

AROUND THE WORLD IN EIGHTY DAYS

Adapted by
Cynthia J. McGean

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Re-Imagined Radio
Season 2, Episode 01

Final draft

Around the World in Eighty Days

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Premier performance: August 6, 2014

Produced, Hosted by John F. Barber

Synopsis

Re-Imagined Radio presents The Willamette Radio Workshop actors and other community volunteers performing a radio adaptation of the novel *Around the World in Eighty Days*. In the 1873 novel by French author Jules Verne, Phileas Fogg and his French valet, Passepartout, seek to travel around the world in eighty days or less on a bet. The novel was first adapted as a radio play, 23 October 1938, by Orson Welles and the Mercury Theatre on the Air. Adaptation for this performance by Cynthia J. McGean.

Characters

Phileas Fogg
an English Gentleman

Countess Lovelace, an unusual woman, mathematical genius, inventor, daughter of a poet. Also appears, in disguise, as the Indian Elephant Driver. Can double as Sailor, American train conductor (both could be her in disguise).

Passepartout, an excitable french servant, jack of all trades and lover of food.

Detective Fix, a determined Scotland Yard policeman. Can double as the Ticket Agent in China/Hong Kong, and the Sailor enroute to Yokohama.

Chandra, an ill...fated Indian princess. Doubles as Train Attendant and Woman on Dock in Suez.

Additional parts:

Train attendant
Mr. Stuart of the Reform Club (can double with Det. Fix)
Brahmin Priest/Mujahadeen warrior who captures
Passepartout (can double with Det. Fix)
Ticket Agent (Can double with Det. Fix)
Sailor (Can double with Det. Fix, the Countess or
Chandra)
American Train conductor

Lines or instructions in bold in the script indicate options following an audience vote.

MUSIC: WILLAMETTE RADIO WORKSHOP
THEME

ANNOUNCER Willamette Radio Workshop presents
AROUND THE WORLD IN EIGHTY DAYS,
inspired by the globetrotting adventure
from the pen of Jules Verne and
liberally adapted by our own Cynthia J.
McGean.

MUSIC: OPENING MUSIC

ANNOUNCER The year is 1872 ... nearly 150 years
ago. The world is poised on the brink of
the Industrial Revolution. Automated
marvels ignite the imagination of
inventors throughout the globe.
Television, cinema and even radio may be
mere fanciful dreams, but early
precursors of the computer, the fax
machine the zeppelin and the submarine
already exist, while the automobile and
the airplane will soon become realities.
The telephone and the phonograph are in
their infancy and steamships and rail
transport have revolutionized travel.
The month is October, and, at the card
table of the exclusive Reform Club in
London, England, the talk is of a bank
robbery.

SFX: LOW MURMURS IN BACKGROUND

STUART The Bank of England is offering an
enormous reward, but I fear those 55,000
pounds are gone forever, along with the
brazen fellow who took it.

FOGG What makes you so sure it was a fellow?

SFX: GENERAL GUFFAWS

STUART Mr. Fogg, surely you aren't suggesting the bank robber is a woman?

FOGG We live in a revolutionary and enlightened age, Mr. Stuart.

STUART Still, no woman would commit such a daring act. You must agree.

FOGG Must I?

STUART The Daily Telegraph says a well-dressed gentleman was spotted at the scene of the crime.

SFX: WALLAH. "HE'S GOT YOU THERE, FOGG!" ETC.

FOGG You put great stock in appearances, Mr. Stuart.

STUART At least concede that someone clever enough to pull off such a caper is clever enough to disappear into the great wide world if he chooses.

FOGG The world is not as wide as it once was, Mr. Stuart.

STUART (LAUGHING) Mr. Fogg, you are a man of uncommon opinions. Do you claim that the world has grown smaller?

FOGG This is the age of mechanical marvels and unstoppable progress. With the opening of the Great Indian Peninsula

Railway, one can now journey around the world in only 80 days.

STUART Only eighty days? Preposterous!

FOGG That is the estimate made here in The Daily Telegraph.

STUART 80 days! Pah! In theory, perhaps, but in practice?

FOGG In practice also.

STUART What about bad weather? Shipwrecks? Railway accidents?

FOGG All accounted for.

STUART You're awfully sure of yourself, Mr. Fogg.

FOGG That is because I am right, Mr. Stuart.

STUART Very well, then. Put it to the test.

FOGG (BEAT) I should like nothing better.

SFX: MORE LAUGHTER

STUART A journey around the world in 80 days?! Hah! I'll wager four thousand pounds that you won't do it! Indeed ... that you CANNOT do it!

FOGG And I shall take that bet. In fact, I have a deposit of twenty thousand at my bank which I shall willingly risk.

SFX: GENERAL WALLAH. "I'LL JOIN
THAT WAGER! I'VE GOT 4 THOUSAND TO
CONTRIBUTE! ETC."

STUART Twenty thousand pounds, Fogg! You're
 joking!

FOGG A true Englishman doesn't joke about a
 wager.

SFX: WALLAH

STUART You would stake your fortune on the
 estimate of the Daily Telegraph?

FOGG No. I would stake my fortune on the
 power of progress.

STUART Twenty thousand pounds that you make the
 tour of the world in eighty days?

FOGG Or less.

SFX: WALLAH OF AMAZEMENT ...
"LESS?! IMPOSSIBLE!"

STUART A single unforeseen delay could be your
 ruin.

FOGG The unforeseen does not exist.

STUART But you must jump mathematically from
 trains to steamers and steamers to
 trains.

FOGG I will jump mathematically.

SFX: GENERAL WALLAH

STUART Very well, then. Gentlemen of the Reform Club, shall we accept Mr. Fogg's wager?

SFX: WALLAH OF AGREEMENT

STUART When do you propose to start your journey, Fogg?

FOGG This very evening.

SFX: WALLAH OF SHOCK

FOGG Today is Wednesday, the 2nd of October. The train for Dover leaves at a quarter to nine. I shall be due back in London in this very room on Saturday, the 21st of December, at a quarter to nine precisely, or the twenty thousand pounds will belong to you, gentlemen. Here is a check for the amount. And now, if you'll excuse me, I have a great deal of preparation to do.

SFX: WALLAH

SFX DOOR OPENS, CLOSES

SFX STREET SOUNDS, FOOTSTEPS

RUNNING, THEN 2 SETS WALKING

COUNTESS (running, calling after him) Mr. Fogg!

LOVELACE Wait! Mr. Fogg!

FOGG My dear young fellow, as you no doubt heard, I'm in a bit of a hurry. What is it?

COUNTESS
LOVELACE I, too, am a great admirer of progress, sir. I believe I can be of assistance on your journey.

FOGG I do not know your face, young man. Are you new to the Reform Club?

COUNTESS
LOVELACE I am not a member, sir.

FOGG Well, that is your loss.

COUNTESS
LOVELACE It is not my choice. As you know, the Reform Club is closed to women.

FOGG Women?!

COUNTESS
LOVELACE Allow me to introduce myself. I am Ada King, also known as the Countess Lovelace ... analyst, metaphysician, student of poetical science.

FOGG And a mistress of disguise as well, I see.

COUNTESS
LOVELACE When occasion requires.

FOGG The Countess Lovelace? Aren't you the poet's daughter?

COUNTESS
LOVELACE Lord Byron was my father, yes. But I have more in common with my colleague, Mr. Babbage.

FOGG Ah, yes. I have read his papers on the Analytical Engine. A machine capable of logical calculations. Fascinating

proposition. He called you his ...
Enchantress of Numbers?

COUNTESS So I was, at one time. We have since ...
LOVELACE parted ways. But you can see how I might
be of aid to you, Mr. Fogg.

FOGG I'm sorry, madame, but this is a
physically demanding journey. I cannot
be burdened.

COUNTESS I shall be no burden, sir! We are like
LOVELACE minds in pursuit of mathematical
precision.

FOGG When it comes to mathematical precision,
I am quite self-sufficient, thank you. I
shall be hiring a manservant for the
physical labors of the voyage and I
require no other services. Good day,
madame.

SFX: FOOTSTEPS

COUNTESS I will not be so easily dismissed, Mr.
LOVELACE Fogg. In my experience, two minds are
always better than one, and this is an
adventure in which I have a particular
interest for my own reasons. We will
make this journey together, you and I,
whether you welcome my presence or not.

MUSIC: TRANSITION

TWEETS: REFORM CLUB WAGER ON TRIP
ROUND THE WORLD. 20,000 POUNDS AT
STAKE! FOGG MUST CROSS INDIA IN
THREE DAYS AND THE U.S. IN 7.

FOGG'S VOYAGE IMPOSSIBLE. IF IT CAN
BE DONE, LET IT BE DONE BY AN
ENGLISHMAN.

SFX: CLOCK TICKING, KNOCK ON DOOR,
DOOR OPENS

PASSEPARTOUT Is this the home of Mr. Phileas Fogg?

FOGG For the moment, yes.

PASSEPARTOUT For the moment? I was told Mr. Fogg had a firmly established residence here in London and was quite set in his ways. A stable, level-headed fellow of utterly predictable habits.

FOGG I am Mr. Fogg. And I am embarking on a journey around the world in less than two hours.

PASSEPARTOUT But ...

FOGG What is your business, sir?

PASSEPARTOUT You require the services of a manservant, yes? My name is Passepartout. The agency has sent me.

FOGG The agency? (TO SELF) A bit smaller of stature than I might like. (PAUSE) Well, you will have to do. Pack your bags.

PASSEPARTOUT But sir!

FOGG My journey around the world begins ...

SFX: CHECKING WATCH, TICKING

... in exactly one hour and 49 minutes.
Are you equal to the task or not?

PASSEPARTOUT I have been a singer, a circus rider, a gymnast and a fireman. There are few tasks I am not equal to, Mr. Fogg.

FOGG Excellent. Bring my raincoat and traveling clock, along with two shirts and three pairs of socks for me and the same for you. We'll buy any other clothes we need on the way.

PASSEPARTOUT I hope you will pack a pair of sturdy shoes, monsieur! Every traveler should have a pair of sturdy shoes. I myself have had these fine oxfords since I first left home at the tender age of 15.

FOGG Yes, yes, of course. A pair of sturdy shoes. Here. Take good care of this carpetbag.

PASSEPARTOUT (GRUNTS) OOF!

FOGG It carries twenty thousand pounds.

PASSEPARTOUT T... twenty ... twenty...thousand ... what?! Monsieur!

FOGG Make haste, man! We have a train to catch!

SFX: HURRIED FOOTSTEPS

PASSEPARTOUT (SPUTTERING) I was told Phileas Fogg was the most settled gentleman in all of England. Never leaves town, they said.

Never alters his routine, they said.
What ever have I gotten myself into?

SFX: TRANSITION

SFX STREET SOUNDS

COUNTESS (TO SELF) Here we are ... Scotland Yard.
LOVELACE Well, Mr. Fogg. Let us see what London's
finest detectives make of the facts in
your case.

SFX DOOR OPENING, CLOSING, POLICE
STATION SOUNDS

COUNTESS I am looking for Detective Fix.
LOVELACE

DETECTIVE FIX I'm Detective Fix. How can I help you,
madame?

COUNTESS I understand you are investigating the
LOVELACE robbery of the Bank of England.

DETECTIVE FIX That's right.

COUNTESS I believe I have information that might
LOVELACE prove useful.

DETECTIVE FIX Go on.

COUNTESS The description in the Daily Telegraph
LOVELACE said you're looking for a well-dressed
gentleman of a certain stature and
complexion. Are you familiar with a man
by the name of Phileas Fogg?

safe from arrest the minute he leaves English soil?

DETECTIVE FIX He would indeed, madame! He would indeed!

COUNTESS How convenient if such a gentleman had a
LOVELACE pretext for escaping the country in a hurry.

DETECTIVE FIX Very convenient.

COUNTESS Were you aware, Detective, that Mr. Fogg
LOVELACE intends to begin his global journey tonight on the 8:45 to Dover?

DETECTIVE FIX I was not!

COUNTESS If you wish to question Mr. Fogg before
LOVELACE he leaves the country, I suggest you act fast, Detective.

DETECTIVE FIX It's fine upstanding citizens such as
yourself, mum, that keep our country great. Might I inquire your name ... for the purposes of the reward if your information proves accurate?

COUNTESS I am the Countess Lovelace.
LOVELACE

MUSIC: STING

SFX TRAIN STATION, WALLAH, CLOCK STRIKING,

TRAIN ATTENDANT Train for Dover, with connections to the continent, now leaving Charing Cross Station! All aboard!

SFX RUNNING FOOTSTEPS, TRAIN WHISTLE, TRAIN DEPARTING (THROUGHOUT SCENE)

DETECTIVE FIX (CALLING OUT FROM OFF MIC ... OUT OF BREATH) Stop that train!

TRAIN ATTENDANT (CALLING BACK)What's that?

DETECTIVE FIX (CALLING FROM OFF MIC) Stop the train! You have a robber and a fugitive aboard!

TRAIN ATTENDANT (CALLING BACK) A what, sir? A gobbler?

DETECTIVE FIX (CALLING) Robber, blast it! Robber!

SFX: TRAIN AT FULL SPEED LEAVES STATION; TRAIN SOUNDS OUT

TRAIN ATTENDANT (ON MIC) Sorry, guv'nor! Takes more than gobblers and whose-it's to stop 'Er Majesty's trains!

DETECTIVE FIX (ON MIC, OUT OF BREATH) Oh, for pity's sake! I'm no whose-it! I am Detective Fix of Scotland Yard, and thanks to your bumbling, the bank robber Phileas Fogg has just evaded capture! Now buy yourself an ear trumpet, and get me a ticket on the next train to Dover!

SFX: TRANSITION

TWEETS: PHILEAS FOGG SUSPECTED BANKROBBER! VOYAGE AROUND THE WORLD

PASSEPARTOUT (TO SELF) Who travels through Paris without stopping at the Louvre, I ask you? Well, at least I will have a moment to sample the local libations here along the Rhein.

FOGG Passepartout, put down that weiner... schnitzel! Good God, man, do I have to put you on a leash?

PASSEPARTOUT Monsieur Fogg, you cannot mean to rush off again? We've only just arrived here in Germany.

FOGG And we have a schedule to keep, sir!

PASSEPARTOUT If you ask me, a tour around the world should be more than a series of checkpoints. There is so much to experience.

FOGG You must experience it some other time. Now drop that bratwurst or I shall leave you behind!

SFX: TRAIN SOUNDS

MUSIC: OPERA, ITALIAN WALLAH

PASSEPARTOUT (TO SELF) Even a man like Phileas Fogg cannot be immune to the charms of Italy. The sunshine, the music, the art ... Grazie, signora!

COUNTESS (IN ITALIAN ACCENT) Prego!
LOVELACE

PASSEPARTOUT The beautiful women! (EATING SOUNDS) And the food!

FOGG Passepartout, put down that pasta! The steamship to Seuz awaits!

PASSEPARTOUT No, Monsieur Fogg! No, no, no! I will not! I will not put down my pasta!

FOGG I beg your pardon.

PASSEPARTOUT You have rushed me from one place to another without even a moment to catch my breath, and here I draw the line. I draw the line at my pasta, Monsieur Fogg!

FOGG You have picked a most inconvenient time to take a stand in the matter of culinary delights. If we miss the steamer to Suez we shall be forced to wait another 8 days! Now drop that linguini or ...!

PASSEPARTOUT Yes, yes, I know ... you will leave me behind! Just one more ... mmmff ... one more bite mmmff!

FOGG NOW!

SFX CLATTER OF PLATE, UTENSILS.

PASSEPARTOUT You are cruel, sir! Cruel to me and cruel to my pasta! It's a crime, I tell you! I crime!

SFX: TRANSITION, RAPID & URGENT

SFX DOCK SOUNDS, SEAGULLS, ITALIAN CROWD WALLAH, BOAT HORN

SFX: 2 SETS OF RUNNING FOOTSTEPS

COUNTESS And you will be late.
LOVELACE

FOGG Madame, as delightful as it is to
rediscover your charming countenance
here in the Italian sun, and to listen
to you debate chronology with my
manservant, we cannot tarry.

PASSEPARTOUT But Monsieur Fogg, we have missed the
steamer! You said yourself the next one
doesn't leave for eight days!

FOGG We shall simply have to improvise.

COUNTESS Perhaps I could offer some assistance,
LOVELACE if you would not find it too ...
burdensome.

FOGG The only assistance I require is a means
of transport that will get me to Suez on
time. If you can offer that, Countess,
you may burden me all you wish.

COUNTESS Actually, sir, I believe I can help you
LOVELACE bypass Suez and move well ahead of
schedule.

FOGG Indeed? What do you propose?

COUNTESS You are not limited to the bounds of sea
LOVELACE and land, I trust?

FOGG I am limited by no bounds but the
natural laws of mathematics and science.

COUNTESS Ah. You discount intuition and
LOVELACE imagination then?

FOGG In my experience, such things are unreliable.

COUNTESS In MY experience, intuition and
LOVELACE imagination are critical to the effective application of mathematics and science.

FOGG The heart and mind united in pursuit of knowledge.

COUNTESS Just so.
LOVELACE

FOGG Well, I have been known to gamble, when mathematics are in my favor.

COUNTESS I promise you a suitably mathematical
LOVELACE opportunity.

FOGG Very well.

COUNTESS Meet me tonight at midnight on the
LOVELACE promontory of Punta Terre. I shall spare you this costly delay, shave a full 3 days off your original travel time, and perhaps even ignite your imagination.

SFX MUSIC/TRANSITION

SCENE: ATOP A PROMONTORY IN
BRINDISI, NIGHT TIME

SFX: NIGHT TIME SOUNDS, MAYBE A
LONE LOVER SERENADING IN THE
DISTANCE, WIND

PASSEPARTOUT Mr. Fogg, sir, I'm afraid you've been duped. There's no sign of the Countess anywhere.

FOGG Patience, Passepartout. We are seven and a half minutes ahead of our appointed time.

PASSEPARTOUT Most people aren't as precise as you are sir.

FOGG I have the distinct impression that the Countess Lovelace is not like most people.

SFX: DIRIGIBLE COMING IN OVERHEAD
... PROPELLER SOUNDS, STEAM ENGINE,
ETC.

PASSEPARTOUT What's that sound? Where's it coming from?

COUNTESS (CALLING OUT) Up here, gentlemen!
LOVELACE

PASSEPARTOUT Mon dieu!

FOGG Remarkable! A steam-powered dirigible with a fully operational steering mechanism!

PASSEPARTOUT A what?

FOGG A steamship of the air, Passepartout! A steamship of the air.

SFX: DIRIGIBLE COMING IN FOR
LANDING

COUNTESS May I present the S.S. Prometheus.
LOVELACE

FOGG Ah! "Thy godlike crime ... To strengthen
Man with his own mind."

COUNTESS You are a lover of my father's poetry,
LOVELACE Mr. Fogg!

FOGG When I am inspired.

PASSEPARTOUT Sacre bleu!

COUNTESS The Prometheus is a little invention of
LOVELACE my own, and a bit of a secret. I would
prefer to keep it that way.

FOGG Hence the midnight departure?

COUNTESS Exactly.
LOVELACE

FOGG Rest assured. We shall be the souls of
discretion.

SFX: GEARS, ETC. ... STAIRS
DESCENDING

PASSEPARTOUT A mechanical staircase! Really,
mademoiselle, you are ingenious!

COUNTESS Thank you, Passepartout. Mr. Fogg, I
LOVELACE trust my machine meets your mathematical
requirements?

FOGG It does indeed. It does indeed.

COUNTESS Well, then, gentlemen, welcome aboard
LOVELACE the good ship Prometheus!

SFX: DIRIGIBLE, TRANSITION SOUNDS,
ETC.

SFX: THE DOCK AT SUEZ IN EGYPT,
EGYPTIAN WALLAH

DETECTIVE FIX Confound that Phileas Fogg! The man keeps up a devil of a pace ... not even a moment to stop and smell the espresso! But if I'm going to arrest him, it has to be on Her Majesty's soil, and that means here in Egypt. If the papers are correct, he should be on the steamer arriving here in Suez this evening. I'll check every man jack on board 'til I catch the scoundrel!

SFX: BOAT HORN ARRIVING, EGYPTIAN
DOCK WALLAH

OFFICIAL Passport, please Passport, please ... Passport, please ...

SFX: TRANSITION INTO AIRSHIP;
SOUNDS OF AIRSHIP

FOGG Passepartout, are you quite all right? You look a little ... chartreuse.

PASSEPARTOUT The air ... And the height ... Do not agree ... With my stomach, I'm afraid.

FOGG Your stomach?! I thought it was made of cast iron.

PASSEPARTOUT (GROANS) Only on land.

FOGG Here. Try some of this.

SFX: OPENING OF GLASS BOTTLE

PASSEPARTOUT What is it?

FOGG Extract of ginger root. Said to be quite curative for motion sickness.

PASSEPARTOUT (STILL QUEASY) Thank you, sir.

FOGG (CALLING OUT) Countess?

COUNTESS Yes, Mr. Fogg?
LOVELACE

FOGG We are still ahead of schedule, are we not?

COUNTESS 17 hours and twenty minutes, if the wind stays at our backs.
LOVELACE

FOGG Excellent. That would put us just above Cairo, by my calculations. Passepartout!

PASSEPARTOUT (GROANS)

FOGG Passepartout, have you ever seen the Great Pyramids? Or the Sphinx?

PASSEPARTOUT (GROANS) No ... But I have always wanted to.

FOGG Well, now's the time for that sightseeing you've been after. Look down there!

PASSEPARTOUT (GROANS)

SFX: DIRIGIBLE SOUNDS FADE OUT,
EGYPTIAN DOCK SOUNDS FADE IN

DETECTIVE FIX If I have to hear one more doddering
matron and her protege gushing about the
wonders of the Pyramids and the majesty
of the Sphinx, I shall give up my badge.
Curse that fellow, Fogg! Where is he?

SFX: SUDDEN HUB...BUB AND WALLAH

WOMAN Look at that! Flying towards the dock!

DETECTIVE FIX What is it, some sort of hot air
balloon?

WOMAN Looks more like a cigar!

DETECTIVE FIX A cigar with wings and a tail ... And
some sort of propeller!

WOMAN It's certainly puffing like a cigar!

DETECTIVE FIX What's that in the basket? Are those
people?!

WOMAN Why, I think it's that Phileas Fogg
fellow!

DETECTIVE FIX How would you know?

WOMAN I seen his picture in the Daily
Telegraph, ain't I?

SFX: DIRIGIBLE SOUNDS COME CLOSER.

WALLAH.

DETECTIVE FIX Blast it! That's Fogg all right! How the
devil did he get hold of that
contraption! (CALLING OUT) I'm not
giving up, Fogg! That monstrosity can
only get you so far! Sooner or later

you'll be back on British soil and then I'll catch you! The sun never sets on the British Empire, Fogg! It never sets!!

TWEETS: GO, PHILEAS, GO! FOGG ELUDES CAPTURE IN SUEZ! GLOBE... GIRTING JOURNEY CONTINUES! FOGG SPOTTED IN THE AIR? MYSTERIOUS DIRIGIBLE PUTS FOGG AHEAD OF SCHEDULE. WARRANT ISSUED FOR FOGG'S ARREST. ONLY A GUILTY MAN WOULD AVOID ENGLISH SOIL.

SFX: WIND, THUNDER ... STORM SOUNDS, DIRIGIBLE SOUNDS

SFX: DIALOGUE IS CALLED OUT OVER THE WIND

PASSEPARTOUT (GROANING) Mr. Fogg, I don't think that ginger root will do much good in this storm.

FOGG Courage, Passepartout! Countess! How are we faring?

COUNTESS I'm afraid the wind may have blown us
LOVELACE off course, Mr. Fogg. It's hard to get our bearings in this storm. I can't see much of anything above or below and the added headwind is sapping our fuel.

FOGG How far can we go?

COUNTESS We may have enough to push across the
LOVELACE Himalayas and into China, which will keep us off English soil.

FOGG Off English soil?

COUNTESS It will gain you valuable time.
LOVELACE

FOGG And if the fuel runs out?

COUNTESS With any luck, we'll land in India.
LOVELACE

PASSEPARTOUT And without luck?

COUNTESS We will land in the Hindu Kush.
LOVELACE

PASSEPARTOUT The Hindu Kush?

FOGG A dangerous territory beset by Afghan warlords and Russian cossacks. No sane Englishman would venture into it without a military commission.

PASSEPARTOUT (GROANS) Why did I linger over that linguini? Why? Why???

SFX: THUNDER, CRASH

PASSEPARTOUT Oh, no! Not lightning, too!

COUNTESS Yes, lightning, too!
LOVELACE

SFX: THUNDER, CRASH

FOGG It's torn through the canvas of the airship!

SFX: FIRE

COUNTESS Hang on, gentlemen!
LOVELACE

FOGG How's our fuel?

COUNTESS Fuel is no longer the issue! Fire is!
LOVELACE

PASSEPARTOUT (GROANS)

COUNTESS Mr. Fogg! Grab the parachutes from the
LOVELACE storage chest! Quickly!

SFX: OPENING CHEST, STORM AND FIRE
CONTINUES

FOGG There are only two parachutes!

COUNTESS You and Passepartout must use them!
LOVELACE

FOGG I cannot allow it!

COUNTESS I refuse to leave my ship! I am her
LOVELACE captain. If she goes down, I go down!
Now take the parachutes and jump! Jump!!

SFX: TRANSITION

AUDIENCE VOTE WHERE WILL PHILEAS AND PASSEPARTOUT LAND
... BOMBAY OR THE HINDU KUSH?? THE
DECISION IS IN YOUR HANDS!

(VOTING AND TWEETING)

SFX: TRANSITION MUSIC

SFX: TRANSITION MUSIC OUT

BRAHMIN/
MUJAHADEEN
WARRIOR And, in exchange, you would make us a gift of 300 pounds. For the care of the temple/as a show of respect to our chieftain, of course.

FOGG Ah. Of course. A generous gift on both sides. (PAUSE) I have no wish to be delayed. Very well. Three hundred pounds.

SFX: STRUGGLING OF PASSEPARTOUT.

PASSEPARTOUT (OFF MIC) Unhand me! I demand to see the magistrate! I demand satisfaction! I demand to be fed!

FOGG (SIGHS) Passepartout.

PASSEPARTOUT Monsier Fogg! Oh, you are a sight for sore and sorry eyes, sir!

BRAHMIN/
MUJAHADEEN
WARRIOR There you are, birdman. He is your burden now.

FOGG (DRYLY) Thank you.

SFX: CARAVAN LEAVING

PASSEPARTOUT Monsieur Fogg, how can you ever forgive me?

FOGG Precisely what I have been asking myself.

PASSEPARTOUT I never meant to cause any trouble. It was the parachute, you see ... when I landed I was in the midst of some sort

of celebration. (BEAT) There were
tambourines ... and dancers!

FOGG And?

PASSEPARTOUT And kebabs, sir! Such kebabs!

FOGG Kebabs.

PASSEPARTOUT And then, all at once, I was attacked!
Out of nowhere! They hauled me away ...
and they took my shoes! My shoes!

FOGG These shoes?

PASSEPARTOUT Yes! Yes! My shoes! My beloved oxfords!
Oh, thank you, Monsieur Fogg! Thank you!

FOGG Passepartout, do you realize what your
foolishness has cost me?

PASSEPARTOUT (sheepishly) Three hundred pounds?

FOGG In TIME, man, in time!

PASSEPARTOUT (PAUSE) Monsieur?

FOGG Yes, Passepartout?

PASSEPARTOUT Why didn't you ...

FOGG Leave you behind?

PASSEPARTOUT Yes.

FOGG "I am sure of nothing so little as my
own intentions."

PASSEPARTOUT Monsieur?

FOGG Byron, Passepartout. Byron.

PASSEPARTOUT Ah.

SFX: TRANSITION

SFX: INDIA DOCK WALLA

DETECTIVE FIX If Fogg managed to survive that monsoon, he is certainly grounded. I'll bet my right earlobe he's still in India and hoping to catch the train. Let's see how far he gets with guards at every station from Bombay to Calcutta, and me waiting for him at the end of the line. I'll nab him on British soil if it's the last thing I do. Phileas Fogg will learn he's no match for Detective Fix of Scotland Yard!

SFX: INDIA DOCK WALLA OUT

SFX TRANSITION

SFX: INDIAN JUNGLE

FOGG Passepartout, if we're going to catch the steamer to Hong Kong in Calcutta, we must make our way back through this jungle to the Great Indian Peninsula Railway.

PASSEPARTOUT But, Monsieur Fogg, sir, what about the Countess?

FOGG I haven't time for any more sentiment or flights of fancy. I have seen no sign of

her or her ship. If the Countess wanted to be found, I believe we would have found her.

PASSEPARTOUT But why would she wish to hide?

FOGG She is ... an enigma. (PAUSE) No, Passepartout, we shall have to proceed without her.

PASSEPARTOUT On foot?

FOGG For the moment.

PASSEPARTOUT (SIGHS) At least I have my shoes back.

SFX: TRANSITION MUSIC

PASSEPARTOUT Monsieur Fogg, I am afraid even my trusty oxfords will give up if we have to walk much farther.

FOGG Courage, Passepartout. Look up ahead on the road.

SFX: ELEPHANT TRUMPET

PASSEPARTOUT Mr. Fogg?

FOGG We were in need of transport to the railway, and now we have it.

PASSEPARTOUT We ... we ... we do?

SFX: ELEPHANT TRUMPET

FOGG An elephant, Passepartout, an elephant. Elephas maximus. Excellent means of

travel in a pinch. (CALLING OUT) Hello?
You there! Young man!

GUIDE (COUNTESS IN DISGUISE) (CALLING DOWN FROM THE ELEPHANT) Sahib?

FOGG I say, my good fellow, can you take us to the nearest railway station?

GUIDE (COUNTESS IN DISGUISE) To Allahabad? Hmmm ... As you can see, Sahib, my animal is already carrying a heavy burden. I would hate to add to it.

FOGG A burden? Indeed ... You look familiar, young man. Have we met before?

GUIDE (COUNTESS IN DISGUISE) Have you been in India before?

FOGG No, I have not.

GUIDE (COUNTESS IN DISGUISE) Then we have not met.

FOGG Have you never been to the Reform Club ... in London?

GUIDE (COUNTESS IN DISGUISE) London?! Unlikely, Sahib.

FOGG Highly improbable, I agree. Still ... (PAUSE) I have recently come to realize that improbable is not impossible, and all burdens are not ... burdensome.

GUIDE (COUNTESS IN DISGUISE) Truly.

FOGG Perhaps some compensation might help?

GUIDE (COUNTESS IN DISGUISE) Well ... I might allow you to add to my burden for a reasonable price.

FOGG Reasonable you say?

GUIDE (COUNTESS IN DISGUISE) Very reasonable, Sahib.

FOGG How much?

GUIDE (COUNTESS IN DISGUISE) A mere 2,000 pounds.

PASSEPARTOUT 2,000 pounds!!!! Sacre bleu!

GUIDE (COUNTESS IN DISGUISE) Elephants have very large appetites, Sahib.

FOGG With your stomach, Passepartout, I'm sure you can understand that.

PASSEPARTOUT But 2,000 pounds?!

FOGG Time is of the essence, Passepartout! Now climb aboard that pachyderm!

SFX: ELEPHANT TRUMPET

SFX: TRANSITION MUSIC

PASSEPARTOUT 2,000 pounds ... oof! ... to hire an elephant, Monsieur Fogg! ... oof! Not ... oof! ... a very comfortable ... oof! ... ride ... oof! ... for the price.

FOGG Yes, but much easier on the shoes, Passepartout. Much easier on the shoes.

GUIDE (COUNTESS IN DISGUISE) It will help if you keep your tongue between your teeth, Sahib.

PASSEPARTOUT Between my teeth?

GUIDE (COUNTESS IN DISGUISE) So you won't bite it off.

PASSEPARTOUT If you thay tho, thir ... oof!

SFX: ELEPHANT TRUMPET, DISTANT
SOUNDS OF APPROACHING PROCESSION

FOGG Why are we stopping?

SFX: PROCESSION SOUNDS INCREASE,
CHANTING, MUSIC, ETC.

GUIDE (COUNTESS IN DISGUISE) Would you have me cross a Brahmin procession, Sahib?

FOGG No, I don't suppose that would be wise. We've had enough trouble with local customs as it is, haven't we Passepartout?

PASSEPARTOUT Yes, Monsieur. (PAUSE) That woman being carried in the procession ... she's beautiful! Exquisite! Is she royalty?

GUIDE (COUNTESS IN DISGUISE) She is doomed.

PASSEPARTOUT Doomed?!

GUIDE (COUNTESS IN DISGUISE) This is a suttee. The woman you see will be burned to death as part of her husband's burial.

PASSEPARTOUT Horrible! Such customs still exist?

GUIDE (COUNTESS IN DISGUISE) The suttee has been illegal in India for over 40 years, but the tradition still lingers in certain regions. This is such a region.

FOGG Where are they taking her?

GUIDE (COUNTESS IN DISGUISE) To the temple of Pillaji.

PASSEPARTOUT We have to stop them.

GUIDE (COUNTESS IN DISGUISE) Sahib, the temple is two miles away, and I understand you are in something of a hurry.

FOGG The Temple of Pillaji you say? That puts us only a few miles from Allahabad, and the train station. Hmm... (TO SELF) When is the train scheduled to arrive there?

SFX: RUSTLING OF PAPER

FOGG Allahabad, Allahabad ... Here it is.

GUIDE (COUNTESS IN DISGUISE) Is that the timetable for the trains?

PASSEPARTOUT Monsieur Fogg has one for every railway in the world ... and every steamer line! He is never without them!

FOGG ... Factoring in what we gained on the airship Prometheus, and allowing for what we have lost since then, that gives us, let me see ... (CALCULATES) a full eight hours to spare. We may as well

devote that time to saving a woman's life.

PASSEPARTOUT Why, Monsieur Fogg, you are a man of heart after all!

FOGG When I have the time.

SFX: TRANSITION

SFX: MUSIC AND CHANTING

SFX: DIALOGUE IS WHISPERED, CLOSE ON MIC

GUIDE (COUNTESS IN DISGUISE) Here we are ... the temple of Pillaji.

PASSEPARTOUT So many guards! And such a high funeral pyre! We cannot possibly slip in without being seen.

FOGG Perhaps an opportunity will present itself, Passepartout.

GUIDE (COUNTESS IN DISGUISE) You are placing your faith in chance, Sahib?

FOGG I admit I much prefer certainty, or at least mathematically supported probability, but one must make exceptions in times of duress.

SFX: CROWD WALLA CHANGES, HEIGHTENS

PASSEPARTOUT The crowd is pressing forward. What's happening?

GUIDE (COUNTESS IN DISGUISE) They are leading the raja's widow onto the funeral pyre. Soon they will light the flames.

PASSEPARTOUT Monsieur Fogg, we can't just wait for an opportunity! We have to do something now, before it's too late!

SFX: CHANTING INCREASES, CROWD WALLAH.

FOGG With the recent monsoon, some of that wood is bound to be wet.

PASSEPARTOUT Will that stop the fire?

FOGG No, but it will create a great deal of smoke. Passepartout, you told me once you were an acrobat?

PASSEPARTOUT Among many other professions, yes.

FOGG Do you think you could climb that pyre if you had to?

PASSEPARTOUT Without a doubt.

FOGG Come with me. I have an idea.

SFX: TRANSITION

SFX: CHANTING

CHANDRA (OFF MIKE) Stop! Please! I do not want to die!

SFX: CROWD WALLAH

SFX: ROARING FIRE

CHANDRA Please! Help me!

SFX: PANICS CROWD WALLAH. THE
ENSUING LINES SHOULD BE CLEARLY
HEARD ABOVE THE GENERAL WALLAH.

CROWD (VARIOUS, COUNTESS AND FOGG CAN SAY MANY OF THESE LINES) Look! Atop the pyre! The rajah! The dead raja has come to life! He is rising out of the flames and carrying his widow away with him! Bow! Bow to him!

SFX: WALLA OF AWE, REVERENCE,
CHANTING UP, OUT

SFX: TRANSITION

SFX: IN THE INDIAN JUNGLE, ELEPHANT
TRUMPET

CHANDRA Where ... where am I? I remember the suttee. I remember the procession, the fire ... I saw the ghost of my dead husband coming toward me ...

PASSEPARTOUT You are safe, now, madame.

CHANDRA Who are you?

PASSEPARTOUT My name is Passepartout. I am traveling the world with Monsieur Phileas Fogg.

CHANDRA It was you that I saw, not my dead husband! You climbed the funeral pyre in all that smoke. You saved me.

PASSEPARTOUT We could not let you burn.

CHANDRA It was my duty to die with my husband.

PASSEPARTOUT Nonsense! You are young and beautiful.
It is a crime to throw your life away
like that.

CHANDRA No one else tried to stop it. No one in
my village had the courage. How can I
ever repay you?

PASSEPARTOUT Live, madame. Live.

CHANDRA Your appreciation for life is quite a
gift, sir.

PASSEPARTOUT It is you who are the gift, madame.

CHANDRA Please. You must call me Chandra.

FOGG Passepartout? Passepartout?

PASSEPARTOUT (DREAMY) Hmmmmm?

FOGG Passepartout!!

PASSEPARTOUT Eh? Oh! Yes, Monsiuer Fogg?

FOGG I hate to interrupt your ...
conversation, but we are traveling on a
bit of a tight schedule, and our train
leaves Allahabad in just under three
hours.

CHANDRA You won't be staying in India, then?

PASSEPARTOUT Ha! We do not stay anywhere. We are
traveling the world but we are NOT
sightseeing.

CHANDRA That is a shame. There are many beautiful things to see in the world.

PASSEPARTOUT My sentiments exactly! And many exquisite foods, no?

CHANDRA (laughs softly) I can only imagine. I have never been out of India. (PAUSE) I fear I must leave now, however. If I stay, I risk falling again into the hands of my executioners.

PASSEPARTOUT Come with us! Come with us! We can travel the world together! See the sights! Savor the flavors! Eh? What do you think?

FOGG We will be savoring no flavors, nor will we loiter about collecting picture postcards. We have a schedule to keep.

CHANDRA I do not wish to be a burden.

FOGG A burden?

GUIDE (COUNTESS IN DISGUISE) Well then you'd better travel alone. Mr. Fogg is not at all fond of burdens.

FOGG On the contrary. Chandra, we will happily escort you to Hong Kong ... or as far as you wish.

SFX: ELEPHANT TRUMPET

FOGG What do you think ... can your elephant manage another burden, Countess?

PASSEPARTOUT Countess?!

FOGG I believe, Passepartout, that the Countess Lovelace has been our gracious guide through the jungles of India. It seems we must add elephant driver to her already impressive list of talents.

COUNTESS How long have you known, Mr. Fogg?
LOVELACE

FOGG From the moment you appeared.

COUNTESS You continue to surprise me.
LOVELACE

FOGG Really? I've been told I'm quite predictable.

COUNTESS Oh, I think not.
LOVELACE

FOGG Good. And now, if you would be so kind as to steer this elephant, and its many burdens, toward Allahabad!

COUNTESS With pleasure, "Sahib."
LOVELACE

SFX: ELEPHANT TRUMPET

SFX: TRANSITION ...

SFX: ELEPHANT TRUMPET

SFX: ALLAHABAD TRAIN STATION

COUNTESS There it is. The Allahabad train
LOVELACE station.

FOGG Excellent. Off we go!

circumstances, with a large supply of money? Surely you can see how it must appear.

FOGG Only if someone deliberately presented it in the worst possible light.

(BEAT)

Did someone present it that way to the gentlemen at Scotland Yard, Countess?

PASSEPARTOUT Who would do such a thing to you, Monsiuer Fogg? Besmirching your reputation like that! It is despicable! Dishonorable! Distasteful!

COUNTESS It doesn't matter how they got the idea
LOVELACE into their heads. The point is, you'll never make it on that train.

FOGG We shall have to chance it or we'll fall hopelessly behind schedule.

COUNTESS There is an alternative. Help me unload
LOVELACE the elephant.

FOGG Adding to our baggage will hardly help matters.

COUNTESS It will when the baggage in question is
LOVELACE a steam engine.

PASSEPARTOUT A steam engine?! But how?

FOGG Salvaged from the airship Prometheus, I'll warrant.

COUNTESS Never let a worthy piece of machinery go
LOVELACE to waste.

CHANDRA But, what good will a steam-engine do
us?

COUNTESS Alone, nothing. But, properly harnessed
LOVELACE to a set of wheels ...

FOGG An abandoned oxcart, for example?

COUNTESS Or a carriage, yes ...
LOVELACE

PASSEPARTOUT Ah! Ah! I perceive! I perceive! Our own
personal locomotive.

CHANDRA Is this possible?

FOGG You will find a great many things are
possible with the efforts of two keen
minds and the power of modern science.

COUNTESS Let us make haste!
LOVELACE

SFX: TOOL SOUNDS, TRANSITION

SFX: STEAM ENGINE SOUNDS & CARRIAGE
SOUNDS

PASSEPARTOUT A steam...powered carriage! Incroyable!

CHANDRA Truly ingenious, Countess.

COUNTESS Thank you, Chandra. I credit my success
LOVELACE to a mixture of mathematics and
metaphysics.

FOGG Metaphysics?! I would have thought you were above such superstition.

COUNTESS Perhaps it is the influence of my
LOVELACE father's poetic madness, Mr. Fogg. I value the study of metaphysics equal to that of any science. They are all simply methods of exploring the unseen worlds.

FOGG A fascinating perspective.

PASSEPARTOUT Monsieur Fogg, will we still be catching the steamer to Hong Kong?

FOGG Of course. It is the simplest and fastest method.

CHANDRA What about the police?

FOGG Thanks to the Countess' clever contrivance, I believe we shall reach Calcutta ahead of the police.

COUNTESS You could avoid the police altogether if
LOVELACE you traveled overland through China.

PASSEPARTOUT Through China? Isn't that dangerous?

FOGG Dangerous and distinctly unreliable, Passepartout.

COUNTESS I was under the impression that danger
LOVELACE had little effect on you, Mr. Fogg.

FOGG It is not myself I am concerned with, Countess.

COUNTESS Your companions have become a burden,
LOVELACE after all, then.

COUNTESS
LOVELACE

We are nearing the point of decision, Mr. Fogg. The road to Calcutta leads that way, the road into China leads this way. The choice is yours.

SFX: SUSPENSEFUL MUSIC

VOTE

SHOULD PHILEAS AND HIS COMPANIONS TRAVEL BY TRAIN AND STEAMER TO HONG KONG, OR CONTINUE OVERLAND TO PEKING (MODERN... DAY BEIJING) AND THE NEARBY PORT OF TIANJIN?

TWEETS

PHILEAS FOGG SPOTTED IN ALLAHABAD TRAIN STATION, FOGG JOINED BY MYSTERY WOMAN AND ELEPHANT, FOGG AHEAD OF SCHEDULE, FOGG STILL ON BRITISH SOIL, FOGG WILL ESCAPE SCOTLAND YARD AGAIN, #FIXBUNGLESIT

SFX: TELEGRAPH SOUNDS

DETECTIVE FIX

I'll warrant Fogg thinks he's outsmarted me again. He doesn't realize how far the arm of Scotland Yard can reach when properly motivated. I have eyes and ears everywhere, and now I'm on his trail, tight on his trail, like a bloodhound on a fox. I've sent telegraphs to every port he could possibly be bound for from Hong Kong in the south to Shanghai and Tianjin in the North. I've wired ahead to Yokohama to delay his precious steamship connection in Japan. Phileas Fogg will never make it to North America.

SFX: TRANSITION ... CHINESE MUSIC

SFX: STEAM...POWERED CARRIAGE (FOR PEKING) OR STEAMSHIP SOUNDS (FOR HONGKONG)

PASSEPARTOUT Travel certainly goes faster when we use her majesty's transport/follow the Great Wall, Monsieur Fogg.

FOGG Indeed. We should reach the dock within the hour, and the steamer for Yokohama does not leave until tomorrow morning. (PAUSE) No motion sickness, Passepartout?

PASSEPARTOUT It appears I've grown accustomed to hurrying about.

FOGG Perhaps you've grown accustomed to controlling your appetite as well.

PASSEPARTOUT You have left me no time even for dimsum. And here is Chandra, her first foray out of India, and no chance to take it all in.

CHANDRA I am quite content simply to take in your company, sir.

SFX: FIREWORKS

PASSEPARTOUT Mon dieu! Someone is shooting at us!

SFX: FIREWORKS

FOGG Get down at once!

CHANDRA Wait! Look!

SFX: FIREWORKS

PASSEPARTOUT Fireworks! Of course! Fireworks in the
land of their birth!

CHANDRA So beautiful!

PASSEPARTOUT Can we not stop for a moment, Monsieur
Fogg? Please?

FOGG Next you'll have me take a detour to the
nearest opium den.

PASSEPARTOUT It is hardly the same thing!

FOGG Dimsum, fireworks, opium ... they are
all diversions to keep us from our
purpose. No, Passepartout! We shall not
tarry ... not even for fireworks!

SFX: TRANSITION

SFX: CHINESE DOCK WALA

DETECTIVE FIX (CLOSE ON MIC, TO SELF) If my reports
are correct, Fogg and his companions are
headed here to Tianjin/Hong Kong to
catch the steamer to Yokohama. But that
blasted arrest warrant hasn't arrived
from London yet. Without an arrest
warrant, I cannot hold them and they
will waltz off into the sunset with
55,000 pounds of stolen money. Time for
a little clever planning, Fix, old man.
With a bit of help from the ticket
agents, I think I can slow the fellow
down.

SFX: TRANSITION

PASSEPARTOUT Three tickets on the steamer to
Yokohama, Please.

TICKET AGENT The steamship Carnatic?

PASSEPARTOUT Yes. That's the one.

TICKET AGENT Awfully sorry, sir, but the Carnatic
left an hour ago.

PASSEPARTOUT Impossible! It was not scheduled to
leave until tomorrow morning.

TICKET AGENT A shame sir, but there you are.

PASSEPARTOUT Then I must have tickets for the next
available steamer!

TICKET AGENT Next steamer to Yokohama don't leave for
another week, sir.

PASSEPARTOUT A week! A week! Mon dieu, monsieur Fogg
will be beside himself!

SFX: FOOTSTEPS

FOGG Passepartout, you are making quite a
spectacle of yourself over here, waving
your arms and hopping about from foot to
foot. I distinctly recall sending you to
purchase tickets, not entertain the
locals with your acrobatics.

PASSEPARTOUT But, Monsieur ... the steamship Carnatic
... she has left! She has left without
us! And not another ship to Yokohama for
a week! A week!

FOGG No need to screech, Passepartout. I heard you the first time.

TICKET AGENT You are ... disappointed in your travel plans, sir?

FOGG Not at all, not at all.

TICKET AGENT But your ship has left.

PASSEPARTOUT And we have no fuel left for our ... other means of transport.

FOGG The Carnatic isn't the only vessel in this harbor.

SFX: TRANSITION

SFX CHINESE DOCK WALLAH

DETECTIVE FIX I'll say this about Fogg ... he's as stubborn and determined a fellow as ever I laid eyes on. No obstacle seems to bother him. Storms, attacks, problems bedeviling him at every turn and he never gives up. We have a lot in common that way. So, Fogg plans on getting himself another boat, eh? Well, then I'll just have to see to it that I'm on board.

SFX: TRANSITION

SAILOR Looking for a boat, yer honor?

FOGG Have you a boat ready to sail?

SAILOR Sure do, guv'nor ... pilot ... boat ... No. 43, best in the harbor.

FOGG Fast?

SAILOR Between eight and nine knots an hour.

FOGG That will have to do. Take us to Yokohama.

SAILOR Are you joking?

FOGG I assure you I am not. We have missed the steamship Carnatic, and we must get to Yokohama by the 14th at the latest to catch the boat for San Francisco.

SAILOR Impossible. Even with good luck and calm seas, we could never make it in time. I won't go risking myself, my men, or my little boat on so long a voyage at this stormy season.

FOGG I can pay whatever you require.

SAILOR (BEAT, then calling) Lay in provisions! We leave for Yokohama within the hour.

FOGG Grab the bags, Passepartout!

SFX: WALLAH AND HUB...BUB OF PREPARATION

DETECTIVE FIX (WHISPERING CLOSE ON MIX, TO SELF) I shall have to become a stowaway. You haven't lost me yet, Phileas Fogg. Detective Fix of Scotland Yard is not afraid of a perilous voyage at sea.

SFX: TRANSITION

SFX: ONBOARD THE SAILBOAT.

CHANDRA Mr Fogg, we are on our way to Yokohama and yet you don't seem pleased.

PASSEPARTOUT If you do not mind my saying, monsieur, you seem a bit, how do you say, melancholy. You are, perhaps, missing a certain eccentric mademoiselle?

FOGG I confess, Passepartout, I had rather expected the countess to materialize on the boat. You don't suppose that sailor's wearing a false nose and beard, do you?

PASSEPARTOUT As you have shown me, monsieur, anything is possible.

SFX: WIND, WATER, THUNDER

SAILOR All hands on deck! Watch the mainsail, there!

FOGG Is everything all right, Captain?

SAILOR There's a typhoon blowing in, Mr. Fogg, sir!

FOGG From the north or the south?

SAILOR South.

FOGG Excellent! It will carry us forward!

SFX: STORM SOUNDS CONTINUE.

SAILOR The seas ain't safe, sir! We'll have to make for port along the coast.

FOGG We make port in Yokohama. Only Yokohama.

SFX: FLAG GOING UP MAST.

PASSEPARTOUT No response, Monsieur.

FOGG Get the cannon.

PASSEPARTOUT Monsieur?

SAILOR See here, now!

FOGG The cannon, Passepartout! The cannon!

SFX: CANNON ROLLING.

FOGG Fire!

SFX: CANNON FIRE.

PASSEPARTOUT No response, Monsieur

FOGG Fire again!

SFX: CANNON FIRE

PAUSE

SFX: SHIP SIGNAL HORN

PASSEPARTOUT She sees us, sir! She's coming about!
(LAUGHING)

CHANDRA Well done, Passepartout! You are remarkable!

PASSEPARTOUT Not I, Chandra ... Monsieur Fogg. He is unstoppable, with or without the Countess! And now, Chandra, we are bound for America!

CHANDRA America, the land of opportunity.

FOGG Enough philosophizing ... grab the bags and prepare to jump ship.

SFX: TRANSITION

TWEETS: FOG CLEARS ASIA. ON TO AMERICA FOR PHILEAS FOGG.

#FOGGROCKS #WHERE'S FIX #UNSTOPPABLE FOGG. FOGG HEADED FOR THE WILD WEST. PACK YOUR SIXSHOOTERS.

SFX: JAPANESE TRANSITION MUSIC

SFX: STEAMSHIP AT SEA, SEAGULLS, BALMY DAY

DETECTIVE FIX (TO SELF) Hunched up in the cramped hull of a fishing boat. Ugh! I'll smell of mackerel for weeks. But it was worth it ... I've still got Fogg in my sights ... so close I can taste it. Or perhaps that's just the fish oil. Clever thing how he jumped ships to catch this steamer. I had to be quick on my feet to keep up. He's not a charming fellow, but the way he throws his money about he doesn't need to be. I suppose I should expect nothing less from a bank robber. Lord knows if there'll be a single shilling of that stolen money left when all is said and done. Well, never mind, I've made it on board the steamer to Yokohama with him and that's that. Here now ... who's that lovely lady gazing out across the ocean by the railing there? Something awfully familiar about

that elegant profile. (CALLING OUT)
Excuse me ... miss?

COUNTESS Yes?
LOVELACE

DETECTIVE FIX I believe we've met, you and I.

COUNTESS Oh, I don't think so.
LOVELACE

DETECTIVE FIX Yes! Yes we have, by George! You're the
Countess Lovelace!

COUNTESS I'm ... I'm sorry, but you ... you have
LOVELACE me at a disadvantage, I'm afraid.

DETECTIVE FIX Detective Fix, Scotland Yard ... you
tipped me off to that bank robber,
Phileas Fogg ... don't you remember,
Mum?

COUNTESS Oh. Oh, yes, Detective Fix. Of course.
LOVELACE I'm ... I'm surprised to see you here on
board the steamship to America,
Detective.

DETECTIVE FIX I'm a bit surprised to see you, too,
mum. Small world, ain't it?

COUNTESS Very.
LOVELACE

(PAUSE)

What sends you to America, Detective?

DETECTIVE FIX You do.

COUNTESS I?
LOVELACE

DETECTIVE FIX Your helpful hint about that Fogg fellow has led me on quite a chase ... through two continents so far.

COUNTESS He hasn't managed to elude you,
LOVELACE detective?

DETECTIVE FIX No, mum ... not that he ain't tried. But I'm smarter than he thinks. In fact, he's aboard this very ship, with that manservant of his and that woman he's been traveling with.

COUNTESS Traveling with a woman you say?
LOVELACE

DETECTIVE FIX On and off since Italy. Fact is, I think she's helped him escape more than once. I'm of half a mind they're in league together on the whole thing ... bank robbery and all. Probably planning to split the money in the end.

COUNTESS You ... You don't say.
LOVELACE

(BEAT)

But surely once they're in America there's nothing you can do?

DETECTIVE FIX Don't bet on it, Countess. The American authorities have been known to help out Scotland Yard from time to time. I'll stick by his side like glue 'til I find a way to get him back to jolly old England. Rummy thing is, I half believe

COUNTESS Mr. Fogg.
LOVELACE

FOGG Stooping to conventional transport now
that you're safely off English soil?

COUNTESS It appears we are destined to cross
LOVELACE paths.

FOGG I do not believe in destiny, madame. I
believe in planning.

COUNTESS Ah.
LOVELACE

FOGG It is not mere chance that brings us
together again, and I do not flatter
myself that you are driven by desire for
my company.

COUNTESS You misjudge me, then.
LOVELACE

FOGG Entirely?

COUNTESS (PAUSE) No. Not entirely. I have not
LOVELACE dealt honestly with you, Mr. Fogg.

FOGG I am well aware of that, madame. After
all, you are a bank robber.

COUNTESS I beg your pardon?!
LOVELACE

FOGG Do not deny it, madame, and do not fear
reprisals. I have no plans to expose you
to anyone but yourself.

England, whatever the cost. It is a matter of pride.

COUNTESS
LOVELACE At least let me help you to elude this
Fix fellow, if I can.

FOGG If he has followed me thus far, I doubt
anything else you do could stop him.

COUNTESS
LOVELACE Surely you will at least let me try? If
it furthers your cause?

FOGG Against my better judgment, madame, I
shall entertain the notion. What do you
propose?

COUNTESS
LOVELACE When we reach as close to San Francisco
as the prison island of Alcatraz, let us
disembark aboard one of the lifeboats,
unseen and undetected, and travel the
rest of the way into port unobserved.
With any luck, we will lose him in that
port and catch the transcontinental
railway while he is still searching for
you at the port.

FOGG If we seek to make port by rowboat, we
risk missing the train altogether. And
yet, I suspect you have some more
ingenious method of power up your sleeve
than oars and brute force.

COUNTESS
LOVELACE The steam engine is a remarkable
creature, Mr. Fogg, and with a
particular type of propeller attached,
it might be used to power a small
vessel, such as a ship's lifeboat.

FOGG As I suspected. (PAUSE) You know, countess ...

COUNTESS Yes, Mr. Fogg?
LOVELACE

FOGG My journey is much more interesting when you are involved.

VOTE WILL PHILEAS FOGG AGREE TO THE COUNTESS' PLAN AND DISEMBARK BY LIFEBOAT AT ALCATRAZ, OR WILL HE REMAIN ON BOARD THE STEAMSHIP ALL THE WAY TO FISHERMAN'S WHARF?

SFX: TRANSITION MUSIC

SFX: STEAMSHIP

Bold sections only apply if the vote is for Alcatraz.

SFX: DIALOGUE DELIVERED IN HUSHED VOICES.

PASSEPARTOUT (WHISPERING) I still do not understand, monsieur. Why are we getting off here and not at the dock?

FOGG (WHISPERING) A precaution, Passepartout. A precaution.

CHANDRA Is this related to the bank robbery, Mr. Fogg?

PASSEPARTOUT Surely not, Chandra! Monsieur Fogg is NOT a bank robber!

CHANDRA I meant no insult nor accusation.

COUNTESS Mr. Fogg, would you care to do the
LOVELACE honors of rigging up the steam engine?

FOGG I should be delighted.

SFX: MECHANICAL SOUNDS, TOOLS,
STEAM ENGINE AND PUTT...PUTT OF
MOTOR

SFX: LIFEBOAT SPEEDING OFF. OR SFX
STEAMBOAT WHISTLE

COUNTESS Next stop, San Francisco!
LOVELACE

SFX: SAN FRANCISCO BAY

CHANDRA So many boats coming and going here.
What do they call this strait?

COUNTESS California is the land of gold, and this
LOVELACE is the Golden Gate.

FOGG Ferries, only ferries ... back and
forth, back and forth. Such a tedious
approach. With so much traffic, in this
age of progress, they really ought to
build a bridge here.

PASSEPARTOUT A bridge? To span such a distance?
Impossible!

FOGG As I hope you have learned by now,
Passepartout, very few things are
impossible with modern science.

PASSEPARTOUT Well, monsieur, modern science has yet
to find a way to help a man to a wife.
That he must do all on his own.

COUNTESS I believe it is possible to create a
LOVELACE mathematical model for anything,
Passepartout.

PASSEPARTOUT Even courtship?

COUNTESS Even courtship.
LOVELACE

CHANDRA Where would be the romance in such a
thing?

FOGG It is not a matter of romance but of
compatibility.

COUNTESS Compatibility and harmony. You might,
LOVELACE through a series of questions, identify
a companion who was ideally suited to
you in every way.

FOGG So much simpler. So much more dignified.

SFX: TRANSITION

TWEETS: FOGG FOLLOWS THE GOLD. FOGG
AT THE GOLDEN GATE. HAS FOGG LEFT
FIX IN THE DUST? FOG HITS THE NEW
WORLD. #FOGGINAMERICA.

SFX: SAN FRANCISCO DOCK

DETECTIVE FIX (TO SELF) Blast it! The ship docks here
in San Francisco and there's no sign of
any of 'em ... not Fogg, nor his little
troupe of accomplices, nor that
delightful Countess. Very odd. Very odd
indeed. If I didn't know better I'd say
I was losing my catlike reflexes.

PASSEPARTOUT (CALLING OFF MIKE) But, Monsieur!
Chandra was hoping to share a taste of
this magnificent fish stew ... it is
called Cioppino! Delightful!

FOGG (CALLING OUT) Enough, Passepartout! The
train is leaving! Now put down that
sourdough!

DETECTIVE FIX (TO SELF) Ah-ha! I'm on your trail once
again, Phileas Fogg!

SFX: LIVELY WESTERN MUSIC

SFX: TRAIN.

CONDUCTOR All aboard the Central Pacific Railroad
(WESTERN) heading east! All aboard!

SFX: FOOTSTEPS

FOGG: Quickly, Passepartout! Help Chandra up
into the train!

PASSEPARTOUT With pleasure, monsieur, with pleasure!

CHANDRA Thank you, Sir!

FOGG And the countess.

COUNTESS Surely you know better by now, Mr. Fogg.
LOVELACE I am a woman who prefers to help myself.

FOGG Well, you'd better be quick about it! Up
we go!

SFX: TRAIN DEPARTING

SFX: WESTERN TRANSITION MUSIC

SFX: FAST TRAIN, TRAIN SLOWING,
TRAIN STOPS

CONDUCTOR Buffalo herd on the tracks!

PASSEPARTOUT Buffalo!

CHANDRA Magnificent creatures.

FOGG Surely they will clear away if we simply continue onward?

CONDUCTOR If we run over that herd of buffalo, we wreck the train ... or risk a stampede.

FOGG Then by all means let us risk a stampede!

COUNTESS
LOVELACE Mr. Fogg, you know there are no mathematical certainties when it comes to the direction of a stampede.

FOGG Are you suggesting we simply sit idly by and wait? You disappoint me, Countess. Conductor, how long will we be stranded here?

CONDUCTOR That depends on the buffalo.

PASSEPARTOUT America! What a country! Mere cattle stop the trains!

SFX: TIME PASSING

SFX: NATIVE AMERICAN DRUMMING.

PASSEPARTOUT What's that?

CONDUCTOR Oh, that'd be the Indians.

CHANDRA That is not Indian music.

FOGG American Indians, Chandra. A very different sort.

PASSEPARTOUT Oh, Monsieur Fogg, I do not like the sound of that. I have read the dime store novels, sir. War drums. That can only be war drums. We must be under attack!

FOGG Calm yourself, Passepartout. War drums are not the only drums. We must hope the sound will budge the buffalo.

PASSEPARTOUT I would prefer if we were the ones who could budge.

SFX: COYOTES HOWLING

CONDUCTOR Don't know about the natives, but those coyotes'll get the herd moving. Question is which way they'll head. Brace yourselves! Stampede!

SFX: WALLAH, TRAIN SHAKING, BUFFALO HERD STAMPEDING INTO DISTANCE

CHANDRA It seems Providence is once again looking out for us.

COUNTESS
LOVELACE You must admit, Mr. Fogg, that herd charging across the plains is a magnificent sight

SFX: TRAIN WHISTLE

CONDUCTOR Tracks cleared!

FOGG No, Countess ... that unobstructed track is a magnificent sight.

SFX: TRAIN STARTING, THEN PICKING UP SPEED

PASSEPARTOUT I am told that the saloons at the next stop are well worth the visit.

CHANDRA Saloon? What is that?

PASSEPARTOUT Well, Chandra, ... a saloon is ... from what I understand ... it is a sort of American temple, you see.

CHANDRA A temple?

PASSEPARTOUT Yes ... of a sort.

CHANDRA Well, then I should like to visit it with you.

FOGG I shall have to disappoint you both. There will be no saloons, and no sightseeing.

PASSEPARTOUT Not even in New York, Monsieur?

FOGG Not even in New York.

SFX: TRAIN

CONDUCTOR Salt Lake City, Utah!

CHANDRA Imagine, an entire lake made of salt!

PASSEPARTOUT Now, that is worth seeing, is it not, Monsieur Fogg?

FOGG It is NOT, Passepartout. It is not.

CHANDRA One day, Passepartout, you should revisit all the places on this tour and take the time to see and do and taste all that they have to offer.

PASSEPARTOUT A magnificent idea! Then I could truly say that I had seen the world, not just traveled around it.

SFX: TRANSITION, TRAIN SOUNDS

CONDUCTOR Fort Bridger Station!

SFX: TRAIN WHISTLE. TRAIN STOPS.

CONDUCTOR Bridge not safe at Medicine Bow Pass! Everybody off the train! We'll have to cross on foot and catch the next train at Omaha. Everybody off!

SFX: WALLAH

FOGG How long will that take?

CONDUCTOR Six hours. We'll have to go ten miles north to find a ford.

FOGG Six hours delay! Can't we cross the river in a boat?

CONDUCTOR The creek is too swelled by the rains.

COUNTESS There must be another way to get over.
LOVELACE

FOGG I believe there is, Countess.

PASSEPARTOUT A steam-powered whirligig? A mechanical ferry boat? A flying passenger car?

FOGG Don't be ridiculous, Passepartout. We have a perfectly serviceable locomotive.

PASSEPARTOUT But the bridge is unsafe for the train, Monsieur Fogg.

FOGG By my calculations, if we put on the very highest speed we have a strong probability of jumping across and landing on the other side.

PASSEPARTOUT A strong p ... p ... p ... probability?

FOGG Yes. A strong probability.

COUNTESS
LOVELACE Mr. Fogg is right. The mathematics are in our favor, Passepartout.

CONDUCTOR A gambling man, eh, Mr. Fogg? I like your style! (CALLING OUT) Everybody back on board the train! We're jumping this bridge!

PASSEPARTOUT Americans!

CONDUCTOR You ain't afraid are you?

PASSEPARTOUT Afraid? A Frenchman? Never!

SFX: ENTHUSIASTIC WALLAH OF PASSENGERS.

CONDUCTOR Back her up! We'll need a running start!

SFX: TRAIN WHISTLE, TRAIN SLOWLY BACKING UP.

CONDUCTOR Ready?

SFX: WESTERN WALLAH: READY! YEE...

HA!

CONDUCTOR Full speed ahead!

SFX: FAST TRAIN.

SFX: PASSENGER WALLAH "YEE ... HAW!
RIDE ... EM, COWBOY!"

PASSEPARTOUT Mon dieu!

SFX: CRASH OF TRAIN COMING DOWN.

SFX: WALLAH OF REACTION

PASSEPARTOUT We made it!

FOGG Of course.

SFX: CHEERING

PASSEPARTOUT Not a moment too soon ... the bridge is giving way!

SFX: CRASH OF BRIDGE.

CONDUCTOR On to Fort Saunders!

SFX: TRAIN (THROUGH)

CONDUCTOR Evans Pass!

CONDUCTOR Fort McPherson!

CONDUCTOR Plum Creek!

CONDUCTOR Omaha station!

CONDUCTOR Chi ... ca ... go!

CONDUCTOR New York Citeeee!

SFX: TRAIN STOPS

SFX: PASSENGER HUB...BUB

SFX: DOCK SOUNDS

DETECTIVE FIX (TO SELF) At last ... I'm nearly free of this godforsaken continent. Buffalo stampedes! Wild Indians! Trains jumping raging rivers! What I wouldn't give for a nice cup of tea! But Fogg didn't stop once, and here he is in New York, just as if he were bound for home again. Could he really be so arrogant he don't think I'm on to him? Or maybe he don't care? Maybe he thinks he can get away with it anyways.

TWEETS: FOGG ARRIVES IN NEW YORK.

WHO ARE THE MYSTERIOUS WOMEN

TRAVELING WITH HIM? NOT JUST 1 BUT

2. #FOGGTHELADIESMAN

SFX: NEW YORK MUSIC AND SOUNDS

PASSEPARTOUT New York City! There is a whole world on every street corner ... bagels, Italian ices, Polish sausages, Russian baklava! Where to begin, where to begin?

CHANDRA I would very much like to try something called a hot dog.

COUNTESS
LOVELACE Detective Fix will follow you back to London, and the moment you set foot on English soil, he will have you arrested. You will lose your wager.

FOGG And you will keep your freedom.

COUNTESS
LOVELACE I may have one final trick up my sleeve. Will you allow me the use of your coat and top hat?

FOGG A disguise?

COUNTESS
LOVELACE Let us see what Detective Fix will do when he has TWO Phileas Fogg's to follow.

SFX: TRANSITION

SFX: DOCK WALLAH

SFX: TWO SETS OF RUNNING FOOTSTEPS

PASSEPARTOUT (CALLING, OUT OF BREATH) Monsieur Fogg! Monsieur Fogg! We are here, sir! We are on time!

CHANDRA Such sights, Mr. Fogg! The buildings ... so tall they scrape the sky! And so many people, so many languages!

PASSEPARTOUT We rode on something called a pneumatic transit! It traveled underground! Perhaps one day there will be an entire network of such things ... a subterranean railway! Wouldn't that be remarkable, Monsieur Fogg? Monsieur Fogg?

COUNTESS
LOVELACE Mr. Fogg is already waiting for you on
 the steamship, Passepartout. Here are
 your tickets.

PASSEPARTOUT Countess?! But you ...

CHANDRA You are wearing men's clothing.

PASSEPARTOUT You are wearing Monsieur Fogg's
 clothing!! (BEAT) If you are dressed in
 Monsieur Fogg's clothes ... does that
 mean that he is dressed in yours?

COUNTESS
LOVELACE (LAUGHING) No, no, no, Passepartout.
 Even I cannot get Mr. Fogg to depart so
 completely from his habits as a proper
 Englishman. No, we have merely created
 an added diversion for our friend from
 Scotland Yard. Now got on board that
 steamship, quickly ... you don't want to
 keep your master waiting.

CHANDRA You will not be coming with us, then?

COUNTESS
LOVELACE I think not.

PASSEPARTOUT I do not think your ruse will work,
 then. Is that not the police detective
 boarding the steamer now, and right
 behind Monsieur Fogg?

COUNTESS
LOVELACE So it is, Passepartout! Quickly! We must
 warn Mr. Fogg!

SFX: RUNNING FOOTSTEPS,

SFX TRANSITION

SFX: STEAMSHIP HORN

SFX: RUNNING FOOTSTEPS

PASSEPARTOUT (CALLING OUT) Monsieur Fogg! Monsieur Fogg!

DETECTIVE FIX Here now, what's this? Two of 'em? Impossible!

PASSEPARTOUT Monsieur Fogg, you are being followed.

FOGG Passepartout, you are six and a half minutes late.

PASSEPARTOUT Never mind that! The police! They are after you!

COUNTESS I'm afraid our little plan didn't work.
LOVELACE Detective Fix just boarded the steamer.

FOGG And so did you.

SFX: STEAMSHIP HORN, STEAMER
PULLING AWAY

FOGG We have left the dock, Countess, and you are still with us.

COUNTESS Whatever happens when we get to London,
LOVELACE I have no regrets, Mr. Fogg.

FOGG But, my dear woman, we are not going to London.

SFX: STING

Scotland Yard. What say you, madame?
Shall we become partners in engineering?

COUNTESS
LOVELACE

I should like nothing better, Mr. Fogg.

SFX: TRANSITION

SFX: TOOLS, SOUNDS OF MECHANICAL
CONSTRUCTION

SFX: STEAMSHIP HORN

SPANISH/IRISH
MUSIC

DOCK WALLAH SPANISH/IRISH

DETECTIVE FIX

What's this? What's this? We're not in
England! We're in bloody Spain/Ireland!
Here, now! Where's that blasted ship's
captain! Get me to England, immediately,
blast you, you blasted blaster!

SFX: RUNNING FOOTSTEPS, FIX
MUTTERING INTO DISTANCE

PASSEPARTOUT

The coast she is clear, Monsieur Fogg.

FOGG

Excellent, Passepartout. Now, Countess,
it is time to put your latest invention
to the test.

COUNTESS
LOVELACE

Our invention, Mr. Fogg. Our invention.

SFX: UNDERWATER, SUBMARINE SOUNDS

PASSEPARTOUT

Oh, Monsieur Fogg, I take back every
complaint I have made throughout our

journey! Oh, monsieur, never in my wildest dreams did I think to see the world from beneath the sea. This is a sight I shall never forget!

CHANDRA Nor shall I.

FOGG Well, Countess, it appears our submersible is a success.

COUNTESS It would seem so. Still, I am concerned
LOVELACE about your wager, Mr. Fogg. Our speed is not what it should be.

FOGG Then we must increase it! Stoke the fires, Passepartout!

PASSEPARTOUT Yes, monsieur!

SFX: SUBMARINE ENGINE GUNNING UP,
STOKING OF FIRES, ETC.

COUNTESS Still not fast enough! Add more fuel!
LOVELACE

PASSEPARTOUT There is no more fuel left,
mademoiselle!

COUNTESS Burn whatever you can! Burn the entire
LOVELACE ship if you must! We're nearly there!

SFX: FIRES, ENGINE, ETC.

PASSEPARTOUT That's it! There's nothing left! Not if we want to remain underwater!

COUNTESS No more need, Passepartout! The shores
LOVELACE of London are on the horizon. We shall

surface and use the last of the ship to get us to ground.

FOGG You would destroy your beautiful creation, madame?

COUNTESS I can always build a new one, Mr. Fogg.
LOVELACE Anything is possible! And now, we have wager to win!

SFX: TRANSITION

SFX: LONDON STREET WALLAH

PASSEPARTOUT Home once more in dear old London! Ah, how good it is!

CHANDRA It is as tremendous as I'd always imagined. Passepartout, might we do some sightseeing here, as well.

PASSEPARTOUT Monsieur Fogg?

DETECTIVE FIX (CALLING OUT) There he is! That's him! That's the bank robber Phileas Fogg! Arrest him!

SFX: POLICE WHISTLE, HUB...BUB, CHASING

COUNTESS Wait! Stop! He is not your man! I am!
LOVELACE

SFX: WALLAH, CONFUSED

DETECTIVE FIX You, Countes?! Don't be ridiculous!

FOGG Countess, don't.

COUNTESS
LOVELACE It's true, Detective. A woman, a silly little unassuming, harmless woman robbed your precious Bank of England. Mr. Fogg was merely meant to throw you off the trail.

PASSEPARTOUT &
CHANDRA What?! Incredible!

FOGG No! She's lying!

DETECTIVE FIX Looks like I'll have to take them both in. Handcuff them, gents! Phileas Fogg and Countess Lovelace, I arrest you for robbery, conspiracy and evading Her Majesty's Justice! Take 'em away!

SFX: STING

SFX: JAIL DOOR CLANGS SHUT.

COUNTESS
LOVELACE Mr. Fogg, this is all my fault.

FOGG Given that we are now imprisoned together, Madame, I shall insist you call me by my first name.

COUNTESS
LOVELACE Very well, Phileas. Then I must insist you do the same.

FOGG As you wish, Ada.

SFX: CLOCK STRIKING. WATCH TICKING (THROUGH).

FOGG Two o'clock. I am due in the Reform Club in less than 7 hours.

COUNTESS
LOVELACE They will figure out the truth. I have given them all the proof that they need. You'll see. And then you will no longer be able to play the noble fool.

FOGG (PAUSE) You realize if you are locked away in prison it will break my heart.

COUNTESS
LOVELACE Your heart, Phileas? I did not think you placed much store in such things.

FOGG It has recently been unearthed and appears to be in working condition after all.

COUNTESS
LOVELACE Well ...did you not say I was worth betting on?

FOGG I did.

COUNTESS
LOVELACE Then do not count me out. You win your wager ... leave me to find my way to freedom.

SFX: CHIME STRIKING

SFX: DOOR, FOOTSTEPS, KEYS, PRISON
DOOR OPENS

DETECTIVE FIX Looks like the Countess is our culprit after all. You're free to go, Mr. Fogg.

COUNTESS
LOVELACE Quickly! You still have time to get to the Reform Club!

FOGG Goodbye, Ada.

COUNTESS
LOVELACE Until we meet again, Phileas.

SFX: MUSIC TRANSITION

SFX: GALLOPING HORSES.

SFX: CLOCKS STRIKING.

FOGG Ten minutes before nine o'clock.

PASSEPARTOUT You were due at the Reform Club at 15 minutes before the hour!

CHANDRA Oh, Mr. Fogg! You have lost your wager!

FOGG I have lost my wager, my fortune, and my heart, all in one day.

PASSEPARTOUT What will you do, Monsieur?

FOGG Go home, Passepartout. Go home and rest. Tomorrow, I shall put my affairs in order.

SFX MUSIC TRANSITION

FOGG Passepartout, I am very grateful for your aid on this journey. I can no longer afford to keep you on as my manservant. I am sorry.

PASSEPARTOUT You may no longer be my employer, monsieur, but I hope I may still count you as my friend.

FOGG You may, Passepartout, you may.

PASSEPARTOUT And as my friend, I hope you will agree to stand witness at my marriage.

FOGG Your marriage, Passepartout?

PASSEPARTOUT Chandra and I have decided that life is too short not to savor every moment together. And so, we shall be married. Tomorrow.

FOGG Tomorrow! You haven't much time. Have you made your arrangements?

PASSEPARTOUT I wished first to ask your blessing, Monsieur, since without you and your journey, Chandra and I would never have met.

FOGG You have my blessing. And I shall stand witness with a glad heart. Now, let us make haste!

PASSEPARTOUT Again, monsieur?

FOGG We have a wedding to arrange. For tomorrow ... Monday.

SFX: FOOTSTEPS HURRYING. TRANSITION
MUSIC

PASSEPARTOUT (calling out, out of breath) Monsieur Fogg! Monsieur Fogg!

FOGG What is the matter, Passepartout?

PASSEPARTOUT Marriage ... impossible ... for tomorrow.

FOGG Why so?

PASSEPARTOUT Because tomorrow ... is Sunday!

FOGG Tomorrow is Monday, my friend.

PASSEPARTOUT No ... today is Saturday.

FOGG Saturday? Impossible!

PASSEPARTOUT Yes, yes, yes, yes! You have made a mistake!

FOGG I do not make mistakes, Passepartout.

PASSEPARTOUT A mistake of one full day! We arrived twenty ... four hours ahead of time.

COUNTESS (COMING IN) He's right, Phileas!
LOVELACE

PASSEPARTOUT Countess?!

FOGG Ada!

COUNTESS You made an error of science and
LOVELACE mathematics, Phileas. We both did.

FOGG What?!

COUNTESS You gained a full day on your journey
LOVELACE because you always traveled east ...
towards the sun. The days therefore grew
shorter by 4 minutes for each degree of
longitude you crossed. While you, going
east, saw the sun pass the meridian
eighty times, your friends here in London
only saw it pass the meridian seventy
nine times. And now, there are only ten
minutes left for you to win your wager!

SFX: MUSIC/TRANSITION

SFX: REFORM CLUB WALLAH

STUART Gentlemen, in twenty minutes the time agreed upon between Mr. Fogg and ourselves will have expired. If Phileas Fogg had come in on the 7:23 train, he would have got here by this time. But we must not be too hasty. Phileas Fogg never arrives too soon, or too late. I should not be surprised if he appeared before us at the last possible minute.

SFX: CLOCK TICKING THROUGH.

STUART Seventeen minutes to nine.

SFX: MURMURS OF THE CROWD OUTSIDE

STUART Sixteen minutes to nine! One minute more, and the wager is won.

SFX: CROWD MURMURS. DOOR OPENS.
HUSH. FOOTSTEPS.

FOGG Eight ... forty ... five. Here I am, gentlemen!

SFX: CROWD CHEERS & WALLA. MUSIC.

PASSEPARTOUT You've won, Monsieur Fogg! You've won your wager! ... Around the world in eighty days! Steamships, railways, dirigibles, carriages, sailboats, submersibles ... even elephants!

FOGG Pack my bags, Passepartout!

PASSEPARTOUT Monsieur?

FOGG The Countess and I must leave England at once! The law is in pursuit! And, Passepartout?

PASSEPARTOUT Oui, Monsieur?

FOGG This time, there will be sightseeing!

PASSEPARTOUT Oui, Monsieur!

ANNOUNCER To make his journey, Phileas Fogg had spent as much as money as he had won, so what had he really gained by all this trouble? What had he brought back from this long and weary journey? Nothing, say you? Perhaps. Nothing but the love of a most remarkable woman, and the deepest and most loyal of friends. For such a prize, wouldn't you make a tour around the world?

SFX: MUSIC FADE; WILLAMETTE RADIO
WORKSHOP THEME IN.

END