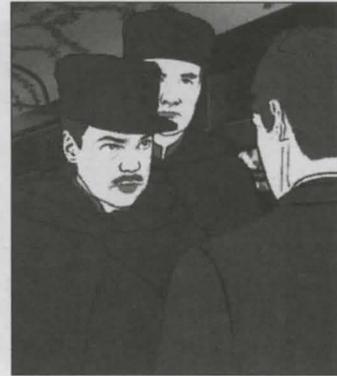


Option 3: Wait to visit Prince Kronos until just after the train leaves Epernay. (Don't wait too long!) Kahina lets you in just as the police are boarding. In this way, Kronos gives you sanctuary while the police search the train. After your meeting, you'll hear the Trainmaster on the other side of the door telling the police it's time to get off the train. Again, wait until the police are safely gone and the train has started moving before you step toward the Green Car; otherwise you'll get nabbed.

! WRONG MOVE: BUSTED BY THE COPS!

The French police find you quickly if you don't hide in one of the safe places listed in the previous section.

*Don't let this happen to you!
Run! Hide! And after you've hidden, don't show your face until the gendarmes are gone and the train has started moving.*



LISTEN TO MME. BOUTAREL'S COMPLAINTS

The police search is over in minutes; the officers exit the train just outside Epernay. Once the coast is clear, go immediately to the Boutarels' Compartment D in the Red Car. An indignant Mme. Boutarel rings her call bell and then bends the ear of poor Conductor Coudert: "I will personally write to the president of the company!" Coudert patiently explains the rationale for the "disturbance," and François again claims to have seen the dead body.

LISTEN TO THE TRAINMASTER CONSULT HIS CONDUCTORS

After the police exit, the Trainmaster walks the train, announcing the reopening of the Restaurant Car. Then, around 9:30 p.m., he checks in with both conductors—Coudert first, then his nephew Mertens—to see if everything's OK.



Well, at least it's over. Enough excitement for one night.

Eavesdrop on the crew to learn some interesting facts.

SALON (AFTER HOURS)

Not much happens in the dining room after Sophie and Rebecca finish their meal around 9:30 p.m. But several passengers take advantage of the Restaurant Car's cozy salon for some late evening tea and conversation.

TALK TO ANNA

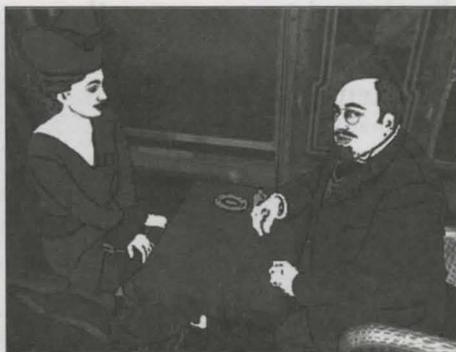
Sometime around 9:30 p.m., Anna Wolff heads to the salon to page through a magazine. Approach her table and talk to her. Her response differs, depending on whether you interrupted Anna's brief conversation with August Schmidt at dinner earlier, and were introduced to Anna as Tyler Whitney.



Talk to Anna. If Schmidt didn't introduce you earlier at dinner, Anna's response is quite frosty. If, on the other hand, you already were introduced, Anna seems willing to chat—and it's Cath's turn to put a damper on things.

EAVESDROP ON ANNA AND AUGUST

August Schmidt wanders into the salon shortly after Anna does. He sits at the table across the aisle, fidgets for a while, and then finally musters the nerve to join her for a chat. The conversation is brief and curious.



Doesn't it sound like Anna is flirting with the corpulent German? Why would she do that? And Schmidt is just eating it up!



Meanwhile, over in the corner, M. Boutarel smokes a cigar, but he's not up for conversation right now.

WATCH SOPHIE AND REBECCA TAKE TEA

Later, near 10:00 p.m., Sophie and Rebecca take a late tea in the salon. You can't hear their conversation...so if you haven't already done so, this is a good time to sneak into Compartment E and rifle through their belongings.

Sophie and Rebecca sip tea and whisper quietly in the salon, arriving at about 10:00 p.m. and staying roughly 30 minutes. Go check out their stuff.



SLEEPING CAR ACTIVITY (BEFORE 3:30 A.M.)

Although most passengers retire for the evening after dinner, a few restless souls keep later hours. Note also that sometime between 10:00 and 10:30 p.m., both conductors fall asleep in their chairs, making it easier to slip into other passengers' rooms.

All activity on the train stops for the evening at about 11:00 p.m. Your best course of action is to let Cath sleep at that time. For more on this, see the section "To Sleep...Perchance to Dream" later in this chapter.

RED CAR: MME. BOUTAREL'S DOG COMPLAINT

At about 9:40 p.m., around the time when the Orient Express makes its brief stop in Chalons, Mme. Boutarel exits her compartment and approaches Conductor Coudert to complain about Max, Anna Wolff's dog.

"Did I dream it, or is there a dog in the compartment next to ours?" Coudert manages to placate the woman...for now, anyway. You learn that Anna and Max always travel together—in fact, they're quite a famous pair. As Coudert says, "The whole world knows that Miss Wolff never travels without her big dog! It's part of the romantic legend of the Orient Express." Amazingly enough, Madame B. buys this story.



RED CAR: EAVESDROP ON SOPHIE AND REBECCA

If you linger outside Compartment E after 9:30 p.m. or so, you can hear a quick exchange between Sophie and Rebecca. Sophie is petulant about Rebecca's incessant writing: "You could do that at home!" (Writers are like that. You know, always writing.) She also suggests that Rebecca is jealous that Sophie invited another "friend," Josephine, to join them in the islands.

GREEN CAR (REAR PLATFORM): GIVE THE SCROLL TO TATIANA

Shortly after the Epernay stop (at 9:30 p.m. or so), Tatiana steps out of her compartment to take a stroll toward the back of the train. Follow the girl. Remember, you still have a mysterious Russian scroll that needs translating. (You did get the scroll from Tyler's duffel bag, didn't you?)

Tatiana hangs out on the rear platform of the Green Car for a good hour, hoping someone will talk to her; then she goes back to her room to sleep. If you miss each other, never fear—you'll have another chance to give her the scroll at breakfast tomorrow.



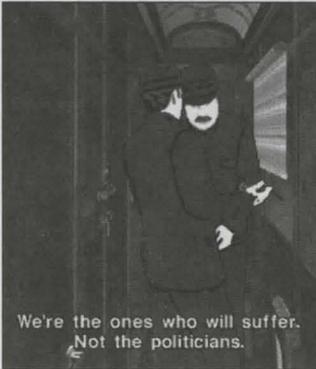
Enter the rear platform area; Tatiana is there, staring out a window. (No, you can't just talk to her. This is 1914. Gentlemen don't approach unaccompanied 16-year-old girls.) Ignore her. As you click to reenter the sleeping car, Tatiana asks for a light. (Shocking!) If you observed the argument between Alexei and Vassili in the salon, Tatiana tells you she and Alexei were childhood friends: "We used to play together every summer in Odessa." However, if you didn't observe the argument, Tatiana says nothing about Alexei.



If you have the Russian scroll, give it to Tatiana now. She tells you it's the story of Prince Ivan and the Firebird, and promises to give you a written translation in the morning.

RED CAR: LISTEN TO THE CONDUCTORS ARGUE POLITICS

The creators of *The Last Express* labored meticulously to place the game's story in a rich historical context. Here's a good example: If you hang out by Conductor Coudert's chair in the Red Car after the Epernay stop, you can hear a couple of conversations when Conductor Mertens twice visits Coudert. They discuss various topics, including politics of the day.



Their first exchange depends on your distance from the conductors. If you're close enough, they notice you, and Mertens insults Americans in a typically French way, assuming you don't understand French. If you keep a few paces away, however, they gossip about the passengers. Later, Rene and Jacques discuss socialism, modern warfare, the German occupation of Alsace and Lorraine, politicians, industrialists and the working classes, and so on.

GREEN CAR: WATCH ALEXEI BUILD A BOMB

After the stop in Chalons at 9:41 p.m., take another tightrope walk out your Compartment 1 window to spy on the neighbors. This time, Alexei is doing something a bit more interesting than reading Nietzsche.

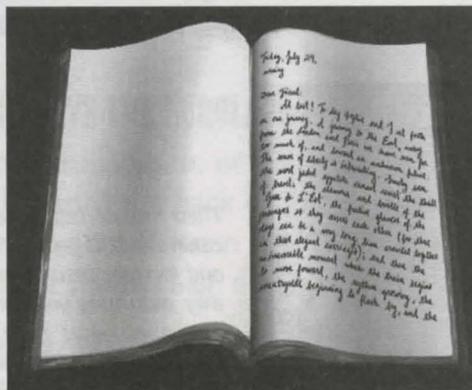
What's that? Wires, a clock...some sort of timer? Say, that wouldn't be a bomb, would it? No way. Russian anarchists never use stuff like that.



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RED CAR: SNOOP IN COMPARTMENTS A & E

Between 10:00 and 10:30 p.m., Conductor Coudert falls asleep in his chair in the Red Car. This offers you an excellent opportunity to slip into a couple of compartments in this car.



First, sneak into empty Compartment E; Sophie and Rebecca take tea in the salon for a good 30 minutes beginning at about 10:00 p.m., so you should have plenty of time. Find Rebecca's journal under the pillow on the top bunk and read it. (She'll add more as the trip wears on.) You can also peek in their trunk, but you'll find nothing of interest.



Climb out Sophie and Rebecca's window to peek into Anna Wolff's Compartment F next door. If Anna's back from her salon date with August Schmidt, she's already sleeping...a little fitfully, you might notice. (If Anna's not back yet, her shades are drawn, and you can't see anything.)



Next, check out Compartment A; Count Vassili is home, but he's sawing big logs. Nothing else to see in here. (If you hid from the police in Vassili's washroom, you've already seen this.)

EXPLORE UPTRAIN (KITCHEN & BAGGAGE CAR)

Starting to feel claustrophobic? After 9:10 p.m., when only Sophie and Rebecca are left in the dining room, *The Last Express* allows you through the curtain at the end of the dining room into the kitchen corridor. From there you can continue toward the front of the train to the Baggage Car.

MOVE THROUGH THE KITCHEN AREA

Go through the curtain to see the Cook upbraid his kitchen aide in the corridor. Look, he's got that kid by the ear. Those were the days, weren't they?

If it happened today, you'd see workplace harassment lawsuits filed left and right. I like the aide's response: "Sorry! They're only carrots." Once the kitchen staff finally notices you, they're all smiles, and you're clear to move down the corridor.



EXPLORE THE BAGGAGE CAR

The Baggage Car is off-limits to passengers. The Trainmaster's post is there to guarantee the baggage is protected.

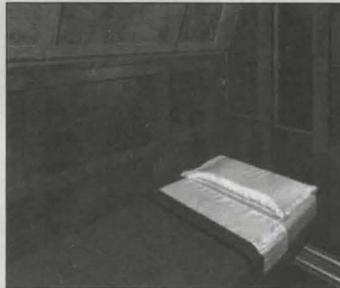


If you try to enter the Baggage Car when the Trainmaster is at his post, he kindly but firmly suggests you return to the passenger car. If he returns from a task and catches you snooping around the Baggage Car, he personally escorts you back to the Restaurant Car.

HOW TO SLEEP

To sleep, you must have done all of the following (in any order): met August; fought Milos; thrown Tyler's body out the window; made the bed (or let the conductor make the bed).

If you haven't met August or fought Milos yet, check out those sections in Chapter 1, "Paris to Epernay."



If you hid Tyler's body in your bed, toss him out after the train passes Epernay. But now your bed's a mess...and if you don't make the bed, you can't sleep. To make the bed, simply open it up, and then click on the bedding.



You can stay awake all night waiting for something to happen. But why would anybody do such a thing?

Now move the cursor over the open, made bed. The cursor changes to a 'Z' balloon. Click to sleep.

CATH'S DREAM

Cath “awakens” at 3:38 a.m. Awfully quiet, isn't it? Exit the room and try walking up and down the corridor. Wow. Note the soundtrack music, too. Eerie. For some reason, no matter how you try, you can't quite make it to the end of the corridor. When you've had enough, open the nearest compartment door. That's strange...how did we get back to Compartment 1?



Tyler Whitney...with an egg in his mouth. Cool. “Why don't you make it sing?”



And then Cath jolts awake from the bizarre dream. The Express has made its scheduled stop in Strasbourg...or “Strassburg.” The train has left France and entered Alsace, a much-disputed region annexed to Germany in 1870. (The French were not happy about this.)

After Cath's dream you can wander around the train for a while. The conductors are both asleep. In the Restaurant Car, the salon is open, but the dining room is locked, so you can't snoop in the Baggage Car. In the Kronos Private Car, you can hear Prince Kronos playing his piano. In the Red Car, somebody else is playing music, too.

VISIT ANNA'S COMPARTMENT

Hear that violin in the Red Car? Anna is practicing a Tsardas piece; knock on her door and offer a little critical advice, insomniac to insomniac.

Anna looks nice with her hair down, but Max has hackles raised. And what kind of violinist packs heat? Anna appears awfully comfortable with that gun, so Cath readily confesses his true identity. Fortunately, a ruckus down the corridor draws Anna's attention. Follow her to Compartment A, where a medical emergency awaits.



COUNT VASSILI'S SEIZURE

Even if you don't visit Anna's compartment, Vassili has his seizure at 3:50 a.m. When you hear the old count yelling, go to Compartment A in the Red Car. (If you don't go, you automatically end up there, anyway.) Anna, the Trainmaster, and Conductor Coudert join you there.



Vassili is drowning in a dark hallucination. Fortunately, Cath is a doctor. After an unsettling exchange of glances, the old man lapses into unconsciousness.



Anna appears to be impressed by Cath's quick action. The doctor prescribes some special tea...and then the excitement is over. Note that the scene ends with Anna asking Miss Tatiana if they can talk.

ANNA AND TATIANA'S SECRET

Immediately after Vassili's episode, eavesdrop outside Tatiana's Compartment B door to hear Anna asking to entrust something to Tatiana.



Watch Anna hurry to her compartment. Then she returns to Tatiana's. What's going on? What does she have?



Click the speech balloon cursor on Anna in the corridor. Cath says, "Good night, Miss Wolff." Note that she replies: "Good night, Mr. Whitney": She's willing to keep Cath's secret.

LAST MOVES

To bring this chapter to an end, return to your bed in Compartment 1 and go back to sleep.

SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 2

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 2.

NECESSARY ACTIONS

To complete Chapter 2 successfully, you must do the following:

- If you didn't speak to August and Milos in Chapter 1, you must deal with them now; until you do, you can't go to sleep. They'll make it easy for you. Just go to your compartment and wait for them to show up.

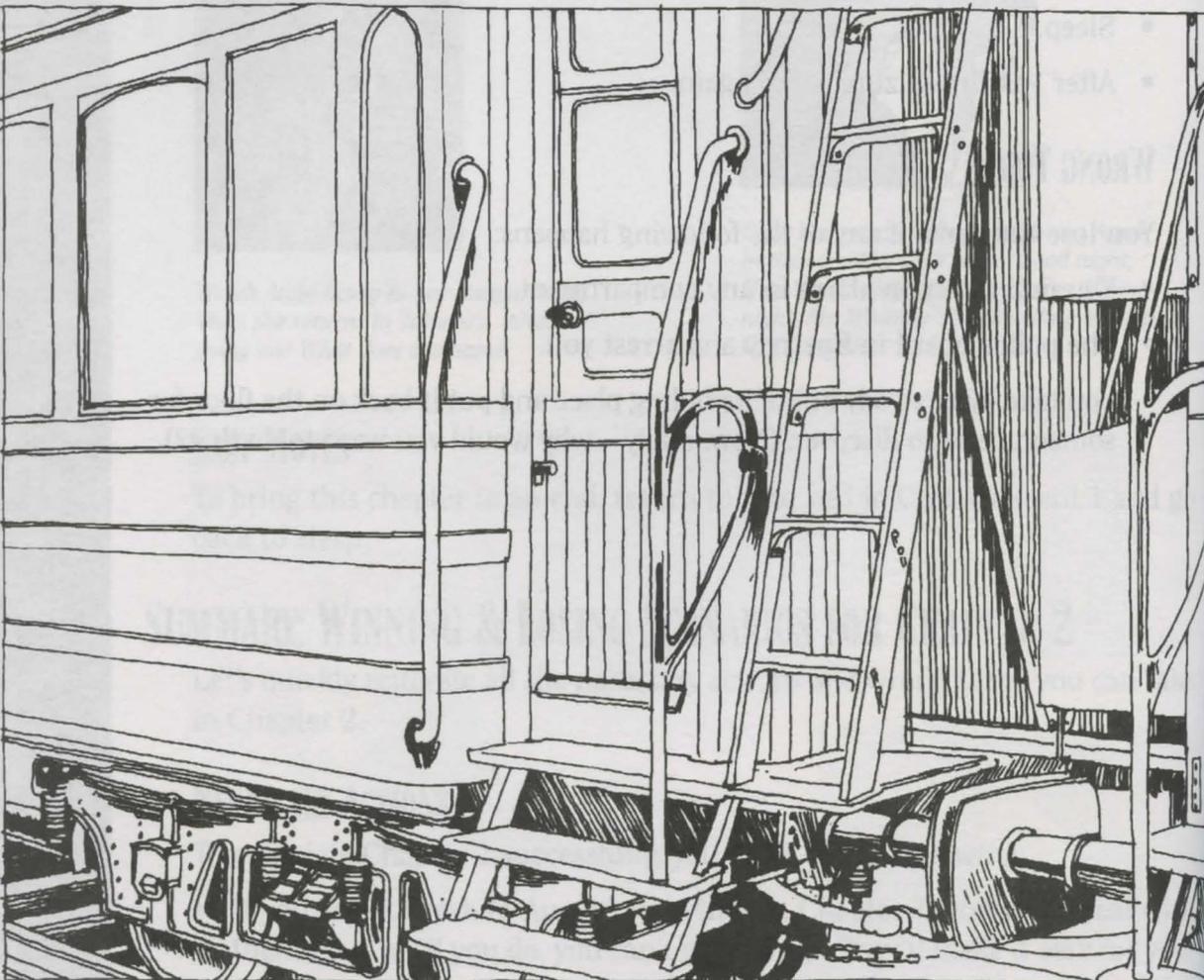
- If you tossed Tyler Whitney's body out the window before the Epernay stop, hide when the police board at 9:16 p.m. To hide, climb out the window of Compartment 1, slip into Vassili's washroom (through Compartment A), or visit Prince Kronos during the Epernay stop.
- If you hid Tyler Whitney's body in your bed, toss it out the window after the Epernay stop.
- Make your bed (if the conductor hasn't already done so).
- Sleep.
- After Vassili's seizure, sleep again.

WRONG TURNS

You lose the game if any of the following happens:

- You pull the train alarm in any compartment.
- The police board in Epernay and arrest you.
- You take Tyler's body out of its hiding place and put it back on the floor for someone else to discover. (Now, really—why would you want to do that?)

• If you tossed your Whizzy's body out of the window, you'd be
stop him when the police board at 9-10 a.m. to get out the win-
dow of Compartment 1, slip into Vassar's window through
Compartment 10 with your ribbon during the train stop.
• If you're a body in your bed, you'll see a window with
the
• Make



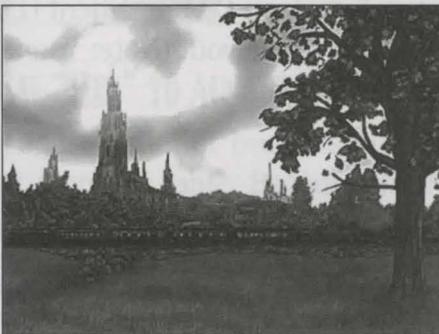
Chapter 3:

Arrival in Munich

Welcome to CD 2 of *The Last Express*. Cath wakes up at about 8:25 a.m. on Saturday, July 25, 1914. The Orient Express is cruising through the southern German countryside near Ulm. The next scheduled stop is Munich, at 10:18 a.m.

To successfully complete Chapter 3, you need only let August Schmidt find you in the corridor; he comes looking for you shortly before 10:00 a.m. But you can also acquire the whistle (which you'll need eventually) from François, if you engineer a shrewd trade. And there are plenty of other things you can do—almost too many things—to gather information and deepen the plot. You have less than two hours until you arrive in Munich, so Cath must move quickly and efficiently to accomplish all he can in Chapter 3.

For a complete list of necessary actions and wrong moves for Chapter 3, see the section at the end of the chapter.



Cath awakens to a beautiful German vista. If you didn't find the 'W'-embroidered scarf earlier, Cath automatically finds it now when he rises from bed.

RED CAR (BEFORE BREAKFAST)

I highly recommend you spend some quality time loitering in the Red Car before breakfast. You'll learn about two important items—a master key and a Firebird. If you go directly to the Red Car after waking up, you see Milos enter his room, Compartment G. Right after that (about 8:30 a.m.), the Trainmaster enters the car and approaches Conductor Coudert.

LEARN ABOUT THE MASTER KEY

The Trainmaster and Conductor Coudert have a very interesting conversation. Apparently, in the confusion during Count Vassili's attack last night, the Trainmaster lost his master key—the one that opens every compartment on the train. Say, now wouldn't that be a swell acquisition?

Coudert suspects you: "He looks like a troublemaker." Why wouldn't you, the way you've lurked around ever since boarding? The Trainmaster points out that only a few people were in the count's room—Cath, Tatiana, and Anna Wolff. Hmmm.



Anyway, the key is gone. Keep a sharp lookout.

VISIT MILOS AND VESNA

Here's where Cath finally gets some answers. Knock on Compartment G, and then enter. Milos and Vesna seem a bit surprised to see you. (Note: You don't have to visit Milos right away; he'll be there all morning.)



"Unity or Death." Nice slogan. Milos tells you about the Firebird, a great Serbian treasure. Tyler Whitney had planned to sell it—no doubt to Prince Kronos—and use the gold to pay August Schmidt for a shipment of guns for the Serbian cause. OK, is everything straight now? Maybe so, maybe not. One thing is clear, though: Vesna doesn't like Cath.

Obviously, you need to find this Firebird. What is it? Who has it? And what about the second, smaller object missing from the Firebird chest? Is it important, too? What is it? Could it be the whistle François found and won't give up? (How many rhetorical questions can I ask in one paragraph? Forty? Fifty?)

DINING ROOM: BREAKFAST

Now head for the dining room. After all, there's nothing like a decent meal and a little eavesdropping to start the day right. When you enter, notice that Tatiana sits alone in a back corner. Before you approach her, though, look around a bit and listen.

EAVESDROP ON THE BOUTARELS

If you lingered in the Red Car before coming to breakfast, you'll probably miss the lovely Boutarels. But if you enter the dining room around 8:30 a.m., you hear the scintillating family prattle of the Boutarels at breakfast.



Sounds like little François has been “exposing himself to different cultural practices,” as his father suggests. Taking candy from harem girls, hanging out in their beds “playing games”—way to go, kid!

SAY “HEY” TO AUGUST

August Schmidt hunkers quietly over breakfast at a corner table. Because the Munich transaction is drawing closer, it might be nice to exchange a pleasantry or two.

Say hello to Herr Schmidt at breakfast. Apparently he's a heavy sleeper. Soon you'll witness his heavy-handed manner with women in the salon.



GET THE FIREBIRD SCROLL TRANSLATION FROM TATIANA

Here's your most important breakfast task: Step forward to speak with Tatiana



Tatiana thanks you for helping her grandfather during his seizure. Then, if you gave her the Firebird scroll on the Green Car platform last night, she returns it now with a four-page written translation. If, on the other hand, you haven't already given the scroll to Tatiana, here's your last chance to do so.

Although it isn't absolutely necessary to get the poem translated, you'll have a tough time completing the game without it... unless, unlike Cath, you can read Russian (or happen to have a copy of *The Last Express: The Official Strategy Guide*).

The Firebird
Every night in a far off land, the Firebird stole
golden apples
From the royal garden. The old being said to
Prince Ivan,
"Go speak with the grey wolf and bring the Firebird
to me,
For I must hear him sing."

Grey wolf, where shall I go? Climb on my back
and I will take you.
In the desert heart of a vast southern land hangs
a cage of silver bells
On the red rock painted with the old shapes of dreamtime.
The bells rang out when Ivan seized it, but the
Firebird had flown.

Grey wolf, where shall I go? Climb on my back
and I will take you.
A world away lies a colder kingdom, ringed with
blue.
In a circle of ancient stones the Firebird guards
a house with a golden anamni mane.
The Firebird vanished in a bright flash as Ivan
grasped the reins.

Grey wolf, where shall I go? Climb on my back
and I will take you.
On the Roof of the World Elena sleeps,
under the Firebird's wing.
One look at her and Prince Ivan forgot his quest
He kissed her and she rose. The Firebird
watched them go.

*The four pages of the
Firebird poem translation.*

Grey wolf, where shall I go? Climb on my back
and I will take you.
They turned toward home and kind, on the way side
sleep.
His jealous brothers, seeing them, cut Ivan into
a hundred pieces.
"Grey wolf" cried Elena, "We must find the waters
of life and death!"

Grey wolf, where shall I go? Climb on my back
and I will take you.
In the warm sea, under a cross of stars, on a
grassy arctic island.
Stand the heads of silent gods, looking ever outwards.
There Elena found the waters of life and death,
and made Ivan whole.

Grey wolf, where shall I go? Climb on my back
and I will take you.
To the city of the temple built by the son of Odin
When the blue doors opened, Ivan and Elena
entered in.
And there the Firebird roiled, to open his throat
and sing to them.

And so they dwelt in harmony all their lives,
And each night the Firebird sang his story
to them.
Until Death the Destroyer came and overtook
them so they ran,
And burned their bones to fire and then to dust.



Suddenly, Tatiana sees Alexei Dolnikov arrive for breakfast. She excuses herself to join him, and proceeds to administer a healthy dose of guilt. "I suppose you're proud that you've made an old man suffer." And then comes the shocking revelation. Tatiana realizes that Alexei is—dare I speak the word?—a liberal!

SALON

After your meeting in the dining room with Tatiana, step into the salon and sit at the table in the corner. Here, you can listen to a pair of salon conversations, neither of which is very important. But while you listen, you can accomplish an important task.

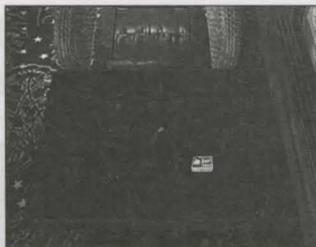
PLAY CATCH THE BEETLE

Look down at the table where you sit. See that black beetle? Kill it. No, wait. François lives for bugs. Maybe you could catch it and give it to the boy. Maybe he has something to give you in return. Trade is the underpinning of civilization. Mercantilism rules!



First, you need someplace to keep the disgusting little bug. Examine your matchbox in inventory. Click on the matchbox to open it; then click on the matches to remove them from the box.

After you empty the matchbox, note that a new item, “match,” appears in your inventory. Although pictured as a single match, this item in fact represents a limitless supply of matches. (What would Cath do with a limitless supply of matches? If you have to ask, you’re obviously not a smoker...)



Now comes the fun part. Looking down at the table, note that your cursor becomes the matchbox each time the bug appears. Click the empty matchbox on the beetle. He's a quick sucker, but don't give up.

SOPHIE, REBECCA—AND AUGUST

Sophie and Rebecca soon appear, talking of diaries and such. No need to watch them, if you haven't caught the beetle yet. A few minutes later, August Schmidt appears and sits across the aisle from the young ladies.

Actually, if you have captured the bug, this is a good time to slip out and snoop in Compartment E, and maybe sneak a peek at that diary to which Sophie alluded. Sophie and Rebecca will stay in the salon for 30 minutes or so.



When August hears Sophie mention champagne, he leaps into the breach—and makes a pathetic attempt to hit on the girls. Normally, this scene would be too embarrassing to witness. But again, you can catch the bug (if you haven't already) while listening to these conversations.

CATCH UP ON THE NEWS

If you have time to kill—and you probably don't, not in this chapter anyway—you can catch up on what's happening in the world. My advice, however: Come back later. The newspaper will be here all day.

Read the Saturday edition of the Chronicle. Today's news looks grimmer than ever. Do you suppose Austria-Hungary and Serbia will clash, drawing all of the major continental powers into a senseless slaughter of millions? No way, dude! Governments aren't that stupid!

SERBIA CHALLENGED.

KING PETER'S APPEAL TO
THE TSAR.

GRAVE DECISIONS
IMPENDING.

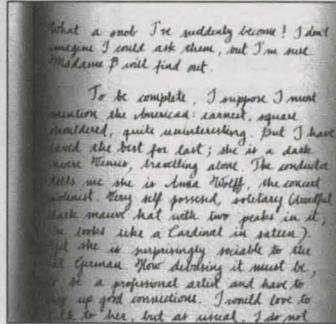
THE RISK TO EUROPE.

RED CAR: AFTER BREAKFAST

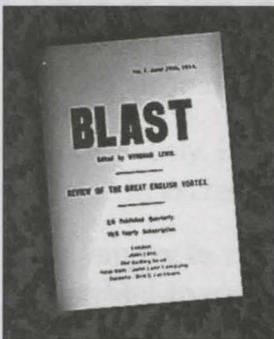
You're getting pretty good at violating other people's privacy. You've learned you can sneak into unlocked, unoccupied compartments if the conductor is busy or when other passengers screen you in the corridor. Let's keep in practice. Start in Compartment E while Sophie and Rebecca are in the salon.

READ REBECCA'S JOURNAL IN COMPARTMENT E

As I mentioned earlier, the girls linger in the salon for about 30 minutes. You should have plenty of time to digest the latest installment of Rebecca's diary.



Now that the beds are turned up, Rebecca has stashed her journal in the trunk. Read the latest entries; she makes a number of interesting observations about other passengers. Cath barely rates a mention. Note her comment about Anna Wolff: "Yet she is surprisingly sociable to the fat German."



You also find a copy of Wyndham Lewis's *Blast*, a very hip journal, lying on the sofa. Too bad you can't open it. (There are only three CDs, after all.)



And speaking of Anna—let's take a look, shall we? Climb out the Compartment E window to watch her practice.

HOW TO GET THE WHISTLE FROM FRANÇOIS

About 8:40 a.m., the Boutarels return to their compartments from breakfast. Before long, little François is crawling around the floor, playing games in which fathers and sons are shot by soldiers who attack their train: “Bang! Bang! Bang!” Soon he heads back to the Green Car.



Follow François to the Green Car and watch him slip into Compartment 6—one of the harem rooms. After a bit of conversation (“Ha-ha! That tickles!”), he returns to his own compartment in the Red Car.

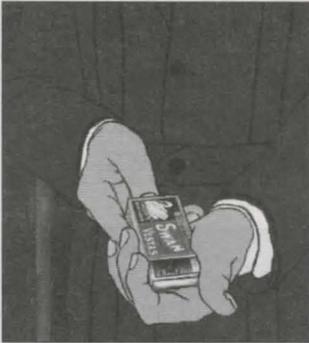


When he returns, François talks about finding a black beetle. Soon he’s out in the hall on his hands and knees, scurrying around after the bug. (That is, unless you’ve already caught the beetle yourself.) Kids and bugs. Go figure. Anyway, soon he’s off again, this time to the front of the car.

Note that François leaves his compartment about every 15 minutes to either visit the harem or walk the length of the Red Car. When you have a bug to offer him, you can meet François during any of these forays.

STOP FRANÇOIS AND MAKE A TRADE (TWO STEPS)

Once you catch the bug in the salon, note that your cursor changes to the matchbox icon whenever you move it over François as he stalks the corridors. Use the bug-filled matchbox to leverage the whistle out of François.



Step 1: Show François the beetle. Agog, he asks for it. You get the supreme satisfaction of parroting his earlier words: “No. I found it. It’s mine, you little rodent bag.” (OK, so I added that last part.)



Step 2: Wait a minute or two, until François returns to his compartment. He goes in for the whistle, steps back out—and offers to trade the whistle for the bug.

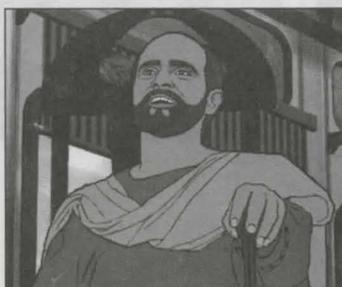
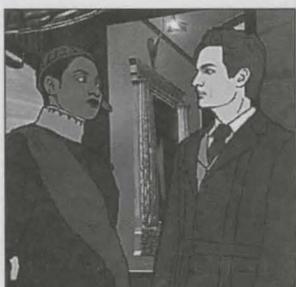
THE KRONOS PRIVATE CAR

Now that you know what “the game” is, time to pay another visit to Prince Kronos. Maybe you can find out more about the Firebird—and who has it now. Obviously, Kronos doesn’t, or he wouldn’t be offering you a very heavy briefcase in exchange for it.

If you try to visit Kronos before Milos or Tatiana mention the Firebird to you, Kahina won’t let you in. Stay and listen to her conversation with Kronos. The Prince suggests that you have nothing of interest to say to him. Guess what? He’s right. Go talk to Milos or give the scroll to Tatiana. Then come back and try Kronos again.

TALK TURKEY WITH KRONOS

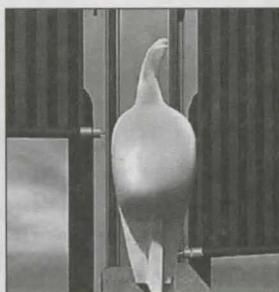
Visit Kronos after you learn of the Firebird from Milos or Tatiana. At the door, Cath mentions the Firebird, and Kahina lets him into Kronos's private salon. Of course, being Cath, he can't resist teasing Kahina as he enters.



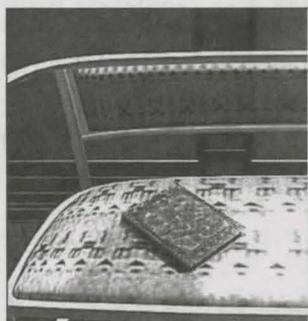
Kronos is his usual princely self; he admires Cath's use of alternative medicines with Count Vassili. But when Cath admits he doesn't "technically" have the Firebird, Kronos quickly concludes the visit.

EAVESDROP IN THE KRONOS SALON

After Kronos leaves, hang out in his salon to admire the art and overhear a backroom conversation between the Prince and Kahina.



Kronos has cool stuff, but he's not happy. "He knows nothing," scoffs the Prince. "The Austrian woman has the Firebird." Kronos suggests that Kahina search Anna Wolff's compartment, but apparently Kahina has some sort of dog phobia. So Kronos offers to arrange a "convenient absence for Miss Wolff and this animal" to facilitate Kahina's search.



Before you leave the private salon, be sure to page through the book on the settee. Titled The Sick Man of Europe, it tells the story of a mysterious jeweled Chinese egg, given as a gift to Sultan Abdul Hamid II by the Russian Tsar Alexander II...with macabre results.

ARRIVAL IN MUNICH

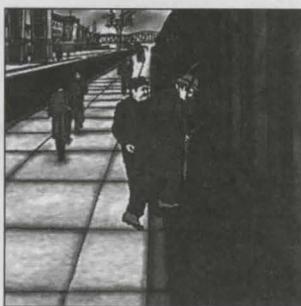
At about 9:40 a.m., the Trainmaster walks the train announcing an impending 20-minute stop in Munich. After this announcement, Herr Schmidt seeks you in the corridors.



When August finally catches you in a corridor, he asks if you're ready to proceed with the transaction. Cath fingers the 'W' scarf in his pocket. (A talisman? A symbol of his determination to avenge Tyler's death? Or maybe it just feels so darn silky.) Then he says yes. The game's afoot!



Soon the train arrives in the vast Munich station, where August oversees the loading of his merchandise...



...and Cath, from his window, notices a new passenger boarding the Orient Express.

SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 3

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 3.

NECESSARY ACTIONS

To successfully complete Chapter 3, you need only let August Schmidt find you in the corridor as the train nears Munich. You can also complete the following important, but not necessary, tasks:

- Get the translated Firebird poem from Tatiana at breakfast (or, if you didn't give it to her last night, give it to her now for translation).
- Catch the beetle in the salon.
- Trade the beetle to François for the whistle.

WRONG TURNS

You lose the game in Chapter 3 only if you pull the train alarm in any compartment.

Chapter 4: Munich to Vienna

OK, the German munitions are aboard the train. Schmidt wants his gold. Kahina is hot on the trail of the Firebird. Anna's got her gun. Yes, things are heating up...and it's time for Robert Cath to get a little more proactive. A lot of things happen before the Orient Express pulls into Vienna at 6:00 p.m.

To complete Chapter 4 successfully, you must find the Trainmaster's missing master key, acquire the Firebird (without getting caught), steal the gold-filled briefcase from Kronos and show it to August Schmidt, *return* the briefcase to Kronos, prevent Kahina from stealing the Firebird, prevent Anna from getting killed before you reach Vienna, and win yet another fight with one of those crazy Serbs.

The central event of Chapter 4 is Anna's concert with Kronos in the *Saturn's* private salon. So I've split this chapter into three sections—before, during, and after the concert.

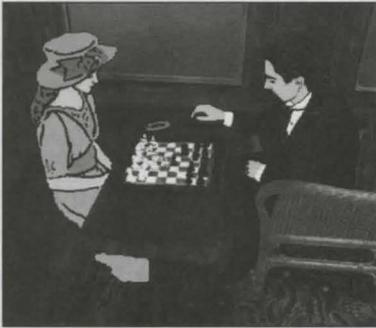
BEFORE THE CONCERT (12:00 TO 3:00 P.M.)

RESTAURANT CAR: FIRST SERVICE (12:00 TO 1:00 P.M.)

After the Munich stop, you find yourself in the salon, sunk in one of those corner leather couches. It's noon. Alexei and Tatiana are playing chess across the aisle. First service for lunch is about to begin.

Salon: Tatiana and Alexei Play Chess

From 12:00 to 2:00 p.m., Tatiana and Alexei play chess in the salon. This rapprochement is pretty remarkable, considering the insults Alexei's been flinging around.



Alexei can't resist commenting on Tatiana's chess moves in ways that spark angry responses from her. Despite that, the two childhood playmates seem to be having a good time. Let's leave them to renew their acquaintance, shall we? When the Trainmaster moves past you into the dining room, follow him.

Who's the New Passenger?

Just after 12:00 noon, the Trainmaster steps behind the dining room curtain, where an obviously English gentleman locks him in a relentless conversation. (Cath won't go through the curtain, but you can stand just this side of it and eavesdrop.) Miss Wolff, Prince Kronos, Count Vassili...everyone's awfully interesting to the loquacious fellow. And he sure asks a lot of questions about Tyler Whitney. The Trainmaster finally escapes to announce first service for lunch.



And here he comes. Aha! It's the gentleman who boarded the train in Munich. Awfully dapper chap. Don't bother looking for him on the passenger list; he isn't there.



OK, this doesn't happen in the Restaurant Car, but if you're a good sleuth, you can't help but follow the English fellow to the Red Car. There you learn he's bunking with Monsieur Boutarel in Compartment C. And if you eavesdrop on their amusing conversation (at 12:20 p.m. or so) you also learn that his name is George Abbot—and that he seems incapable of shutting up.

August and Anna Redux

At about 12:05 p.m., during the Trainmaster's behind-the-curtain conversation with Abbot, August Schmidt enters and sits at his usual table. Let's see how our favorite German munitions vendor is doing.



August says he's waiting for a "lady." He looks happy as a clam. But what's eating Cath? Could it be that he's jealous?



Holy cow, Schmidt's "lady" is Anna Wolff. Apparently there's no justice or sense of proportion in the world. Listen to their first date for as long as you can stand it. After a while, Anna starts quizzing Schmidt about his business.

Eavesdrop on the Boutarels' Lunch

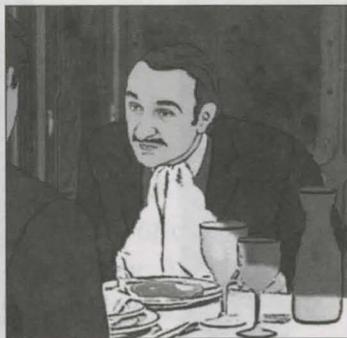
Around 12:30 p.m., M. Boutarel manages to escape Abbot and take his family to lunch. Listen in, if you want. Clearly, the thought of leaving France for the remote desert region of Abadan is not a pleasant one for Mme. Boutarel. On the other hand, it seems quite good for Western civilization to relocate François as far away as possible.



Madame B's frustration needs a target, and it sounds like she's painting a big bull's-eye on Anna Wolff. The violin, the dog—it's all too much.

Join Abbot for Lunch and "Conversation"

Soon the Englishman enters for lunch. Hear that thunder outside? It's Mother Nature warning you about Abbot's runaway mouth.



Join Abbot at his table. My God, the man can talk. If you listen carefully, though, you'll sense a shrewd intelligence behind the motormouth routine. Funny how he brings up the Belfast murder business.

RESTAURANT CAR: SECOND SERVICE (1:00 TO 2:00 P.M.)

Toward the end of first service for lunch, at 12:45 p.m., the train stops briefly in Salzburg. At 1:00 p.m., the Trainmaster walks the train, announcing second service. Soon thereafter, the plot thickens. (Note: Most of the action during second service takes place in the salon.)

Salon: The Gathering

Tatiana and Alexei continue their chess tournament with occasional bouts of verbal sparring; Alexei's politics are awfully quaint, aren't they? Around 1:00 p.m., Abbot plops down at a corner table to read the newspaper. Soon after, August and Anna move from the dining room to the salon.



My, aren't we all cozy here? Listen as Anna and August snuggle at the corner table with tea.

Dining Room: Sophie and Rebecca Take Lunch

Between 1:15 and 1:30 p.m., Sophie and Rebecca decide they've outwaited all the uncool people, and they go to the Restaurant Car for lunch.



"Then we will walk along the cliffs, like Sappho and her beloved, in light, gauzy gowns, and watch the sun go down." Good God. Sounds like Sophie's read Wuthering Heights one too many times. It also sounds like Rebecca's getting a bit jealous of all these Josephines and Victorias and Francescas Sophie keeps inviting to crash their vacation.

The girls lunch until around 2:00 p.m., giving you lots of time to sneak into their compartment and do some serious espionage. For more on this, see “Red Car (12:00 to 3:00 p.m.),” later in the chapter.

Salon: The Visitation of Prince Kronos

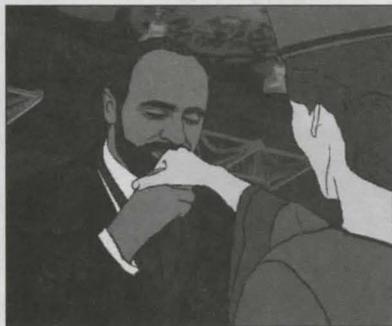
By now, six Orient Express passengers have gathered in the salon—Cath, Abbot, Schmidt, Anna Wolff, Tatiana, and Alexei Dolnikov. Sometime between 1 and 2:00 p.m. (depending on when you arrive), a showstopping visitation occurs.



Sure is cozy in the salon. But the chess game, Abbot's tea, Cath's eavesdropping, August and Anna's conversation—everything comes to a grinding halt as...



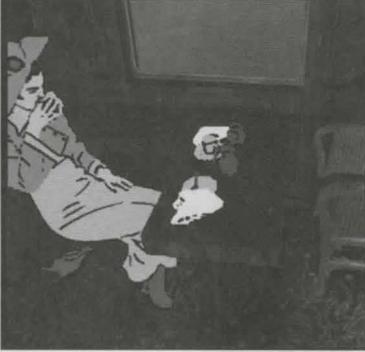
...Prince Kronos and Kahina make a dramatic appearance in the salon.



The charismatic Kronos invites Anna to perform a musical duet with him. Anna suggests 3:00 p.m., and Kronos suavely replies, “I shall count the minutes until then.”

Salon: Exchange Words with Sophie

Being fashionably late to lunch, Sophie and Rebecca miss all the royal excitement in the salon. But of course, Sophie has a “name,” so they get invited anyway. After lunch they retire to their room, but only briefly.



The girls return to the Restaurant Car salon for tea around 2:25 p.m., when the Express stops in Wels. They gossip about concert invitations, and then Rebecca leaves Sophie alone for a minute. Try to talk to Sophie. What a snob!

RED CAR (12:00 TO 3:00 P.M.)

We’ve already seen that you can eavesdrop on George Abbot and Monsieur Boutarel as they first meet in their open Compartment C sometime between 12:15 and 12:45 p.m.; then both head off for lunch. Here are some other activities that can keep you busy in the Red Car before the Anna/Kronos concert begins at 3:00 p.m.

Corridor: Conductors Talk Tips

Eavesdrop on the conductors as they discuss the tipping habits of various passengers. Seems neither fellow is getting very lucky this trip, though Mertens hopes to receive a “small gift” from the harem guard at the end of the journey.



The American is a big disappointment. And the Russian—forget him.

Bug Boy Returns



Both before and after lunch, you can see François crawling around after bugs. If you haven't yet captured the beetle in the salon and traded it to François for the whistle (see "How to Get the Whistle from François" back in Chapter 3), now's a good time to do so. If you have traded, you can stand outside the open doorway to the compartment and listen to François play soldiers. The beetle won't follow orders, so François pulls its legs off.

Corridor: August's Ultimatum

After lunch, August comes looking for you and delivers an ultimatum: Show him the gold by Vienna, or he walks with his merchandise. (You can also prompt this encounter before lunch if you click on August in the corridor.)



Corridor: Concert Invitations



Around 2:00 p.m. the Trainmaster tells both Conductors about the concert and the invitation list. In the Red Car, you can watch Conductor Coudert invite Tatiana, Sophie, and Rebecca.

Corridor: Max Gets the Boot from Madame B

Madame Boutarel is headed for the desert hinterland with the boy from hell and an indifferent husband. Also, she didn't get invited to the concert. Can you blame her if she wants to take it out on somebody?



The dog should be kept in a cage in the baggage car.

Around the train's 1:57 p.m. stop in Attnang-Puchheim, Madame B huffs out of her compartment to complain to Conductor Coudert about Anna Wolff's dog. A few minutes later, the Trainmaster appears, and Coudert reports the complaint to him. The Trainmaster pulls rank and makes Coudert do the dog duty.

Minutes later, Coudert goes to Anna's compartment and explains he must kennel her dog due to passenger complaints. Anna complies, and Coudert walks Max to the Baggage Car. (For more on Max in the kennel, see "Uptrain (Kitchen & Baggage Car)," later in this chapter.



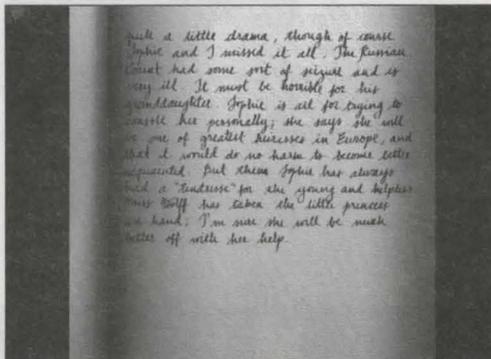
Examine Coudert's Sketchbook

Check out Conductor Coudert's latest passenger sketches in his sketchbook. Here are a couple of my favorites.



Eavesdrop and Explore Compartment E

If you loiter in the Red Car corridor by Compartment E just before the concert at 3:00 p.m., you can hear Sophie and Rebecca have a lover's quarrel. But you can also sneak into their unlocked compartment earlier, when they're at lunch or tea.



Enter the girls' compartment. You can read Rebecca's latest journal entries, although if you read them earlier today (in Chapter 3), there may be no new entries.



Before 2:30 p.m., climb out the window and spy on Anna next door getting dressed or, later, resting up for the concert.

Around 3:00 p.m., Tatiana, Sophie, and Rebecca make their way to the Kronos private car for the concert.

HOW TO GET THE MASTER KEY (AFTER 2:30 P.M.)

Anna goes to the Kronos private car at 2:30 p.m. Because Max is gone, she cautiously has Coudert lock her door. However, she leaves her window open, in the foolish belief that nobody would leap through the window of a train traveling at 60 mph.



From 2:30 to 2:50 p.m. or so, while Rebecca and Sophie are still in the salon, you can enter Compartment E and then climb out the window and enter Anna's compartment. (You can also do this during the concert, that is, after 3:00 p.m.)



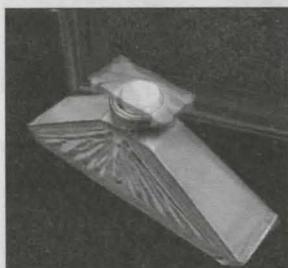
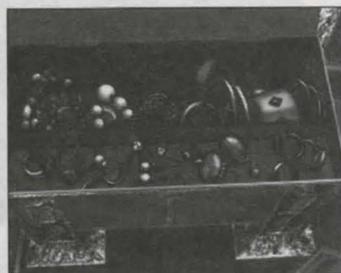
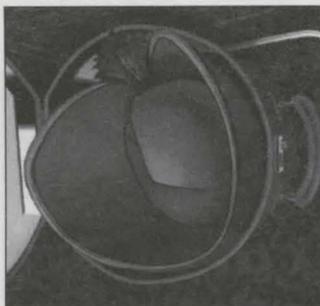
Once inside Anna's room, look down at the collection of objects atop the trunk that serves as a dresser. Move the cursor just under the jewelry box; as shown here, the cursor turns into a down arrow. Click to get a close-up of the front of the jewelry box.



Three rubies are aligned below the small compartment at the bottom of the box. Press the center ruby to open the compartment. Inside is the master key. Take it.

Other Things to Do in Anna's Compartment

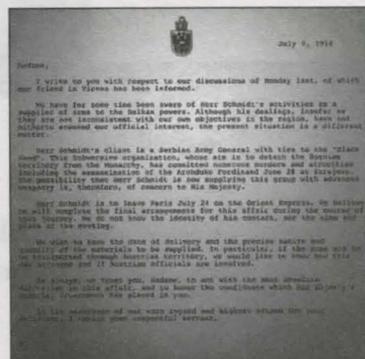
If you have a few seconds, you can examine other items in Anna's compartment. Most are incidental...but you'll also find an eye-opening letter.



You can open the hatbox on the seat, the perfume bottle, and the top of the jewelry box. You can also get a close-up of the framed photograph of Anna and her late brother.



Open drawers in the trunk; one of them contains a letter. Click on it for a close-up look.



Read the letter. Wow! Anna's a spy for the Austrian Imperial Government, and she's hot on the trail of Schmidt's "merchandise"...which of course explains her fawning interest in the fellow.

If you're still in Anna's compartment when she returns from the concert, shame on you. She kicks you out.

GREEN CAR (12:00 TO 3:00 P.M.)

Your own sleeping car is pretty sleepy between first call for lunch and the Anna/Kronos concert at 3:00 p.m. You see the harem girls' usual scurrying from room to room, but not much else happens.

Snoop in Alexei's Room

After 2:00 p.m., you can climb out your window and spy on Alexei reading again. But, as they so wearily say in America, "Been there, done that." However, once you have the master key from Anna's compartment, you can actually sneak into his room...and find nothing but his Nietzsche book on the table. If you didn't already steal Alexei's train timetable in Chapter 1, you can take it now—it's in the Nietzsche book.



Cath's Concert Invitation

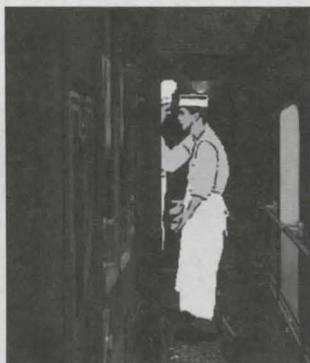
Conductor Mertens conveys the Prince's invitation to the 3:00 p.m. concert. Cath continues to be surprised by his popularity. Normally, American doctors hunker at the bottom of the social barrel.



UPTRAIN (KITCHEN & BAGGAGE CAR)

Although there's nothing important to do here yet, you can practice something for later. As before, the Trainmaster frowns on any expedition you make into the Baggage Car...if he catches you. Wait in the dining room until the Trainmaster makes one of his periodic tours of the train.

Kitchen Corridor: More Cook Antics



After lunch, step through the dining room curtains to see the cook and his kitchen aide argue in the corridor. Wow, he's pulling the guy's ear again.

Baggage Car: Free Max!

Continue through the Trainmaster's office to the far door; then follow the corridor to the kennel at the front of the Baggage Car. (Again, this is an optional excursion and serves no purpose at this time.)



Open the kennel and set Max free. He makes a beeline back to Anna's compartment.

If you return to the Red Car, you'll see Max scratching at Anna's compartment door. Soon Conductor Coudert returns Max to the Baggage Car. (You can repeat this process again and again, if you have the perverse urge to make life miserable for Coudert.)



DURING THE CONCERT (3:00 TO 4:25 P.M.)

KRONOS PRIVATE SALON (3:00 TO 4:25 P.M.)

A guy named His Excellency invited you to a concert, so maybe you'd better go...for a while, at least. You have important things to do, and one can only be done during the concert. But you can pop in and out of the salon to soak in the atmosphere.

Watch the Preconcert Crowd



Everybody's chatting, drinking, happy. Being part of the cultural elite just makes everyone so giddy.

Listen to the Music



...or you might want to annoy the other guests. Click on them; Cath draws stares by coughing. Do it again and again. It's lots of fun.

Finally, Kronos and Anna begin the performance. Hey, she's pretty good. If you're a César Franck buff, you might want to hang out for a while and enjoy the music...



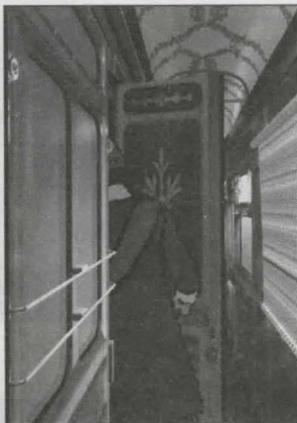
Take a Nap



If you sit at the concert long enough, Cath falls asleep for a moment...and flashes back to Tyler's dream words of the previous night: "Why don't you make it sing?"

Kahina Slips Out

Keep an eye on Kahina during the concert. At some point early on, if you glance away from her...you hear the door click open. When you look back, she's gone. Uh-oh. You don't suppose she's off, say, searching Anna's compartment for the Firebird, do you?



Concert Conclusion

You can sit through all four movements of the Franck sonata and stay to the end of the concert at 4:25 p.m. If you do, you gain cultural depth...but lose your only opportunity to sneak into Kronos's sanctum and steal things.



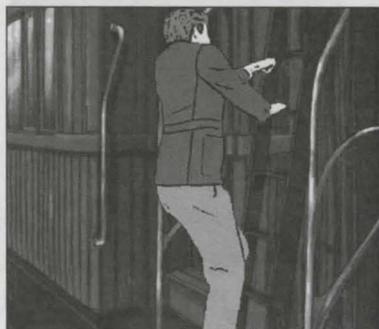
Once you get your work done (see "How to Steal Kronos's Briefcase" later in this chapter), you can return to catch the end of the concert, if you wish.

HOW TO CLIMB ON TOP OF THE TRAIN

Possessing the master key opens up a whole new world to you in *The Last Express*. Previously inaccessible compartments now open with a simple *click!*—that is, as long as the conductors don't see you. But before we start snooping in more sleeping car compartments, let's have an outdoor adventure.



Go to the platform between the Green Car and the Saturn, Kronos's private car. Get the key from your inventory. Face one of the doors that lead outside. Move the cursor over the door's handle; it should turn into a key icon. Click to unlock the door. Cath steps outside.



Turn to face the ladder and click on it. Cath climbs up the ladder to the top of the train...



Now you can move either uptrain, toward the engine (see the smokestack up ahead?)...



...or downtrain, onto the Saturn, Kronos's distinctive private car, attached to the Green Car.

! Wrong Move: Bug the Engineers

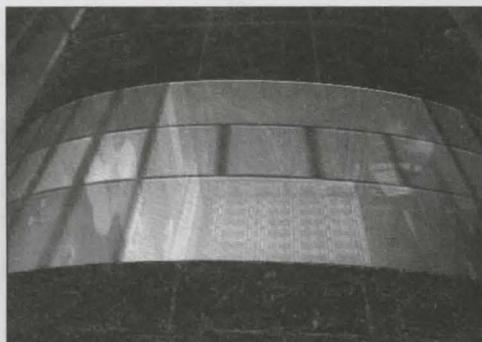
● Yeah, it's fun up here. But don't get carried away. If you get too nosy, you can get kicked off the train.



You can go forward to the locomotive and spy on the engineers once. But bother them a second time, and Cath gets escorted off the train at the next stop.

HOW TO STEAL KRONOS'S BRIEFCASE

Once the concert starts at 3:00 p.m., Kronos and Kahina are quite occupied, what with guests everywhere and a lot of piano-playing and looting other compartments to be done. Hey, I know—let's rob them! Ripping off royalty is always fun, not to mention lucrative.



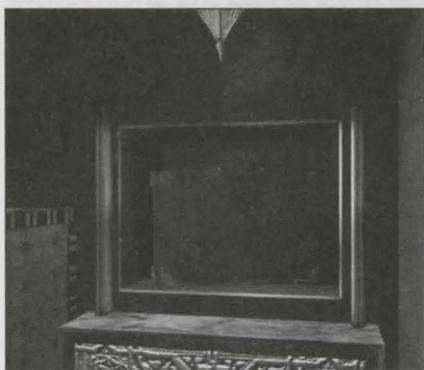
First, climb on top of the train. (If you haven't tried this yet, see "How to Climb on Top of the Train," earlier in this chapter.) Move toward the back of the train until you reach the Kronos skylight, as shown here.



If you click on the Kronos skylight, Cath gives it a mighty boot and shatters the glass. Now you can jump down into the Kronos sanctum through the broken skylight.

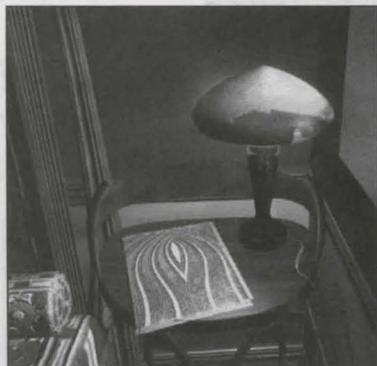


There's a lot of amazing stuff in here, but focus your attention on the Klimt frieze. Hard not to, actually. Find the hidden button on the left edge of the frieze (just above the "pointing finger" cursor in this shot).

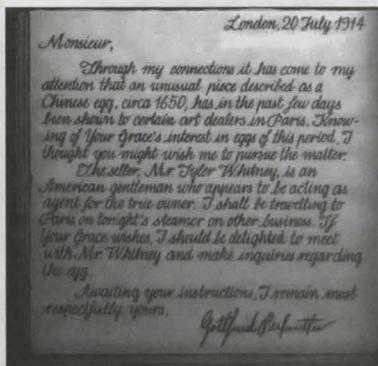


This opens the Alhambra safe across the room. Take the briefcase out of the safe and take a look. That's a lot of gold. Just what Herr Schmidt wants to see.

THE LAST EXPRESS: The Official Strategy Guide



Remember, you have to get out of here by 4:25 p.m., when the concert ends. But if you have time, click on that folder next to the lamp on the end table. Read the dossiers Kronos has had compiled on the recent activities of Tyler Whitney—and you, Robert Cath.



Also peruse the disturbing Perlmutter letters in the folder, which describe attempts to negotiate with an increasingly agitated Tyler Whitney. Apparently, possessing this “Chinese egg”—the mysterious Firebird—was making Tyler very nervous.

How to Escape the Kronos Sanctum with the Briefcase

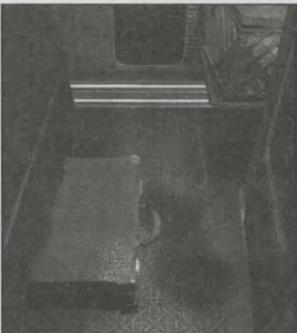
This is another of my favorite game moments. You’ve got the briefcase, but you can’t jump out through the skylight with it: It’s full of gold, after all, and way too heavy. There’s no place to hide, and the Kronos car bedroom doors are locked. How the heck do you get out of here?



Click on the door to the Kronos salon... and walk out brazenly through the concert! Right past Kahina and Kronos...



...who can do nothing but exchange glances and watch Cath casually stroll out the door with a fortune in gold.



Once you exit the concert, go directly to Compartment A and stash the briefcase under the seat. You can't use anything else in your inventory, nor can you pick up the Firebird, while carrying the briefcase.

! Wrong Moves: Losing the Briefcase

To proceed past CD 2 of *The Last Express*, you need this briefcase for a while—long enough to flash the gold to August Schmidt, anyway. So don't do either of the following:



Steal the briefcase, but fail to figure out how to take it with you, so you exit through the skylight leaving the briefcase behind. (No guts, no glory.)

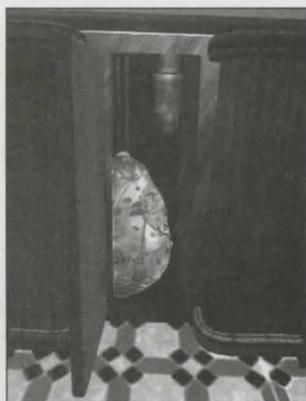


You stay in the Kronos inner sanctum too long; Kahina comes in at the end of concert, catches you, and kicks you out without the briefcase. (Your excuse as you stand amid the shattered glass of the skylight: "Wrong door.")

HOW TO GET THE FIREBIRD

OK, you've got the gold. Now you need that Chinese egg. Kahina is searching for the Firebird too, but because Anna Wolff cleverly passed the treasure to Tatiana (whom no one would suspect), it's safe for a while. But not for long.

The briefcase full of gold in the Kronos sanctum is only available *during the concert* (when Kronos and Kahina are occupied), so it's best to acquire that first. The Firebird is still available for a short time after the concert. But Kahina finds it in Tatiana's washroom eventually, so I recommend you steal *both* items—briefcase and Firebird—*during* the concert, if at all possible. This gives you more time later.



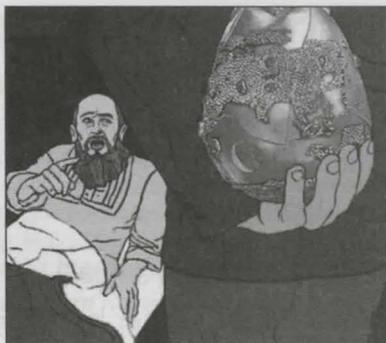
Enter either Tatiana's compartment (using the master key) or Vassili's compartment (which is already unlocked); then enter their shared washroom. Open the compartment under the sink. There it is! When you're holding the Firebird, as with the briefcase, you no longer have access to other things in your inventory. (It's too big!) To free up your hands, you must find a place to put it down. Fortunately, when you walk down the corridor, you have it tucked under your jacket, and no one can see it.

How to Escape without Getting Caught

As soon as you grab the Firebird, you hear Tatiana talking to Conductor Coudert. She's come to check on her grandfather! You have only two avenues of escape here.



Option 1: Return the Firebird to its hiding place under the sink; then exit empty-handed through Tatiana's compartment. Tatiana catches you, but Cath suavely bluffs Tatiana with the old "give Grandpa tea after lunch" routine. You get away, but without the Firebird. Fortunately, you can try again later.



Option 2: Exit through Vassili's compartment; Vassili wakes up and sees you, but he's still quite delirious. However, note his suggestion to "make it sing." Why does everyone want this egg to sing?



On your way out, Conductor Coudert stops you in the hallway. Don't panic; Cath is a very good liar. He bluffs his way through and escapes with the Firebird.

! Wrong Move: Get Caught by Tatiana

If you try to exit through Tatiana's compartment with the Firebird—well, you've blown it.

"Give it to me!" Tatiana catches Cath, and after this mistake, you cannot steal the Firebird again. No problem. Just rewind and exit through Vassili's compartment next time.



INCIDENTAL THINGS TO DO DURING THE CONCERT

If you've gotten all your larceny done (that is, stolen the briefcase *and* the Firebird), there are a few other things you can do during the concert. Most interesting is snooping in August Schmidt's room, if you haven't done so already.

Explore August Schmidt's Room

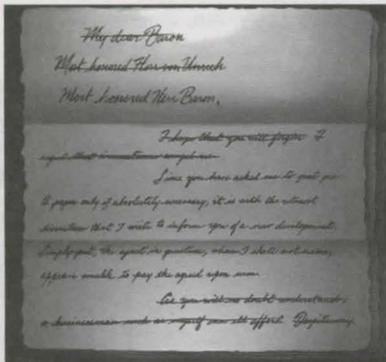
Once you steal the master key from Anna's compartment, you can let yourself into Herr Schmidt's Compartment 3 and learn a critical piece of information about an important plot point. This discovery affects later interactions with characters in Chapter 6.



Cigars and a gun. Just about what you'd expect from a guy like August.



Now open the suitcase on the floor. See that envelope in the top pouch? Grab it and open it.



Interesting...a German baron instigates a munitions deal with Serbian terrorists who are sworn enemies of Germany's closest ally, Austria-Hungary. Why would the German ruling class want such a thing?

Salon: Watch Alexei Stonewall Abbot



Watch Alexei skulking about the train. About 3:30 p.m., he wanders into the salon, where George Abbot joins him. Here's another of my favorite game moments. Abbot babbles on about a bomb in London—"bits of bodies strewn about and so on"—and careers in business and building the modern Russia and whatnot. Alexei's response to each question: Silence.

More Conductor Politics

Eavesdrop on the conductors continuing their argument about Jean Jaurès and universal worker strikes. Coudert is a determined Socialist, while Mertens sees things in more nationalistic terms.



And if they mobilize,
we should call a general strike.

Play with the Firebird

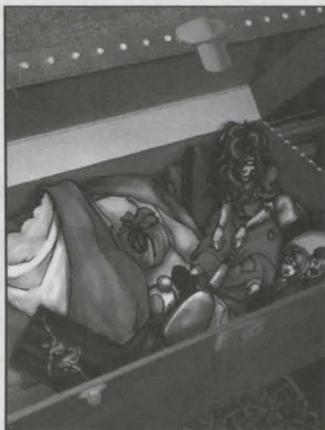


Flip it to see the top, and then click on the top jewel to open a hidden locket, revealing the picture of a woman. (Does the picture remind you of anyone? If so, don't be surprised; you may recall that it had the same effect on the last Sultan, as chronicled in *The Sick Man of Europe*.)

You can actually open the Firebird now and "make it sing," if you want (and if you have time to kill before the end of the concert), using the

clues from Tatiana's Firebird poem translation. Or use trial and error. In either case, you will need the scarab whistle from François. If you need help figuring out how to open the Firebird, see Chapter 7, "Solution to the Firebird Puzzle."

Snoop More Thoroughly in Tatiana's Stuff



Use the master key to open Tatiana's Compartment B. Her trunk holds a nice photograph that validates your suspicion that she's a dancer. Ever noticed the way she walks down the corridors? Watch next time. She has ballerina feet.

AFTER THE CONCERT (4:25 TO 6:00 P.M.)

IN THE CORRIDORS

The concert ends at about 4:25 p.m. If you post yourself in the Green Car corridor, you can watch all the concert folks—in order, Rebecca, Sophie, Anna, August, and Tatiana—exit Kronos's car and return to their compartments. And if you follow people into the Red Car, you can catch a couple of juicy minidramas, too.

Fun with August

From the moment you met, August Schmidt has been pestering you to see the gold. You have the Kronos briefcase now, so you should set up a meeting with August and show him this sign of good faith. But as he exits the concert, August has other pursuits in mind—Anna Wolff, for one.



Click on August as he passes you in the Green Car corridor; he says, "Not here. Come to my compartment." Ah, the soul of discretion. But then August walks right past his compartment! Where's he going? Follow him into the Red Car.



"Wunderbar!" August catches Anna Wolff outside her Compartment F door and asks her to join him in a glass of champagne. She's too tired, and pulls the door shut on Schmidt's invitation to dinner.

Tatiana Discovers the Firebird Theft

Shortly after Anna returns to her compartment, Tatiana bursts out of her own room, crying.



A distraught Tatiana runs to Anna Wolff's compartment upon discovering the theft of the Firebird (whether by you or by Kahina). Eavesdrop at Anna's door. "Why do people steal things?" That's a darn good question, Tatiana.

KAHINA'S THREAT (TIMER BEGINS)

You didn't expect to just waltz out past Kronos with a briefcase full of his gold, did you? Soon after the concert, his deadly efficient aide hunts down Cath in the corridor.



Shortly after the concert ends, Kahina finds Cath and threatens him with a gun. This triggers a game timer. (You can monitor the timer by listening to the intensifying music. When the music crescendoes, Kahina strikes.) You must return the briefcase to Kronos very soon, or Kahina will kill you.

Remember, you must show the briefcase to Herr Schmidt *before* you return it to Kronos. But Kahina won't give you much time. (Hear that music? When it ends, Cath is toast.) Your safest option: Before the concert ends, retrieve the briefcase and keep it with you in your inventory. Then wait by August Schmidt's door. In this way, you may get a chance to show Schmidt the briefcase *before* Kahina arrives to threaten Cath.

Jordan Mechner, the game's designer, prefers what he calls the "daredevil option": Leave the briefcase in your room. After watching August return to his compartment, wait for Kahina to come and threaten you. As the music plays, hurry back to your compartment, pick up the briefcase; take it to August; let the whole "show-the-gold" scene play; then hustle down to Kronos's car and get there just before the music ends. Nice and suspenseful.

SHOW YOUR GOODS TO AUGUST

OK, time to put your money where your mouth is. Before you return the briefcase to Kronos, go to August Schmidt's Compartment 3 in the Green Car and make a showing of "good faith." (Ha!)

Offer August the Firebird?



By the way, here's a waste of time. You can't carry both the Firebird *and* Kronos's gold-filled briefcase; if you haven't figured out where to safely stash the egg yet, you might be tempted to offer it to Herr Schmidt in lieu of the gold.

Offer the Firebird to August. He isn't even remotely interested, dismissing the proposed transaction with a hint of anti-Semitism.

Show August the Briefcase

Here's the correct move. Remember, if you don't give Schmidt a peek at the gold, he'll unload his merchandise in Vienna...and Cath is a dead man. The Black Hand doesn't like betrayal, and its vengeance is swift and certain.



Take Kronos's briefcase to Schmidt's Compartment 3 after the concert. Cath gives August a peek at the gold. Gosh, just look at his face light up! Makes it all the more fun to yank it away from him.



As you leave August's compartment you see Salko hurrying away to report to Milos. Moments later, Milos finds you and embraces you. He thinks you paid Schmidt!

! Wrong Moves: Fail to Show August the Briefcase

If August doesn't see a sign of good faith (that is, the briefcase full of gold), the game ends when the train reaches Vienna. First, the angry German takes his guns off the train. This, in turn, makes Milos and Vesna very angry too, and they kill Cath in a fit of vengeance. (For a look at this ending, see "Arrival in Vienna" at the end of this chapter.)

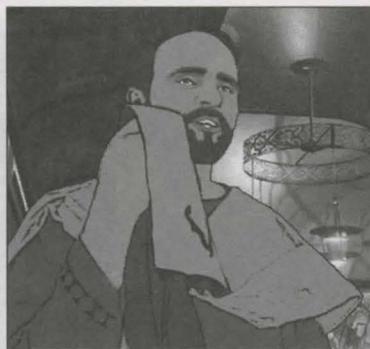
RETURN THE BRIEFCASE TO KRONOS

Kahina doesn't make idle threats, as you might have guessed. Remember, once Kahina pulls her gun on Cath in the corridor, a timer begins that you can gauge by the intensifying soundtrack music.

Again, if you haven't shown the briefcase to August Schmidt when Kahina makes her threat, do so *immediately*. You don't have much time before Kahina kills Cath.



Take the briefcase to Kronos's private car and knock. A clearly exasperated His Excellency asks what exactly Cath wants. Cath demands to know who killed Tyler Whitney. "Knowledge is more precious than gold, and rarer than rubies," says Kronos. But he can't answer Cath's question.



Kronos takes the 'W'-embroidered scarf as a souvenir until they meet again. He seems awfully fond of Anna's scent. Remember how he sniffed her hand in the salon?

! Wrong Move: Fail to Return the Briefcase to Kronos

Kronos is in no mood for games. If you fail to return the briefcase to the *Saturn* after Kahina threatens you, she kills you when the tense soundtrack music runs out. The same thing happens if you steal the briefcase, but go to Kronos empty-handed.

*Kahina is a swift, efficient killer.
Cath barely has time to turn and
meet his murderer's eyes.*



THE FIREBIRD: HIDE IT OR LOSE IT!

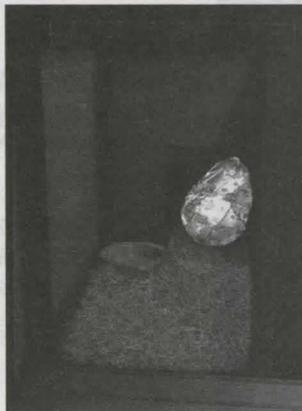
The Firebird's kind of big to haul around. And somebody else is looking for it. Somebody relentless, with a gun in her cloak. You got it—Kahina. Here's how to prevent Kronos's fierce factotum from stealing the Firebird.

Option 1: Hide the Firebird in Max's Kennel

This is probably the best way to handle the Firebird. First, sneak into the Baggage Car with the Firebird when the Trainmaster is gone.



*Next, after getting a friendly lick
from Max, let him out of his cage.*



*Then hide the Firebird in
the back compartment of
the kennel. You'll find it
fits quite nicely.*

Option 2: Carry the Firebird until Vienna

Simply keep the Firebird in your inventory all the way to Vienna. Kahina is ruthless, but for some reason, she'll never frisk Cath. Must be part of the Matabele tribal code.

! Wrong Moves: Kronos Gets the Firebird

Here's a confession. Although losing the Firebird to Kronos is technically a "wrong move" and ends the game in Vienna, I kind of like this *noir* ending: Kronos leaves with the Firebird, and if you showed the briefcase to August, Cath leaves with the gold. (For a look at this ending, see "Arrival in Vienna" at the end of this chapter.) This ending can happen as the result of several scenarios:

Important: Each scenario for this ending assumes that when Cath acquires the briefcase, he shows it to August Schmidt. If you don't show the briefcase to Herr Schmidt, you get a very different ending. (Refer to the "Show Your Goods to August" section earlier in this chapter.)

Scenario 1: Kahina Steals the Firebird from Tatiana



You find neither the egg nor the briefcase. Kahina steals the egg from Tatiana and puts the briefcase in your compartment as a reward.

or

You steal the briefcase, return it to Kronos in time...but never find the egg. Kahina steals the egg from Tatiana and lets you keep the briefcase.

Scenario 2: Kahina Steals the Firebird from Cath



You locate the Firebird and store it in its chest in your compartment, but leave it too long. Remember, Kahina's on the prowl; sooner or later she steals the egg from your compartment and puts the briefcase in its place.

Scenario 3: Cath Gives the Firebird to Kronos



You find the Firebird, steal the briefcase, and then give the egg to Kronos. Kronos is exceedingly happy, and lets you keep the briefcase.

or

You find the egg but not the briefcase. You take the egg to Kronos and get the briefcase in exchange.

If you find the Firebird but do not take it, or if Tatiana catches you in her compartment and takes it back, this counts as if you didn't find it.

SALON (AFTER 4:30 P.M.)

Don't miss the following pair of manly conversations in the salon after the concert. Cigars, industry, women, life of the spirit—guy talk, circa 1914.

Salon: Talk to August

If you've shown him the gold, August is in a chipper mood. He struts on down to the salon to smoke a fine cigar. Follow him there and have an illuminating discussion.



August is quite friendly now. He offers Cath a Havana cigar, and claims he's "only thinking of the higher interests of the Fatherland" in transacting the gold-for-arms deal. Cath professes confusion, noting that Serbia is allied to Russia and France—both considered serious rivals, if not enemies, of Germany. Herr Schmidt leaves it up to Cath to figure out.

Salon: Eavesdrop on Abbot and August

At 5:00 p.m., Abbot leaves his compartment and goes into the salon. At first he sits across the aisle from August Schmidt, but just can't resist the temptation to start talking. Soon the gentlemen are engaged in a most interesting conversation.



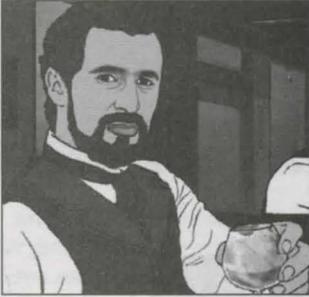
Listen to these two representatives of the great European empires of modern history. Abbot flatters Schmidt and the rising industrial power of Germany, and speaks of the new Europe and business as the "new international language." Stability! The interests of Germany and England are not as far apart as one might think. He also seeks a little man-to-man inside information about Schmidt's relationship to Anna Wolff. August's male ego is all too easily manipulated.

OTHER INCIDENTAL THINGS TO DO AFTER THE CONCERT

Have you searched the compartments of Alexei, August, and Tatiana? Have you tinkered with the Firebird? These activities were mentioned earlier, but I mention them here again in case you're hopscotching around the chapter rather than reading systematically from beginning to end.

Compartment G: Have a Drink with Milos

Anytime after you show the briefcase to August Schmidt, go to Compartment G. If Vesna is gone—and she takes a lot of trips uptrain after the concert—enter and chat with Milos. He now considers you a comrade in the cause.



Milos offers Cath a drink, and swears vengeance against Tyler's killer. He says Tyler seemed frightened in Paris, always "looking over his shoulder." As Cath exits, he finds Vesna eavesdropping at the door.

BAGGAGE CAR: SAVE ANNA WOLFF

At about 5:05 p.m., Anna leaves her Red Car compartment and heads uptrain. If you follow her, you discover that she's not in the Restaurant Car. Where did she go? (You get one guess.) If you hang out in the Red Car corridor a little longer, you'll see Vesna follow the same route soon after. One Austrian, one Serb. Looks like trouble, doesn't it?

Find Herr Schmidt's "Merchandise"



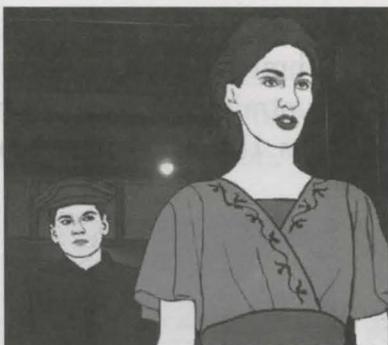
Go down the Baggage Car corridor and turn right before you reach the end. *Aha!* The main baggage compartment is now open. Let's find that "merchandise" August loaded aboard in Munich.

Step into the baggage compartment and turn right three times. Then step forward to the wooden shipping crate and open it.



Anna Wolff steps up behind our hero, pointing her gun at him. Haven't we been here before?

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Cath manages to knock the gun from Anna's hand. He's had enough of this, and asks hard questions. She denies killing Tyler Whitney. Suddenly, Vesna appears behind Anna...



...and lunges with a knife. Cath manages to save Anna's life—and another fight begins.

How to Win the Fight with Vesna

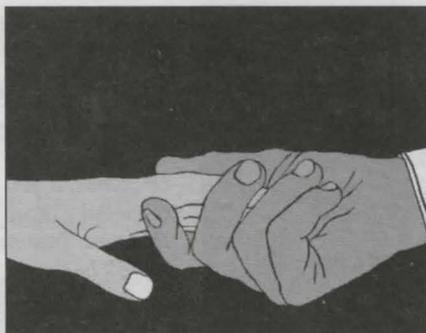
Unlike your earlier fight with Milos, this one doesn't give you the option of disarming your opponent. Vesna is also a tad quicker than Milos, so you must be a little quicker on the dodge. Here's how to survive this confrontation:



*Dodge, dodge, and dodge again.
Keep dodging...*



...until Anna has enough time to recover her gun and rescue you. What a gal! Vesna manages to make a break for the door, and Cath convinces Anna to let her go. She turns to him. Then...



...just as the moment grows unbearably romantic, the train whistle blows. Vienna! (Note: After Anna leaves, you can open the gun crate and take a peek at the machine guns.)

! Wrong Moves: Death in the Baggage Car

There are three game-ending mistakes you can make regarding Anna's foray into the Baggage Car.



If you don't dodge quickly enough during the fight, Vesna will kill you.



If you wait too long to visit the Baggage Car, Vesna kills Anna. If you don't get there before about 5:55 p.m., just before the train pulls into Vienna, Cath finds Anna dead.

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Of course, if you don't go to Baggage Car at all, Vesna kills Anna as well. But this time Trainmaster Verges finds Anna's body.

ARRIVAL IN VIENNA (IF YOU DID EVERYTHING RIGHT)

At 6:00 p.m., the Orient Express arrives in Vienna. If you showed the briefcase of gold to August Schmidt *and* kept the Firebird (or hid it in Max's cage) *and* saved Anna in the Baggage Car, your game continues. Otherwise, this is the end of the line.



Vienna Train Station (6:00 p.m.)

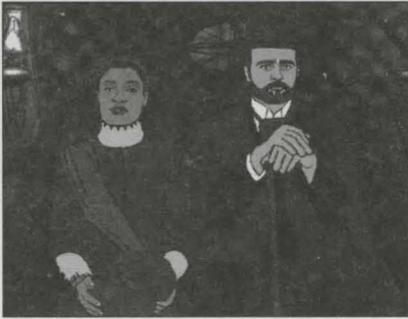


This is the only scenario that continues onto CD 3 of The Last Express. During the one-hour Vienna stop, Anna slips a note to an Austrian agent posing as a flower lady. Meanwhile, a glum, eggless Kronos rides away in his carriage. As the train pulls out of Vienna under a sullen sky, newspaper vendors announce the dramatic Serbian reply to the Austro-Hungarian Ultimatum.

MY GAME ENDS IN VIENNA: WHERE DID I GO WRONG?

If you failed to execute all the necessary actions in Chapter 4 (and it's pretty easy to slip up), the game ends in Vienna in one of three ways:

ENDING: KRONOS GETS AWAY WITH THE FIREBIRD



A melancholy but not entirely unsatisfying ending: Kronos rides happily away in his carriage with the Firebird, while Cath sips coffee in a Viennese cafe with a fortune in gold sitting casually by his feet.

Wrong Move: You let Kronos get the Firebird!

Solution: When a guy like Kronos wants something as badly as he does the Firebird, it's almost always a mistake to let him have his way. Whether you brought the egg to Kronos deliberately, let Kahina steal it out of your compartment, or neglected to take it from Tatiana's washroom in the first place—don't let him get it!

ENDING: AUGUST UNLOADS HIS MERCHANDISE



After your Vienna arrival, an angry August Schmidt directs the removal of his gun crates from the Baggage Car.



As Robert Cath watches the sad scene, a couple of disgruntled fellow passengers step up behind him. Then Vesna makes a pointed comment: Game over, American pig-dog!

Wrong Move: You didn't show August the briefcase full of gold, so he took his guns off the train (as he's been threatening to do since Chapter 3).

Solution: Steal the briefcase from Kronos's inner sanctum during the concert, and show it to August before returning it to Kronos.

ENDING: ANNA IS DEAD!

You were just working your way into Anna's heart...and now look what happens.

Wrong Move: Nothing else matters, neither Firebird nor briefcase, if you didn't follow Anna to the Baggage Car and save her from Vesna's attack.

Solution: Make your way to the Baggage Car in time (by 5:40 p.m. at the latest) to prevent Vesna from killing Anna.

SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 4

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 4.

NECESSARY ACTIONS

To successfully complete Chapter 4, you must do the following:

- Get the master key from Anna Wolff's compartment.
- Get the Firebird from the washroom between Tatiana's and Vassili's compartments and escape without getting caught—that is, exit through Vassili's compartment.
- Prevent Kahina from stealing the Firebird by either hiding it in Max's dog kennel or carrying it with you to Vienna.
- Climb atop the train, kick in the Kronos car skylight, and steal the briefcase from the Kronos car sanctum during the concert.

- Show August the briefcase.
- Return the briefcase to Kronos.
- Stop Vesna from killing Anna in the Baggage Car; win the fight with Vesna.

WRONG TURNS

You lose the game if you do any of the following:

- Pull the train alarm in any compartment.
- Climb atop the train and go forward to the engine more than once.
- Smash the Kronos skylight and jump down into the Kronos car sanctum anytime before the concert at 3:00 p.m. *Result:* Kahina kills you.
- After Kahina threatens Cath, fail to return the briefcase to Kronos in time. *Result:* Kahina kills you.
- Let Kronos get the Firebird.
- Fail to show the gold to August.
- Let Vesna kill Anna in the Baggage Car.

Chapter 5:

Vienna to Budapest

You've made it to CD 3 of *The Last Express*. You have the Firebird safely stashed away, and you have that handy master key tucked into your pocket. Unfortunately, Prince Kronos took his briefcase full of gold with him off the train in Vienna, so now you have no way to pay August Schmidt for his guns. But don't worry about that yet. In this chapter, you have more immediate concerns.

To complete Chapter 5 most successfully, you must steal the detonator from Alexei Dolnikov's compartment; sleep; find and defuse a bomb (a multistep process using various inventory items), and then go to Anna Wolff's compartment.

RESTAURANT CAR (BEFORE 10:40 P.M.)

When Chapter 5 opens, you sit in the Restaurant Car dining room as the Trainmaster calls out first service for dinner at 7:35 p.m.

If Chapter 4 ended with the Firebird on your person (in inventory) instead of in Max's kennel, then Chapter 5 opens in your compartment with a close-up of the Firebird chest. Go ahead—put the Firebird in the chest; it's safe there now. Then go down to the dining room for first service.

ANNA STANDS UP AUGUST

Apparently August managed to wrangle a dinner date with Anna Wolff. But Anna's not quite up for it now—understandable, given her recent close call with Vesna's knife.



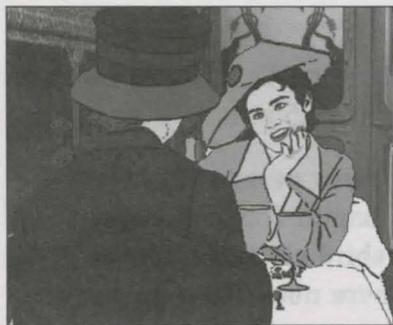
Anna rings for Conductor Coudert just after first service is announced and asks him to convey her regrets to Herr Schmidt. He dutifully reports to the headwaiter, Pascale...



...who bears the bad news to August in the dining room.

DINING ROOM: SOPHIE AND REBECCA

Shortly after the Trainmaster calls out second service for dinner at 8:30 p.m., Sophie and Rebecca decide to take their usual late meal.



Their dinner talk, dominated by Sophie, verges on the vapid. Better to take this time to sneak into their room and catch up on Rebecca's journal.

SALON: HAVE A DRINK AND A DANCE WITH AUGUST

Just before the train reaches Galanta at 8:47 p.m., August Schmidt returns from his compartment to take a brandy in the salon. After the waiter brings his libation, you can click the speech balloon on August and chat.



August wonders if he's misread Anna Wolff. Of course, explains Cath, she's an artist. August lets this feeble explanation (and a few glasses of brandy) go to his head.



GREEN CAR ACTIVITIES (BEFORE 10:40 P.M.)

Until now, most of the real action has taken place in other areas of the train. But now the Green Car gets more interesting. In particular, Alexei Dolnikov and his hotheaded politics move to the center of the plot line.

CHECK OUT THE REAR BAGGAGE CAR

The *Saturn*, Kronos's private car, has been detached from the train. For the first time you can get to the train's last car, another Baggage Car. Go check it out, if you're bored.

Not much to see. All the doors are locked, and your master key doesn't open them.



REAR PLATFORM: EAVESDROP ON ALEXEI AND TATIANA

Shortly after the chapter begins, at about 7:40 p.m., Alexei exits his compartment and goes to the rear platform of the Green Car. Minutes later, Tatiana strolls back there, too.



Follow Tatiana to the back of the Green Car and stand by the door to the platform, remaining inside the car. Eavesdrop on the young Russians as they launch into a vehement discussion of Alexei's revolutionary politics.



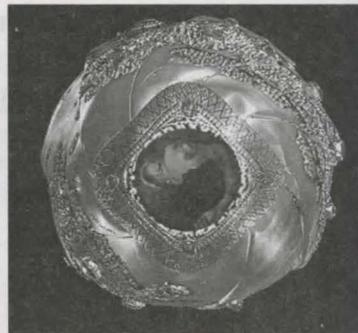
Don't walk in on them, though! If you do, they stop talking until you leave.

Listen carefully to the snippets of conversation. Yes, Alexei is an Anarchist. He spouts bitter hatred of Tatiana's grandfather. At one point, one of his inaudible remarks prompts Tatiana to shout: "Listen to yourself! Murders! Bombs!" Their conversation ends when Tatiana returns to her room shortly after the 8:08 p.m. stop in Poszony.

COMPARTMENT 1: PLAY WITH THE FIREBIRD

If the Firebird is still in Max's kennel up in the forward Baggage Car, bring it back to your compartment. (It's safe now. Kahina's no longer on the train.) Take some time to examine it again.

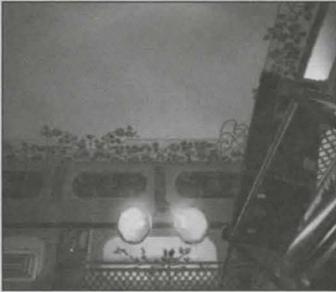
Flip the Firebird so you can see the top locket again. Remember the picture of the young woman? Click on the top jewel to open the locket and see what appears now that it's night—just as described in the book in Kronos's salon, The Sick Man of Europe.



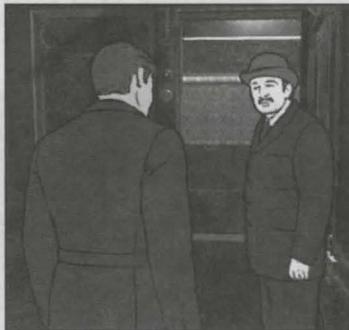
Now that Kronos and Kahina are gone, you can keep the Firebird safely in its chest. The only other person with business in your compartment is Conductor Mertens, who makes your bed at about 8:30 p.m.

FIND ALEXEI'S DETONATOR!

Tatiana and Alexei argue on the Green Car rear platform for about 30 minutes, beginning at 7:45 p.m. This is a good time to explore Alexei's compartment. However, if you're intent on hearing their whole argument, you can wait until Alexei leaves his room again at about 8:30 p.m. to brood in the salon or on the rear platform of the Green Car; he stays away for more than an hour.



See that valise up on the luggage rack? Take it down and open it. Screwdriver... wire-cutter... and what's that clock-like device? A detonator! Click on it to take it.



Cath barely has time to tuck the device in his coat when... in bursts George Abbot! Looks like you've both got the "wrong" compartment. Also looks like Abbot is about as nosy as you are.

ANNA'S LECTURE

Wander a little farther down the corridor to Compartment F, where Anna Wolff sits reading with her door open. Think she'd like to chat?



Anna's awfully cool, considering she and Cath just saved each other's life in the Baggage Car. She announces that August Schmidt will be arrested in Budapest, and that's that. Cath responds with some thinly veiled sarcasm.

So Anna gets nasty. "Is gunrunning your idea of an honorable profession?" She insinuates that a millennium of Balkan history runs deeper than any mercenary American can possibly comprehend. Cath responds that the claims of friendship are deep, too—and so his work aboard the Orient Express is not yet done.

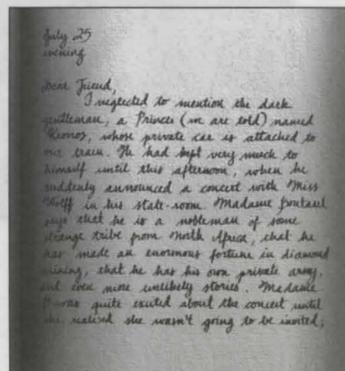


CATCH UP ON REBECCA'S JOURNAL

While Sophie and Rebecca dine and chatter during second service, go read something a little more interesting—Rebecca's journal. She's a budding writer, and her observations of fellow passengers can be quite incisive. (She doesn't care much for Cath, though.)

You can also climb out the Compartment E window to spy on Anna resting in her compartment.

Read the latest journal entries. Remember, if the conductor has already made up the Compartment E beds, the journal is under Rebecca's pillow (top bunk) rather than in the trunk.

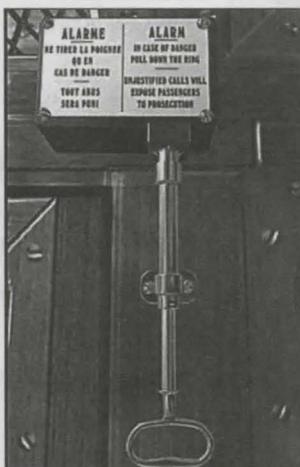


GALANTA (8:47 P.M.)

The Orient Express approaches Galanta for a regular stop, the last before Budapest. Everything seems normal—except for all the Serbian activity, that is.



If you're in the Red Car, you'll see Serbs pass by, one by one, just before the stop at Galanta. Vesna, in fact, hurries through the Restaurant Car and disappears. What's going on?



After the Galanta stop, the Serbs return to their compartments, one by one—all except Milos. Try pulling the emergency alarm ring in any room. Hey, nothing happens!

TATIANA'S WARNING

If you return to Compartment 1 after about 8:40 p.m., Tatiana lingers in the corridor. Waiting for Alexei? No. She's waiting for you! After you enter the room, you'll hear a light rapping on the door. Open up. Tatiana's been waiting for you, and she looks upset.



Tatiana reveals the truth about Alexei: He wants Tatiana to run away with him in Budapest. Cath dismisses Alexei as a romantic, and adds, "A romantic is someone who spends his life looking for a good way to die." But it's worse than that. For weeks, reports Tatiana, he's been building a bomb and making destructive plans.

If you haven't explored Alexei's Compartment 2 and acquired the detonator yet, now's a good time.

GO TO SLEEP

OK, you've done all you can do for now. Might as well head back to Compartment 1 and take a nap. You'll need it.

Actually, before you sleep, put the Firebird back in Max's kennel in the Baggage Car. This will save you time at a crucial point in Chapter 6.

ANOTHER DREAM...OR IS IT?

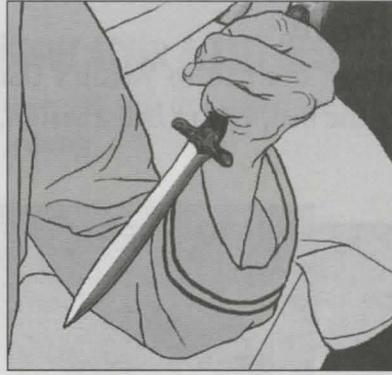
After Tatiana's visit, you need do nothing of consequence until 10:30 p.m. (This assumes that you've retrieved the detonator from Alexei's compartment.) Your best course of action is to click the 'Z' cursor on your bed.



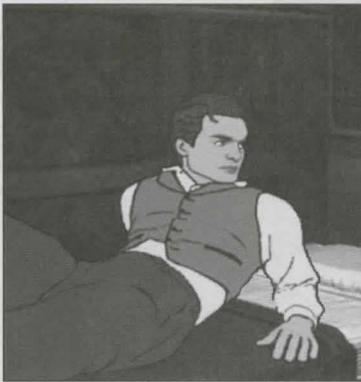
Go to sleep. Down, down, down the tracks of the dream tunnel you go...to the towering turret room of a castle on a seacoast. And look who's waiting for you. Aren't dreams great?



But just as things get steamy with Anna, someone knocks. Man, that always happens in dreams. Cath pulls open the door...



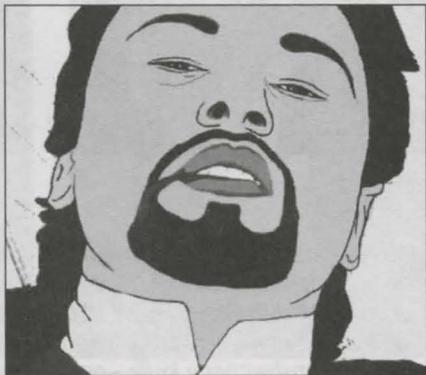
...and Alexei stands in the doorway—but it's Tatiana, not Cath, who's opened it for him! It's Compartment A, and Alexei announces to Count Vassili that "this is our farewell meeting." Tatiana screams a warning to her grandfather, who unsheathes a knife—and plunges it repeatedly into Alexei.



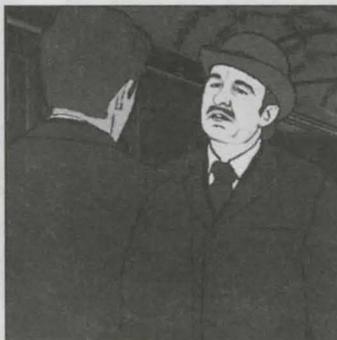
Cath jolts awake. For a dream, it sure seemed real. Maybe you'd better go check out the Red Car.

ALEXEI'S DEATH

Hustle down the hall to Vassili's Compartment A. Sure enough, Alexei lies dying on the bed; Cath's had a vision, not a dream.



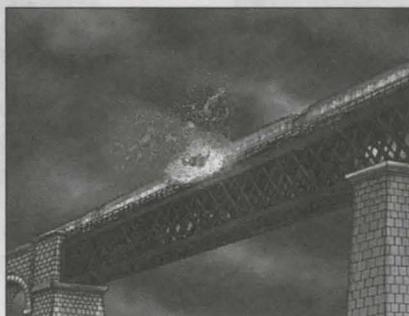
Alexei pulls Cath close to hear his final words. Yeah, long live Anarchy. But what's this about a clock?



When the scene ends, you stand in the corridor. Nearby, Abbot talks to the Trainmaster, counseling discretion, "reputation of the line and all that." Then Abbot approaches to invite you for a drink.

! WRONG MOVE: DRINK WITH ABBOT RIGHT AFTER ALEXEI DIES

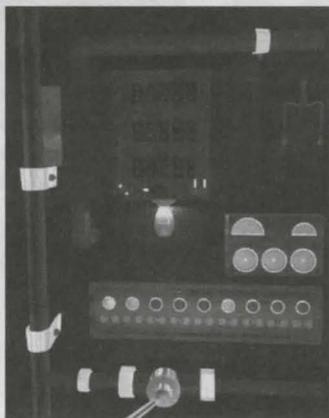
Don't accept Abbot's drink invitation yet! If you do, you have a very interesting conversation—but it ends with a bang.



Go ahead, impress Abbot with the detonator. But remember Alexei's dying words: "The clock!" Did you notice that the clock's missing from the salon? Alexei was trying to tell you that he ripped off the salon clock and rigged up a new detonator for his bomb. If you don't find and defuse it, it explodes right on schedule at 10:40 p.m.

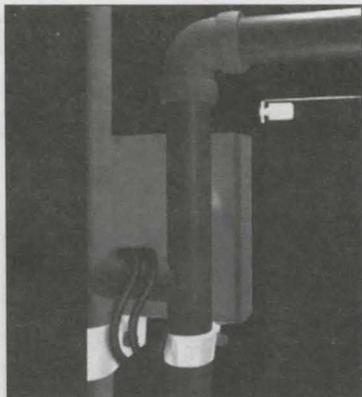
HOW TO DEFUSE THE BOMB

You have less than 10 minutes to find and defuse the bomb that Alexei planted on the train. Fortunately, you don't have to go far; it's right here in the Red Car. If you listen carefully at the far end of the corridor, you can hear it ticking away.



Step 1: Open the lower door of the electrical compartment next to the conductor's chair at the rear of the Red Car. Note that the fuse box at the top of the compartment is open.

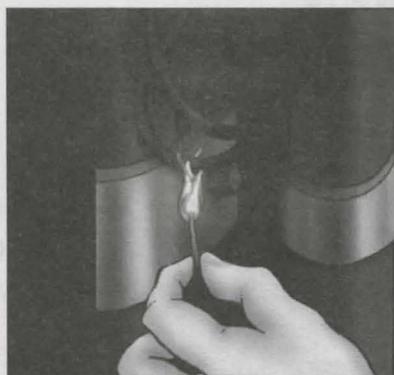
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Step 2: Click on the fuse box for a close-up; click once more on the fuse box door to close it and reveal a cigar box taped to the wall.



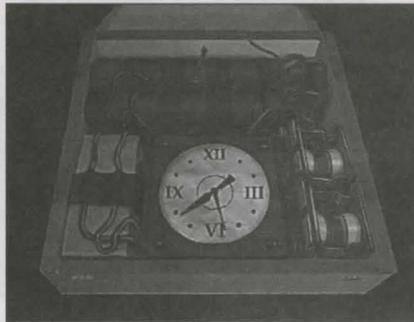
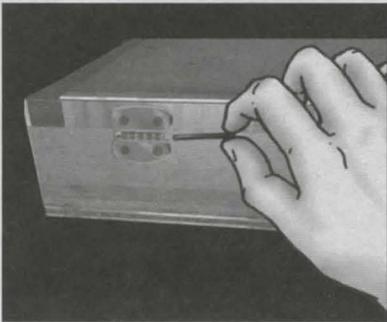
Step 3: Click on the cigar box; Cath slides it up. Note that it's attached to a pipe by two wires. (Careful! If you click on it again, you pull out the wires, breaking the connection, and the bomb explodes.)



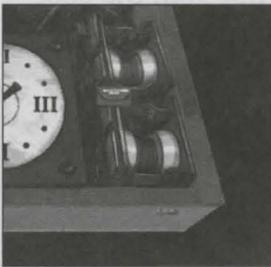
Step 4: Highlight the match in your inventory; then move the cursor over the pipe in the electrical compartment. When the cursor turns into a match icon, click to "strike" and light it. Cath automatically uses the match to burn through the insulation on the wires leading to the bomb. Then he twists the exposed wires together, allowing him to remove the box without breaking the connection.



Step 5: Now you see a close-up of the cigar box. Don't open it! It will explode. Instead, turn the box around to see the hinges on its back.



Step 6: Click on a hinge to pull out both pins in back of the cigar box. Cath automatically opens the box.



Step 7: Quickly, now! Highlight Tyler's telegram in your inventory; then move the cursor over the relays at the far right of the cigar box. Click when the cursor turns into a telegram icon. Cath inserts the telegram between the relays...

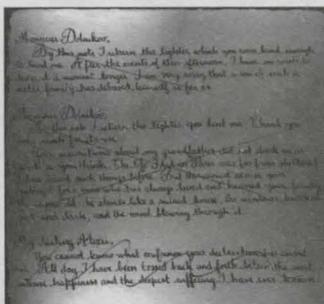
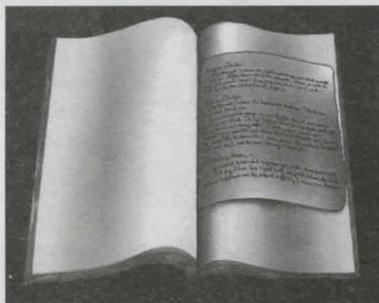
...and everyone breathes a big sigh of relief.

! WRONG MOVE: TRIGGER THE BOMB

Pretty obvious wrong move. There are a number of ways to blow yourself to smithereens, all of which are noted in the foregoing steps.

TATIANA'S LETTER

Here's a nonessential action that nonetheless adds to the story's depth. Before joining Abbot in the salon for a drink, slip into Tatiana's compartment.



Open the notebook lying on the table and take out the letter tucked in its pages. Here's Tatiana's heartbreaking attempt to reach Alexei. Her confusion speaks for itself.

HAVE A DRINK WITH ABBOT

After you defuse the bomb, Abbot invites you for a drink. Join the good fellow and learn who he really is. (Learn more than you ever wanted to know, really.)



Anna slumps in one corner, drinking cognac. She won't talk right now—but, Lord knows, Abbot will. Cath learns that he's actually an agent for the "Company." He even tries to recruit Cath, offering to clear up Cath's Irish trouble in return. Cath demurs, saying he's never been the "joining type."

As Abbot rambles on, Anna gets up and passes the table on her way out.

FOLLOW ANNA TO COMPARTMENT F

It's been a long day, and he just saved everybody's life, so let's let Cath do what he *really* wants: Follow Anna.



Click on Anna in the corridor. She's really tired—you can't imagine how tired—but in 1914, a little persistence isn't considered bad form. Keep following her. After she goes into her compartment...

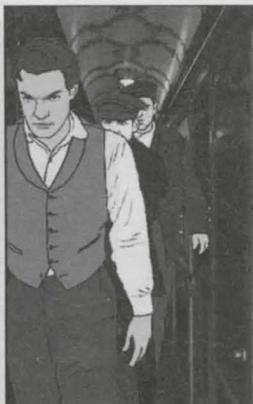
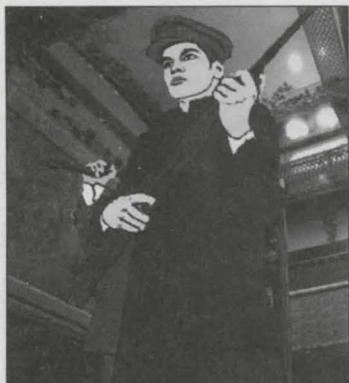
...knock on her door and give it one last try. Voila!



But just as things get interesting again, the train lurches, throwing Anna and Cath apart.

HIJACKED!

A glance out the window reveals that the train is rocketing at 60 mph through the Budapest station. What's going on?



Suddenly, Vesna and Salko burst in, brandishing weapons. They march Cath into the Green Car, where Ivo draws Mahmud out of his room.



Mahmud pulls a sword, but Vesna shoots him, giving Cath the opportunity to grab Vesna from behind. But as he struggles for her rifle...



...Salko clocks Cath hard from behind. Lights out! End of chapter.

SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 5

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 5.

NECESSARY ACTIONS

To successfully complete Chapter 5, you must do the following:

- Take the detonator from Alexei's compartment. (If you don't, the bomb explodes at 10:40 p.m.)
- Go to sleep. This brings on Cath's dream (or the 10:40 p.m. explosion, if you failed to get the detonator).
- Find and defuse the bomb, using the following steps:
 1. Open the electrical compartment at the rear of the Red Car.
 2. Close the fuse box door, revealing a cigar box.
 3. Move the cigar box.
 4. Strike a match to burn through the wires' insulation; twist them together.
 5. Turn the box around.
 6. Pull out the hinge pins in the back of cigar box.
 7. Insert the Whitney telegram between the relays.
- To end the chapter, enter Anna's compartment. (If you don't, the chapter ends anyway, but with a much abbreviated ending, without the tender stuff.)

WRONG TURNS

You lose the game if any of the following happens:

- You pull any emergency brake before the train is hijacked at Galanta. (After that, the emergency brake is useless.)
- You fail to steal the detonator from Alexei's compartment. The bomb explodes at 10:40 p.m.
- If you steal the detonator, Alexei steals the clock from the salon and rigs up a new bomb. If you don't find and defuse it, it explodes at 10:40 p.m.
- You accidentally explode the bomb while trying to defuse it.

Chapter 6: Runaway Train!

Welcome to the action-packed conclusion to *The Last Express*. Fights, explosions, you name it—it's here. Of course, our hero is sort of tied up at the moment. Maybe we'd better take care of that little detail first.

To successfully complete Chapter 6, you must untie Cath, win three tough fights with Serbs (two atop the train), free the other passengers, create a "minitrain," keep the locomotive moving, have a special rendezvous with Anna, and then bring the Firebird to a surprise visitor—and "make it sing."

BAGGAGE CAR: ESCAPE!

Cath starts out Chapter 6 bound, gagged, and unconscious. When you awaken, you gaze groggily at the ceiling of the Baggage Car. Your hands are tied behind your back and your inventory is inaccessible. Now what?

HOW TO GET CATH UNBOUND

Here's the quickest way to get free of the ropes:

1. Turn in any direction to see Cath wake up and struggle with his bonds.
2. Look down; then click up. Again, Cath struggles to get free. This time, you hear something drop to the ground—the matches in Cath's pocket!
3. Look down; then move the cursor until it turns into a hand.

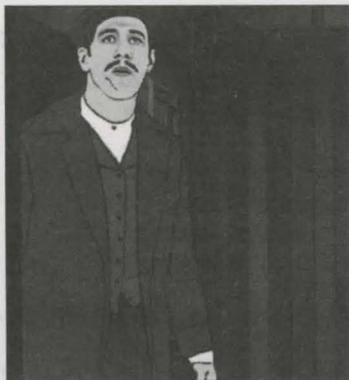
4. Click the hand cursor. Cath gropes on the floor behind him, picks up a match, lights it, and burns through the rope.
5. Click up again. Cath removes the ropes.



Try to sit up. Matches fall out of your pocket. Cath uses them to burn his way to freedom.

HOW TO WIN THE FIGHT WITH IVO

Ah, an old-fashioned fistfight. No weapons, no kung fu. Just duck, throw punches, hit or be hit. How refreshing!



Exit the room...and run into Ivo the Terrible.



Don't swing first. Ivo's quicker than he looks, and he'll duck your punch.



Instead, let Ivo swing. When you see him start to punch, move the cursor low (it becomes a back-arrow) and click quickly to duck.



If Ivo whiffs his punch, immediately move the cursor over him (it becomes a fist icon) and click to deliver a jaw-rattling counterpunch.



After you defeat Ivo, simply walk forward through the door. Cath finds Anna and unties her. She claims they must stop the train because "once we're in Serbia, they'll kill us!"



Cath and Anna's conversation differs depending on whether you followed Anna into her room for a kiss after defusing the bomb...and whether you found the crossed-out letter to Baron Unruh in August's compartment. If you found the letter *and* kissed Anna, Cath now reveals a further plot twist suggesting that both Anna and August are pawns in a conspiracy to start World War I. (It makes no difference, though; she doesn't believe you.)



WRONG MOVE: LOSE THE FIGHT TO IVO



Ivo's a big fellow with power in his punch. Don't let Cath take more than four or five hits—or it's lights-out.

FIND THE PASSENGERS!

Notice how quiet the train is? Where is everybody? If you want, you can search all the sleeping car compartments now. There's not a soul to stop you. There's nothing in it for you, either—we're past the point where skulking about the train gets you anywhere.

Dear Friend,

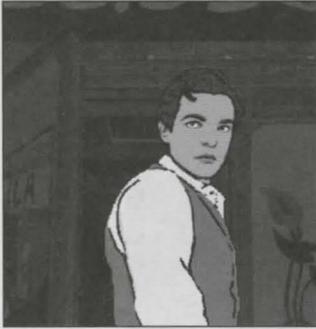
I am not sure exactly what has happened, but it is surely something terrible. It seems that the Russian student attacked Count Obolensky, and the Count, although a very old and ill man, struck him dead in self-defense. Now this young man, whom I saw only this afternoon playing chess with the Count's grand daughter, lies curled in the baggage car. They say the police will straighten everything out when we get to Budapest.

Police reports to discuss the incident. Counts that happen outside her immediate circle of warmth and light are quite

There's not much to see that you haven't already seen, with one exception. Enter Compartment E and read the latest entries in Rebecca's journal.

! WRONG MOVE: DON'T ENTER THE RESTAURANT CAR!

Vesna has positioned herself as a sword-armed sentry in the salon. If you dare to enter the Restaurant Car, Cath undergoes an extremely unpleasant experience known as bifurcation.



If Cath so much as steps into the salon, here's what he runs into. Remember: A Cath divided against itself cannot stand.

TRAINTOP COMBAT

So instead of entering the salon, turn left on the platform between the Red Car and the Restaurant Car. Exit through the door (you don't need a key anymore), and climb to the top of the train. (Note: You can also get to the top of the train from the rear platform of the Green Car.)



Go forward, toward the smoking locomotive...and take a meeting with Salko, who's still armed with his crowbar.

HOW TO WIN THE FIGHT WITH SALKO

When you reach the Restaurant Car, Salko climbs up and fights you.



The instant Salko begins to swing the crowbar, jump back.

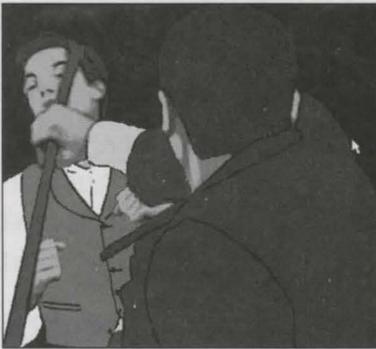


While Cath jumps back, move the cursor over Salko. If the cursor turns into a fist, click quickly to punch Salko. Try to hit Salko a couple of times. He deserves it.



After Cath lands a few punches, the cursor changes to an open hand instead of a fist when you jump back. Click quickly to grab the crowbar; Cath pushes Salko off the train.

! WRONG MOVE: LOSE FIGHT WITH SALKO

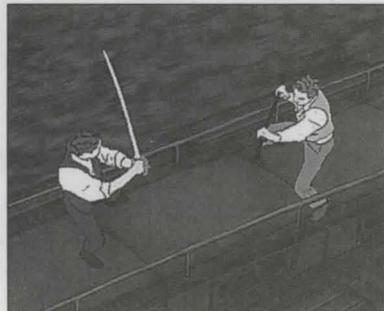


As you might imagine, it doesn't take too many hits from a crowbar to put Cath out of commission.

HOW TO WIN THE FIGHT WITH VESNA

Stand still, or take a few steps uptrain. It doesn't matter, really. Soon, you'll hear the unsettling *ssshiiiiing!* of a sword leaving its scabbard. Let's see...what Serbs are left?

Oh, yeah—Vesna. The one who hates Cath. She climbs up behind you; turn around quickly when you hear her unsheath the sword, or she kills you from behind without a second thought.



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Vesna has two attacks—a low thrust and a high slash. If she thrusts low, move the cursor low (it becomes a back-arrow) and click to dodge.



As an added treat, click quickly when you see the cursor become a fist icon (as in the previous fight) during your dodge. You get the satisfaction of clubbing Vesna across the jaw with the crowbar.



If Vesna slashes high, move the cursor high (it becomes an up arrow) and click to block. After a few times, you should easily recognize each attack in time to dodge or block.

You can't actually defeat Vesna in this stage of the fight. The key is to stay alive until the tunnel arrives.



After four or five blows, watch Vesna carefully. When she suddenly ducks, this means the tunnel is coming. Move your cursor low (it becomes a down arrow, as here) and click quickly to hit the deck!



When the train emerges from the tunnel darkness, Cath is dangling from the rooftop with Vesna gleefully stomping on his hands. It looks scary, but you don't have to do anything. Just sit back and watch as Cath grab's Vesna's foot and yanks her off the train.

! WRONG MOVES: LOSE FIGHT WITH VESNA (3 WAYS)

This is your last fight sequence in *The Last Express*, so the designers made it the toughest. Vesna can end your game in one of four ways. One way is if Cath fails to duck when Vesna hits the deck: He's clobbered from behind as the train passes through the approaching tunnel. The other three:



If you don't turn around when you hear Vesna unsheath her sword, Cath takes a nasty slash to the throat.



If you fail to block Vesna's high sword slash, Cath gets a throat wound, as well.



If you fail to parry Vesna's low sword thrust, Cath takes about six inches of steel in the gut. Ouch!

FREE THE PASSENGERS!

After winning the fight with Vesna, go downtrain to the first platform and climb down. You should be next to the Restaurant Car; enter the salon. The rest of the passengers are confined to the dining room, where all the tables have been turned up—except one.

By the way, where do you suppose Anna has gone? Remember, she wants to stop the train before it crosses the border into Serbia. The Orient Express does so shortly before reaching Belgrade, at about 6:35 a.m.

DINING ROOM: FREE THE GANG



Train party! Well, maybe not. Nobody's happy, and I don't see a keg anywhere. After Cath reassures the Trainmaster that he's not a terrorist mass murderer, most of the passengers file back to their sleeping cars.

SLEEPING CARS (AFTER FREEING PASSENGERS)

After the group scene, you end up in the Red Car. The Trainmaster walks the train, telling everyone to stay in their compartments. You can explore a bit, but don't linger: You must gain control of the train before Anna stops the train (usually around 5:50 a.m.).

The conductors run about trying to calm hysterical passengers; oddly, the worst is Claude Boutarel. Just for fun, knock at a few doors.



Important: If the Firebird is in your compartment, now's a good time to transfer it to Max's kennel in the uptrain Baggage Car. Be sure you don't leave the whistle in your compartment, either. You'll need both items to complete the game, and leaving them in your compartment isn't a good idea (for reasons that soon become clear!).

DINING ROOM: TALK TO TATIANA AND VASSILI

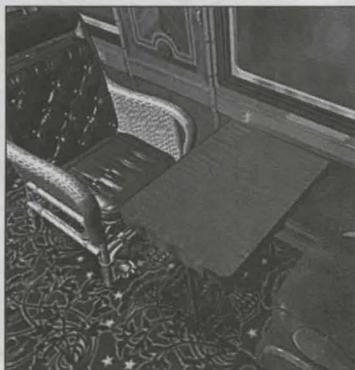
Tatiana, still smeared with Alexei's blood, sits peacefully unhinged at a table with her equally dissociated grandfather. It's a sad sight.



Click on them to try to talk. Tatiana can't hear you. Her grandfather tries to soothe her with images of her childhood home, to no avail.

SALON: PICK UP THE WHISTLE (IF CATH DIDN'T GET IT FROM FRANÇOIS EARLIER)

If you've missed your opportunities to obtain the whistle from François (see "How to Get the Whistle from François" in Chapter 3), here's another opportunity.

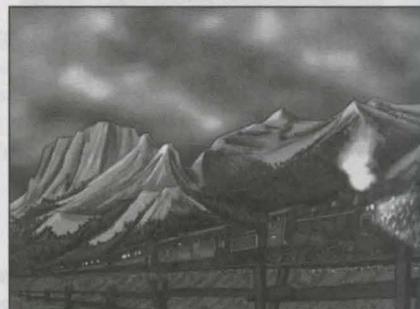


Stand by the entrance to the salon and turn to look down at Cath's seat. Looks like François dropped his little treasure in the heat of the hijacking. Pick it up. Believe me, you need it more than he does.

! WRONG MOVE: FAIL TO GAIN CONTROL OF THE TRAIN BY 5:50 A.M. (ANNA WINS)

Cath needs to gain control of the train before Anna does. If he doesn't, Anna will stop the train (between 5:50 and 6:30 a.m....and the game's over. (This ending isn't so bad; Cath ends up a hero—"rather ironic, in light of subsequent events," writes Rebecca. But you want to make it to Constantinople, don't you?)

If you don't unhook the sleeping cars (see the next section, "Unhook the Cars") and gain control of the train by the Serbian border, Anna takes matters into her own capable hands, stopping the train at 5:50 a.m.



UNHOOK THE CARS

Before you head up to the engine and make a play for control of the train, let's get rid of some excess baggage. After all, you don't want to go barreling wildly through Serbia to Constantinople with a bunch of innocent bystanders in tow.

HOW TO UNHOOK THE CARS

Gee, you wouldn't think that unhooking an entire train would be as easy as it is. But it's disturbingly simple.



Stop in the platform between the Red Car and the Restaurant Car and look down—that is, move the cursor until it becomes a down arrow (as shown here), and click; you find yourself looking at the floor.



Click on the floor plate to slide it up and expose the hook between cars. Click on the hook to trigger the following sequence.



Just as Cath prepares to unhook the cars, August appears and accuses you of trying to steal his merchandise. If you've read August's letter to the Baron, Cath now takes the opportunity (before saying goodbye) to inform August that Anna Wolff is a spy...and that Schmidt's associates back in Germany set him up to get caught smuggling arms.

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August is stunned by this double betrayal. Cath reaches down to unhook the cars. As the cars slowly pull apart, Cath finally tells August his real name.

! WRONG MOVE NUMBER ONE: FAIL TO UNHOOK THE CARS

● After winning your fight with Vesna, don't make the mistake of going directly to the locomotive without unhooking the sleeping cars.



If you go all the way forward to the locomotive, Cath gets to look down the barrel of yet another gun—this time, it's Milos's. The fun doesn't last long, though. Anna suddenly appears and shoots Milos dead.

The locomotive slows to a stop. If you do nothing, the game's over. If you pull the lever to restart the train, Anna points out that an entire trainload of innocent people are still attached to this locomotive. Cath relents; Anna pushes the lever to stop the train. Again, game over.



! WRONG MOVE NUMBER TWO: LEAVE FIREBIRD OR WHISTLE BEHIND WHEN YOU UNHOOK THE CARS

As you've no doubt surmised by now, the Firebird and the scarab whistle are important items. So if you store either of these objects in your sleeping car compartment, and then unhook the sleeping cars...well, you're going to miss them. The consequences won't be apparent until the end of the game, but don't wait till then. Do yourself a favor: Rewind to just before you unhooked the cars, go back to Tyler's compartment, and retrieve those two valuable objects. *Then* unhook the cars.



This stuff fits perfectly in the chest. Don't leave it here, though. Before you unhook the sleeping cars, move the egg to Max's kennel in the uptrain Baggage Car, and keep the whistle in your inventory.

MINITRAIN

Now that you've lightened your load by cutting loose all those other passengers, it's time to take control of the train. (If you don't, Anna will stop the train around 6:30 a.m.)

GO TO THE LOCOMOTIVE

Climb back on top of the train and go forward to the locomotive.

Here's your confrontation with Milos. He admits that, although you're not a Slav, he's pretty upset about what he considers your betrayal. His goal is to take the train into Serbia and unload the arms.



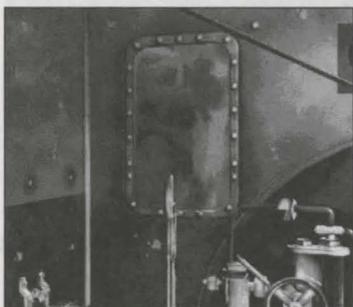
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But then Anna shoots Milos. The train starts slowing down.

DON'T LET THE TRAIN STOP!

Anna, of course, is determined to stop the train before it crosses the border into Serbia. Then she can stop the arms shipment and become (with Cath, ironically) a hero decorated by the Austrian monarchy. Cath, however, has other ideas.



After the noninteractive sequence with Anna ends, you face the instrumentation of the locomotive. Turn left to see the lever; pull the lever to restart the train.



Anna threatens Cath with her gun again. But after two times at gunpoint, Cath isn't taking her threats very seriously anymore. He calls her bluff. The train approaches the border gate...



...and crashes through!

! WRONG MOVE: FAIL TO RESTART THE TRAIN

If you let Anna stop the train before the Serbian border (either by not pulling the lever to restart the train, or by not reaching the locomotive in time), the game ends; Cath ends up with a meaningless medal from the Austrian monarchy, and you get cheated out of reaching Constantinople.

TRAIN CHASE

Once you cross the border into Serbia, Anna accepts the situation like a trouper; she grabs the coal spade and starts shoveling. Soon George Abbot leaps down off the coal car and joins your locomotive party.



Abbot points out that you have company—a Serbian Army train, now chasing the Express.



A Serbian switchman routes the Orient Express onto a different track. The engineer reports that the Express is now headed for the old bridge...and warns that it will collapse.





If you ever find yourself in this situation, remember: If you make the train go very, very fast, you'll find yourself on the other side before the bridge has time to realize it's collapsing. (Cath has read his Jules Verne, so he knows this will work.) Sure enough, the bridge collapses behind them, stranding the Serbian Army train on the other side!

RETURN TO THE LOCOMOTIVE



Optional: If you return to the locomotive after your successful escape from the Serbian Army train, Abbot tells you to get some rest.

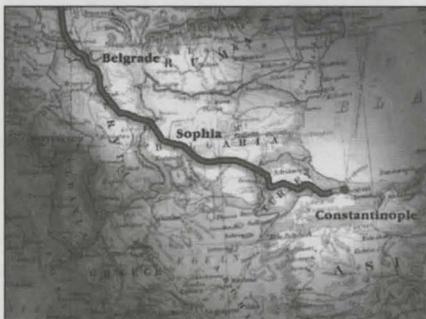
Important: If you don't have the whistle, this is your last chance to pick it up in the salon where François dropped it next to Cath's seat.

BAGGAGE CAR: RENDEZVOUS WITH ANNA

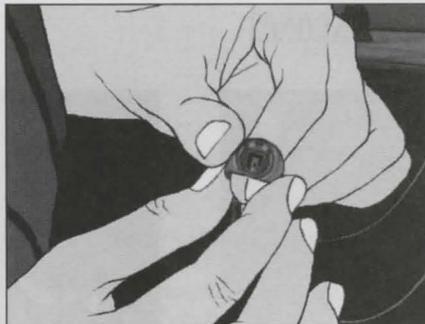
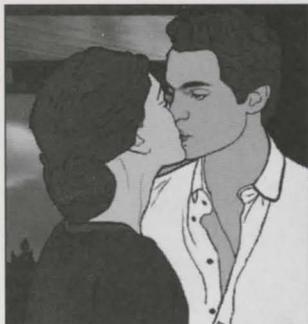
Here's another payoff for all the hard work you've done in *The Last Express*. Go to the Personnel Compartment (the side room off the Baggage Car corridor) to trigger another long and interesting movie sequence.



Anna sits smoking in the Personnel Compartment. Cath laments Tyler's death and his inability to make headway in solving the murder. After some existential discussion, Cath impulsively asks Anna to join him on his journey to Jerusalem. Her response is ambiguous... but not unpleasant.



The Orient Express plows on through the night, with a cheerful Abbot at the helm, on its way to the late arrival in Constantinople at 7:30 p.m. the next evening.



The next evening, about an hour before Constantinople, Anna and Cath discuss the unusual family crest on his ring; then Anna heads out. Cath is feeling pretty happy...



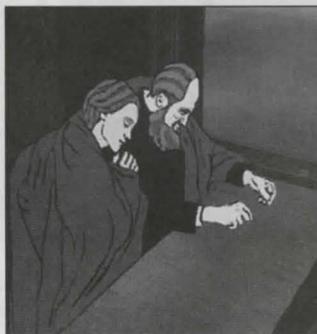
...but then, as the train pulls out of the station, he glances out the window and notices a familiar-looking private railcar attached to the engine stopped on the next track.

RESTAURANT CAR: THE FINALE

And so begins the final interactive sequence of *The Last Express*. Go down the corridor from the Baggage Car to the Restaurant Car.

RUSSIANS IN THE KITCHEN

As you pass the kitchen, glance over at the booth to see Tatiana and Vassili, asleep.

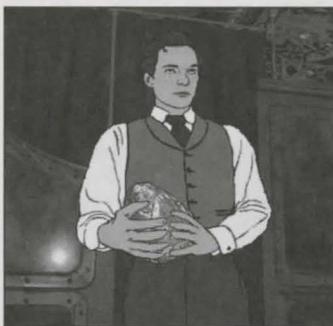


SALON: RETURN OF KRONOS



Enter the salon. Hey, look who's here. Your old buddy Kahina lets you in. Kronos is holding Anna hostage. He demands the Firebird.

BRING KRONOS THE FIREBIRD



Go get the Firebird from Max's kennel and take it to His Most Totally Excellent. Don't linger—or Kahina takes an accurate whack at your skull with a heavy studded iron bracelet.



Kronos demands that you open the Firebird. Compliance is your best bet here. (For instructions on opening the Firebird, see "Chapter 7: Firebird Puzzle Solution.") Kronos then forces Anna to play her violin to make the bird sing.

BLOW THE WHISTLE



After the bird “sings,” Kronos has seen all he wants. Now he orders you (at gunpoint, of course) to close up the Firebird. Don’t do it! Instead, highlight the whistle in your inventory, move the whistle icon over the Firebird, and click to blow the whistle, initiating the final sequence.

! WRONG MOVES: FAIL THE FIREBIRD CONFRONTATION

There are many ways to screw up your final confrontation with Kronos. If you lost the Firebird by leaving it in the wrong half of train when you unhooked the cars...well, Kronos is not amused by this sort of incompetence. By the same token, if you remembered the Firebird but forgot the whistle in the wrong half of the train, you now have no choice but to close the Firebird and hand it over to Kronos after it “sings.”

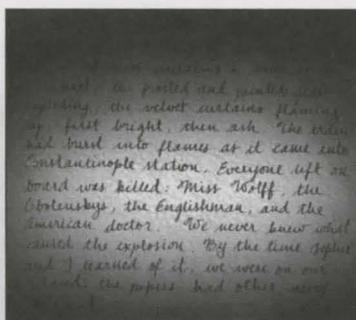


If you fail to bring the Firebird back in time, or reenter the salon without the Firebird, or fail to open the Firebird in time, Cath meets the iron bracelet of Kahina.



If you fail to close the Firebird with sufficient alacrity after Kronos commands you to do so, he shoots you.

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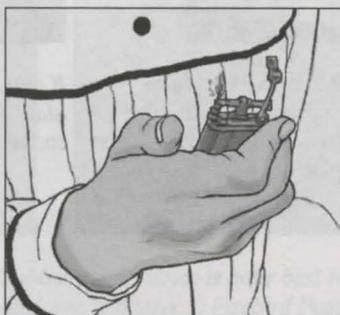
On the other hand, if you obey Kronos and close the Firebird as directed, he and Kahina leave the train with the priceless egg. Moments later, Cath and Anna meet their doom in a mysterious, fiery explosion.

FINAL SEQUENCE

Blowing the whistle at the open Firebird triggers the endgame movie sequence.



As the bloodthirsty bird does its work on Kronos and Kahina, Cath and Anna climb out the window and leap from the moving train.



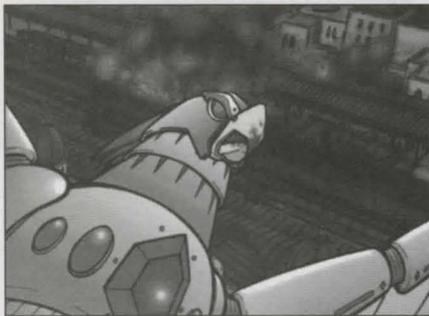
Meanwhile, back on the train, poor demented Tatiana has discovered the munitions cache. Lifting a machine gun from its crate, she strikes the flint of a lighter...



...and there goes the Baggage Car. Up in the locomotive, Abbot gets a bit of a hotfoot, too.



Cath and Anna can only watch as the conflagration grows, and the Firebird circles away in an ever-widening gyre...



...until all that can be seen is the red eye of a new era, where technology transforms war into slaughter, and the Orient Express, with its promise of open borders and a "new Europe," slowly fades into memory.

SUMMARY: WINNING & LOSING SCENARIOS FOR CHAPTER 6

Let's quickly reiterate all the necessary actions and wrong turns you can take in Chapter 6.

NECESSARY ACTIONS

To successfully complete Chapter 6, you must do the following:

- Untie yourself in the Baggage Car.
- Win a fight with Ivo.
- Climb on top of the train and win a fight with Salko.
- Stay alive in a fight with Vesna, and then duck when she ducks to avoid the tunnel entrance.
- Enter the Restaurant Car to free the passengers.
- Unhook the sleeping cars from the train.
- Climb on top of the train, go forward to the locomotive, and pull the lever to restart the train.
- Go to the Baggage Car to meet Anna.
- Go to the salon to meet Kronos; afterward, take him the Firebird.
- Open the Firebird for Kronos. (See Chapter 7 for details.)
- When Kronos orders Cath to close the egg, blow the whistle to trigger the endgame sequence.

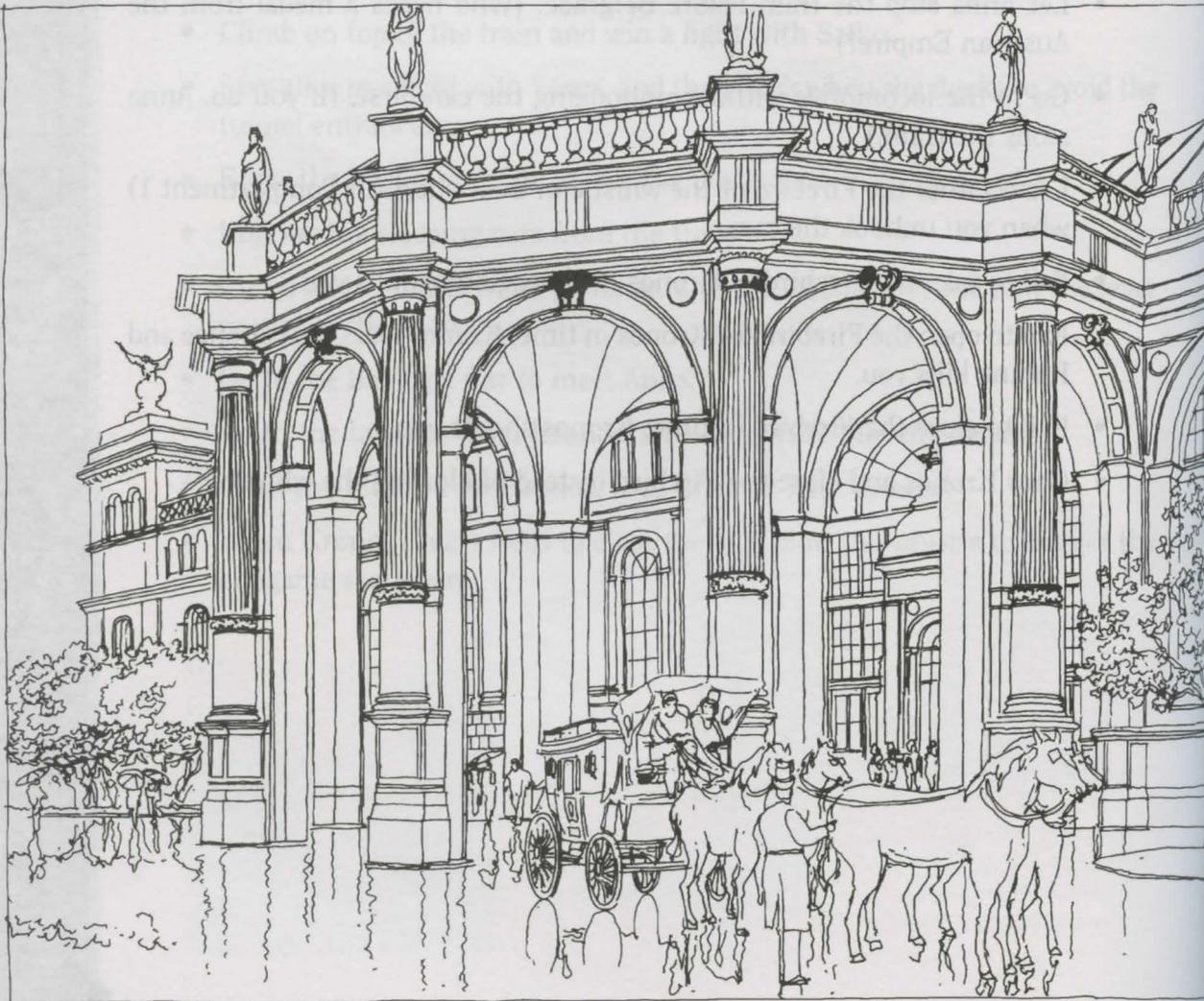
WRONG TURNS

You lose the game if any of the following happens:

- Ivo knocks you out in a fight.
- After escaping the Baggage Car, enter the salon before climbing on top of the train and winning two fights; Vesna bifurcates you with a sword.
- Salko kills you in a fight atop the train.
- Vesna kills you atop the train.
- Let Anna stop the train before Belgrade. (Who needs a medal from the Austrian Empire?)
- Go to the locomotive without unhooking the cars first. (If you do, Anna stops the train.)
- Leave either the Firebird or the whistle in their chest (in Compartment 1) when you unhook the cars.
- Fail to take the Firebird to Kronos in time; Kahina kills you.
- Fail to open the Firebird for Kronos in time; Kronos loses his patience and Kahina kills you.
- Fail to close the Firebird in time; Kronos shoots you.
- Obey Kronos and close the Firebird instead of blowing the whistle.

SUMMARY: WINNING & LOSING SCENARIOS FOR THE CHESTNUT WAY

- You lose the game if you fail to get your train out in a light.
- After escaping the Heritage Car, enter the station before clearing the top of the train and winning two lights; Venus promises you a light.
- Venus tells you to stop the train.



Chapter 7:

Firebird Puzzle Solution

To most successfully complete *The Last Express*, you must first open the Firebird egg, and then blow the whistle to activate the Firebird. Before you do that, of course, you must obtain the necessary items.

FIREBIRD PUZZLE ELEMENTS

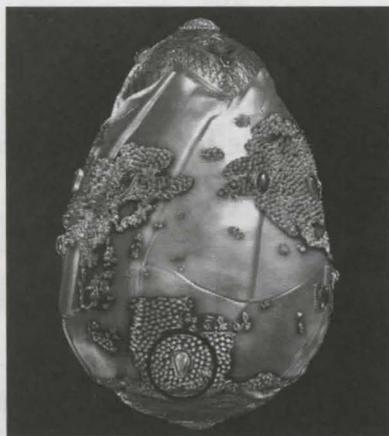
- Obtain the Firebird. (This is first available during Chapter 4.)
- Obtain the whistle from François. (This is available in chapters 3 and 4, and then again in Chapter 6.)
- Optional: Obtain a translation of the Firebird poem from Tatiana. (It contains coded instructions for opening the Firebird.)

Once you acquire the Firebird itself, you can open it anytime, whether you decode Tatiana's translation of the Firebird poem or just crank through by trial and error. This way, you prepare for your final confrontation in Chapter 6, when you must open the egg under severe time pressure.

HOW TO OPEN THE FIREBIRD EGG

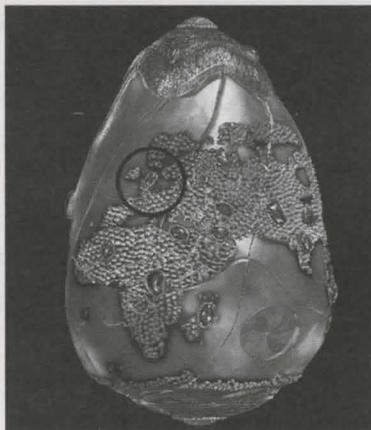
To crack the egg code, you must first press (that is, click on) a five-gem sequence on the Firebird. The closed Firebird egg is a rough globe of the world. Each gem encrusted in the egg represents a geographical location. The Firebird poem, translated for you by Tatiana, tells of Prince Ivan's global search for the Firebird. Note the location clues as he rides the "grey wolf" from place to place. The Prince's travels reveal the correct order in which to press the gems.

FIRST GEM: ULURU (AYERS ROCK, AUSTRALIA)



The poem's first location is "the desert heart of a vast southern land." Spin the Firebird egg until you can see the aqua-colored gem in the region that roughly corresponds with Australia. (It isn't shaped quite like Australia, but remember, cartography in 1650 wasn't an exact science.) Press that gem. Note that it recedes into the egg, as do several other gems.

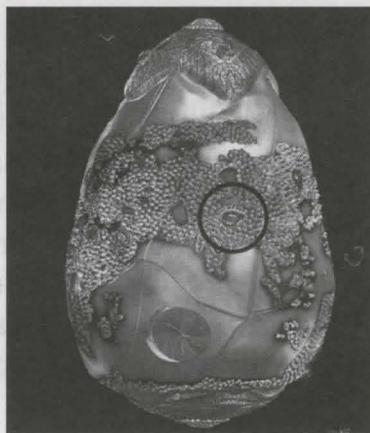
SECOND GEM: ENGLAND (STONEHENGE)



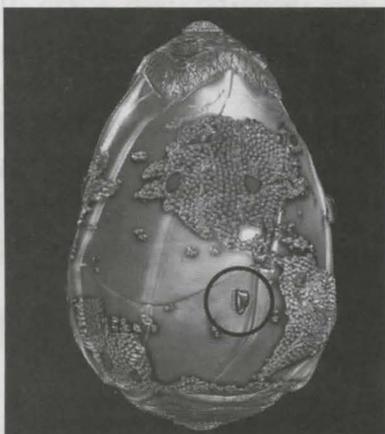
The poem's second location is "a colder kingdom, ringed with blue. In a circle of ancient stones..." Circle of stones—could that be Stonehenge? Spin the Firebird egg until you see Europe. There's a blue gem where England sits. Press that gem. Again, it and several more gems recede into the egg.

THIRD GEM: TIBET/NEPAL (MT. EVEREST)

The poem's third location is "on the Rooftop of the World." What's the earth's highest point of land? Mount Everest, of course. Spin the Firebird egg until Asia is centered on the globe. Press the red gem located right where Mount Everest would be, north of India on the border between Nepal and Tibet.



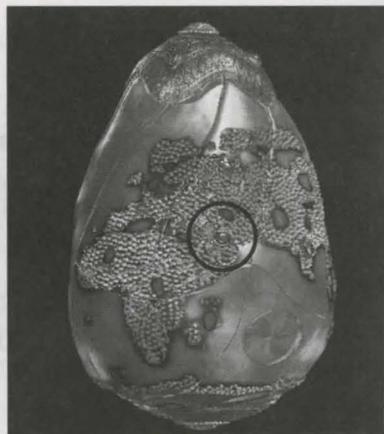
FOURTH GEM: EASTER ISLAND



The poem's fourth location is "in the warm seas...on a grassy island" where "stand the heads of silent gods, looking ever outward." Clearly, these are the Maori stone heads of Easter Island. Spin the Firebird egg to the Pacific Ocean and the Americas. See the purple gem in the ocean off the coast of South America? That's Easter Island. Press the purple gem.

FIFTH GEM: JERUSALEM

The poem's fifth and final location is "the city of the Temple built by the son of David"—Jerusalem, obviously. (Say, isn't that Robert Cath's destination?) Spin the Firebird egg to the Mediterranean region. Click on the green gem embedded where Jerusalem is located. The remaining map gems recede into the egg, and the egg's aperture opens.



WHEN THE APERTURE OPENS

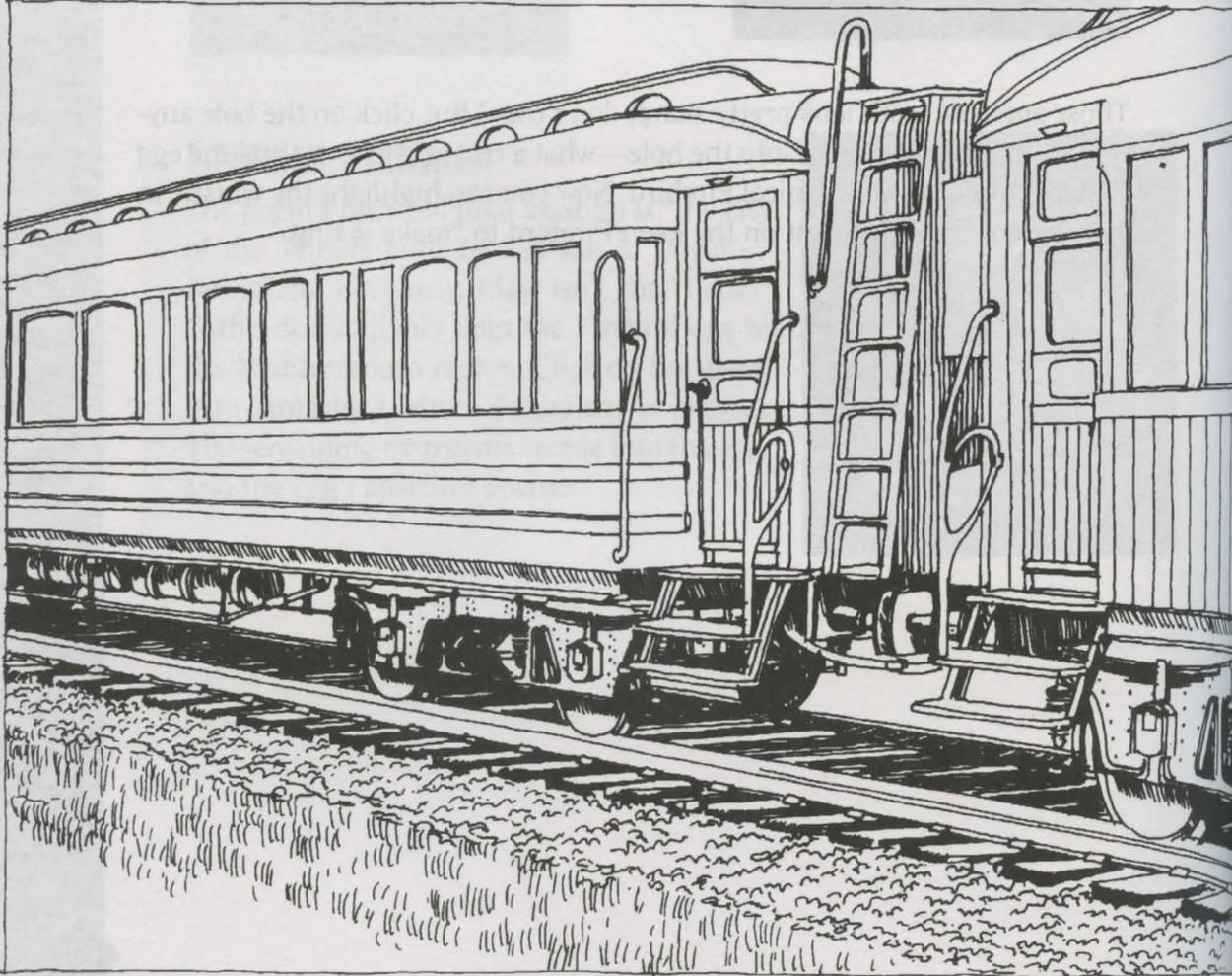


Those aperture teeth look pretty sharp, don't they? But click on the hole anyway. Cath sticks his finger into the hole—what a trusting fellow—and the egg “hatches” into the mechanical Firebird. Now you can highlight the whistle in your inventory and click it on the open Firebird to “make it sing.”

1900s-1950s Railroad Car

FOURTH CLASS PASSENGER

WHEN THE RAILROADS WERE



The Making of The Last Express

An Interview with Jordan Mechner and Tomi Pierce

This interview took place on February 21, 1997, in a mountain home in Snowmass, Colorado. We sat in the living room, gazing out at mountains draped in a fresh, postcard-perfect snowfall that had made my trip up from Boulder a bit nerve-racking. I discussed the creation of *The Last Express* and other topics with Jordan Mechner and Tomi Pierce.



Tomi Pierce



Jordan Mechner

Rick Barba: Let's start with the genesis of *The Last Express*.

Tomi Pierce: It's not a pretty story.

Barba: Good!

Jordan Mechner (to Pierce): You gave me a call one day when I was living in Paris, and you said, "What are you doing? We should be making another computer game." I didn't want to. This was a couple of

years after *Prince of Persia*, and I was more interested in film at the time. I'd just written a movie screenplay, and I'd just done a short film. So I thought that's the direction I wanted to go.

Pierce: I think I told you your life was a pretentious and pathetic wreck.

Mechner: I can't remember exactly what you said about my life, but what worked was when you said, "OK. It's a World War II spy story, and here's the first sentence: 'I was taking the night train to Berlin.'" And with those words, the game appeared: You're on a train. It's an enclosed space, but it's moving. You've got a finite cast of characters. You can explore the train thoroughly. All the while, the clock is ticking and the train is moving toward its destination.

Pierce: Then you said "It's not World War II, it's World War I."

Mechner: And once you say that, you know the train has got to be the Orient Express. Not only did that train cross the very countries that were about to go to war, but at the time, in 1914, it was the symbol of the unity and financial interdependence of the European countries, kind of like the EEC today. On that train you had a cross-section of all the different segments of European society—all the different countries, all the different political and ideological factions that were about to find themselves at odds.

Pierce: I was in Germany once, standing in a train station at night. A train was coming into the station, moonlight glinting off its steel sides. For some reason this image was very vivid to me, and I remember thinking, well, that's modern European history at a glance.

Barba: One of my favorite scenes in *The Last Express* is the conversation between George Abbot and August Schmidt in the salon. An Englishman and a German, talking about a new Europe, making a human connection on the Orient Express. And it's ironic, given what Europe is about to engage in.

So anyway, a night train to Berlin was the initial inspiration. What happened then?

Mechner: There was a period of initial story development and writing that lasted up until March of 1993. I came back to California to start *Smoking Car*

Productions and get production rolling. But first we spent a month of concentrated research in France to find out everything about the train itself. We wanted a true recreation of the interior of the Orient Express in 1914. For example, we got the floor plans and saw there were bends at the end of the corridors. Mark and Noel [lead programmers] said, “Let’s just make it straight.” But I said, “No, no, it has to be authentic.” And thereby added two years to the project.

It proved to be surprisingly difficult to get information about the train. We placed a classified ad in a French railroad magazine for information about the 1914 Orient Express. The first few calls we got were from the guys who’d written the books we already had. Wagons-Lits told us their archives from that period had been cleared out and destroyed. Then one day Patrick [Ladislav, 3-D art director] took a call from a guy who said, “The train companies *think* those archives were destroyed. *We’ve* got ’em.”

Pierce: It was a great moment.

Mechner: It was a club of retired railroad employees. Trains were their life. They had a huge network of model trains that’s been under continuous construction since 1930. It’s the biggest train set you’ve ever seen.

Pierce: This was a classic meeting. We went to the Gare de l’Est, and in a dingy office under the central station, two old men were sitting at this long, oval table that was covered in brown velvet. Once they figured we were serious, they started talking furiously. They had so much to say. They had *stacks* of train documents. They had original menus from July of 1914 on the Orient Express. They had floor plans. They had a Conductor’s Rule Book. They had incredible documentation.

Mechner: Their participation kicked the whole project up to a higher level of seriousness for us. Once we started trying to recreate what 1914 was like, we realized we were handling information that was about to disappear entirely.

Pierce: So we felt a responsibility to really do the right thing. If you listen to these old trainmen—well, they love these trains and their history. I thought about their apartments at home, filled to the brim with old train archives

they had saved themselves. And when they die, that knowledge is probably lost forever. So you feel an obligation to them to get it right.

Mechner: I mean, you can legitimately ask, “Who cares? What does it matter which way the sleeping car faced?” But there’s something about a piece of history on the verge of being forgotten. Whatever else you can say about this game, it’s authentic.

Barba: How did the story and characters develop? You said there was a long period of writing before the game design began.

Pierce: Yes, we spent a long time developing the story. We wanted full characters with complete stories, with histories. The back stories we created for each character are very extensive. Everybody on the train has a reason for being there. They represent something about the changing nature of the time.

Mechner: Everyone on the train has to see their story from their point of view. In each character’s mind, he or she is the hero of the game.

Barba: Yeah, I really appreciated that there were no one-dimensional characters in this game. Everybody’s got a story. Everybody is sympathetic. Even August...the Serbian terrorists...you understand their motivations, you know exactly where they’re coming from, and there’s no actual “bad guy.” It’s just conflicting interests coming together in this cauldron of the train.

Pierce: That’s the bitter comedy of war, that everybody has their reasons.

Mechner: In a computer game, it’s pretty tempting to have an evil opponent—you’re the good guy, they’re the bad guy, and when you beat them, you win. World War I is very resistant to that. The more we read about it, the more we realized this war had been a mistake for everyone. *Nobody* knew what they were getting into, even the people who were most guilty of provoking the conflict.

Pierce: They went in with a very innocent moral structure and an appetite for material things, with the new Industrial Age powering up. They had no idea how long the war was going to last or how devastating it would be.

Mechner: There's a nice line from Barbara Tuchman in *The Proud Tower*. The book is about Europe just before 1914, describing what life was like at the end of that era. At one point, she says, "The Great War of 1914–18 lies like a band of scorched earth dividing that time from ours."

Pierce: My grandfather fought in World War I. His diary is quite instructive. Up until the first battle, it's quite idealistic. Then a very short entry: "Today we went over the top and into hell." The diary ends there. Young men went into World War I with romantic notions of bravery and the nobility of war, and then in the first minute of combat their best friend gets his head blown off. Of course, you're never the same again. It was the Golden Age, and it was burnt to ashes.

Barba: Where else did you go for inspiration for the story you developed for *The Last Express*?

Mechner: Oh, everywhere. We stole from everything.

Pierce: I'm a fan of Rebecca West. She wrote a book called *The Birds Fall Down* in which a middle-aged anarchist is trying to kill an old Russian count. Definite robbery there. Graham Greene. Russian fairy tales. Robert Graves and his autobiography, *Goodbye to All That*. And films—*Closely Watched Trains*, *Zentropa*.

Mechner: *The Lady Vanishes*. *Casablanca*. *The Third Man*. And European comic books—Hugo Pratt, François Schuiten, Enki Bilal.

Barba: Well, the old saying is that good writers borrow, great writers steal.

Pierce: William Butler Yeats. Many of his poems are about the Irish rebellion, but they also reflect the changing of the age. His poem "The Second Coming," with the falcon turning and turning in the widening gyre, gave me the idea for the Firebird. This poem is so famous it's become a cliché, but the metaphor the poet uses to suggest how innocence is lost and "mere anarchy is loosed upon the world" is a powerful and perfect image of that era.

Also, we drew on the great 18th- and 19th-century interest in mechanical objects, automata of natural forms in machines. E.T.A. Hoffmann,



mechanical birds, the Fabergé eggs and all that. I think people saw the Industrial Age coming, and began to speculate about the funny interface between what's mechanical and what's human. There's something spooky and spiritual about these toys.

Barba: Which we're going through now with the Digital Age. I think we're developing our own weird mythology about it.

Pierce: The ghost in the machine. This is also a story about machines. Jordan, tell him about finding the original train cars.

Mechner: OK, back to June of 1993. At first we only had three photographs of the train. Then one day we got a postcard from a guy in Italy we had never met, Alessandro Bellenda, saying "There is a 1914 Orient Express sleeping car in Athens." So we went to Athens and sure enough, there was our car, a wreck really, just sitting abandoned in a train yard. We also learned about a restaurant car in Budapest that was in good shape. Those were the only two cars we could find in all of Europe.

Barba: What was the production process like?

Mechner: We recorded the voices first, and then created pencil storyboards that we edited to the recorded dialog. We shot live action silent on 16 mm and edited the footage on an Avid, selecting key frames and animating to the recorded voices. It was kind of the opposite of dubbing.

Barba: So you had some actors doing the voices, and different ones doing the live action.

Mechner: It's ideal when one actor can do both, but the linguistic requirements of the script made that very difficult. Only four of the lead actors—Kronos, August, Abbot, and Alexei—did both voice and live action parts. It's really, really tough for an actor to do a blue-screen shoot in a silly costume with crazy makeup and hot wigs and hot lights shining in your face. Not only are special effects up to your imagination, but the set itself is up to your imagination. It's just you and a blue wall. The director is telling you that

you're a beautiful, elegant woman in a luxurious train setting in 1914, and you're thinking, "I'm wearing a clown suit."

Pierce: A lot of the dialogue was written *after* the film shoot. Once we saw the actors in action, it suggested some obvious possibilities for character interaction.

Mechner: Someone said that a movie is made three times—when you write the script, when you shoot the film, and when you edit the footage. At each point you get to start over, so to speak, with a fresh sheet of paper. With a computer game, the programming adds a fourth chance to be creative. By changing the character logic you can totally reshape the pacing, the difficulty level, the whole experience.

But here we got to do something you rarely get to do in a feature film. We got to go back and write more dialogue and record it. It was a great luxury. For example, that scene between August and Abbot wasn't even in the original dialog script. It came out of improvisation between the actors on the set.

Pierce: Yes, when August starts talking about how his father had a simple little business. It was easy to write him; I just imagined sitting across from him in the train.

Mechner: A traditional rule of dramatic construction is that if you put a gun on the wall, it must go off. In a game, if someone mentions their birth date in a conversation, you're supposed to write that down, because it might be the combination to a safe. *The Last Express* deliberately breaks that rule. We just didn't want to do that. *The Last Express* is gentler than most adventure games, because the things you *have* to do to win are not that hard to figure out. It's what fills the spaces in between that makes life on the train interesting. (Or real life, for that matter.) Anyone who plays *The Last Express* is going to get drawn in listening to a particular conversation, or reading an article in the newspaper, and miss other events that are happening at the same time. And it's all OK. You aren't punished, you don't miss a crucial clue or get dumped into another story branch—you just have a different experience.

Barba: I'm sure fans of *The Last Express* would like to hear more about your backgrounds—how you got into this business, how you met, and all that.

Pierce: My background doesn't match the game very well! After I graduated with an English degree [from Yale University] I was consulting for venture capital firms, and thought it would be an adventure to start a business of my own. One day, my partner and I ran into Doug Carlston. He had Broderbund up and going, and I thought software would be easy to get into. It's just intellectual capital on a chip of plastic. There's no capital expense, no barriers to entry, and most of the products then seemed pretty primitive.

So we decided, OK, let's start an educational software company. I went out and hired a programmer. Well, he came in and said, "OK, so what are we doing?" I said, "What do you mean, what are we doing? You're making the software, and I'm going to be the president." Next thing I knew, I was designing educational software. This was back in 1985. At the time, if you were the developer and Broderbund was the publisher, they'd give you space in an attic above an old warehouse area. This attic had no windows, and they crammed all of us in there, but we didn't have to pay rent. Well, that's where Jordan and I met.

Mechner: The attic was where Broderbund put programmers who were doing games for them, but weren't actually employees.

Pierce: It was an author's attic.

Mechner: In those days a game development team consisted of one person—the programmer—who also did his own art, game design, and so on. When you're working alone it helps to have other people around to bounce ideas off of, and to tell you when something sucks. The attic was a really creative collaborative atmosphere even though we were all working on our own projects.

Barba: So Jordan, how did you get started in game design?

Mechner: In high school, when I got my first Apple II computer and started making little games.

Pierce: Tell him how you *got* the computer.

Mechner: You mean how I paid for it? To make extra money, I'd go to community fairs and draw caricatures of people. From the time I was ten until I was about 14 I saved up about \$1000. Then in 1978 the Apple II came out, which was one of the first computers that you could buy. There was a mainframe at my school, but we couldn't really use it. To have a computer at home that I could use as much as I wanted was a kid's dream come true.

All through high school, and into college [at Yale University], I kept doing these elaborate little assembly language hacks. My dream, of course, was to write a game that would be good enough to publish. My first professional contact with the software industry was in 1982, when I'd just finished a game called *Deathbounce* that was basically a rip-off of the arcade game *Asteroids*. I sent the disk to Broderbund as a submission, waited a week, and got a phone call from the one person there whose name I knew—Doug Carlston. Doug said, "Thanks for the game, it's pretty good, but kind of old-fashioned. You might want to take a look at our new game, *Shoplifter*." I imagined a game where you were going around stores, stealing stuff. Doug said, "You need a joystick to play it. Do you have a joystick?" I didn't. So he said, "All right, we'll send you one." So a few days later a box arrives with one of their QA joysticks plus the game...which, of course, was *Choplifter*. And a note asking to send the joystick back when I was done playing the game.

For me, *Choplifter* was one of those products that comes along just when your interest in the whole idea is kind of flagging and it wakes you up to the possibilities. It was the first game I'd seen that wasn't a rip-off of an arcade game.

Pierce: It had some human drama.

Mechner: It had little guys 10 pixels tall running around waving at you. So I dropped *Deathbounce* and started working on a new game, *Karateka*. What with classes and so on, it took two years to finish. At the end of my junior year in college, I sent it off to Broderbund (which meanwhile had become a much bigger company), and they wanted it. So I spent the summer at Broderbund adding a third level and an opening sequence to *Karateka*. Then I went back, finished college, and got away from games a bit. I wrote a film screenplay, got

an agent, got it optioned by a producer, and was very happy in my new career as a screenwriter for about six months until it dawned on me that you could go an awfully long time in that business before you actually got to *make* a movie. The good thing about a computer game (in those days, anyway) was you didn't need to wait for anyone to give you the go-ahead; you could just do it. So I came back to California to start *Prince of Persia*. [to Tomi] That's when you picked me up at the Oakland airport.

Pierce: Yeah, I drove over there and I looked around until I saw someone with this really big suitcase.

Mechner: Hey, I was *moving*.

Pierce: Still, it was quite a substantial suitcase.

Barba: So then you guys ended up working together in the same attic.

Mechner: Product development was simpler in those days. I made the *Prince of Persia* deal with Broderbund, and then, basically, they completely forgot about me. They just put me in the attic where I wouldn't get in anybody's way. Every now and then I'd run into someone in the main building who'd ask, "You still working on that game? How's it going?" You know, just to be conversational. And I'd say, "Good." And three years went by like that, during which I wrote another screenplay, and traveled a lot.

Then one day Brian Eheler came by and said, "Hello, I'm your product manager, and I think you should finish this game." So I thought, "Wow, this is serious." So I did.

Pierce: It sold millions of copies. It literally did. And the rest is history.



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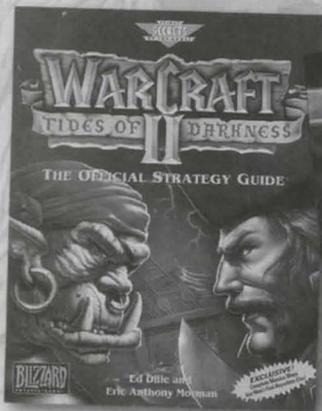
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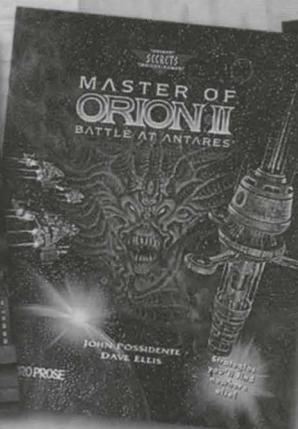
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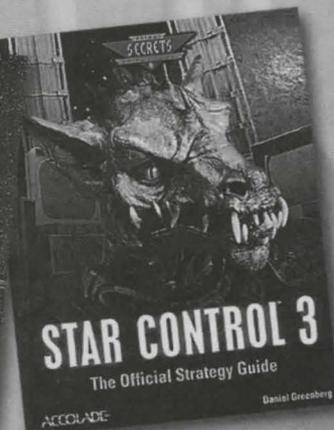
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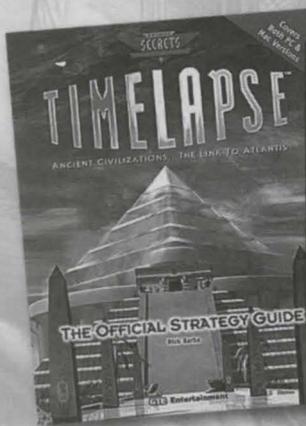
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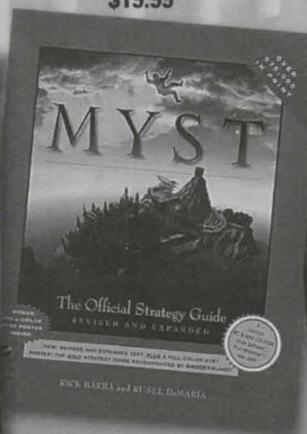
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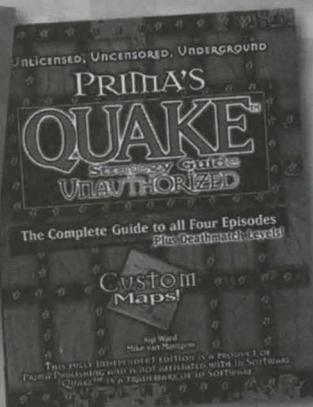
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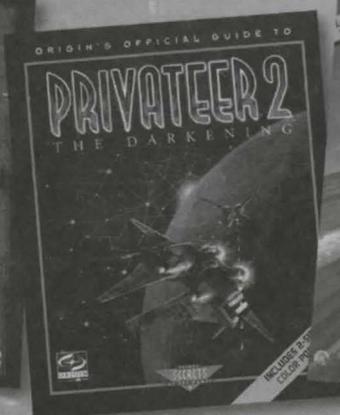
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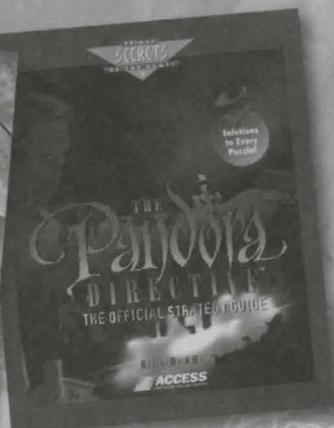
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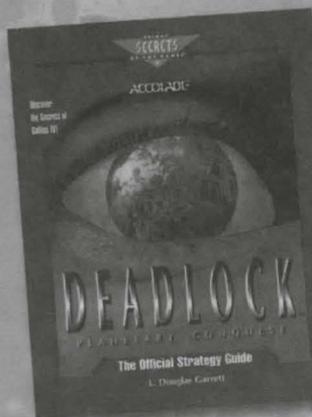
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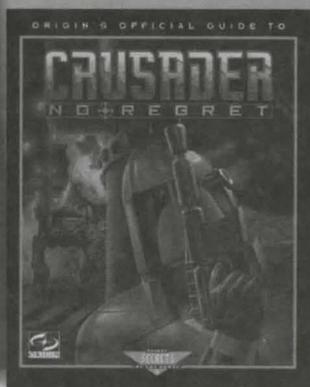
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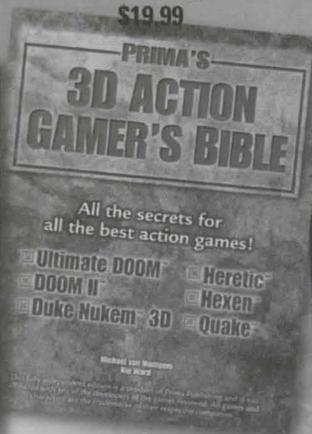
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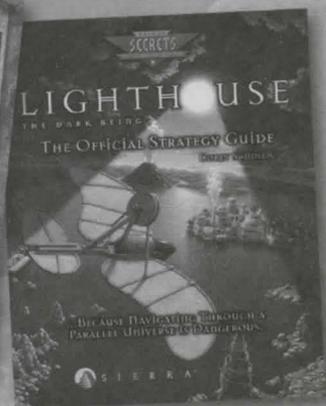
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