

Around the world in 80 days

Audition information and character profiles

Auditions – general information

We welcome old and new BUSC people to join! If you have questions about the play, ask me: regie@busc.de

There are three kind of auditions:

1) One-on-one (or more) auditions (book your slot here: <https://calendly.com/zubzenmz/one-on-one-or-more-auditions> or contact me)

You can also book in small groups with up to four people, if you feel more comfortable with that! ;-)

2) Fun auditions (traditional BUSC auditions: gather together, rehearse the scene and then present it to me and your fellow BUSCees – you can take risks, experiment a bit, and it's in the end about the fun!) (optional registration: <https://doodle.com/meeting/participate/id/el7Npkrd> – but you do not have to sign up, just come along!!)

3) dance workshop auditions (optional registration, but do it if possible for better planning: <https://doodle.com/meeting/participate/id/dG8o920e>)

You will not have disadvantages if you feel comfortable only attending one of the audition dates. I do however recommend a dance workshop slot so you know what this is partly going to be about ;-) I am aiming for an Ensemble play with actors on stage for the whole duration of an Act and also portraying the scenery / being part of the setting.

The IAAK is the Institut für Anglistik, Amerikanistik und Keltologie at Regina-Pacis-Weg (<https://goo.gl/maps/CrzHDQtbcsn9Cu1V7>)

The place of the dance workshop auditions will be announced on the BUSC website: <https://busc.de/castings/?lang=en>

Audition dates and place

22.08.2023, 6:30 pm, @ IAAK: FUN AUDITIONS

23.08.2023, evening, @ IAAK : ONE-ON-ONE (OR MORE) AUDITIONS

24.08.2023, 6-7:30 pm, place to be announced: DANCE WORKSHOP AUDITIONS SLOT 1

24.08.2023, 7:30-9 pm, place to be announced: DANCE WORKSHOP AUDITIONS SLOT 2

25.08.2023, 6-7:30 pm, place to be announced: DANCE WORKSHOP AUDITIONS SLOT 3

25.08.2023, 7:30-9 pm, place to be announced: DANCE WORKSHOP AUDITIONS SLOT 4

27.08.2023, 10-12 am, @IAAK: ONE-ON-ONE (OR MORE) AUDITIONS

27.08.2023, 12-2 pm, @IAAK: FUN AUDITIONS

30.08.2023, 6-8 pm, @IAAK: ONE-ON-ONE (OR MORE) AUDITIONS

30.08.2023, 8-10 pm, @IAAK: FUN AUDITIONS

optional audition dates, if you really cannot attend the ones above: 05.09.2023, 06.09.2023

SHOWS WILL BE 26th JANUARY 2024 - 1st FEBRUARY 2024
(dress rehearsal 25th January)
PLEASE CHECK BEFOREHAND :)

Character profiles

Phileas Fogg

Appearances: Steampunk London, (Gl)amazonia, Cyberstan, Wasteland, New London

Phileas Fogg is a wealthy English gentleman who engages in a wager that he can circumnavigate the globe in 80 days. He is meticulously precise about every aspect of his life. His brain functions like a clock. He keeps his past and present life so private his heart is a safety deposit box, and he has the only key. His daily schedule is planned down to the number of steps he takes between his home and the gentleman's club where he spends the majority of his waking hours. One evening at the Reform Club during a conversation about a recent robbery at the Bank of England, Phileas Fogg and his fellow card players get into a discussion that leads Fogg to bet he can travel the world in 80 days. His skeptical acquaintances take him up on the £20,000 wager. He tells them he will succeed, using mathematical precision: The bet will begin at 8:45 p.m. that very same evening. Phileas Fogg and his trusty new valet, Passepartout, travel around the globe. He later learns to be a caring, compassionate hero who places friendship and duty over money and winning.

Audition texts: Scenes 3, 4, 8, 10, 11

Remember: you do not have to present all the texts as Fogg's role will be played by several actors

Passepartout

Appearances: Steampunk London, (Gl)amazonia, Cyberstan, Wasteland, New London

Jean Passepartout is Phileas Fogg's valet and traveling companion. He reveals a personality diametrically opposite his employer, Phileas Fogg. Although Passepartout's deportment fits the wealthy Englishman's expectations for a manservant, he is not emotionally frozen like his boss. Passion rules his personality. His gregarious tendency to talk with strangers adds to an escalating tension with a police detective, Mr. Fix, who follows Passepartout and Phileas Fogg around the globe. Passepartout laughs joyfully when riding on an elephant and sobs when he thinks his actions have destroyed Phileas Fogg financially. His escapades—with Hindu priests, as an acrobat in a circus in Japan, as a gymnast clambering up and down masts during a typhoon—serve as comic relief. However, Passepartout's loyalty and devotion to Phileas Fogg is serious and absolute.

Audition texts: Scenes 1, 4, 5, 6

Remember: you do not have to present all the texts as Passepartout's role will be played by several actors

Detective Fix

Appearances: Steampunk London, (Gl)amazonia, Cyberstan, Wasteland, New London

Fix is a detective with the London Metropolitan Police searching for the man who robbed the Bank of England.

Detective Fix is kind of obsessed with his suspect, Phileas Fogg. Once Fix makes up his mind Fogg is the Bank of England robber, nothing can change his mind, not even the generosity, kindness, or heroism of Phileas Fogg himself. If Fix can nab the criminal, he will be rewarded £2,000 and 5% of what's left of the stolen money. Fix allows the money to mesmerize him to the point where he misinterprets everything that happens in his long journey following Phileas Fogg around the world, which almost costs Fogg everything he has. A devious man, Fix teeters on the line between what is moral and immoral and almost becomes a criminal himself. In the end, Fix is forgiven for doing his duty even if he has gone to extremes.

Audition texts: Scenes 1, 2, 5, 7

Remember: you do not have to present all the texts as Fix' role will be played by several actors

Aouda

Appearances: (Gl)amazonia, Cyberstan, Wasteland, New London

Aouda is an Amazonian princess. She is destined to burn to death on a funeral pyre beside her deceased rajah husband before Phileas Fogg, Passepartout, Sir Francis, and a Parsee elephant driver execute a daring and dangerous plan to rescue her. Aouda (the only female in the novel -.-), is adventurous, tough, and brave as she journeys around the world with Phileas Fogg. Her gratitude turns into love for the man who rescues her, and she thaws his emotionally frozen heart.

Audition texts: Scenes 3, 9, 11

Remember: you do not have to present all the texts as Aouda's role will be played by several actors

Consul

Appearances: Glamazonia

The British consul is an appointed official who heads the Suez office, and, following the law, stamps Phileas Fogg's passport even though Fix asks him not to.

Audition text: Scene 2

Sir Francis

Appearances: Glamazonia

Sir Francis Cromarty is a British brigadier-general and a whist companion of Phileas Fogg during the India leg of the journey.

Audition text: Scene 3

Judge Obadiah

Appearances: Cyberstan

Judge Obadiah is the official who tries Passepartout for illegally entering a temple in Bombay, India, with his shoes on. He hands out jail sentences to Passepartout and Phileas Fogg but releases them when Fogg posts bail.

Audition text: Scene 4

Oysterpuff

Appearances: Cyberstan

Mr. Oysterpuff is a clerk who accidentally gives Judge Obadiah the wrong wig to wear in court.

Audition text: Scene 4

Mr. Batulcar

Appearances: Cyberstan

Mr. Batulcar owns the circus-themed show Passepartout performs in when he is stranded in Yokohama, Japan.

Audition text: Scene 6

Colonel Proctor

Appearances: Wasteland

Colonel Proctor punches Fix during the Wasteland political riot, and Phileas Fogg promises to avenge his honor in a duel with Proctor at a later date. Proctor ends up on the same train as Fogg.

Audition text: Scene 8

Conductor of Wasteland

Appearances: Wasteland

Audition text: Scene 9

Captain Speedy

Appearances: Wasteland

Mischievous captain, tricks Fogg and his companions; his crew dislikes him.

Audition text: Scene 10

Four Gentlepeople

Appearances: Steampunk London, New London

Narrators and gentepeople of the Reform club; meta characters

Audition text: none

Conductor of Glamazonia

Appearances: Glamazonia

Audition text: none

Parsee

Appearances: Glamazonia

The elephant driver is a young person who offers to guide Fogg, Passepartout, and Sir Cromarty to Allahabad in Amazonia. In this version, he turns into a fiery Glamazon which helps the group escape from the weird and conservative Amazonians.

Audition text: none

Policeman of Cyberstan

Appearances: Cyberstan

Audition texts: none

Pilot of Cyberstan

Appearances: Cyberstan

Audition texts: none

Sailor Bunsby, master of the Tankadere

Appearances: Cyberstan

John Bunsby, the master of the Tankadère steamship, takes Phileas Fogg, Aouda, and Fix to Wasteland.

Audition texts: none

Feel free to bring along a monologue / performance which fit to one of the characters above, if they do not have audition texts ;-) (also, if they do!)
And feel free to bring along movement pieces / performances of any kind <3

ACT II
SCENE I

PASSEPARTOUT

If I am not mistaken, you are the gentleman who so kindly volunteered to guide me at Amazonia? You are from London, as well? You were travelling with us on the ship?

FIX

Ah! I quite recognise you. You are the servant of the strange Englishman—

PASSEPARTOUT

Just so, monsieur—

FIX

Fix.

PASSEPARTOUT

Monsieur Fix, I'm charmed to see you again. Where are you bound?

FIX

Like you, to Bombay.

PASSEPARTOUT

That's capital! Have you made this trip before?

FIX

Several times. I am one of the agents of the Peninsular Company.

PASSEPARTOUT

Then you know Amazonia?

FIX

Why...yes.

PASSEPARTOUT

A curious place, this Amazonia?

FIX

Oh, very curious. Mosques, minarets, temples, fakirs, pagodas, tigers, snakes, elephants! I hope you will have ample time to see the sights.

PASSEPARTOUT

I hope so, Monsieur Fix. You see, a man of sound sense ought not to spend his life jumping from a steamer upon a railway train, and from a railway train upon a steamer again, pretending to make the tour of the world in eighty days! No; all these gymnastics, you may be sure, will cease at Bombay.

FIX

And Mr. Fogg is getting on well? I never see your master on deck.

PASSEPARTOUT

Never; he hasn't the least curiosity.

FIX

Do you know, Mr. Passepartout, that this pretended tour in eighty days may conceal some secret errand — perhaps a diplomatic mission?

PASSEPARTOUT

Faith, Monsieur Fix, I assure you I know nothing about it, nor would I give half a crown to find out.

FIX

Well, my friend, then your passport is *visaed*?

PASSEPARTOUT

Thanks, yes, the passport is all right.

FIX

And you are looking about you?

PASSEPARTOUT

Yes; but we travel so fast that I seem to be journeying in a dream. So this is Amazonia?

FIX

Yes.

PASSEPARTOUT

Former Emirates?

FIX

Certainly.

PASSEPARTOUT

Just think, monsieur, I had no idea that we should go farther than Paris; and all that I saw of Paris was between twenty minutes past seven and twenty minutes before nine in the morning, between the Northern and the Lyons stations, through the windows of a car, and in a driving rain!

FIX

You are in a great hurry, then?

PASSEPARTOUT

I am not, but my master is. By the way, I must buy some shoes and shirts. We came away without trunks, only with a carpet-bag.

FIX [with an evil smile]

I will show you an excellent shop for getting what you want.

PASSEPARTOUT

Really, monsieur, you are very kind. But above all, don't let me lose the steamer.

FIX

You have plenty of time; it's only twelve o'clock.

PASSEPARTOUT

Twelve! Why, it's only eight minutes before ten.

FIX

Your watch is slow.

PASSEPARTOUT

My watch? A family watch, monsieur, which has come down from my great-grandfather! It doesn't vary five minutes in the year. It's a perfect chronometer, look you.

FIX

I see how it is, you have kept London time, which is two hours behind that of Suez. You ought to regulate your watch at noon in each country.

PASSEPARTOUT

I regulate my watch? Never!

FIX

Well, then, it will not agree with the sun.

PASSEPARTOUT

So much the worse for the sun, monsieur. The sun will be wrong, then!

FIX

You left London hastily, then?

PASSEPARTOUT

I rather think so! Last Friday at eight o'clock in the evening, Monsieur Fogg came home from his club, and three-quarters of an hour afterwards we were off.

FIX

But where is your master going?

PASSEPARTOUT

Always straight ahead. He is going round the world.

FIX

Round the world?

PASSEPARTOUT

Yes, and in eighty days! He says it is on a wager; but, between us, I don't believe a word of it. That wouldn't be common sense. There's something else in the wind.

FIX

Is he rich?

PASSEPARTOUT

No doubt, for he is carrying an enormous sum in brand new banknotes with him. And he doesn't spare the money on the way, either: he has offered a large reward to the engineer of the 'Mongolia' if he gets us to Bombay well in advance of time.

FIX

And you have known your master a long time?

PASSEPARTOUT

Why, no; I entered his service the very day we left London. But where is my master. I will have to go. Goodbye, Monsieur Fix!

ACT II
SCENE I

FIX

Consul, I have no longer any doubt. I have spotted my man. He passes himself off as an odd stick who is going round the world in eighty days.

CONSUL

Then he's a sharp fellow, and counts on returning to London after putting the police of the two countries off his track.

FIX

We'll see about that.

CONSUL

But are you not mistaken?

FIX

I am not mistaken.

CONSUL

This robber was so anxious to prove, by the *visa*, that he had passed through Suez. Why was that?

FIX

Why? I have no idea; but listen to me. I am certain he is our robber. Send a dispatch to London for a warrant of arrest to be dispatched instantly to Amazonia, as long as he is on English ground, we can arrest him, so arrest him politely, with my warrant in my hand, and my hand on his shoulder.

ACT II
SCENE II

SIR FRANCIS

Some years ago, Mr. Fogg, you would have met with a delay at this point which would probably have lost you your wager.

FOGG

How so, Sir Francis?

SIR FRANCIS

Because the railway stopped at the base of these mountains, which the passengers were obliged to cross in palanquins or on ponies to Kandallah, on the other side.

FOGG

Such a delay would not have deranged my plans in the least, I have constantly foreseen the likelihood of certain obstacles.

SIR FRANCIS

But, Mr. Fogg, you run the risk of having some difficulty about this worthy fellow's adventure at the pagoda. The Government is very severe upon that kind of offence. It takes particular care that the religious customs of these people should be respected, and if your servant were caught—

FOGG

Very well, Sir Francis, if he had been caught he would have been condemned and punished, and then would have quietly returned to London. I don't see how this affair could have delayed his master.

ACT III

SCENE I

JUDGE

The first case.

OYSTERPUFF

Phileas Fogg?

FOGG

I am here.

OYTERSPUFF

Passepartout?

PASSEPARTOUT

Present.

JUDGE

Good, You have been looked for, prisoners, for two days on the trains from Bombay.

PASSEPARTOUT

But of what are we accused?

JUDGE

You are about to be informed.

FOGG

I am an English subject, sir, and I have the right—

JUDGE

Have you been ill-treated?

FOGG

Not at all.

JUDGE

Very well; let the complainants come in.

three Amazonian priests enter

PASSEPARTOUT

That's it, these are the rogues who were going to burn our young lady.

OYSTERPUFF *reads*

Phileas Fogg and his servant are accused of having violated a place held consecrated by the Brahmin religion.

JUDGE

You hear the charge?

FOGG

Yes, sir, and I admit it.

JUDGE

You admit it?

FOGG

I admit it, and I wish to hear these priests admit, in their turn, what they were going to do at the pagoda of Pillaji.

PASSEPARTOUT

Yes, at the pagoda of Pillaji, where they were on the point of burning their victim.

JUDGE

What victim? Burn whom? In Bombay itself?

PASSEPARTOUT

Bombay?

JUDGE

Certainly. We are not talking of the pagoda of Pillaji, but of the pagoda of Malabar Hill.

OYSTERPUFF

And as a proof, here are the desecrator's very shoes, which he left behind him.

PASSEPARTOUT

My shoes!

JUDGE

The facts are admitted?

FOGG

Admitted.

JUDGE

Inasmuch, as the English law protects equally and sternly the religions of the Indian people, and as the man Passepartout has admitted that he violated the sacred pagoda of Malabar Hill, on the 20th of October, I condemn the said Passepartout to imprisonment for fifteen days and a fine of three hundred pounds.

PASSEPARTOUT

Three hundred pounds!

CLERK

Silence!

JUDGE

And inasmuch, as it is not proved that the act was not done by the connivance of the master with the servant, and as the master in any case must be held responsible for the acts of his paid servant, I condemn Phileas Fogg to a week's imprisonment and a fine of one hundred and fifty pounds.

FOGG

I offer bail.

JUDGE

You have that right.

FOGG

I will pay it at once.

JUDGE

This sum will be restored to you upon your release from prison.
Meanwhile, you are liberated on bail.

FOGG

Come!

PASSEPARTOUT

But let them at least give me back my shoes!

gets shoes back

PASSEPARTOUT

Ah, these are pretty dear shoes! More than a thousand pounds
apiece; besides, they pinch my feet.

leave courthouse

ACT III
SCENE III

PASSEPARTOUT

This is bad, for the gentlemen of the Reform Club! Well, Monsieur Fix, have you decided to go with us so far as America?

FIX

Yes.

PASSEPARTOUT

Good! I knew you could not persuade yourself to separate from us. Come and engage your berth. [*TO HIMSELF*] That will suit my master all the better, I will go and let him know.

FIX

Wait a moment.

PASSEPARTOUT

What for, Mr. Fix?

FIX

I want to have a serious talk with you.

PASSEPARTOUT

A serious talk! Well, we'll talk about it to-morrow; I haven't time now.

FIX

Stay! What I have to say concerns your master.

PASSEPARTOUT

What is it that you have to say?

FIX

You have guessed who I am?

PASSEPARTOUT

Parbleu!

FIX

Then I'm going to tell you everything—

PASSEPARTOUT

First, though, let me tell you that those gentlemen have put themselves to a useless expense.

FIX

Useless! You speak confidently. It's clear that you don't know how large the sum is.

PASSEPARTOUT

Of course I do! Twenty thousand pounds.

FIX

Fifty-five thousand!

PASSEPARTOUT

What! Has Monsieur Fogg dared fifty-five thousand pounds! Well, there's all the more reason for not losing an instant.

FIX

Fifty-five thousand pounds; and if I succeed, I get two thousand pounds. If you'll help me, I'll let you have five hundred of them.

PASSEPARTOUT

Help you?

FIX

Yes; help me keep Mr. Fogg here for two or three days.

PASSEPARTOUT

Why, what are you saying? Those gentlemen are not satisfied with following my master and suspecting his honour, but they must try to put obstacles in his way! I blush for them!

FIX

What do you mean?

PASSEPARTOUT

I mean that it is a piece of shameful trickery. They might as well waylay Mr. Fogg and put his money in their pockets!

FIX

That's just what we count on doing.

PASSEPARTOUT

It's a conspiracy, then: A real conspiracy! And gentlemen, too. Bah! Members of the Reform Club! You must know, Monsieur Fix, that my master is an honest man, and that, when he makes a wager, he tries to win it fairly!

FIX

But who do you think I am?

PASSEPARTOUT

Parbleu! An agent of the members of the Reform Club, sent out here to interrupt my master's journey. But, though I found you out some time ago, I've taken good care to say nothing about it to Mr. Fogg.

FIX

He knows nothing, then?

PASSEPARTOUT

Nothing.

FIX

TO HIMSELF Well, as he is not an accomplice, he will help me.

Listen to me, I am not, as you think, an agent of the members of the Reform Club—

PASSEPARTOUT

Bah!

FIX

I am a police detective, sent out here by the London office.

PASSEPARTOUT

You, a detective?

FIX

I will prove it. Here is my commission. Mr. Fogg's wager is only a pretext, of which you and the gentlemen of the Reform are dupes. He had a motive for securing your innocent complicity.

PASSEPARTOUT

But why?

FIX

Listen. On the 28th of last September a robbery of fifty-five thousand pounds was committed at the Bank of England by a person whose description was fortunately secured. Here is his description; it answers exactly to that of Mr. Phileas Fogg.

PASSEPARTOUT

What nonsense! My master is the most honourable of men!

FIX

How can you tell? You know scarcely anything about him. You went into his service the day he came away; and he came away on a foolish pretext, without trunks, and carrying a large amount in banknotes. And yet you are bold enough to assert that he is an honest man!

PASSEPARTOUT

Yes, yes.

FIX

Would you like to be arrested as his accomplice?

PASSEPARTOUT

Well, what do you want of me?

FIX

See here, I have tracked Mr. Fogg to this place, but as yet I have failed to receive the warrant of arrest for which I sent to London. You must help me to keep him here in Hong Kong—

PASSEPARTOUT

I! But I—

FIX

I will share with you the two thousand pounds reward offered by the Bank of England.

PASSEPARTOUT

Never! Mr. Fix, even should what you say be true—if my master is really the robber you are seeking for — which I deny — I have been, am, in his service; I have seen his generosity and goodness; and I will never betray him — not for all the gold in the world. I come from a village where they don't eat that kind of bread!

FIX

You refuse?

PASSEPARTOUT

I refuse.

FIX

Consider that I've said nothing, and let us drink.

PASSEPARTOUT

Yes; let us drink!

GETS UNCONSCIOUS

FIX

At last! Mr. Fogg will not be informed of the 'Carnatic's' departure; and, if he is, he will have to go without this cursed Frenchman!

ACT III

SCENE V

PASSEPARTOUT

The United States! That's just what I want!

MR BATULCAR

What do you want?

PASSEPARTOUT

Would you like a servant, sir?

MR BATULCAR

A servant! I already have two who are obedient and faithful, have never left me, and serve me for their nourishment and here they are.

PASSEPARTOUT

So I can be of no use to you?

MR BATULCAR

None.

PASSEPARTOUT

The devil! I should so like to cross the Pacific with you!

MR BATULCAR

Ah! Who are you dressed up in that way?

PASSEPARTOUT

A man dresses as he can.

MR BATULCAR

That's true. You are a Frenchman, aren't you?

PASSEPARTOUT

Yes; a Parisian of Paris.

MR BATULCAR

Then you ought to know how to make grimaces?

PASSEPARTOUT

Why, we Frenchmen know how to make grimaces, it is true but not any better than the Americans do.

MR BATULCAR

True. Well, if I can't take you as a servant, I can as a clown. You see, my friend, in France they exhibit foreign clowns, and in foreign parts French clowns.

PASSEPARTOUT

Ah!

MR BATULCAR

You are pretty strong, eh?

PASSEPARTOUT

Especially after a good meal.

MR BATULCAR

And you can sing?

PASSEPARTOUT

Yes.

MR BATULCAR

But can you sing standing on your head, with a top spinning on your left foot, and a sabre balanced on your right?

PASSEPARTOUT

Humph! I think so.

MR BATULCAR

Well, that's enough.

ACT IV
SCENE I

PASSEPARTOUT

Aha! You are convinced he is an honest man?

FIX

No, I think him a rascal. Sh! Don't budge, and let me speak. As long as Mr. Fogg was on English ground, it was for my interest to detain him there until my warrant of arrest arrived. I did everything I could to keep him back. I sent the priests after him, I got you intoxicated, I separated you from him, and I made him miss the Yokohama steamer.

Now, Mr. Fogg seems to be going back to England. Well, I will follow him there. But hereafter I will do as much to keep obstacles out of his way as I have done up to this time to put them in his path. I've changed my game, you see, and simply because it was for my interest to change it. Your interest is the same as mine; for it is only in England that you will ascertain whether you are in the service of a criminal or an honest man. So... Are we friends?

ACT IV
SCENE II

COLONEL PROCTOR

I should play a diamond. Ah! it's you, is it, Englishman? It's you who are going to play a spade!

FOGG

And who plays it.

COLONEL PROCTOR

Well, it pleases me to have it diamonds. You don't understand anything about whist.

FOGG

Perhaps I do, as well as another.

COLONEL PROCTOR

You have only to try, son of John Bull. When and where you will, and with whatever weapon you choose.

FOGG

Sir, I am in a great hurry to get back to Europe, and any delay whatever will be greatly to my disadvantage.

COLONEL PROCTOR

Well, what's that to me?

FOGG

Sir, after our meeting at San Francisco, I determined to return to America and find you as soon as I had completed the business which called me to England.

COLONEL PROCTOR

Really!

FOGG

Will you appoint a meeting for six months hence?

COLONEL PROCTOR

Why not ten years hence?

FOGG

I say six months, and I shall be at the place of meeting promptly.

COLONEL PROCTOR

All this is an evasion. Now or never!

FOGG

Very good. You are going to New York?

COLONEL PROCTOR

No.

FOGG

To Chicago?

COLONEL PROCTOR

What difference is it to you? Do you know Plum Creek?

FOGG

No.

COLONEL PROCTOR

It's the next station. The train will be there in an hour, and will stop there ten minutes. In ten minutes several revolver-shots could be exchanged.

FOGG

Very well, I will stop at Plum Creek.

COLONEL PROCTOR

And I guess you'll stay there too.

FOGG

Who knows?

ACT IV
SCENE III

AOUDA

Are you going to start?

CONDUCTOR

At once, madam.

AOUDA

But the prisoners, our unfortunate fellow-travellers—

CONDUCTOR

I cannot interrupt the trip. We are already three hours behind time.

AOUDA

And when will another train pass here from San Francisco?

CONDUCTOR

To-morrow evening, madam.

AOUDA

To-morrow evening! But then it will be too late! We must wait—

CONDUCTOR

It is impossible. If you wish to go, please get in.

AOUDA

I will not go.

ACT IV
SCENE IV

FOGG

The captain?

SPEEDY

I am the captain.

FOGG

I am Phileas Fogg, of London.

SPEEDY

And I am Andrew Speedy, of Cardiff.

FOGG

You are going to put to sea?

SPEEDY

In an hour.

FOGG

You are bound for—

SPEEDY

Bordeaux.

FOGG

Have you any passengers?

SPEEDY

No passengers. Never have passengers. Too much in the way.

FOGG

Is your vessel a swift one?

SPEEDY

Between eleven and twelve knots. The "Henrietta," well known.

FOGG

Will you carry me and three other persons to Liverpool?

SPEEDY

To Liverpool? Why not to China?

FOGG

I said Liverpool.

SPEEDY

No!

FOGG

No?

SPEEDY

No. I am setting out for Bordeaux, and shall go to Bordeaux.

FOGG

Money is no object?

SPEEDY

None.

FOGG

But the owners of the 'Henrietta'—

SPEEDY

The owners are myself, the vessel belongs to me.

FOGG

I will buy it of you.

SPEEDY

No.

FOGG

Well, will you carry me to Bordeaux?

SPEEDY

No, not if you paid me two hundred dollars.

FOGG

I offer you two thousand.

SPEEDY

Apiece?

FOGG

Apiece.

SPEEDY

And there are four of you?

FOGG

Four.

SPEEDY [after a pause
where he smiles
mischievously]

I start at nine o'clock. Are you and your party ready?

FOGG

We will be on board at nine o'clock,

ACT V
SCENE I

FOGG

Madam, will you pardon me for bringing you to England?

AOUDA

I, Mr. Fogg!

FOGG

Please let me finish. When I decided to bring you far away from the country which was so unsafe for you, I was rich, and counted on putting a portion of my fortune at your disposal; then your existence would have been free and happy. But now I am ruined.

AOUDA

I know it, Mr. Fogg, and I ask you in my turn, will you forgive me for having followed you, and — who knows? — for having, perhaps, delayed you, and thus contributed to your ruin?

FOGG

Madam, you could not remain in Amazonia, and your safety could only be assured by bringing you to such a distance that your persecutors could not take you.

AOUDA

So, Mr. Fogg, not content with rescuing me from a terrible death, you thought yourself bound to secure my comfort in a foreign land?

FOGG

Yes, madam; but circumstances have been against me. Still, I beg to place the little I have left at your service.

AOUDA

But what will become of you, Mr. Fogg?

FOGG

As for me, madam, I have need of nothing.

AOUDA

But how do you look upon the fate, sir, which awaits you?

FOGG

As I am in the habit of doing.

AOUDA

At least, want should not overtake a man like you. Your friends—

FOGG

I have no friends, madam.

AOUDA

Your relatives—

FOGG

I have no longer any relatives.

AOUDA

I pity you, then, Mr. Fogg, for solitude is a sad thing, with no heart to which to confide your griefs. They say, though, that misery itself, shared by two sympathetic souls, may be borne with patience.

FOGG

They say so, madam.

AOUDA

Mr. Fogg, do you wish at once a kinswoman and friend? Will you have me for your wife?

FOGG

I love you! Yes, by all that is holiest, I love you, and I am entirely yours!