

Episode 210a - Joyeuse le départ

The Tales of Sage and Savant
Season 2 Episode 10 Part 1

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ACT ONE

FADE IN: MUSIC

NARRATOR

Greetings and welcome to the audio-aetheric transmission THE TALES OF SAGE AND SAVANT, a Twinstar production. This broadcast is brought to you on the first of each month from the Twinstar Studios in sunny Southern California. Our tale stars Eddie Louise as Doctor Petronella Sage, Chip Michael as Professor Erasmus Savant, Emily Riley Piatt as Mx Abigail Entwistle, and myself, Justin Bremer as your humble Narrator. This special two-part season finale, entitled JOYEUSE LE DÉPART is sponsored by EDGE SCIENCE FICTION AND FANTASY PUBLISHING and features the music of VICTOR AND THE BULLY. And now, without further ado, we bring you THE TALES OF SAGE AND SAVANT.

THEME SONG

SCENE: LABORATORY, MORNING. THE ANIMALS IN THE MENAGERIE ARE ENJOYING THEIR BREAKFAST AS ABIGAIL DISTRIBUTES FOOD AND WATER THROUGHOUT THE MENAGERIE, HUMMING TO HERSELF AS SHE DOES SO. SAGE SITS AT HER DESK IN THE ATRIUM WORKING ON CALCULATIONS.

NARRATOR

When last we saw our heroes they had just returned from a jazzy jaunt to the future. The time away did wonders for the Professor's mood, and the denizens of the laboratory have regained an equilibrium that had been sorely missing. Harmony once again resides in the glass roofed attic of King's College.

SOUND: Abigail humming, animal noises

NARRATOR (CONT'D)

Although, it has not slipped the Doctor's notice that the menagerie seems to be expanding.

DR SAGE
Abigail, is that a monkey?

ABIGAIL
Oh, yes! A spider monkey - from South America! Isn't he divine?

DR SAGE
And why do we suddenly have a monkey?

ABIGAIL
Professor Chalmers brought Oscar back from South America - but then didn't want to invest the time necessary to properly take care of him.

DR SAGE
Oscar?

ABIGAIL
His name is Oscar Wilde. Evidently Professor Chalmers also maintains the habit of naming his animals after famous English writers. He has a poodle named Charles Dickens and a Parrot named William Shakespeare. But his literary aspirations aside, Mx Chalmers' animal husbandry practice is appalling. I couldn't bear the squalor I found poor Oscar living in and convinced the Professor that I could find him a better home.

DR SAGE
I suppose that is all right, as long as he is kept confined to the menagerie. I cannot have him out and about interfering with my equipment.

SOUND: Elevator arriving

ABIGAIL
I shall keep Oscar safely away from the equipment.

SOUND: footsteps

PROF SAVANT
Hullo, Pet!

DR SAGE

Hullo, Erasmus.

PROF SAVANT

Mx Entwistle. How are your friends
this fine spring morning?

ABIGAIL

Hello, Professor. Full of vim and
vigor. You certainly are in a
cheerful mood today.

PROF SAVANT

Yes, I've just come from the quad
where Dean Stewart was giving
Cunningham a right rollicking. Such
a delightful way to begin the day.

DR SAGE

Is Cunningham still trying to
dissuade the Dean on Rational
Dress?

PROF SAVANT

Yes, indeed. He seems to be of the
impression that he can win her back
to the right way of thinking by
raising his volume, slowing his
speech, and looking down his nose
at her. It is patently not working
since Dean Stewart insists on using
logic and sound argument. Abigail,
is that a monkey?

DR SAGE

Yes, we seem to have acquired
a monkey.

ABIGAIL

Yes!

SOUND: Amplified knocking as through a speaking tube

PROF SAVANT

Whatever is that racket?

SOUND: Cunningham's voice from far away along with knocking

CUNNINGHAM

Doctor Sage? I say, Doctor Sage!

ABIGAIL

That is our new voice-pipe
system at work.

PROF SAVANT

Voice pipe? But don't those involve a great deal of shouting into a funnel to be heard?

DR SAGE

Typically, yes - but a few tweaks to the system using the same principles as are in...

SOUND: Cunningham is now shouting quite insistantly

DR SAGE (CONT'D)

I'm sorry, Erasmus. It seems he is not going away. I'd best go down and see what he is on about.

SOUND: footsteps, elevator down

NARRATOR

Setting aside her calculations, the Doctor takes the elevator to the lower laboratory, exits her private chamber and scurries across the floor to open the door before the Provost has a complete conniption.

SCENE: THE LOWER LABORATORY - CURRENTLY OUTFITTED FOR SURGICAL TRIALS, BUT SCRUBBED CLEAN AND EMPTY.

SOUND: Door, knocking ceases mid knock

DR SAGE

Provost, what a delightful surprise. What brings you to my laboratory this fine spring morning?

CUNNINGHAM

I have come to make a final appeal to your decency. If we do not band together and stop her, Dean Stewart is going to institute Rational Dress and I fear King's will never recover!

DR SAGE

I do not mean to cause offense Mx. Cunningham, but why in the world do you think I would come down on your side of this argument?

CUNNINGHAM

Oh, I know very well where your sentiments lie, Doctor Sage. I am not asking you to speak your conscious - I am simply suggesting that should you wish to keep your advantageous position in this laboratory, that you will assist in this matter. After all, since the surgical trials have thus far proven inoperable...

DR SAGE

It is not my fault if the surgical department cannot reattach a limb correctly. If I were to be allowed to take the scalpel I might...

CUNNINGHAM

Now, now doctor Sage, you know that I have put this matter into the hands of Doctor McNeish. If he chooses to declare your research a dead end there is little I can do about it. Furthermore, should you be so unwise as to express support for Dean Stewart's ridiculous proposals, than I cannot vouch for the security of your ongoing position here at King's.

SOUND: Approaching women's footsteps

STEWART

Och, now, Provost. I am certain you did not intend to imply that Doctor Sage's academic standing could in any way be threatened by her honest opinion in the matter of rational dress.

CUNNINGHAM

Well, I, no, I...

STEWART

Furthermore, I am quite certain that your rhetorical prowess needs no bolstering from the ranks of junior Doctors, even ones so promising as Doctor Sage.

CUNNINGHAM

Well, no, of course not, but...

STEWART

And finally, as I am sure you know, the period for commentary closes this morning at 10:00 AM. We will each get one final chance to make our case before the Board of Regents before the decision is taken. I am confident they will give the matter proper consideration. Aren't you?

CUNNINGHAM

Of course I trust the Board of Regents - what a thing to ask!

STEWART

Well, then...

CUNNINGHAM

Yes, quite. Dean Stewart. Doctor Sage.

SOUND: Footsteps away

STEWART

[Chuckling] That was not quite the welcome I'd imagined for the first time I've come to your laboratory.

DR SAGE

I'm terribly sorry. Mx Cunningham and I have a difficult relationship at the best of times.

STEWART

Mx Cunningham and the world seem to have a difficult relationship. No matter. I'd like you to walk me through your lab and tell me what clothing adjustments would make for the safest and most conducive apparel during galvanization experiments.

NARRATOR

When the Doctor and the Dean have finished their conversation, Sage returns to the upper laboratory to prepare the trio for transmigration. In order to accommodate Abigail's schedule, they have set recall for forty-eight hours. Just a quick weekend jaunt to another time and space.

SOUND: All the usual buckling in, firing up sounds + Edison Device

DR SAGE

Laboratory of Doctor Petronella Sage, May Day, 1895. Today we are planning a casual little jaunt to late-Renaissance era - Central Europe. I have set the recall timer for fifty six hours which should give us a lovely weekend of discovery. Transmigrating with me are Professor Erasmus Savant, as always and my assistant and friend Mx Abigail Entwhistle. The chladni pitch is set...

SOUND: Fade out on Edison...all the usual timey wimey stuff.

TIME TRAVEL MUSIC

NARRATOR

Where will they end up? We'll find out after this short musical break.

MUSICAL GUEST INTRO MUSIC

NARRATOR (CONT'D)

And now dear friends we invite you to listen to the Steampunk, swing, electro-punk, mariachi classical carnival musical expressions of Victor and the Bully.

MUSICAL GUEST

NARRATOR (CONT'D)

And now, back to our story.

ACT TWO

INTRO MUSIC

NARRATOR

Our heroes have found themselves in Antwerp 1635 on the eve of the *Joyeuse Entrée* or Joyous Entry of the Cardinal-Infante Ferdinand (also known as Don Fernando de Austria, Cardenal-Infante Fernando de España and as Ferdinand von Österreich) the Governor of the Spanish Netherlands. There are members of our audience who might be surprised to hear that Spain governed over this little slice of Belgium, but the fact is Dear Listeners that the major monarchies of Europe were constantly apportioning land and cities whether through war, through diplomacy or through marriage and Antwerp had been such a powerhouse of international trade and business that she made of herself a target too rich to resist. But you are not here for a history lesson.

SCENE A RICH MERCHANT'S HOUSE IN RENAISSANCE ANTWERP. HALF-PANELED WALLS, WOODEN FLOOR, FINE LINENS AND TAPESTRIES, AND A LARGE BOWL OF FRUIT ON THE TABLE. SAGE, SAVANT AND ABIGAIL LIE THREE ABREAST IN A GIANT CABINET BED TO ONE SIDE OF THE ROOM. MULLIONED WINDOWS LET IN BRIGHT YELLOW SUNSHINE.

SOUND: Bed creaking

DR SAGE

Where are we?

PROF SAVANT

In bed it appears? Is anyone injured?

DR SAGE

No, we all seem to be in tact. I wonder what killed us?

PROF SAVANT

Sickness of some kind? There is a bit of a sour smell.

DR SAGE

Ah yes, that would explain the headache. Some type of flu - high fevers, aches, chills. The overly heavy bed linens would attest to that.

ABIGAIL

Never mind that why are we three all in bed together?

PROF SAVANT

Co-sleeping was once far more common than it is in our time. The need for warmth in the night, the smaller nature of the houses, the rarity and expensive nature of bed furniture were all factors that led to the practicality of one larger bed that a family could share.

ABIGAIL

You are sure we are a family?

PROF SAVANT

Judging by the fact that Petronella has bright blonde hair and appears to be in her mid-twenties, and that you have hair the exact shade, matching facial contours and eye-color, and appear to be five or six years old points to a familial connection, yes.

ABIGAIL

Wait? I'm a child? I wonder if there is a mirror.

DR SAGE

And what about you, dear? You have sandy brown hair and a pointed beard - does that make you family?

PROF SAVANT

I admit that correlation does not imply causation - but one would assume that I am husband to the one and father to the other.

NARRATOR

Abigail climbs out of bed to try and find a reflective surface.

(MORE)

NARRATOR (CONT'D)

Sage and the Professor follow, intrigued to find themselves in a lovely multistory home with elegant furnishings and incredible paintings on the walls.

DR SAGE

Anyone else feeling a bit peeky? We'd best find some food. It is likely that whatever illness killed these bodies died with them, so we should be able to eat something and regain some strength.

ABIGAIL

Oh my goodness, I look like someone in a painting!

PROF SAVANT

It seems Abigail has found a mirror. Let's get a look at ourselves and then we can find some food.

NARRATOR

And in fact, once all three are standing in front of the large gilded mirror in the hall, the tableau that presents itself is straight out of the Flemish Baroque. Their pale narrow faces, voluminous bed clothes, the opulent setting of the house, the reflection of the bowl of flowers and fruit on the table behind them...

DR SAGE

Fruit! We should eat.

PROF SAVANT

Yes, and then go exploring!

NARRATOR

They each pull a piece of fruit from the bowl and set about finding clothes.

PROF SAVANT

Ah, judging by this doublet and hose we are indeed in the late renaissance - certainly pre-restoration period.

DR SAGE

I don't suppose there is anyway to discover who we are?

PROF SAVANT

Until we meet someone that can tell us? No. It was not common in this time to keep papers of identification and we are not likely to find letterhead of any sort.

DR SAGE

I wonder why there are no servants. Surely a house this large should have staff?

PROF SAVANT

I would presume they have been banned from the house due to the sickness. We may find the front door locked as a quarantine measure. This will depend on whether the sickness that carried this family away is abroad or not.

ABIGAIL

Why are there so many layers to put on? It is like I am expected to wear three dresses all at once. Talk about irrational dress.

NARRATOR

When they had conquered the many complicated layers of clothing and were dressed at last, they made their way to the front door, which was indeed locked with no key in evidence.

SOUND: search for keys

NARRATOR (CONT'D)

A short search netted a ring of keys on a peg in the kitchen, a loaf of bread, a jug of wine, and a handbill proclaiming the joyous entry of Don Fernando de Austria. The Professor filled them in on what good fortune this was as they unlocked the door and stepped out into a broad cobbled boulevard bracketed on both sides by tall gabled buildings.

SCENE: STREET - DAYLIGHT. THE STREET IS MADE OF COBBLESTONES, AND LINED BY FOUR AND FIVE STORY BUILDINGS WITH GABLED FRONTS AND MULLIONED WINDOWS. THE STREET IS FULL OF CARRIAGES, AND PEOPLE IN BROAD COLLARED DRESSES AND DOUBLETS WEARING WIDE HATS.

PROF SAVANT

We are in Antwerp! This is delightful. Antwerp was once the richest city in Europe - center of a vast trade network for spices from the New World, silver and diamonds and cloth and textiles. They are still the center of the diamond trade. And what good fortune to be here on the day of joyous entry.

ABIGAIL

I'm sorry Professor, history was my weakest subject. Is Don Fernando the King of Belgium?

PROF SAVANT

Not exactly. He was an Infanta - son of Phillip III of Spain and Margaret of Austria. His official title, if I recall correctly, was Governor. He was a monarch in all but name and would be afforded the pomp and circumstance due such...

SOUND: Crowd noise, music, festival.

NARRATOR

And in fact, turning the corner of their boulevard they are presented with a glorious spectacle of pomp and circumstance. Every building is draped with bunting, gigantic pots of flowers adorn every available surface and ledge. Small fireworks pop in the distance and children run frantically past screaming and laughing in their excitement for the occasion.

ABIGAIL

Oh! I want to run a play too! I haven't been this excited about a parade since I was a wee girl!

DR SAGE

I hate to be the one to break it to you, Abigail, but you are a wee girl.

ABIGAIL

Oh! Yes. Can I go play, please?

DR SAGE

Yes, but wait a minute. We all need to take a look around, notice the landmarks so we can find our way back to the house.

PROF SAVANT

That giant pot of red tulips should do the trick.

DR SAGE

Not at all. Those are decorations for the joyous entry - they might get taken down once the Infanta has gone past.

ABIGAIL

What about that house with the bright yellow bunting - I be you can see that for miles.

DR SAGE

Same problem - you want to look for landmarks that cannot be moved or changed quickly - see those tall buildings to our left?

ABIGAIL

The ones with one, two, three, four, five, six, seven peaks?

DR SAGE

Those are the ones - now see the building in that row with all the fancy balconies?

ABIGAIL

Yes?

DR SAGE

Good - now take a moment to lock this view in mind. Then - if you get lost, look to the row of tall buildings and walk until you have this view. Now tell me, which way from here to the house?

ABIGAIL

Ummm...

DR SAGE

Oh goodness. All right, let me walk you back to the door of our house. Count your steps.

PROF SAVANT

You ladies go ahead. I'll be right here.

DR SAGE

Erasmus, you should come too. How will you find your way home?

PROF SAVANT

Why I'll stay glued to your side, Pet. You'll get me home.

NARRATOR

Shaking her head at his incomplete logic, Sage takes Abigail's hand and helps her count her steps back to the house. When they return to the square Abigail skips off to play with the other children and Sage looks for her professor. As usual, she simply scans to find the most enthusiastic person and that is him. Funny how she has begun to look past the differences in appearance of the body and see the true man underneath. Sage hurries to join Savant.

DR SAGE

How long before Don Fernando arrives?

PROF SAVANT

They say his ship arrived on the Schedlt and the disembarkation has begun. I imagine we will see the first members of the parade party soon.

NARRATOR

As if to punctuate his words, a bank of fanfare trumpets heralds the Joyeuse Entrée of the Cardenal-Infante Fernando de España followed by a clatter of hooves foretelling the arrival of the first courtiers.

(MORE)

NARRATOR (CONT'D)

The crowd cheers lustily as rank after rank of beautifully dressed men on dazzling horses parade by. Following the nobles, trying hard not to look inconvenienced as they step past piles of horse dung, a host of city dignitaries in somber Protestant black.

DR SAGE

Is Antwerp a Protestant city?

PROF SAVANT

Officially, no. They are Catholic as are all the cities of the Holy Roman Empire, but Protestantism runs deep through the countryside. Ferdinand's joyous entry to Antwerp was in 1635 so we are toward the end of the counter-reformation - and the Dutch Revolt ended in 1648, but the low countries had long before capitulated - no, I am sure all those men are staunchly Catholic - at least for official appearances. Religious wars are a messy business.

NARRATOR

They watched as wave after wave of finely dressed people went by until finally, in a cushion of space designed to call attention, Ferdinand himself rode by on a huge black horse. He had a long, narrow face, unfortunately besmirched with the Hapsburg nose. His hair was a nearly clear brown, like a Highland stream in autumn. His eyes, small and wide set glanced over the crowd, indifferent to their response. And to be honest, the crowd seemed no more impressed with the Infanta than the other people in the parade. Mostly it appeared the Joyeuse Entrée serves as an excuse to decorate the city and indulge in heavy drinking.

SOUND: Abigail calling from far away - getting closer

ABIGAIL

Petronella! Erasmus! Petra!

DR SAGE

My goodness, Abigail, whatever is the matter?

ABIGAIL

Come quickly, there is a man, planning to assassinate the Cardinal.

PROF SAVANT

What do you mean, assassinate?

ABIGAIL

I heard them, I heard them talking. We were playing under the stage where they will give the keys to the city to the Cardinal. I heard two men plotting to assassinate him. Come on!

NARRATOR

And without waiting to see if they are following, Abigail sprints off, behind the backs of the crowd watching the parade. They follow the flash of her blonde hair, [the bonnet she was wearing has been discarded someplace,] and watch the procession pass by in reverse - first the Cardinal, then the aldermen and finally the courtiers. When they pass the front of the procession Abigail darts out, across the boulevard and heads towards the center square calling over her shoulder...

ABIGAIL

Come on! Hurry!

NARRATOR

They hurry to follow her into the square where a platform has been erected and decorated for the occasion. Running to the back of the stage, Abigail lifts the bunting and scurries under. Sage and Savant do their best to follow.

ABIGAIL

[Panting] So what do we do? How do we stop the man from murdering the Cardinal?

PROF SAVANT

[Panting] Do you know who it is?
Can you point him out to us?

ABIGAIL

No, I only heard him, I didn't see him.

DR SAGE

Well, I not exactly sure we should try to stop him anyway. Remember Rule number...

NARRATOR

Before the Doctor can complete her thought...

PROF SAVANT

Petra!

ABIGAIL

Doctor Sage!

NARRATOR

...she collapses. At first her friends believe she has fainted, but as the Professor reaches out and scoops her into his arms he realizes...

PROF SAVANT

She is gone. She was recalled somehow.

NARRATOR

A stunned Erasmus clutches the body just vacated by Petra. He tries to tell himself that she is not dead, but simply recalled to her own body, and yet there is no way for him to be certain of that fact. It is a very disconcerting feeling. In spite of his logical brain, he finds himself fighting tears.

ABIGAIL

But if she was recalled why were we not also taken?

PROF SAVANT

[distracted] Pardon me?

ABIGAIL

Why were we not recalled to the lab alongside the Doctor. If the timing mechanism failed, why were we not all three recalled.

(MORE)

ABIGAIL (CONT'D)

[Beginning to panic] Are we stuck here? Do I have to live through my childhood again? How will we live? What will we do?

NARRATOR

In a strange way, Abigail's panic helps the Professor pull it together.

PROF SAVANT

Abigail - cease this babbling. Doctor Sage has not failed us yet. If there was a malfunction of the equipment, then she will repair it and call us home. We have nothing to worry about. Petra is not dead, she is home. We are not in danger, but the Cardinal is.

NARRATOR

His calm words helped Abigail get control of herself. The Professor laid the body of the woman who had hosted his friend neatly to the side and turned his full attention to the girl.

ABIGAIL

What do you think the Doctor was trying to tell us. I think she said the word rule. Did she mean the rules of Transmigration? Why would she bring those up now?

PROF SAVANT

I think she was trying to tell us not to change history. Rule #1 - No transmigratory scientist shall knowingly interfere with the course of history. But I know for a fact that the Cardinal was not assassinated. In fact - there isn't even a reported attempt in the historical record, which there would be if he had truly been under threat.

ABIGAIL

So we can relax. The assassination won't happen.

PROF SAVANT

Unless the reason it didn't happen was because we were here to stop it.

ABIGAIL

How can that be? We were not here. You have already studied this.

PROF SAVANT

It is a paradox - an impossibility. Imagine for a moment that we do nothing - the assassin is free to kill the Cardinal. That would invalidate the knowledge I have, as the past is changed from what I know. By not interfering to stop the assassination we know did not happen, have we broken the strictures of Rule #1?

ABIGAIL

Yes. The past would be changed through our inaction.

PROF SAVANT

Yes, that is what I think too. Perhaps this conspirator does not make a move and thereby history does not record an assassination attempt. But if we stop him before he can bring his plans to fruition than history also does not record it. The only way we can ensure history stays unchanged is to act. Do you agree?

ABIGAIL

Paradox makes my head hurt.

NARRATOR

We will leave our heroes as they ponder how to stop an assassination attempt and pause for a word from our sponsor.

ADVERT

NARRATOR (CONT'D)

Yes, dear friends, you heard it here. EDGE SCIENCE FICTION AND FANTASY PUBLISHING brings new worlds to your doorstep. And now, back to our show.

ACT THREE

INTRO MUSIC

SCENE: LABORATORY, EVENING - THE LAB IS FILLED WITH A CACOPHONY FROM THE ANIMALS IN THE MENAGERIE. A SINGLE STRIDENT NOTE RINGS LOUDER THAN THE OTHERS AS THE MONKEY, WHO HAS ESCAPED HIS ENCLOSURE RUNS ALONG THE CARILLON OF PRAYER BOWLS SCREAMING HIS CHALLENGE TO ONE AND ALL.

SOUND: Birds and animals in high agitation - ring out of prayer bowl

NARRATOR

Doctor Sage awakens in a state of supreme confusion.

DR SAGE

...ber one - Erasmus?

NARRATOR

The laboratory is filled with a cacophony of bird calls, chitterings, whistles and screeches. Sage looks to her left and sees the forms of Abigail and the Professor, still in the transmigrated state. She was the only one to return. She wonders why as she tilts her slab upright and unbuckles the restraints. In the whirlwind of noise it takes the Doctor a moment to realize the cause of such outrageous behavior from the usually placid creatures of the menagerie. A screech directly overhead calls her attention upwards to the carillon of prayer bowls suspended in the gantry. Five of the bowls are untouched with clubs suspended above the rims on their clockwork arms. The sixth bowl, however, is tilted slightly under the weight of Abigail's new spider monkey who has pulled the club free of its clockwork arm and is waiving it about like a madman making bone chilling screeches that echo along the glass ceiling and obviously agitate the rest of the menagerie.

SOUND: Monkey screeching

DR SAGE

Why you little trickster. You are the reason I am home early, hmm? I suggest you come down from there at once. I don't want you mucking about with my equipment. This is exactly what I cautioned your master I could not allow.

NARRATOR

As she spoke, Sage considered her options for bringing the creature down. Other than horse and hound, she had no experience with animals, and she sensed that this monkey would lead her a merry chase if she let it. She crossed to the menagerie cage, hoping to find Abigail's bag of treats in order to tempt the creature out of the rafters and safely back into its cage. She would have to have words with the young scientist about better securing the animal. These ruminations were interrupted by the sound of the elevator arriving.

SOUND: Elevator

NARRATOR (CONT'D)

For the flash of a second Petra thought to turn and greet Erasmus and demand that he help her catch the recalcitrant monkey, but even as that idea flashed across her awareness she realized that it could not be Erasmus in the elevator and that meant trouble. She turned to face the lift.

SOUND: Elevator gate

	CUNNINGHAM		DR SAGE
You!		You!	

FOR THE NEXT SERIES OF LINES THEY ARE OVERLAPPING - SPEAKING OVER EACH OTHER - CUTTING OF EACH OTHER'S THOUGHTS

CUNNINGHAM (CONT'D)

Petronella Sage?!

DR SAGE

How did you find this laboratory?

CUNNINGHAM

How have you hidden this laboratory from us?

DR SAGE

You shouldn't be here.

CUNNINGHAM

This should be a deserted attic.

DR SAGE

Why did you come here?

CUNNINGHAM

What is that horrible racket? It can be heard all across the campus.

NARRATOR

And suddenly the full import of what has happened slams into Petra. The damn monkey was messing with her equipment and managed to bring her home, but not her friends. The noise the cursed creature was making had attracted the notice of the Provost who now had seen her secret laboratory.

DR SAGE

Provost Cunningham, I can explain, but I think first I had better capture that monkey.

NARRATOR

Without saying another word, Sage found the bag of treats and tempted the monkey out of the rafters and back into the cage. As soon as the greedy little thing had a pile of treats, it stopped screeching and the rest of the denizens of the menagerie also began to settle. Cunningham wasted no time in filling the void.

CUNNINGHAM

Doctor Sage, I demand an explanation. What is this laboratory? Who gave you approval for such an elaborate space? Why was this kept secret from me? What is that hideous thing you are wearing?

NARRATOR

Doctor Sage looked down at herself, overwhelmed by the barrage of questions and startled at the inanity of the last one - thinking perhaps this was some objection to Rational Dress.

DR SAGE

It is Farraday armor - it prevents electrical burns. Mx Cunningham how did you find my elevator?

CUNNINGHAM

Your elevator? Your elevator? What gave you the right to have an elevator in your sleeping closet?

DR SAGE

So you admit to entering my sleeping closet? That is a clear violation of university standard practices.

CUNNINGHAM

Yes, it is, but you shan't derail me quite so easily. It is I who has questions and I demand you answer them. How do you come by this laboratory?

DR SAGE

Les Charges de l'affairs of course.

CUNNINGHAM

I have monitored that budget closely. There is no way you paid for this out of that money - it was all necessary for the electrical expenditure. There was no overage.

DR SAGE

They set me up with my own line of credit. They are really quite keen on my research and sensed that you were reticent to allow me full access to college resources. They simply made sure I was able to continue my research unimpeded by politics.

CUNNINGHAM

Politics?! How dare you. I do not know what you are up to here Petronella Sage, but you can be assured I will put a stop to it.

NARRATOR

Perhaps it was the monkey. Perhaps the fact that she had been brought back alone without the steadying influence of her friends. Perhaps it was the smug officiousness of Cunningham himself. But no matter what the cause, the Doctor's sense of reason snapped.

DR SAGE

Wait! Mx Cunningham, come back. Don't go. Now that you are here, I realize that I should have shared the full import of my work with you long ago. Let me at least show you around and explain the full scope of my work here. At least you will have an idea of what you will be passing up on, should you decide to shut down my laboratory.

NARRATOR

If that calm statement made you breathe a sigh of relief dear listeners, I am sorry to inform you that the doctor's outward calm is simply the manifestation of a woman who has examined her options and chosen a irreversible course of action. Ignoring the Provost's marked hostility, Sage brought him to the center platform where her friends lay insensible on their slabs.

CUNNINGHAM

Whatever have you done to Professor Savant and Miss Entwhistle.

DR SAGE

Mx! For once and for all, her honorific is Mx! And I have done nothing to them. They have voluntarily joined my research and undergone a simple procedure I call Transmigration.

(MORE)

DR SAGE (CONT'D)

Their consciousnesses are currently in 1635 observing the Joyous Entry of the Cardinal Infanta to Antwerp.

NARRATOR

Like me, Dear listeners, you must be shocked to hear the Doctor offer seeds of truth to Cunningham knowing that they will fall on barren soil.

CUNNINGHAM

You are a mad woman! I shall report this to the Board of Regents and they will not only strip you of your Doctorate, they will banish you from the halls of academia entirely.

NARRATOR

What I can see, and you cannot, is that while the Doctor distracted the Provost, she has worked loose, from her recently unbuckled slab, one of the copper leads that connects directly to the dynamo overhead.

SOUND: Ominous electrical hum

NARRATOR (CONT'D)

As she explains the process of transmigration to the skeptical functionary, she powers up the dynamo. The energy whirls and tumbles in the glass overhead as she demonstrates the setting of the chladni and explains her targeting procedure. For his part, Cunningham is certain he is gleaning the information needed to cement the permanent removal of Doctor Sage and her troublesome attitudes from the halls of King's once and for all. When Sage has stalled long enough for the electricity to build to the proper fever pitch, Petra stretches forth the copper lead and touches it to the brachial nerves at the base of Cunningham's neck.

SOUND: Chladni and time travel

NARRATOR (CONT'D)

The electrocuted Provost drops like a stone and the Doctor follows with the lead keeping the arc of electricity connected until the Chladni tone rings out. She powers down the dynamo and slumps to the floor next to the Provost's unconscious body, searching for a pulse in the artery under his chin.

DR SAGE

Don;t be dead, don't be dead!

NARRATOR

He is not dead, though heaven only knows where she sent him. Petra sits in a slump on the floor, her heart pounding and her thoughts racing.

DR SAGE

He'll believe me now. He'll have to believe me. Once he believes me he won't want to shut down my lab and banish me - will he? Oh God, Erasmus, I need you.

NARRATOR

Petra rises and is about to ring the bells to bring her friends home when a horrible thought hits her.

DR SAGE

I can't bring you home. If I sound the aeolian mode now you will come home, and Abigail AND Cunningham. I can't bring him back until I am sure he will let me continue my research.

NARRATOR

Will the Doctor retrieve the Provost from his jaunt to the past? Will Erasmus be able to help Petra save her research? Will Cunningham carry out his terrible threats? We'll find out in part two of JOYEUSE LE DÉPART coming on May 15th.

END MUSIC STARTS

CREDITS

NARRATOR (CONT'D)

The TALES OF SAGE AND SAVANT is a Twinstar production, brought to you on the first of each month from our Southern California studios.

Starring Eddie Louise as Sage, Chip Michael as Savant, Emily Riley Piatt as Abigail, and Justin Bremer as Narrator.

Soundtrack music, sound design and audio engineering by Chip Michael.

Special music in this episode was provided by VICTOR AND THE BULLY. Check them out at www.victorandthebully.com.

We would like to extend our gratitude to this month's sponsor, our partner, EDGE SCIENCE FICTION AND FANTASY PUBLISHING. Buy our book TransMIGRATIONS available on Amazon now.

Episode 210a JOYEUSE LE DÉPART was written by Eddie Louise. Are you interested in the historical and scientific information we included in this episode? Like us on Facebook or check out our website www.SageAndSavant.com to find the facts behind the fiction.

Finally, as always, we urge you to remember that: DEATH IS NO BARRIER TO SCIENCE.