



## CONTENT WARNING

This document is for anyone who would like to have a greater understanding of any sensitive content prior to seeing the show, therefore please be aware that if you read on, there will be significant spoilers.

The Da Vinci Code has an age rating of 16+ and contains:

Depictions of violence

Gunshots

Weapons

Blood

Simulated sex

Themes of death and murder

Cult behaviour

Full nudity

Self-injurious behaviour

Kidnapping

# SCENE BY SCENE SUMMARY

## ACT 1

### Scene 1

Brief reference to Nazism

### Scene 2

Full nudity; self-injurious behaviour/corporeal mortification; whipping/violence; extreme distress

### Scene 3

Blood; death; murder; devil worship; claustrophobia; full nudity

### Scene 4

Self-injurious behaviour/corporeal mortification

### Scene 6

Mention of murder; violence; strangulation

### Scene 7

Blood; death

### Scene 8

Violence

### Scene 9

Blood; pregnancy/childbirth; self-injurious/corporeal mortification behaviour; violence

### Scene 10

Death; gunshots; murder

## ACT 2

### Scene 1

Family estrangement; sodomy; death; sexual inferences ("sex ritual")

### Scene 2

Self-injurious behaviour

### Scene 3

Pregnancy/childbirth; violence

### Scene 4

Blood; death; gunshots; murder; violence

### Scene 5

Death; gunshots; murder

### Scene 7

Death

# PLOT SYNOPSIS (CONTAINS SPOILERS)

## ACT 1

### Scene 1

Robert Langdon is in Paris, delivering a lecture on symbols, symbology, and their appearance in day-to-day life. He references the Apple symbol/logo, the crucifix, and the swastika. The scene changes, and we see Jacques Saunière, calling out to his granddaughter Sophie.

### Scene 2

Religious music plays, and we see devotee Silas illuminated by a shaft of light. He prays, and as he does so, he whips his back with a knotted rope. This is done through illusion and sound effects, but the audience will clearly see the whip, and the actor is topless. He is surrounded by the ensemble, who chant alongside him in monotonous tones. The focus of the scene shifts back to Saunière, whose body we see positioned in the image of Da Vinci's Vitruvian Man. This scene contains full frontal nudity, but takes place behind a gauze and so is not fully visible to the audience. Around the scene, figures from the Fibonacci sequence swirl, and the lights black out.

### Scene 3

We're in the Louvre, alongside French police detective Bezu Fache. He in turn is with Langdon, whom he is leading towards a body on the ground. This scene contains full-frontal nudity, as the body on the ground is naked and visible to the audience. Fache tries to get some answers out of Langdon, who is struggling within the enclosed space that they are in. Moving away from the body, Langdon explains that the symbol on the body is a pentacle, commonly associated with evil, though actually has its origins in pagan religion. Looking back towards the body at last, Langdon stops in his tracks as he realises who it is. As the reality sinks in, Fache asks Langdon about Saunière, learning that the two were due to meet, but that Saunière cancelled. We learn that Saunière positioned himself like that, akin to the Vitruvian Man, and Fache shows Langdon the other things that they've found at the scene, which are only visible under a UV light. Recognising the numbers as being from the Fibonacci sequence, but out of order, and reading the words around the body, we hear the ensemble recite around the scene too.

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### Scene 3 (continued)

Together, Fache and Langdon piece together the likely sequence of events, and we see snippets of Saunière writing out the riddle and the numbers in his final moments.

Unexpectedly, a cryptologist from the French Judiciary Police arrives, naming herself as Sophie Neveu. She looks at the body on the floor, and turns to Langdon, stating that she has his book on religious iconography, and says that she's got an urgent message for Langdon and that he must contact the US Embassy right away. Langdon takes the card Neveu offers him and calls the number – only to hear a message from Neveu, who tells him that he is in danger and that he must try and escape from where Fache is. Langdon asks to use the bathroom, and once he's left, it becomes clear that Fache has planted a tracker on Langdon, making it known that Langdon is a suspect in this case.

### Scene 4

The action moves to the Church of Saint-Sulpice and back to Silas. We see Sister Sandrine lighting candles in the church, and Silas' presence – and origin from Opus Dei – immediately unsettles her. Silas notices the Rose Line in the floor of the Church, and asks the Sister if he can pray on his own, under the guise of it being a solitary gift. Sandrine, noticing the blood on Silas' leg, leaves him, but watches disguised as Silas smashes the floor where the Rose Line lies, exhuming a stone tablet from beneath the stone.

### Scene 5

Back in the Louvre, Sophie finds Langdon hiding in the men's toilets, waiting for her. Sophie alerts him that he's being tracked, and tells Robert that he's been brought to the scene as a suspect, rather than as an aide. She also shows him photos of the crime scene on her phone, where we learn that Fache had erased one crucial sentence that Saunière had written: 'P.S. Find Robert Langdon'. Recoiling, Langdon realises he's being lured into a trap where Fache can corner him. Sophie reveals that Saunière was her grandfather, and we see Saunière appear to Sophie, as he tells her that he needs to talk to her – all before he was murdered. Slowly, Sophie and Langdon realise that Saunière – who also thought about symbols and cryptology – has written out the clues for Sophie and Langdon to continue whatever work he had been undertaking. These clues – once they've figured them out – take them to the 'Mona Lisa', also within the Louvre.

## Scene 6

At the Church of Saint Sulpice, Sister Sandrine is talking to Silas, attempting to convince him to turn away from Opus Dei, saying that she knows he would have done unspeakable things to find the Keystone beneath the floor of the Church. The Sister asks Silas to look at the stone, and as he does, she recites the inscription written on the tablet – an excerpt from the Bible from when God challenged Job. She tries to persuade Silas, who comes close to killing her with the false stone. Instead, she challenges him, and Silas runs.

## Scene 7

In the Salle des États, Langdon and Sophie find the 'Mona Lisa'. Studying the painting, Langdon explains to Sophie the meanings hidden within the painting, and the ideals of the Sacred Feminine that Da Vinci held – with links to the true meaning of the Holy Grail. They find more hidden writing, which takes them to the 'Madonna of the Rocks', and on the back of that painting Sophie finds a key, a key that she has not seen in years. Thinking that the 'PS' on it signifies her grandfather's nickname for her (Princess Sophie), she says that it was her nickname – whilst Langdon joins the dots and realises that it in fact is referring to the Priory of Sion. Asking Sophie if her grandfather ever mentioned the Priory to her, Langdon says that he is writing a book about it – which Saunière knew. Using the UV light again, they find that Saunière has written an address on the key – suggesting that whatever it opens is located there. As they realise this, the French police arrive back on the scene to arrest Langdon. To buy them some time, Sophie takes a Da Vinci painting hostage, pressing the key into the painting to try and persuade Collet, the officer, to let Langdon go. This works, and they're able to escape. Collet radios Fache, who tries to get her back to him. Instead, Collet's torch catches sight of the hidden writing, and she tells Fache that they missed something, a crucial clue.

## Scene 8

Langdon and Sophie enter a modern bank vault. The bank clerk dictates what they need to do in order to retrieve their vault, stating they will need their account number in order to access it. Trying to find a way around it as the pair don't think they have a number, the clerk tells them that they must have one, and that bank staff are unable to help when it comes to retrieving it. After some deliberation, knowing that they only have one try to get the right number in, they realise that Saunière did leave them the number: the jumbled Fibonacci sequence they came across in the Louvre. Testing their theory, they enter the numbers into the sequence order – and the vault opens to them, delivering the safety deposit box. Inside it, Sophie retrieves a smaller box with the detailing of a 5-petalled rose on it. Langdon, in awe, realises that this is the keystone box, saying that the Priory of Sion have always stated that the keystone would be found beneath the sign of the rose – telling Sophie that the keystone is an encoded map to a hidden location. Opening the box, they pull out a cryptex, a coded object that protects its contents through dials and a password, with the contents of the cryptex being destroyed by vinegar should the object be destroyed through force. Hearing someone at the door, Langdon suggests that they take the cryptex to an old friend of his, who has spent his life sifting fact from conspiracy when it comes to the Holy Grail. The bank manager Vernet enters, strongly suggesting that they don't remove the contents of the box from the vault if they fear for its safety, knowing that the police are currently looking for the pair and knowing that there have been 4 murders in the same style as Saunière's this evening. Bargaining with Vernet for a way out, Sophie offers her the cryptex... and manages to restrain her instead, getting the keys to the van to escape, and keeping hold of their discovery.

## Scene 9

We return to Silas, who is standing before a camera he has set up. The camera broadcasts live images of him, and we can see a silhouetted figure watching the screen elsewhere. Silas explains his failings in not finding the keystone, angry and desperate, and removes his robe so that we see his self-injury behaviour through the wearing of a cilice. The audience clearly sees the use of the cilice. He recounts his journey so far, and the ensemble taunt him with the words of the decoy keystone: "Hitherto thou shalt come, but no further". Frustrated and upset, Silas pulls the cilice tighter, and his phone rings. We finally hear the voice of the shadowy figure, The Teacher, who says he will send Silas an address in Versailles.

The scene shifts, and we see Collet again, saying that they're following the truck Langdon and Sophie took from the bank vault – and that it has gone to an address in Versailles. Langdon and Sophie have arrived at the address of Langdon's old friend Sir Leigh Teabing. Our two scenes meld together, and we are reminded that Teabing is a scholar of the Grail, and might be able to unlock the secret of what lies within the cryptex. Rémy, Teabing's butler, brings them inside. Through Teabing, we learn that Leonardo Da Vinci was also a keeper of the Grail secret, hiding clues in his paintings that would then be passed down for generations to come, to those who knew what they were looking for. Detailing the how the theory – and its clues – have come to pass, Teabing brings the pair to an image of Da Vinci's fresco, 'The Last Supper', pointing out hints of the feminine within the image: how one of the disciples looks to be of a more feminine shape than the others, and the blank spaces around that disciple and Jesus – leading to the conclusion that Jesus, and the disciple actually supposed to be Mary Magdalene, could have had descendants. Through this, it becomes clear that that's what the Priory of Sion guard: the true Holy Grail being the descendants of Jesus and Mary. For a moment, Teabing leaves the room to take his medication, and Sophie and Langdon agree to show him the cryptex.

Returning, Teabing knows that Langdon has not been honest with him, in not telling him that they are being pursued by the police. Trying to keep him onside, they show Teabing the keystone, and he spots writing concealed on the box in a mirrored fashion – Saunière mimicking Da Vinci's old way of concealing his ideas, and Sophie realises that her grandfather spent his life making sure Sophie would know how to decipher the clues.

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## Scene 9 (Continued)

Caught up in the excitement, Teabing asks Rémy to get his private jet prepared, for the group to go to London, which is where the next clue leads them. However, as this happens, Silas enters, in a terrifying state. He demands the keystone, saying that he's been told not to hurt anyone, but clearly won't be stopped. Teabing, feigning infirmity, tries to swipe at Silas with his stick but fails, and Silas catches the cryptex. Langdon and Silas fight, and Langdon is knocked out. Sophie manages to restrain Silas, and Langdon comes to. It's decided that they will take Silas with them to London, as he clearly knows things that he shouldn't. Langdon wavers, saying that he's just a Harvard geek, and not someone who kidnaps people and takes them out of the country – but Sophie persuades him to stay with them because his knowledge will still be useful, and that she wants him there with her. They all go.

## Scene 10

The police arrive at Teabing's château, and start to search the property, knowing that the group have escaped. They find CCTV screens, surveillance, showing everything that has unfolded so far, including Saunière's final moments in the Louvre: Teabing has been watching it all unfold. Fache and Collet see Silas shoot Saunière, realise that Langdon is innocent – and that now, Sophie and Langdon are in real danger.



## ACT 2

### Scene 1

Teabing's private jet takes off, with Teabing, Langdon, Sophie, Rémy, and Silas inside. Sophie offers Langdon a cold drink can, to hold against his forehead to slow the bruising from his fight and jokes that it might leave a scar, like a true action hero. Teabing and Langdon start to puzzle out the clue, and realise that it means they need to go to the Temple Church, for the Templar Knights. Sophie asks Langdon about his claustrophobia, and Langdon says it comes from when he was trapped in a well as a child. They speak on symbols, religion, and science, and the underlying order that seems to dictate the world. Sophie opens up to Langdon, revealing that her parents and younger brother died in a car crash when she was young, and that's why she was brought up by her grandfather. Langdon wonders why Sophie and her grandfather hadn't spoken for such a long time given that they had been so close, and Sophie says that she had seen something that she shouldn't have – a sort of sex ritual, where Sophie realised that the man performing was her grandfather. This scene contains an instance of observed simulated sex and moments of partial nudity on the top halves of the actors' bodies, which the audience can see. Langdon, having learned about the ritual through his research, tells Sophie that she witnessed the recreation of an ancient ceremony, that has its roots in Ancient Egypt. The pair have moved closer together during this conversation, and are interrupted by Teabing as he returns to the plane cabin ready to land.

### Scene 2

Fache and Collet have now also arrived in London, and Collet reads out what she has been able to learn about Opus Dei, and Teabing's butler Rémy, who served time for fraud and was previously part of a group that hacked security systems – explaining the surveillance setup at Teabing's château. The detectives try to puzzle out what could be worth killing or dying for.

### Scene 3

The main group have now arrived at Temple Church, where the Templar Knights are said to have stored Mary Magdalene's sarcophagus as they move it from one place to another. A church volunteer approaches, telling them that the place doesn't open until 9.30am.

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### Scene 3 (continued)

Trying to cover for themselves, Teabing says that Sophie and Langdon are descendants of Sir Christopher Wren, bringing a pinch of Wren's ashes to scatter in the Temple Sanctuary (as is tradition), using the cryptex as a prop where they pretend the ashes are stored. Conceding, the volunteer walks them to the Sanctuary, and eventually leaves them – but not for long. As she returns, Langdon spots that one of the tombs – which are in fact effigies, without bodies within them – is missing a knight. Tying this into the clue they are working from, they reexamine the verse.

As they do so, Silas appears from the shadows and grabs Sophie, using her as hostage to try and get the cryptex, using a knife as the threat. As the group grapple in negotiations, Rémy enters, pointing a gun at Teabing and saying how he has been watching and waiting for his moment to take control over Teabing. Moving to point the gun at Sophie, Langdon concedes and puts down the cryptex, which Silas takes. Rémy insists on taking Teabing with them as insurance against Langdon and Sophie following them. Dejected, Sophie and Langdon look at the rose box again, and realise that the 'A' in the clue is capitalised as it would be for a name initial – taking them to a very particular grave in Westminster Abbey.

### Scene 4

Silas and Rémy are now at Opus Dei. Rémy tells Silas how disappointed he is in him, that he gave him all the tools to get the keystone, but still Rémy had to come and do it for him. Rémy reveals his plan, how he has been biding his time, working for the Teacher, observing and learning, being paid in currency whilst Silas has been paid with the promise of Heaven's riches, deconstructing the teachings and rules that Silas has been guided by. He tries to take the keystone but Silas refuses to give it up – they tussle, and Rémy shoots Silas. Giving his final words to God, Silas dies. Rémy calls the Teacher, telling him that he has the keystone.

### Scene 5

At Westminster Abbey, Sophie and Langdon examine Sir Isaac Newton's tomb, comparing it to a photo online of the same tomb to see if they can spot what is missing. During this, Sophie confesses to Langdon that she finds Teabing odd, and Langdon stands up for him.

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## Scene 5 (continued)

Teabing, coming out of the shadows, says that's a very touching tribute to him, and it becomes clear that Teabing is holding a gun. Thinking that Rémy has put Teabing up to this, Langdon tries to intervene, but Teabing's replies that he works only for the Holy Grail. He admits that he's been watching their movements through the CCTV surveillance that Rémy set up, and that he watched Saunière's final moments play out. Becoming irate, he tells Sophie that her grandfather broke Priory of Sion protocol by leaving the keystone to her – during this sequence, we see Saunière tell Sophie that all he ever left was for her, and only for her. Slowly, Teabing's whole plot reveals itself, with Silas also appearing, masquerading as a priest who told Saunière that he had information about the crash that killed Sophie's family. Here, we learn that it is Teabing who has been disguising himself as Teacher, the one that Silas so revered. We learn how Teabing has exploited both Silas and Rémy, and ultimately how he kills them both (Silas, as Rémy kills him, and Rémy through a flask tainted by peanuts). Determined to find the answer to the Holy Grail, he rolls the cryptex towards Langdon, trusting him to do the right thing.

The Docent of the church comes in, confirming that the group shouldn't be there as they are closed for renovations. Teabing tries again the tactic of Langdon and Sophie being Newton's descendants, and that they've noticed something is missing from his tomb – an orb. Moving away from the group, Langdon turns the cryptex over in his hands, thinking about what the 5-letter word could be, contemplating Newton's equations – and thinking about gravity. Unseen by everyone else on stage, he opens the cryptex. The Docent leaves.

Teabing, approaching Langdon again, encouraging him to think of just one 5 letter word. Langdon, feigning ignorance, apologises to Sophie as he throws the cryptex up in the air. Teabing and the Ensemble react, falling as the cryptex does. Teabing takes it from the floor, and vinegar leaks out. The French police enter, and Fache picks up the cryptex, asking if that's the object that all the fuss was about. He reads aloud the word aligned on its side: "Apple". Teabing, realising that Langdon had in fact opened it, and knows the secret of the Grail. Sophie realises that the apple was the missing orb, and makes the connection between the apple and Eve, too, which was the fall of the sacred feminine. Finally reading the clue, the pair realise they have one more place to go to.

## Scene 6

Langdon and Sophie have arrived at the Rosslyn Chapel in Edinburgh – a place also known as the Cathedral of Codes. Sophie feels she's been there before, that her grandfather took her there after her parents died. A curator, Philip, enters, asking if he can help the pair with anything. They say they're writing a paper, and learn some of the history of the chapel, how it was built by the Knights Templar, and Langdon asks about the subterranean chamber he's heard about. Philip says it's only suspected that there is a chamber there: with no entrance, there's no way of knowing. Starting to suspect, Philip asks what they are really looking for, and Sophie admits that they are looking for the symbol of a blade and chalice. Philip is on high alert, and says that he can't help them. Sophie, in one final attempt, says that this place matters to her in a way she can't explain, and can see that it matters to Philip, too. Philip takes a moment, asks them to wait where they are, and he leaves. A few moments later, Marie enters – and calls Sophie by her nickname, Princess Sophie. Sophie, completely taken aback, realises that this is her grandmother, who she was told had died in the same car crash as her parents and brother.

Marie begins to explain that Sophie's parents did die in a car crash, and that Marie and Saunière had suspected foul play by the Church in order to try and diminish their secret. Marie knows that Sophie walked in on the ritual, and says that it was her that her grandfather was with in that moment – his own wife. They talk, and Marie tries to appease Sophie, saying she didn't let her grandfather down, and that seeing Sophie in front of her now is the greatest relief of Marie's life. Langdon and Philip enter, sensing the atmosphere, as Marie explains that there is a bloodline that began with Jesus and Mary Magdalene themselves, which the members of the Priory of Sion dedicate their lives to protecting. She says that if it was ever revealed that Jesus had mortal descendants, it would discredit the entire premise of the Christian religion – but says that the bloodline is true, and that if there is a Holy Grail, it is Sophie. She is the descendant of Jesus and Mary, and in order to preserve that family line, they had to tear the family apart. Philip steps forward, as Sophie's brother, who survived the car crash. The newly-reunited family embrace.

## Scene 7

Outside the chapel, Sophie and Langdon talk, as Langdon prepares to leave. Sophie is stunned by the news that she can trace her lineage back to Jesus, and Langdon jokes that he's probably related to Russell Crowe's *Gladiator*. They embrace, neither really wanting to let the other go, but eventually, Langdon leaves... before nearly instantly rushing back. He says that there was a double meaning to every clue, and they piece together that final clue "The Holy Grail 'neath ancient Roslin waits...". Sophie and Langdon realise that Roslin bears heritage from the words 'Rose Line', and through picking over each clue in sequence, at last, they realise that the chalice is in fact the inverted pyramid inside the Louvre Museum, and that is where Mary Magdelene's sarcophagus rests. They wonder if they have really found her, what it would mean for Sophie, and the entirety of Christianity, and wonder about how to pass the secret on, to preserve for the next generations to discover.