

Excerpt terms and conditions



This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity.

Dramatic Publishing

Colorized covers are for web display only. Most covers are printed in black and white.

Around the World in 80 Days

Comedy/Adventure by Mark Brown



Around the World in 80 Days

"Witty in the extreme." —*Los Angeles Times*

"Ingeniously adapted ... a wildly whacky, unbelievably creative, 90-miles-an-hour, hilarious journey! A ton of fun for all ages."

—*The Toluca Times*

"High-spirited. Flat-out hilarious. Ingenious and imaginative."

—*Ithaca Times*

Comedy/Adventure. Adapted by Mark Brown from the novel by Jules Verne. Cast: 4m., 1w., may be expanded to up

to 39 actors. Stampeding elephants! Raging typhoons! Runaway trains! Unabashedly slapstick! Hold onto your seats for the original amazing race! Join fearless adventurer Phileas Fogg and his faithful manservant as they race to beat the clock! Phileas Fogg has agreed to an outrageous wager that puts his fortune and his life at risk. With his resourceful servant, Passepartout, Fogg sets out to circle the globe in an unheard-of 80 days. But his every step is dogged by a detective who thinks he's a robber on the run. Danger, romance and comic surprises abound in this whirlwind of a show as five actors portraying 39 characters traverse seven continents in Mark Brown's new adaptation of one of the great adventures of all time. *Single set. Approximate running time: 2 hours.*

Front cover photo: Bristol Riverside Theatre, Bristol, Pa., featuring Kenneth Boys, Evan Zes, Alana Gerlash, Ezra Barnes and Tim Moyer. Photo: Susan D. Atkinson..

13 ISBN: 978-1-58342-393-6

10 ISBN: 1-58342-393-1



www.dramaticpublishing.com

Code: AC2

Cover design: Jeanette Alig-Sergel



Printed on Recycled Paper

AROUND THE WORLD IN 80 DAYS

By
MARK BROWN



Dramatic Publishing

Woodstock, Illinois • England • Australia • New Zealand

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our Web site: www.dramaticpublishing.com, or we may be contacted by mail at: DRAMATIC PUBLISHING COMPANY, P.O. Box 129, Woodstock IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

©MMVII by
MARK BROWN
Printed in the United States of America
All Rights Reserved
(AROUND THE WORLD IN 80 DAYS)

For inquiries concerning all other rights, contact:
Sendroff & Associates, 1500 Broadway, Suite 2001,
New York NY 10036-4015 - Phone: (212) 840-6400

ISBN: 978-1-58342-393-6

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play must give credit to the author of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author must also appear on a separate line, on which no other name appears, immediately following the title, and must appear in size of type not less than fifty percent the size of the title type. Biographical information on the author, if included in the playbook, may be used in all programs. In all programs this notice must appear:

“Produced by special arrangement with
DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

AROUND THE WORLD IN 80 DAYS' world premiere performance was given by the Utah Shakespearean Festival, Cedar City, Utah (Fred C. Adams, Founder and Executive Producer), September 15, 2001. The artists were as follows:

CAST

Actor 1: Gauthier Ralph, British Consul, Director of Police, Priest, Sir Francis, Judge Obadiah, Chinese Broker, Ship Clerk, Bunsby, Proctor, Engineer, Mudge, Clerk, Captain Speedy, Ship Engineer, Train Clerk. Sam Stewart

Actor 2: Andrew Stuart, Detective Fix, Priest, Conductor, Elephant Owner, Young Parsi, Oysterpuff, Reverend Wilson's Servant (a woman) Richard Kinter

Actor 3: Passepartout, John Sullivan Alexander Ward

Actor 4: James Forster, Priest, Aouda Enid Atkinson

Actor 5: Fogg Ian Stuart

*Actor 6: Foley Artist, Newspaperman . . . Bradley Dean Whyte

ARTISTIC STAFF

Director Russell Treyz

Scenic Designer Christopher Pickart

Costume Designer. Margaret E. Weedon

Lighting Brad Nelson

Hair and Make-Up Design Amanda French

Sound Design Todd Ross

Voice, Speech, and Dialect Coach Tyne Turner

Fight Director Christopher Villa

Production Stage Manager Karen K. Wegner

*The world premiere production used six actors.

All following and subsequent productions have used five actors, as written.

Orlando Shakespeare Festival, May 3, 2002:

CAST

Actor 1: Gauthier Ralph, British Consul, Director of Police,
Priest, Sir Francis, Judge Obadiah, Chinese Broker, Ship
Clerk, Bunsby, Proctor, Engineer, Mudge, Clerk, Captain
Speedy, Ship Engineer, Train Clerk. Philip Nolen

Actor 2: Andrew Stuart, Detective Fix, Priest, Conductor,
Elephant Owner, Young Parsi, Oysterpuff, Reverend Wilson's
Servant (a woman). Eric Hissom

Actor 3: Passepartout, John Sullivan. Brad DePlanche

Actor 4: James Forster, Newspaperman, Priest, Aouda
Margi Sharp

Actor 5: Fogg Richard Width

ARTISTIC STAFF

Director Russell Treyz

Scenic Designer Bob Phillips

Costume Designer Jack Smith

Lighting Eric T. Haugen

Sound Design Aaron Muhl

Production Manager Joel Levine

Properties Designer Wendy Hiller

Assistant Stage Manager Jay Shephard

Audio Technician Macie Denny

Original readings and workshop production by the Orlando-
UCF Shakespeare Festival, Orlando, Florida.

AROUND THE WORLD IN 80 DAYS

A Play in Two Acts

For 4 men, 1 woman, playing multiple roles

CHARACTER BREAKDOWN

ACTOR 1:

Gauthier Ralph, British Consul, Director of Police,
Priest, Sir Francis, Judge Obadiah, Chinese Broker, Ship
Clerk, Bunsby, Proctor, Engineer, Mudge, Clerk,
Speedy, Ship Engineer, Train Clerk

ACTOR 2:

Andrew Stuart, Detective Fix, Priest, Indian Conductor,
Elephant Owner, Young Parsi, Oysterpuff,
U.S. Conductor, Reverend Wilson's Servant (a woman)

ACTOR 3:

Passepartout, John Sullivan

ACTOR 4:

James Forster, Newspaperman, Priest, Aouda

ACTOR 5:

Phileas Fogg

ACT I

WE MEET PHILEAS FOGG

(As the lights come up, we see an old-fashioned map of the world and an old-fashioned train schedule board. The ticking of a clock is heard. PHILEAS FOGG sits, staring straight ahead.)

(After a few beats, ACTOR 1 enters.)

ACTOR 1. In the year 1872, number 7 Saville Row, Burlington Gardens, England, is occupied by Phileas Fogg, Esq. The regular habits of Phileas Fogg are such as to demand very little from his sole servant, James Forster—

(JAMES FORSTER enters.)

JAMES FORSTER. Ex-sole servant.

ACTOR 1. I beg your pardon?

JAMES FORSTER. I was sacked today.

ACTOR 1. What happened?

JAMES FORSTER. I made the mistake of bringing him his shaving water at a temperature of 84 degrees Fahrenheit instead of 86 degrees Fahrenheit.

ACTOR 1. You're joking.

JAMES FORSTER. No.

ACTOR 1. He's very precise.

JAMES FORSTER. That's not the word I'd use.

PASSEPARTOUT (*from offstage*). Hallo...?

JAMES FORSTER. Excuse me. There's my replacement.

(*To FOGG.*) The new servant, sir.

PHILEAS FOGG. Show him in.

(*He shows in PASSEPARTOUT.*)

PASSEPARTOUT. *Bonjour, monsieur.* (*He hands FOGG some papers.*)

PHILEAS FOGG. You are a Frenchman and your name is John?

PASSEPARTOUT. Jean, if *monsieur* pleases. Jean Passepartout.

PHILEAS FOGG. Quite a resume. Circus rider, trapeze artist.

PASSEPARTOUT. Tightrope walker.

PHILEAS FOGG. Gymnastics teacher. Paris Fire Brigade.

PASSEPARTOUT. Sergeant.

PHILEAS FOGG. Why did you leave France?

PASSEPARTOUT. I wish for a quieter life, *monsieur*. However, I have yet to find a master's lifestyle which suits mine.

PHILEAS FOGG. You come well recommended. You are aware of my terms?

PASSEPARTOUT. *Oui, monsieur.*

PHILEAS FOGG. Good! Have you a watch?

PASSEPARTOUT. *Oui, monsieur.* A family watch, which has come down from my great-grandfather. It does not vary five minutes in the year. It is a perfect timepiece.

PHILEAS FOGG. Good. Now from this moment, twenty-nine minutes after eleven...

(PASSEPARTOUT and FOGG compare watches.)

PASSEPARTOUT. *Oui.*

PHILEAS FOGG. ...you are in my service. *(FOGG exits.)*

PASSEPARTOUT. I do believe I have seen people at Madame Tussaud's with more life than *Monsieur* Fogg.

JAMES FORSTER. Now, Mr. Passepartout, you shall find the daily schedule and everything that is required of you on the card above the clock. Mr. Fogg rises at exactly eight in the morning, attends the Reform Club at eleven-thirty and retires precisely at midnight.

(Perhaps a large version of the card flies in...perhaps not.)

PASSEPARTOUT *(reading the card)*. Tea and toast at twenty-three minutes past eight, shaving water at thirty-seven minutes past nine

JAMES FORSTER. Eighty-six degrees Fahrenheit.

PASSEPARTOUT. Toilet at twenty minutes before ten.

JAMES FORSTER. Mr. Fogg's wardrobe, trousers, coats, vests and shoes are all numbered, indicating the day, time of year and season they are to be laid out for wearing.

PASSEPARTOUT. He's a real machine.

JAMES FORSTER. That's not the word I'd use, but yes, he is exactitude personified. *Monsieur* Passepartout, Godspeed. *(JAMES FORSTER exits.)*

PASSEPARTOUT. This is just what I wanted! We shall get along magnificently, Mr. Fogg and I!

ACTOR 1. Mr. Fogg is certainly one of the most remarkable, and indeed most remarked upon members of the Reform Club.

(ACTORS 1, 2 and 3 become members of the Reform Club.)

THE BET

ANDREW STUART. Clearly he's British, although I doubt he's a Londoner.

JOHN SULLIVAN. True. I've never seen him at the Stock Exchange nor any of the counting-rooms in the city.

GAUTHIER RALPH. He's not on any board of directors, as far as I know.

ANDREW STUART. He's certainly not a manufacturer.

JOHN SULLIVAN. Nor a merchant.

GAUTHIER RALPH. But he has quite a fortune.

JOHN SULLIVAN. Without a doubt.

ANDREW STUART. But how?

ALL. Hmm...

JOHN SULLIVAN. I couldn't say.

GAUTHIER RALPH. He's well traveled.

JOHN SULLIVAN. Quite.

GAUTHIER RALPH. I've never met a gentleman more familiar with the world in my life.

JOHN SULLIVAN. He must have traveled everywhere.

ANDREW STUART. Yet I've never seen him anywhere else but here in London.

GAUTHIER RALPH. True. He's at the club every day to take his lunch and dinner.

JOHN SULLIVAN. At the same time.

ANDREW STUART. In the same room.

GAUTHIER RALPH. At the same table.

ALL. Alone.

JOHN SULLIVAN. He has no wife.

ANDREW STUART. Nor children.

GAUTHIER RALPH. Which can happen to even the most respectable of gentlemen.

ANDREW STUART. Yet he has no friends.

JOHN SULLIVAN. Nor relatives.

GAUTHIER RALPH. Which I admit is quite rare.

ALL. Hmm...

ANDREW STUART. I think perhaps that he...

(FOGG enters, sits and reads the paper.)

JOHN SULLIVAN. Ahem... Yes... Well, what's the latest on that bank theft?

ANDREW STUART. Oh the bank will lose the money.

GAUTHIER RALPH. On the contrary. I'm confident that we will soon lay our hands upon the fellow. Skillful detectives have been sent to all the principal ports of the Continent and he'll be a clever fellow if he slips through their fingers.

ANDREW STUART. But do we have the thief's description?

GAUTHIER RALPH. In the first place, he is not a thief at all.

ANDREW STUART. What!? Not a thief? A fellow who makes off with fifty-five thousand pounds?

GAUTHIER RALPH. No.

JOHN SULLIVAN. Perhaps he's a barrister, then.

ALL (*ad lib*). Jolly good, Sullivan. Well played, Sullivan.

Well done, Sullivan.

PHILEAS FOGG. *The Daily Telegraph* says that he is a gentleman.

ANDREW STUART. What?

PHILEAS FOGG. According to *The Daily Telegraph*, there are real grounds for supposing the thief does not belong to a criminal gang.

(A large newspaper flies in as the NEWSPAPERMAN enters.)

NEWSPAPERMAN. The article Mr. Fogg is referring to is on page one of *The Daily Telegraph*, 2nd Oct. 1872. It states, in part, and I quote: On the day of the robbery, a distinguished, well-dressed gentleman with polished manners was seen going to and fro in the cash room, where the theft took place. A description of him was easily procured and sent to every detective in the United Kingdom and Europe...end quote.

(The map flies out and the NEWSPAPERMAN exits.)

GAUTHIER RALPH. You see? There's not a chance the thief will escape.

ANDREW STUART. I maintain that the chances are in favor of the thief, who is clearly a shrewd fellow.

JOHN SULLIVAN. Whist anyone?

GAUTHIER RALPH. Certainly.

ANDREW STUART. Of course.

(They play cards.)

GAUTHIER RALPH. But where can this gentleman hide?

No country is safe for him.

ANDREW STUART. Really?

GAUTHIER RALPH. Where could he go then?

ANDREW STUART. I couldn't say. It's an awfully big world.

PHILEAS FOGG. It was once. Cut, sir.

ANDREW STUART. What do you mean by "once"? Has the world grown smaller?

GAUTHIER RALPH. Certainly. I agree with Mr. Fogg. The world has grown smaller, since a man can now go round it ten times more quickly than a hundred years ago. And that is why the search for this thief will be more likely to succeed.

ANDREW STUART. And also why the thief can get away more easily.

PHILEAS FOGG. Be so good as to play, Mr. Stuart.

ANDREW STUART. You have a strange way, Ralph, of proving that the world has grown smaller. So, because you can go round it in three months—

PHILEAS FOGG. Eighty days.

ANDREW STUART. Eighty days?

JOHN SULLIVAN. That is true. There is an estimate made by *The Daily Telegraph*.

(The NEWSPAPERMAN enters.)

NEWSPAPERMAN. The article that Mr. Fogg and Mr. Sullivan are referring, *(a large newspaper flies in)* "Great Indian Peninsula Railway at Last Complete," ap-

pears on page three of *The Daily Telegraph*, 2nd Oct. 1872. It discusses how the section between Rothal and Allahabad has finally opened, thus connecting Bombay and Calcutta by rail, making it possible for one to travel around the world by steamer and rail. (*The map flies out.*) The estimate made by *The Daily Telegraph* is thus:

(The NEWSPAPERMAN refers to the old wooden train board. As each "leg" of the journey is announced, the city and the travel times flip on the board.)

NEWSPAPERMAN. London to Suez by rail and steamer: 7 days. Suez to Bombay by steamer: 13 days. Bombay to Calcutta by rail: 3 days. Calcutta to Hong Kong by steamer: 13 days. Hong Kong to Yokohama by steamer: 6 days. Yokohama to San Francisco by steamer: 22 days. San Francisco to New York by rail: 7 days. And New York to London by steamer and rail: 9 days. Total: 80 days. (*The NEWSPAPERMAN exits.*)

ANDREW STUART. Yes, eighty days...in theory. But that doesn't take into account bad weather, headwinds, shipwrecks, railway accidents, and so on.

PHILEAS FOGG. All included.

ANDREW STUART. But suppose the Hindus or Indians pull up the rails? Suppose they stop the trains, pillage the luggage-vans, and scalp the passengers!

PHILEAS FOGG. All included. Two trumps.

ANDREW STUART. Theoretically you are right, Mr. Fogg, but practically—

PHILEAS FOGG. Practically also, Mr. Stuart.

ANDREW STUART. I should like to see you go round the world in eighty days.

PHILEAS FOGG. I should like nothing better.

ANDREW STUART. When?

PHILEAS FOGG. Now.

ANDREW STUART. Very well, Mr. Fogg. I shall wager four thousand pounds.

GAUTHIER RALPH. Calm yourself, my dear Stuart, it's only a joke.

ANDREW STUART. When I say I'll wager, I mean it.

PHILEAS FOGG. All right. I have a deposit of twenty thousand at Baring's which I will willingly risk upon it.

ALL. Twenty thousand pounds?!

GAUTHIER RALPH. You will surely lose that with a single unforeseen mishap!

PHILEAS FOGG. The unforeseen does not exist.

JOHN SULLIVAN. But, Mr. Fogg, this period of eighty days is only an estimate of the minimum time it can be accomplished in.

PHILEAS FOGG. A well-estimated minimum will suffice.

JOHN SULLIVAN. But, in order to accomplish it, you must jump mathematically from the trains to the steamers, and from the steamers to the trains again.

PHILEAS FOGG. I will jump...mathematically.

ANDREW STUART. You're joking!

PHILEAS FOGG. A true Englishman never jokes when he is talking about so serious a thing as a wager. I shall bet twenty thousand pounds against anyone who wishes that I will make the tour of the world in eighty days or less. That is, in nineteen hundred and twenty hours, or one hundred and fifteen thousand two hundred minutes. Do you accept?

ALL. We accept.

PHILEAS FOGG. Good. The train leaves for Dover at eight fifty-five. I will take it.

ANDREW STUART. This very evening?

PHILEAS FOGG. This very evening. As today is Wednesday, the 2nd of October, I shall be due in London in this very room of the Reform Club, on Saturday, the 21st of December, at eight fifty-five p.m. If I shall fail, the twenty thousand pounds, now deposited in my name at Baring's, will belong to you, gentlemen. Here is a cheque for the amount.

(A clock strikes seven.)

JOHN SULLIVAN. Seven o'clock.

GAUTHIER RALPH. Shall we suspend the game?

ANDREW STUART. So that you might make preparations for your departure.

PHILEAS FOGG. I am quite ready now. Diamonds are trumps. Be so good as to play, gentlemen.

(Is he joking?...They play cards.)

FOGG BREAKS THE NEWS TO PASSEPARTOUT

PASSEPARTOUT *(reading from the card)*. "And tea with one spoonful of honey at five minutes past twelve." I believe I have it all memorized.

(FOGG enters...)

PHILEAS FOGG. Passepartout. *(And exits.)*