

# Excerpt terms and conditions

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

---

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 you read the whole play before planning a production or ordering a cast quantity.

# **Around the World in 80 Days**

## **(Competition Version)**

By  
MARK BROWN

**Dramatic Publishing Company**  
Woodstock, Illinois • Australia • New Zealand • South Africa

\*\*\* NOTICE \*\*\*

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY, INC., 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 website: [www.dramaticpublishing.com](http://www.dramaticpublishing.com), or we may be contacted by mail at: THE DRAMATIC PUBLISHING COMPANY, INC., 311 Washington St., 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 that are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.
--

©MMXXV by  
MARK BROWN

Printed in the United States of America  
*All Rights Reserved*  
(AROUND THE WORLD IN 80 DAYS [COMPETITION VERSION])

ISBN: 978-1-61959-347-3

## 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 (50%) 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  
THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, Illinois.”

# **Around the World in 80 Days**

## **(Competition Version)**

### **CHARACTERS**

ACTOR 1: Gauthier Ralph, British Consul, Director of Police, Sir Francis, Ship Clerk, Bunsby, U.S. Conductor, Mudge, Clerk, Speedy, Train Clerk.

ACTOR 2: Andrew Stuart, Detective Fix, India Train Conductor, Elephant Owner, Young Parsi, Reverend Wilson's Servant (a woman).

ACTOR 3: Passepartout, John Sullivan.

ACTOR 4: James Forster, Aouda.

ACTOR 5: Phileas Fogg.

# **Around the World in 80 Days**

## **(Competition Version)**

### **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 seven Saville Row, Burlington Gardens, England, is occupied by Phileas Fogg, Esquire, and his sole servant, James Forster—

*(JAMES FORSTER enters.)*

JAMES FORSTER. Ex-sole servant. I was sacked today. I made the mistake of bringing him his shaving water at a temperature of eighty-four degrees Fahrenheit instead of eighty-six degrees Fahrenheit.

ACTOR 1. He's very precise.

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

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

JAMES FORSTER. Excuse me. There's my replacement.  
The new servant, sir.

PHILEAS FOGG. Show him in.

*(JAMES FORSTER shows in PASSEPARTOUT.)*

PASSEPARTOUT. *Bonjour, monsieur.*

*(PASSEPARTOUT hands FOGG his résumé.)*

PASSEPARTOUT *(cont'd)*. Jean Passepartout.

PHILEAS FOGG. Quite a résumé. Circus rider, trapeze artist.  
Tightrope walker. Have you a watch?

PASSEPARTOUT. *Oui, monsieur.*

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.)*

JAMES FORSTER. *Monsieur Passepartout, Godspeed.*

*(JAMES FORSTER exits.)*

PASSEPARTOUT. I think we shall get along magnificently,  
*Monsieur Fogg and I!*

ACTOR 1. Mr. Fogg is certainly one of the most remarked-upon members of the Reform Club.

*(ACTORS 1, 2 and 3 become GAUTHIER RALPH, ANDREW STUART and JOHN SULLIVAN, members of the Reform Club.)*

## THE BET

GAUTHIER RALPH. He has no wife.

ANDREW STUART. Nor children.

JOHN SULLIVAN. Nor friends.

GAUTHIER RALPH. He has quite a fortune.

JOHN SULLIVAN. But how?

ANDREW STUART. I think perhaps he—

*(FOGG enters, sits and reads the paper.)*

JOHN SULLIVAN. Ahem ... yes ... well, what's the latest on that bank theft?

GAUTHIER RALPH. I'm confident we will soon lay our hands upon the fellow.

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

PHILEAS FOGG. *The Daily Telegraph* says he is a distinguished, well-dressed gentleman and a description of him was sent to every detective in the United Kingdom and Europe.

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?

*(They play cards.)*

GAUTHIER RALPH. But where can this gentleman hide? No country is safe for him.

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

PHILEAS FOGG. It was once. Cut, sir.

GAUTHIER RALPH. I agree. The world has grown smaller since a man can now go 'round it ten times more quickly than a hundred years ago.

ANDREW STUART. So, because you can go 'round it in three months—

PHILEAS FOGG. Eighty days.



ANDREW STUART. Eighty days?

JOHN SULLIVAN. That is true. *The Daily Telegraph* reports that the Great Indian Peninsula Railway is finally complete, connecting Bombay and Calcutta. It is now possible to travel around the world by steamer and rail in eighty days.

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

PHILEAS FOGG. All included.

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. Tonight.

ANDREW STUART. I shall wager four thousand pounds.

PHILEAS FOGG. I shall bet twenty thousand that I will make the tour of the world in eighty days or less.

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

PHILEAS FOGG. The unforeseen does not exist. Do you accept?

ALL. We accept.

PHILEAS FOGG. Good. The train leaves this evening for Dover at eight fifty-five. As today is Wednesday, the second of October, I shall be due in London in this very room on Saturday, the twenty-first of December, at eight fifty-five p.m. If I fail, the twenty thousand pounds will belong to you. Good evening.

*(They all look at one another in disbelief as FOGG exits.)*

**FOGG BREAKS THE NEWS TO PASSEPARTOUT**

PHILEAS FOGG (*enters*). Passepartout.

(*PASSEPARTOUT enters.*)

PHILEAS FOGG (*cont'd*). Grab your bag. Our train departs in ten minutes.

PASSEPARTOUT. Our train?

PHILEAS FOGG. Yes. We are going around the world.

PASSEPARTOUT. Around the world!?

PHILEAS FOGG. In eighty days. Are you ready?

PASSEPARTOUT. I—

PHILEAS FOGG. Good. Here is a roll of brand new Bank of England notes. Make haste.

(*PASSEPARTOUT and FOGG board the train.*)

ACTOR 4. At eight fifty-five—

ACTOR 1. The whistle sounds—

ACTOR 2. The train pulls out of the station—

ACTOR 4. And Phileas Fogg begins his journey around the world.

(*The train lurches forward. FOGG and PASSEPARTOUT ride the train.*)

**NEWS OF THE TRIP**

ACTOR 4 (*cont'd*). News of the bet is soon in every newspaper throughout England.

ACTOR 1. “MADMAN ATTEMPTS TOUR OF THE WORLD!”

ACTOR 2. “EIGHTY DAY ENDEAVOUR IMPOSSIBLE!”

ACTOR 3. “PHILEAS FOGG’S FEAT NOT FEASIBLE!”

ACTOR 4. However, one week after his departure, *The Morning Chronicle* runs this headline—

ACTOR 2. “GENTLEMAN BANK ROBBER MAY BE PHILEAS FOGG!”

### FIX ... DETECTIVE FIX

(*ACTOR 2 becomes DETECTIVE FIX. The BRITISH CONSUL enters.*)

BRITISH CONSUL. Mr. Fix?

FIX. *Detective* Fix.

BRITISH CONSUL. Welcome to Suez. I’m the British Consul.

FIX. I’ve been dispatched from England in search of the bank robber.

BRITISH CONSUL. Do you have a description of the thief?

FIX (*whips out the description*). Always at the ready. (*Hands it to the BRITISH CONSUL.*)

BRITISH CONSUL. Why this could be almost anyone.

FIX. To your untrained eye, perhaps, Consul. But not to mine.

I have a sixth sense for this kind of work. A combination of all of the senses. Hearing, seeing, smelling ... and ... the other ones. He won’t slip through my fingers.

BRITISH CONSUL. I wish you much success, Mr. Fix.

FIX. *Detective*.

BRITISH CONSUL. Detective Fix.

(*The BRITISH CONSUL exits. Three loud whistles are heard.*)

FIX. The Brindisi is here!

*(FIX hides so as not to be noticed. PASSEPARTOUT enters.)*

PASSEPARTOUT. Ah, right on schedule.

*(PASSEPARTOUT then walks right up to FIX.)*

PASSEPARTOUT *(cont'd)*. *Excusez-moi*. I wish to have my master's passport stamped.

*(FIX takes the passport and looks at it with a rapid glance.)*

FIX *(aside)*. The description is identical with that of the bank robber. *(To PASSEPARTOUT.)* I'm afraid he must go to the consulate in person.

PASSEPARTOUT. My master won't be pleased at being disturbed.

*(PASSEPARTOUT exits.)*

FIX. And he won't be pleased at being *arrested*.

*(FIX hurries to the British Consulate.)*

## THE CONSULATE

FIX *(cont'd)*. Consul, I have strong reasons for believing that my man is a passenger on board the Mongolia.

BRITISH CONSUL. Your sixth sense?

FIX. As sharp as ever. The thief wishes to have his passport stamped. I hope you will not stamp it

BRITISH CONSUL. If the passport is genuine I have no right to refuse.

FIX. I must keep this man here until—

*(A knock on the door.)*

FIX *(cont'd)*. Whaa!

*(FIX hides as PHILEAS FOGG enters.)*

PHILEAS FOGG. Good morning, Consul. Would you do me the favor of stamping my passport?

*(FOGG hands his passport to the CONSUL.)*

BRITISH CONSUL. You know that stamping your passport is not required?

PHILEAS FOGG. I know, but I wish to prove, by your stamp, that I came by Suez.

BRITISH CONSUL. Very well, sir.

*(The CONSUL stamps the passport and hands it back to FOGG, who exits.)*

FIX. Do you think that this gentleman resembles the thief whose description I have here?

BRITISH CONSUL. I admit he does. But as you know, all descriptions—

FIX. I'll make certain of it. The servant seems less mysterious than the master. Besides, he's French, and can't help talking.

### **PASSEPARTOUT AND FIX: TAKE ONE**

FIX. Well, my friend, is your passport stamped?

PASSEPARTOUT. *Oui. Merci, monsieur ...*

FIX. Detec ... um ... ah ... Fix.

PASSEPARTOUT. *Monsieur* Detecumahfix. I am charmed to see you again.

FIX. So you are enjoying the sights?

PASSEPARTOUT. No. We travel too fast. My master is going around the world.

FIX. Around the world?

PASSEPARTOUT. In eighty days! He says it is on a wager, but, between us, I don't believe a word of it.

FIX. No?

PASSEPARTOUT. There's something else in the wind. Last Friday, *monsieur* came home from his club, and forty-five minutes later we were off.

FIX. Is he rich?

PASSEPARTOUT. *Oui*. He is carrying an enormous sum in brand new banknotes.

FIX (*aside*). Hasty departure from London. Carrying a large sum of money. Without a doubt, he's my man. (*To PASSEPARTOUT.*) If you'll excuse me, I have urgent business to attend to.

(*And he's off in a flash.*)

PASSEPARTOUT. *Merci, monsieur.*

## THE BRITISH CONSULATE

FIX. Consul!

(*The CONSUL enters.*)

FIX (*cont'd*). I have got my man. Send a dispatch to London for a warrant of arrest to be sent instantly to Bombay. I shall take passage on board the Mongolia and follow my rogue to India.

*(FIX exits.)*

BRITISH CONSUL. Cheers.

## **THE RED SEA, OR PASSEPARTOUT AND FIX: TAKE TWO**

ACTOR 4. Soon, the Mongolia pushes forward rapidly upon the waters of the Red Sea. The sea is favorable and all sails are raised. The Mongolia is due to arrive at Bombay on the twenty-second. She arrives on the twentieth. A gain of two days.

### **INDIA**

*(PASSEPARTOUT and FOGG enter, with FIX following.)*

PHILEAS FOGG. Passepartout, I'm off to the Consulate.

The train for Calcutta leaves at eight o'clock. Don't be late.

PASSEPARTOUT. *Oui, monsieur.*

FIX. That's enough time for me to get the arrest warrant at Bombay Police Headquarters.

*(DETECTIVE FIX hurries to Bombay Police Headquarters.)*

FIX (*cont'd*). I am Detective Fix from London. Has a warrant of arrest arrived for me?

DIRECTOR OF POLICE. No.

FIX. No?

DIRECTOR OF POLICE. No.

FIX. Of all the—fine. Until the warrant arrives I will not lose sight of the mysterious rogue.

*(FIX exits.)*

PASSEPARTOUT. *Monsieur* Fogg and I board the train for Calcutta at exactly eight o'clock.

*(They board the train.)*

## THE TRAIN THROUGH INDIA

*(Train whistle. FOGG and PASSEPARTOUT ride the train and are soon joined by SIR FRANCIS.)*

SIR FRANCIS. Good evening. Sir Francis Cromarty. On my way to join my troops at Allahabad.

PHILEAS FOGG. Phileas Fogg. On my way around the world.

SIR FRANCIS. What sort of business is taking you around the world?

PHILEAS FOGG. Several members of the Reform Club don't believe it's possible to travel around the world in eighty days or less. I am proving them wrong.

SIR FRANCIS. That's sheer folly.

PHILEAS FOGG. To some perhaps.

*(The conversation falls.)*

PASSEPARTOUT. I heard India is very dangerous.

SIR FRANCIS. Not all of India is dangerous.

PASSEPARTOUT. That's a relief.

SIR FRANCIS. The area we're passing through now, however, is extremely dangerous.

PASSEPARTOUT. It is?

SIR FRANCIS. Yes. But don't worry. This locomotive is guided by an English engineer and fed with English coal. We'll be in Calcutta before you know it.