

Schoolcraft Theatre

Audition Information – AROUND THE WORLD IN 80 DAYS

AUDITION DATES: February 6 & 7, 7 pm

The Play

AROUND THE WORLD IN 80 DAYS, adapted by Mark Brown from the novel by Jules Verne, is set in 1872, beginning in London, and traveling around the world. It features five actors, playing 32 roles (as described below), and focuses on a bet between protagonist Phileas Fogg and his friends at the Reform Club in London, that he can circumnavigate the globe (between steamships and trains) in 80 days. Fogg hires a new man servant (Passpartout) and sets out. About the same time, someone stole a sizeable amount of money from a London bank, and Detective Fix sets out to catch the thief, and quickly assumes it is Fogg. We follow Fogg, Passpartout, and a list of other characters in the journey around the world.

Rehearsal Plan

After casting, we'll rehearse three days a week at a time convenient to the cast (either three evenings or two evenings and Saturday afternoon). The rehearsal period includes Schoolcraft's semester break (March 4-10). We may need to rehearse during that week.

Our rehearsal schedule is slightly longer than normal, which will allow for voice and movement workshops.

Because the actors will create the setting, there is some "ballet" (not real ballet, of course) in this play, so getting off script soon will be imperative. I'll assume you can be off script within three weeks of our starting rehearsals; sooner would be better!

Key dates:

- Auditions, Feb 6 & 7 (Tuesday and Wednesday); cast list posted by Friday, Feb 9
- Rehearsals begin Week of Feb 13
- Mid-semester break March 3-9; please plan to be available if we need it
- Tech rehearsal Saturday May 30, 11 am – 4 pm (actors' call may be noon)
- Dress Rehearsals April 2, 3, 4 (Tues, Wed, Thurs), 6-10
- Performances: April 5, 6 (Fri & Sat) 7:30 pm (6 pm call)
April 7 (Sun), 2 pm (12:30 call)
April 12 & 13 (Fri & Sat) 7:30 pm (6 pm call)
Touch up rehearsal, Thursday April 11

The audition

Memorize and present a monologue that demonstrates your range. Prepare to deliver it in three accents (note the list of accents on the next page), including your own. Be prepared to read from the attached sides. **(Don't stress too much about the accents; that's what rehearsal are for. But some basic research wouldn't hurt.)**

Characters

Actor 1 (male)

- Occasional narrator (own voice)
- Gauthier Ralph – reform club member – London Received Pronunciation
- British Consul (Suez) – London official (RP)
- Director of Police – Egyptian or London transplant?
- Priest – Indian
- Judge Obadiah – London RP (Oldest)
- Chinese Broker – Hong Kong British
- Ship Clerk – London Cockney transplant
- Bunsby – Scottish or Dutch transplant
- Proctor – US Military – Midwest
- Engineer – US – Southern?
- Mudge – US – “hick”
- Clerk – US NYC
- Speedy – US Brooklyn
- Ship Engineer – US Northeast
- Train Clerk – Liverpool

Actor 2 (male or female)

- Narrator – (own voice)
- Andrew Stuart – reform club member – London RP
- Detective Fix – London soft cockney or Midlands
- Priest – Indian
- Indian conductor – Indian British
- Elephant Owner – Indian authentic (old)
- Young Parsi – Indian authentic (young)
- Oysterpuff – Indian court clerk
- US Conductor – US western
- Reverent Wilson’s Servant – Cockney

Actor 3 (male)

- Narrator – (own voice)
- Passpartout – French
- John Sullivan – reform club member – London RP

Actor 4 (female)

- James Forester – original servant – Soft cockney/Midlands
- Newspaperman – alternate from Forester
- Priest – Indian
- Auoda – Indian woman

Actor 5 (male)

- Philias Fogg – London RP

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.*)

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PASSEPARTOUT. He couldn't possibly be calling for me. According to the card, he is not due home until midnight.

PHILEAS FOGG. Passepartout!

PASSEPARTOUT. But that is my name.

(*FOGG reenters.*)

PASSEPARTOUT. *Oui, monsieur?*

PHILEAS FOGG. I called you twice.

PASSEPARTOUT. But it is not midnight.

PHILEAS FOGG. I know it. I don't blame you. But we leave for Dover and Calais in ten minutes.

PASSEPARTOUT. *Monsieur* is going to leave home?

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

PASSEPARTOUT. Round the world!

PHILEAS FOGG. In eighty days. So we haven't a moment to lose.

PASSEPARTOUT. But we'll need to pack the trunks.

PHILEAS FOGG. No trunks. Only a carpetbag. Two shirts and three pairs of stockings for me. The same for you. We'll buy our clothes on the way. Make haste.

(*PASSEPARTOUT does so.*)

PASSEPARTOUT. *Monsieur*, if I may, why are we going around the world in eighty days?

PHILEAS FOGG. I'll explain later.

PASSEPARTOUT (*to himself, or so he thinks*). I think my master is a fool. And I was looking for the quiet life.

PHILEAS FOGG. Did you say something?

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PASSEPARTOUT. Uh...I said I think I need a tool. I am looking for my pocketknife.

PHILEAS FOGG. A knife won't be necessary.

PASSEPARTOUT. You never know. One may come in... (*He actually has a pocketknife...that was close.*) Ah. *Voilà!*

PHILEAS FOGG. Very well. Are you ready?

PASSEPARTOUT. *Oui, monsieur.*

PHILEAS FOGG. Good. Here is a copy of Bradshaw's *Continental Railway Steam Transit and General Guide* and a roll of Bank of England notes. Have you forgotten anything?

PASSEPARTOUT. No, *monsieur*.

PHILEAS FOGG. Good. Then we are off to Charing Cross. Double lock the front door. (*FOGG exits.*)

PASSEPARTOUT. *Oui, monsieur.*

Side 2

FIX. Excuse me. I'm a bit lost. Could you direct me to the British Consulate?
BRITISH CONSUL. Mr. Fix?
FIX. Detective Fix. Yes.

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BRITISH CONSUL. Welcome to Suez. I'm the British Consul. I received a wire last night said you'd be arriving this morning.
FIX. Oh yes. Very good.
BRITISH CONSUL. The wire said it was urgent but gave no other details.
FIX. I've been dispatched from England in search of the bank robber.
BRITISH CONSUL. All the way to Suez?
FIX. Yes. It is my task to narrowly watch every passenger who arrives at Suez, and to follow any who seem to be suspicious characters.
BRITISH CONSUL. I'm surprised Scotland Yard would send someone so far away.
FIX. One mustn't be too careful these days, Consul. And I'm proud to say that I was the first and only choice for this mission.
BRITISH CONSUL. I see.
FIX. Has the steamer from Brindisi arrived?
BRITISH CONSUL. Not yet.
FIX. Excellent.
BRITISH CONSUL. I must say, Scotland Yard is certainly pulling out all of the stops on this one.
FIX. With good reason.
BRITISH CONSUL. I suppose it was a heavy robbery.
FIX. A magnificent robbery, Consul. Fifty-five thousand pounds! We don't often have such windfalls. Burglars are getting to be so stingy nowadays.
BRITISH CONSUL. So it seems. Do you have a description of the thief?

(DETECTIVE FIX whips out the description.)

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FIX. Always at the ready. (He 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.
BRITISH CONSUL. But I don't see how—
FIX. A man rather feels the presence of these fellows, Consul, than recognizes them. I have what you might call a sixth sense for this kind of work.
BRITISH CONSUL. You don't say.
FIX. I do.
BRITISH CONSUL. A sixth sense?
FIX. An acute awareness. A combination of all of the senses...hearing, seeing, smelling...and...the other ones. I've arrested more than one of these gentlemen in my time. He won't slip through my fingers.
BRITISH CONSUL. I wish you much success, Mr. Fix.
FIX. Detective.
BRITISH CONSUL. Detective Fix. Now if you will excuse me, I have some work to attend to at my office.
FIX. Very well, Consul. (The CONSUL exits. Three loud whistles are heard.) She's here! (He hides so as not to be noticed.)

PASSEPARTOUT. Three priests attacked me and stole my shoes.
SIR FRANCIS. Where were you?

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PASSEPARTOUT. The pagoda at Malabar Hill.
SIR FRANCIS. You're lucky you weren't arrested. Indian law strictly forbids anyone to wear shoes in a pagoda.
PASSEPARTOUT. I hadn't read that part yet.

3
2
1
5

SIR FRANCIS. Very well. (*The conversation falls.*) At half-past twelve the train stops at Burhanpoor. Towards evening, we enter the Suppour Mountains and the next morning, at eight o'clock—
PASSEPARTOUT. Four o'clock.
SIR FRANCIS (*looking at his watch*). No, it's eight o'clock.
PASSEPARTOUT (*looks at "his" watch*). My watch says it is four o'clock.
SIR FRANCIS. I'm afraid your watch is slow.
PASSEPARTOUT. My watch? A family watch, *monsieur*, which has come down from my great-grandfather? Slow? It does not vary five minutes in the year.
SIR FRANCIS. Have you adjusted your watch since leaving London?
PASSEPARTOUT. It is a perfect timepiece.
SIR FRANCIS. I don't doubt that. But since you are constantly moving eastward, the days are shorter by four

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minutes for each degree gone over. Therefore, you will need to adjust—
PASSEPARTOUT. I will not adjust my great-grandfather's watch.
SIR FRANCIS. Very well. The next day, at eight o'clock—
PASSEPARTOUT. Four o'clock.
SIR FRANCIS. The train rushes through a glade some fifteen miles beyond Rothal. (*Sotto voce.*) It's eight o'clock.
PASSEPARTOUT. I heard that.
SIR FRANCIS. Ah, we're speeding along now.
PASSEPARTOUT. It says here that India is very dangerous. Is that true?
SIR FRANCIS. Not all of India is dangerous.
PASSEPARTOUT. That is a relief.
SIR FRANCIS. The area we're passing through now, however, is extremely dangerous.
PASSEPARTOUT. It is?
SIR FRANCIS. Yes. Thanks to Feringhea, the King of the Strangers.
PASSEPARTOUT. King of the Strangers?
SIR FRANCIS. Yes. He and his men, in honor of the Goddess of Death, strangle victims of all ages. This area can scarcely be traveled over without corpses being found in every direction.
PASSEPARTOUT. How horrible.
SIR FRANCIS. Yes.
PASSEPARTOUT. I hope we get out of here soon.
SIR FRANCIS. 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.

(Night. The pilot hangs lights to avoid any collisions with other ships.)

AOUDA. Mr. Fogg, what do you suppose has happened to Passepartout?

PHILEAS FOGG. I don't know. Strange. If he's still in Hong Kong, the authorities, I trust, will find him and I've left enough money for his return to England. If he is, indeed, on board the *Carnatic*, we may find him at Yokohama. It will be easy to ascertain if he had been on board.

AOUDA. I hope we find him, for I shall miss him. *(Pause.)* I cannot thank you enough, Mr. Fogg. I owe you my life.

PHILEAS FOGG. Think nothing of it.

AOUDA. I shall repay you, just as soon—

PHILEAS FOGG. No need.

AOUDA. Let me at least repay you for all of the clothes you have purchased for me.

PHILEAS FOGG. It is all very well for an Englishman to make a tour of the world with a carpetbag, however a lady should not be expected to travel under such conditions. *(Pause.)*

AOUDA. It is beautiful tonight. When I look up at the stars, the sails look like great white wings and I feel as if we are flying. What do you see, Mr. Fogg?

PHILEAS FOGG. 37, 43, 124, 30.

AOUDA. Pardon?

PHILEAS FOGG. It is the 37th day of my journey. I have 43 days to reach London. And presently we are located at 124 degrees East Longitude and 30 degrees North Latitude.

AOUDA. Is that all you see?

PHILEAS FOGG. Yes.

AOUDA. Is it all mathematics to you?

PHILEAS FOGG. Yes.

AOUDA. Why?

PHILEAS FOGG. It is constant and reliable.

AOUDA. And saving my life... was that simply mathematics? *(Pause.)*

PHILEAS FOGG. It was my duty and I had several days to spare.

(AOUDA waits to see if he will say anything else. When he doesn't...)

AOUDA. Good night.

(She exits. FOGG watches her leave. He stands there for a few moments, and then...)

Handwritten notes in red ink: "4" and "25.5"