

THE SHOW MUST GO ON

by

Sean Aita

Inspired by Jules Verne's
Around the World in 80 Days

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@ All passengers on this epic journey

This year, a small Theatre-in-Education company (consisting of four actors) is inviting you to join them on a trip around the world ... sounds good, eh?

However, there are a few (not so small) matters to sort out beforehand, such as: which play are they going to do? Who is going to play which part? And – who is going to pay for it all?

As it happens, all four of them have to work second jobs and rehearse in the evenings, because it's quite difficult to make a living without a fixed-term contract at a theatre. Money is only going to come in if and when they do a show. So they decide to put Jules Verne's novel *Around the World in 80 Days* on stage.

Perhaps you've read the story, or seen a film version? Mr Fogg, a rich English Gentleman, bets two friends that he is able to go around the world in 80 days – which is less than three months! The story is set in the 19th century when travelling to faraway countries wasn't as easy as it is nowadays. No cars, no planes, no fast trains, and some railway lines (in different countries) hadn't even been built ...

Next problem: the casting. In the story, there hardly are any female characters. And guess what – after some discussion, the two main roles in the story, Mr Phileas Fogg and his French servant Passepartout, are played by the two girls!

And lastly, just as the play seems to come together, the promised grant from the Arts Council is cancelled. But, almost like in Jules Verne's story, an unexpected solution comes up – and the show can go on!

So, get ready for the big adventure, travel with our four actors around the world and enjoy meeting different people and cultures – in English!

BTW, did you know that English is the most widely spoken language in the world? It has approximately 380 million native speakers, and is spoken and understood by 2 billion people worldwide!

You see, it makes sense to learn English! If your English is ok, you'll be able to talk to and understand people from all over the world! It's not only useful – it's also very exciting!

How about another bet? **I bet you** that you will really love this play and have lots of fun!

Helena Hirsch

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Characters in the Play:

The cast are four actors in a small-scale Theatre-in-Education company. James is their director as well as a company member.

James Briant (male, early 30s)

Millie Dorton (female, mid 20s)

Jazz Jones (female, late teens, early 20s)

Leo Houseman (male, early 20s)

The action takes place in a rehearsal room in Pimlico in London. There is a props/costume trunk on the stage.

Note to teachers:

When pre-reading the text (i.e. working through it before watching the performance) please bear in mind that your students don't have to translate/look up every new/unknown word or phrase in order to understand the text. During the performance, through voice, action, movement and mime, there is no need to translate – students see, hear, feel – and understand.

There are some comprehension questions at the end of the text – just to check overall understanding. More exploitation strategies, vocabulary work and various activities can be found in the extensive worksheet (available for download from www.schooltours.at as from September 2020).

Scene 1 - The Actors' Meeting

James, Millie and Jazz are all on stage at the start of the play. They are doing a voice warm-up that is led by James. Jazz is wearing a big fluffy coat.

JAMES: OK. That's enough for now. What time is it?

MILLIE: Just after half past.

JAMES: Where's Leo?

JAZZ: He sent me a text to say he's on his way. There's a problem with the tube¹.

JAMES: Again? That's the second time this week.

JAZZ: It's because you don't pay enough. He was doing his second job this afternoon.

JAMES: It's not my fault that it's hard to make a living in the theatre. If you want money, go and work in an office.

JAZZ: I do, most mornings and on Sundays! That's how I pay my rent.

MILLIE: Yes, and I work as a waitress. What's Leo's other job?

JAZZ: He's a children's party entertainer.

MILLIE: Really?

JAZZ: Uh huh.

JAMES: I have to do another job to make money, too. That's why we have evening rehearsals so we can all do other things during the day. You know we don't have any money coming in until the tour starts, then we can all share the profits².

MILLIE: What profits?

JAMES: Leo should be here by now.

MILLIE: You should fire him.

JAMES: I can't, we need him for the show. It's too late to find anyone else.

MILLIE: Anyone else who owns a van big enough to carry the set³!

JAZZ: So, what play are we doing?

JAMES: I thought we could do *Around the World in Eighty Days* again. The teachers like it, and we had good feedback from the students on social media last time we did it.

MILLIE: The last schools tour of that show was five years ago, before you and Leo joined us, Jazz.

JAZZ: I think it sounds fun. I love that story.

JAMES: It's a classic.

He opens a packet of sweets and takes one out.

¹ London Underground, U-Bahn

² ... den Gewinn teilen

³ Jemand anderen, der einen genügend großen Van hat, um die Kulissen zu transportieren!

MILLIE: And we've got all the costumes and props¹. So it's cheap.
 JAMES: That's got nothing to do with it.
 MILLIE: Oh really?
 JAMES: Yes! For goodness' sake, the way you talk, anyone would think I was mean.
He puts away the packet of sweets without offering any to the girls.
 MILLIE: Not many parts for women though, are there?
 JAMES: There's Mrs Aouda.
 JAZZ: What does she do?
 MILLIE: She gets rescued.
 JAZZ: Oh! Are there any other parts for women?
 JAMES: There's a belly dancer².
 JAZZ: Cool. I did ten years of ballet. Watch this!
She starts doing some ballet.
 JAMES: Er, no. Not a *ballet* dancer. A *belly* dancer!
 JAZZ: Oh! Right. Remind me, what does a belly dancer do?
 JAMES: Are you joking?
 JAZZ: No.
 JAMES: They do belly dancing.
 JAZZ: What's that?
 JAMES: You know. Dancing with your belly!
 JAZZ: Nope, sorry. You'll have to show me.
 JAMES: I can't ... Millie, show her how to belly dance.
 MILLIE: Don't ask me. You know that I can't dance to save my life. You'll have to show her.
 JAMES: Me?!
 MILLIE: You.
 JAZZ: Go on, then.
 JAMES: Oh, very well.
James makes a really hopeless attempt to do a belly dance. Jazz and Millie laugh. James realises he has been tricked.
 JAMES: You're just winding me up³, aren't you?
 JAZZ: Yeah, sorry. I thought you looked lovely, though.
 MILLIE: Yes. You've got the part.
 JAMES: Very funny.
Suddenly a figure dressed in a Darth Vader mask and cloak enters, yelling loudly. He slashes towards James with a light sabre.
 JAMES: Agh!!
Jazz and Millie are also rather shocked. The figure takes off his mask.

¹ Außerdem haben wir alle Kostüme und Requisiten.
² Bauchtänzerin (...to belly dance/to do belly dancing)
³ Ihr wollt mich bloß aufziehen (veräppeln), stimmt's?

MILLIE: Leo!
 LEO: Hi!
 JAMES: You nearly gave me a heart attack¹!
 LEO: Sorry, I've just been doing a kids' party. They wanted a *Star Wars* theme. Great outfit, eh?
 JAZZ: Awesome. I've always wanted to be Rey².
 LEO: You look more like a Wookiee². What are you wearing?
 JAZZ: My coat. It's cold in here.
 MILLIE: Did you turn the heating on, James?
 JAMES: Do you know how much it costs to run the boiler?
 MILLIE: Go and turn it on right now. My hands are freezing. We can't work properly if it's too cold.
 JAMES: Oh for goodness' sake! Alright.
He exits.
 LEO: Did I miss anything?
 JAZZ: We're doing *Around the World in Eighty Days*.
 LEO: OK. That's cool. I'm not playing the French guy, though – the servant.
 MILLIE: Passepartout.
 LEO: I haven't got it with me.
 MILLIE: What?
 LEO: My passport. Why do you want it?
 MILLIE: No, you twit³. That's his name. Passepartout.
 LEO: Oh yeah, of course.
 JAZZ: I don't mind playing him. I did French at school.
 MILLIE: Did you? What can you say in French?
 JAZZ: Je m'appelle Jazz.
 MILLIE: What does that mean?
 LEO: Where's the toilet!
 JAZZ: It does not!
 LEO: Do you think James will mind if we modernise the story a bit?
 MILLIE: I don't know. You know what he's like.
James re-enters holding a top hat and a tail coat. Leo doesn't see him.
 LEO: I certainly do. He's completely uptight about everything, he's obsessed with sticking to a routine and he's really, really, boring and tight-fisted with money⁴ ... He's standing behind me, isn't he?
 JAMES: Yes, he is.
 LEO: I knew that all along. I was just teasing you! I don't really think you're tight-fisted.

¹ Jetzt hätte mich fast der Schlag getroffen!
² Rey -> Star Wars Figur; Wookiee -> Behaarter Alien im *Star Wars* Universum
³ Du Dummkopf!
⁴ Er ist total verkrampt, bleibt zwanghaft bei seinen Gewohnheiten ... und ist knausrig ...

JAMES: I don't really care if you do. It's my job to care for the well-being of this theatre company and if it is tight-fisted to try to save on costs then I am happy to be tight-fisted. Now, shall we get down to business, or is that too boring and uptight for everyone?

EVERYBODY: No! No!

JAMES: Right. So the others have told you what we are doing?

LEO: Uh huh.

JAMES: Great! So the next thing to do is to discuss the casting. This is a co-operative theatre company so everything should be as democratic as possible. To keep things absolutely fair, I have prepared a hat with the names of each of the roles in the play for you to pick out. However, as it is quite obvious that I am the only person among us who is suitable for the main role¹ of Phileas Fogg, I have removed that name and will take on that role myself.

MILLIE: Woah! Hold on. That's not fair!

JAMES: Yes, it is.

LEO: No, it's not.

JAMES: Let me remind you all that I started this company and invested money in it² to begin with.

MILLIE: Not enough from the look of things. OK, fine. You can do the play on your own.

JAMES: What?

MILLIE: A one-man show.

JAMES: Wait a minute.

MILLIE: You said this company was democratic? Right, let's prove it. Hands up everyone who thinks James should be the only person allowed to play Phileas Fogg?

Nobody puts their hands up.

JAZZ: Who is this Phileas Fogg?

LEO: He's this posh, upper class man³ who's completely uptight, obsessed with routine, and ... Oh!

JAMES: Thank you!

LEO: OK, you can be Phileas Fogg.

JAZZ: Just a minute, Leo! What about me? Why can't a girl play Phileas Fogg?

JAMES: Don't be ridiculous.

JAZZ: Why is that ridiculous?

JAMES: Phileas Fogg is a Victorian gentleman⁴!

JAZZ: He's a *character*. He's not real. This is theatre. It doesn't have to be true to life.

¹ Nachdem klar ist, dass ich (...) die geeignetste Person bin, die Hauptrolle zu spielen ...

² ... dass ich die Theatergruppe gegründet und Geld hineingesteckt habe ...

³ Das ist dieser vornehme Oberschicht-Pinkel ...

⁴ Phileas Fogg ist ein Gentleman aus dem viktorianischen Zeitalter! (-> siehe Worksheet)

JAMES: Yes, it does! That's the whole point of theatre that we make it seem real.

JAZZ: That's rubbish.

JAMES: Millie. Back me up.

MILLIE: I'm sorry, James, but she's right.

JAZZ: Thank you, Millie. Leo?

LEO: Yeah. I agree with Jazz. This is the twenty-first century, you know.

JAZZ: Great! So that means I *can* play Phileas Fogg.

MILLIE: No, you can't.

JAZZ: What? Why not?

MILLIE: You're the only one of us who speaks French. You have to be Passepartout.

JAMES: Thank goodness for that. Right then ...

MILLIE: *I'm* playing Phileas Fogg.

JAMES: What!

MILLIE: You heard. I went to a private school, I know how to be upper class.

Besides, I want to be a serious actress. None of the other parts are any kind of challenge.

JAMES: But ...

MILLIE: All those in favour of me playing Phileas Fogg¹ raise your hands. *Jazz and Leo raise their hands.*

JAMES: Traitors²!

MILLIE: Democratic enough for you?

JAMES: Fine ... (*Millie takes the top hat and tail coat from him.*) What can I play then?

MILLIE: You can be Mrs Aouda.

JAMES: Me? Don't be absurd!

LEO: I think you'll be great. You'll bring a whole new perspective to the part³.

MILLIE: Hands up all those who ...

JAMES: Alright!

LEO: Now, let's see what I get from the lucky dip⁴.

He puts his hand into the hat and pulls out a piece of paper. He opens and reads it.

LEO: (*Reading*) Mr Fix ... Who is that?

MILLIE: He's the detective that follows Phileas Fogg around the world.

LEO: Oh, yeah. I get to play a cool detective! *CSI Miami*. Result!

JAMES: Leo, can we swap parts⁵?

LEO: Hmm, let me think ... No!

MILLIE: Don't worry, James, there are quite a few other small parts you can play.

JAMES: Like what?

¹ Alle, die dafür sind, dass ich Phileas Fogg spiele ...

² Verräter!

³ Du gibst der Rolle eine ganz neue Dimension.

⁴ Mal sehen, was ich mir aus der Wundertüte hole.

⁵ Leo, können wir Rollen tauschen?

MILLIE: I'm pretty sure there's an elephant.

JAZZ: And a belly dancer!

Scene 2 - Devising the Play

Millie is on her own in the rehearsal room. She is wearing the top hat and the tail coat, and is walking up and down. Jazz enters.

JAZZ: Hi, Millie!

MILLIE: Hi, Jazz!

JAZZ: What are you doing?

MILLIE: I'm getting into my part as Phileas Fogg. I'm practising walking like a man.

JAZZ: Good idea. I need to do that for Passepartout.

Jazz joins her and they both walk up and down the room, trying to walk like men. James enters.

JAMES: What's going on? Is there something wrong with both of you?

MILLIE: We're rehearsing¹.

JAZZ: You should join in. We're practicing walking like men. You're playing Mrs Aouda, so you should practice walking like a woman.

JAMES: No, thanks.

MILLIE: Come on, James. Don't be grumpy².

JAMES: I'm not being grumpy, I just want to go and make a cup of tea first.

MILLIE: Come on. At least give it a try.

JAMES: Alright, alright. For goodness' sake!

James attempts to walk up and down like a woman.

MILLIE: Women don't walk like that!

JAMES: Yes, they do.

JAZZ: When have you ever seen me walk like that?

She imitates the walk that James just did.

JAMES: I told you I didn't want to do it. Look, don't push me, because I'm warning you that I'm on the brink of throwing it all in³ and closing the company down.

MILLIE: No sulking. We need you to direct the show⁴. Come on, James, you know you're the best director in town.

JAMES: Thank you.

JAZZ: He's the *only* director in town.

MILLIE: Shh! Here, look! (*Reaching into the trunk.*) I found a cloak⁵ with a hood

for you to wear as Mrs Aouda. You won't really be seen much.

JAMES: Oh. OK.

He puts the cloak on and lifts up the hood. Leo enters. He is dressed in Harry Potter-glasses. He points his wand at James.

LEO: (*Loudly*) Wingardium leviosa¹!

JAMES: Agh! Will you stop doing that!

LEO: Sorry, I thought you were a Dementor²!

JAZZ: Another party?

LEO: Yeah.

JAZZ: Let me guess, it was a *Lord of the Rings* theme?

LEO: No, it's *Harry* ... ha, ha, very funny.

MILLIE: So, are we ready to get on with the play?

LEO & JAZZ: Yeah.

MILLIE: James?

JAMES: There's just one minor problem.

MILLIE: What is it?

JAMES: We don't have any scripts³.

MILLIE: What? Why not?

JAMES: You remember my laptop?

MILLIE: The old one that blew up a couple of months ago?

JAMES: Uh huh.

MILLIE: What about it?

JAMES: The only copy of the script was on it.

MILLIE: No!

JAMES: I'm afraid so.

JAZZ: Why don't we get a writer to do a new script?

JAMES: Too expensive.

LEO: How much is there in the company bank account?

JAMES: About nine-fifty.

LEO: Nine hundred and fifty has to be enough to get someone to write a new script for us.

MILLE: That's true, James.

JAMES: Yes, that is true. Unfortunately there is only nine-fifty in the account. Nine pounds and fifty pence.

MILLIE: But how is that possible? What about the grant from the Arts Council England⁴?

JAMES: It hasn't arrived yet. I've got a meeting with them in a couple of days.

MILLIE: Oh! Is everything OK?

¹ Wir proben (vgl.: we practice, we train)

² Sei nicht grantig.

³ ... ich stehe kurz davor, alles hinzuschmeißen ...

⁴ Sei nicht eingeschnappt. Wir brauchen dich als Regisseur/du musst Regie führen.

⁵ Umhang (mit Kapuze)

¹ Schwebezauber

² Gefährliches und grausames magisches Wesen (*Harry Potter*)

³ Manuskript, Stücktext (auch Drehbuch)

⁴ Förderung des Kunst-Rats England

JAMES: I think so.
MILLIE: But right now, we are penniless.
JAMES: I'm afraid we have a bit of a problem.
MILLIE: Oh dear. What are we going to do?
JAZZ: Why don't we just devise it¹?
MILLIE: We could devise it.
JAMES: (*Reluctantly*) I suppose so.
MILLIE: We don't really have a lot of choice.
JAMES: No.
LEO: Hold up. What's devising?
JAZZ: Didn't they teach you devising at drama school?!
LEO: I didn't go to drama school.
MILLIE: That explains a lot. (*To Leo*) Devising is when the actors all get together and create the story themselves.
LEO: Cool. So how does it work?
JAZZ: You have to improvise².
MILLIE: Well, actually, as we're using a story that already exists, we just need to break it down into the basic plot³, and then choose which scenes we want to do and come up with some dialogue.
LEO: But how do you know what to say?
JAMES: (*Taking a book out of the trunk.*) We can use some lines from Jules Verne's original novel.
JAZZ: And improvise the rest.
LEO: That sounds really cool. Let's do it.
JAMES: There's a problem. We only have two weeks to rehearse this play. It's not going to be easy to agree what to put in, and what to leave out.
MILLIE: Do you have a better idea?
JAMES: No.
MILLIE: All those in favour of devising a script?
They all put their hands in the air.
LEO: So how do we start?
MILLIE: The first thing we need to do is to see if we can remember the basic plot of the story. James and I were both in the version we did five years ago. I think I still know some of the lines.
JAMES: I played Phileas Fogg. The reviewer in the local newspaper said it was a great performance.
MILLIE: (*Whispers to Jazz*) He said he was still trying to forget it!
JAMES: Do you two know the story, too?
JAZZ: I saw the film with Jackie Chan.

¹ entwickeln, ausarbeiten

² ... aus dem Stegreif ...

³ ... wir müssen es nur auf die Grundhandlung runterbrechen ...

LEO: Jackie Chan?! The karate expert? Did he play Phileas Fogg?
He grabs the top hat and then performs a noisy karate fight with himself.
JAZZ: No! He played a thief.
LEO: A thief? I don't remember a thief.
MILLIE: There isn't one. Not in the original story.
LEO: I didn't think so. So they changed it for the film? To make it more exciting?
MILLIE: Yes, I suppose so.
LEO: That's awesome, why don't we do that, too? Put in some martial arts¹?
MILLIE: Can you *do* any martial arts?
LEO: Uh, not really. I can do some origami².
MILLIE: OK. If we need someone to make a paper duck we'll let you know.
JAMES: (*To Leo*) So do you know the story or not?
LEO: We did it at school. It was a long time ago, though.
JAZZ: Why don't we try to go through the story together?
MILLIE: Yes, good idea, Jazz. We can throw in what we remember and work through the whole story fairly quickly.
JAMES: That makes sense.
MILLIE: James, you probably remember it best. Why don't you play a narrator³?
JAMES: Brilliant! Can we have a narrator in the show?
MILLIE: Of course.
JAMES: At last, a nice part for me!
LEO: What if I want to be the narrator?
James pulls a children's water pistol out of the trunk.
JAMES: Then I'll shoot you!
LEO: Take a chill pill⁴. You can be the stupid narrator.
JAMES: Thank you.
MILLIE: Is everybody ready?
EVERYONE: Yes!
MILLIE: Let's do it!
JAZZ: How does it begin?

Scene 3 - From London to Port Said

JAMES: The year is 1872 and we are in the great city of London.
There is a pause.
JAMES: Come on, then. Do something! The city of London ...

¹ Kampfsport, -kunst

² Japan. Papierfaltkunst

³ Erzähler

⁴ Beruhigungstablette (vgl. to chill -> relaxen, beruhigen)

The other actors create a soundscape of London. The sound of Big Ben, voices shouting 'Fish and Chips!' 'Welcome to the Tower of London' etc.

JAMES: I suppose that'll do. Wealthy English gentleman Mr Phileas Fogg ...

That's your cue¹, Millie.

MILLIE: Oh yes, sorry. (*As Fogg*) How do you do?

JAMES: ... and his French servant, Passepartout ...

JAZZ: (*As Passepartout*) Er, bonjour, comment ca va²?

JAMES: ... live an orderly life³ at number 7 Saville Row, Burlington Gardens.

Every single day is exactly the same.

PASSEPARTOUT: 7.27 a.m. ... time to get up, Monsieur.

FOGG: Good morning!

PASSEPARTOUT: 8.27 a.m.

FOGG: Tea and toast.

PASSEPARTOUT: 9.27 a.m.

FOGG: Shaving. Water temperature?

PASSEPARTOUT: Exactly 86 degrees Fahrenheit. 10.27 a.m.

FOGG: The newspapers!

PASSEPARTOUT: 11.27 a.m.

FOGG: A brisk walk in the park.

PASSEPARTOUT: 12.27 p.m.

FOGG: Lunch time.

PASSEPARTOUT: 2.27 p.m.

FOGG: Writing letters.

PASSEPARTOUT: 4.27 p.m.

FOGG: Afternoon tea and scones!

PASSEPARTOUT: 5.27 p.m.

FOGG: To the Reform Club.

JAMES: The Reform Club was a famous gentlemen's club in Pall Mall.

PASSEPARTOUT: 7.27 p.m.

FOGG: Dinner.

PASSEPARTOUT: 10.27 p.m.

FOGG: Bed.

PASSEPARTOUT: Bonne nuit, Monsieur.

FOGG: Goodnight, Passepartout. An orderly life, Passepartout! An orderly life!

PASSEPARTOUT: Oui, Monsieur Fogg.

Leo gives them a thumbs-up.

JAMES: Well done, you two. (*Narrating*) But life was about to change for them both. One day at the Reform Club, Fogg overheard two men discussing a robbery at the Bank of England.

¹ Stichwort, Einsatz

² Wie geht es Ihnen?

³ ... ein geordnetes, geregeltes Leben ... (-> vorhersehbar)

LEO: I've totally got this¹!

He plays both men by swapping hats.

MAN 1: There's been a robbery at the Bank of England!

MAN 2: Good Lord!

MAN 1: Yes! Fifty thousand pounds have been stolen.

MAN 2: No!

MAN 1: Yes!

MAN 2: No!

MAN 1: Yes!

JAMES: Get on with it!

LEO: Sorry! (*As Man 2*) Never mind, the police will catch the thief soon enough.

MAN 1: If they can find him.

MAN 2: What do you mean?

MAN 1: The world is a much smaller place these days. The thief can travel faster and further than ever before.

MAN 2: Indeed?

MAN 1: Oh, yes. He could go right around the world in less than a year.

FOGG: Eighty days.

MAN 1: I beg your pardon?

FOGG: Excuse me for interrupting, but the world can be circumnavigated in exactly eighty days².

MAN 2: Surely not?

FOGG: It says so here in the *Daily Telegraph*. (*Reads*) Using steam boat and rail connections³, the entire journey can be completed in eighty days.

MAN 1: What about breakdowns?

FOGG: Taken into account⁴.

MAN 2: Storms, hurricanes, typhoons?

FOGG: All taken into account.

MAN 1: I don't believe it's possible.

FOGG: It's perfectly possible. The British newspapers do not lie.

MAN 1: I'll wager five thousand pounds it cannot be done⁵.

FOGG: Very well. But let's make it twenty thousand pounds.

MAN 2: I say!

MAN 1: Twenty thousand pounds?

FOGG: Twenty thousand pounds!

MAN 2: But you could lose the whole sum because of one accidental⁶ delay.

¹ Ich hab das voll im Griff!

² ... die Erde kann in genau 80 Tagen umrundet werden.

³ Mit Dampfschiffen und Eisenbahnverbindungen ...

⁴ Das ist bereits alles eingeplant.

⁵ Ich wette um £ 5000, dass das nicht geht.

⁶ ... wegen einer zufälligen Verspätung

FOGG: There will be no delays. The unforeseen does not exist¹. Now what do you say?

MAN 1: Very well. Done!

They shake hands.

FOGG: Today is Wednesday, the 2nd of October. I shall be in London in this room, on Saturday, the 21st of December, at a quarter to nine in the evening, or the twenty thousand pounds, now deposited² in my name at Baring's Bank, will belong to you.

MAN 2: Aren't you going to go home to get ready?

FOGG: Not yet. There's no need. I am perfectly prepared. The steamer to Calais doesn't leave until 10.45 pm. So why don't we have a game of cards first?

JAZZ: Just a minute. Stop!

JAMES: What is it?

JAZZ: Are you really going to let Leo play both parts like that? It slows everything down, I want to get home before midnight.

LEO: If you want the play to go faster let me narrate for a bit.

JAMES: No ... I ...

LEO: (*Very fast indeed in one breath*): So, Phileas Fogg went round the world as fast as he could with Passepartout, he had lots of adventures, saved Mrs Aouda, got back to England just in time, won his bet and lived happily ever after. The end.

JAMES: Thank you for that, Leo. You've managed to forget your own character, Detective Inspector Fix, completely.

LEO: Oh yeah! Oops!

JAMES: Right. Are we ready to carry on?

ALL: Yes.

JAMES: Mr Fogg set off for France.

PASSEPARTOUT: Bravo! Vive la France!

JAMES: He took a bag of his own cash with him for expenses³. Unfortunately Detective Inspector Fix of Scotland Yard ...

Leo puts on a pair of dark glasses and grabs the water pistol from the trunk.

LEO: (*Shouting in a strong American accent*) ALRIGHT! FREEZE, YOU THIEVING SCUMBAG, BEFORE I BLOW YOU TO KINGDOM COME⁴!

JAMES: What are you doing?

LEO: Just updating things a bit. Young people need excitement. They need to be

able to relate to the characters¹. They don't want to see anything old-fashioned.

JAMES: Like Shakespeare for example?

LEO: You know what I mean. You have to get some modern stuff in.

JAMES: Is that right?

LEO: Yes, it is. Come on girls, back me up ... Jazz?

JAZZ: I suppose he does have a point.

JAMES: Does he? Millie?

MILLIE: Don't drag me into this.

LEO: Let's have a vote. All those in favour of updating the play?

Leo and Jazz put their hands up.

LEO: Come on, Millie.

MILLIE: No, I'm with James on this. It's a classic story, there is no need to change it.

JAMES: Thank you.

MILLIE: However, that doesn't mean we have to accept everything that's in the book. We can adapt things a little². After all, the world is very different now to the way it was in Jules Verne's time. We think very differently about some things. So we might need to stop and talk about some parts and what they mean to a modern audience. Are we all happy with that?

Jazz nods. Leo looks unsure, but then nods his head.

JAMES: Right then. On with the play.

JAMES: (*Narrating*) Detective Inspector Fix of Scotland Yard thought that Fogg was the bank robber because he looked just like the man described in the police report.

FIX: (*To Passepartout*) Excuse me. Your master seems to be in a great hurry.

PASSEPARTOUT: That's right, Monsieur. It's a bet. We just ran out of the house, and caught the first train to the port.

FIX: Did you? For a bet?

PASSEPARTOUT: That's right. He gave me an armful of money, and told me to pack his bags straight away.

FOGG: (*Calling*) Passepartout! Hurry up!

PASSEPARTOUT: Au revoir!

FIX: (*To himself*) An armful of money?

JAMES: Mr Fix set off after Phileas Fogg, certain that he was the thief ... to France by boat (*Passepartout is sick*), Italy by train ...

ALL: 'Gelato, Spaghetti, Vino Rosso'!

JAMES: Back on a ship again ...

PASSEPARTOUT: Oh no! (*Passepartout is sick once more.*)

¹ Etwas Unvorhergesehenes/Unerwartetes gibt es nicht!

² ... in meinem Namen bei der Baring's Bank hinterlegt

³ ... einen Sack voll eigenes Bargeld für (Reise-)Ausgaben mitnehmen

⁴ Keine Bewegung, du diebischer Mistsack, sonst knall ich dich ab! (-> siehe Worksheet)

¹ Junge Leute müssen sich von den handelnden Personen angesprochen fühlen ...

² Wir können (sollten) einige Dinge etwas anpassen.

JAMES: All the way to Port Said in Egypt.
 ALL: 'Salaam Aleichem! Come and visit the Pyramids'¹
Leo begins walking around moaning and holding his arms out in front of him.
 JAMES: What are you doing?
 LEO: I'm being a mummy!
 JAMES: Well, stop it! While they were in Egypt ...
 MILLIE: Phileas Fogg met a belly dancer!
 JAMES: No, we don't need to do this part now, do we?
 JAZZ/MILLIE/LEO: Yes!
Music plays. James does a very reluctant belly dance.
 FIX: Hmm, now that we're in Egypt, I need to find a way to stop Mr Fogg and have him arrested. The problem is that I have to wait for a special arrest warrant¹ from England. I must slow him down somehow. I'll pretend to be an ordinary traveller, just like them. His servant Passepartout is pretty stupid I'm sure I can fool him.
 JAZZ: Hey!
 FIX: I'll make friends with him first, and then find a way to delay their journey at some point. Monsieur Passepartout! How nice to see you again.
 PASSEPARTOUT: Oh, yes. Er, Mr Fix?
 FIX: That's right. Where is your master?
 PASSEPARTOUT: Mr Fogg has gone back on board the ship. We are going on to Bombay.
 FIX: Really? So am I. What are you doing here?
 PASSEPARTOUT: I just had Mr Fogg's passport stamped.
 FIX: Why?
 PASSEPARTOUT: We're going right around the world and then back to London again. I have to prove we did it.
 FIX: *(To himself)* That can't be true, it must be a trick.
 PASSEPARTOUT: Oh!
 FIX: What is it?
 PASSEPARTOUT: I must make sure I'm not late for the ship. *(He takes out his watch)* It leaves at four.
 FIX: There's plenty of time, it's not even twelve o'clock yet.
 PASSEPARTOUT: Twelve? It's only ten o'clock by my watch.
 FIX: Your watch is slow.
 PASSEPARTOUT: It can't be. This was my grandfather's watch. It is never too slow and it is never too fast.
 FIX: Then you must still be on London time. You must change the time on your watch as you travel East.
 PASSEPARTOUT: Change the time on my watch? Certainly not!
 FIX: Then your watch won't agree with the sun.

¹ ... auf einen Sonder-Haftbefehl aus England warten

PASSEPARTOUT: The sun can do what it likes. My watch stays as it is. Are you coming back to the ship?
 FIX: Yes, but later. I'll see you on board.
Passepartout leaves. Fix mimes entering an office.
 LEO: James, you have to be an official in the Post Office.
An Egyptian Postal clerk enters.
 CLERK *(played by James)*: Can I help you?
 MILLIE: What kind of accent is that?
 JAMES: Egyptian.
 MILLIE: No, it isn't. It sounds like you're strangling a cat. Speak normally.
 CLERK: Can I help you?
 FIX: Yes. Can you send a telegraph for me?
 CLERK: With pleasure.
 JAZZ: And the Oscar for Best Supporting Actor with a Silly Accent goes to ...
 JAMES: Shut up, Jazz.
Fix mimes sending a telegraph.
 FIX: Attention Scotland Yard, from Detective Inspector Fix. I am following Phileas Fogg, the suspected bank robber¹, to Bombay. Send a warrant for his arrest to India.

Scene 4 - From Bombay to Hong Kong

JAMES: Their journey continued on through the Suez Canal, over the Red Sea, into the Arabian Sea, and through a terrible storm ...
They all mime a storm at sea.
 PASSEPARTOUT: I really hate ships!
 JAMES: Until finally they reached Bombay in India ...
 ALL: 'Curry, Poppadums, Pilau Rice'
 FOGG: I say, Passepartout. Isn't that a snake charmer?
Nobody moves.
 FOGG: I said, isn't that a snake charmer?
 LEO: Oh! Me?
James nods his head. Leo grabs a Keffiye headscarf and becomes a snake charmer. A snake emerges from the basket and bites Passepartout in the bottom.
 PASSEPARTOUT: Ah! I need someone to suck the poison out²!
 FOGG: You must be joking!
 JAMES: In Bombay they boarded another train on the Great Indian Peninsular Railway. The train crossed the vast continent of India, eventually passing through

¹ ... dem verdächtigen (vermeintlichen) Bankräuber ...

² Ich brauche jemand, der mir das Gift aus der Wunde saugt!

a remote region where the Thuggees, a group of dangerous assassins, lived¹.
Leo screams and performs some karate moves.
 LEO: Is this the bit where Jackie Chan comes in?
 JAMES: No! As they pulled into the station of Rothal the train stopped. All change, please²!!
 FOGG: What is it, Passepartout?
 PASSEPARTOUT: Sir, no railway.
 FOGG: What do you mean, no railway?
 PASSEPARTOUT: The railway isn't finished yet!
 FOGG: Not finished?
 PASSEPARTOUT: The fifty miles from here to Allahabad are not finished.
 FOGG: But the newspaper?
 PASSEPARTOUT: Was wrong! Oh, Monsieur! Everything is ruined. You will lose your bet, you will lose your money!!
 FOGG: Never mind. We are two days ahead of time. We will find a way to get to Allahabad.
 PASSEPARTOUT: But how?
 JAZZ: That's you, James. It's the elephant!
James grabs something to be an elephant's trunk.
 JAMES: Can't we all do the elephant?
The others help him create an elephant carrying Fogg and Passepartout.
 JAMES: As Fogg and Passepartout travelled on the back of the elephant, they heard a woman's voice crying out for help. Oh, that's me ...
 LEO: OK. I'll narrate.
 JAMES: Alright, but only for this bit.
James puts on the cloak with the hood. He performs this part with absolute seriousness and does not try to make it comical.
 LEO: Mrs Aouda was the daughter of a Parsi merchant³. She was married against her will to a powerful Prince. But her husband died, and she was about to be sacrificed by being burnt on his funeral pyre⁴.
 MRS AOUDA: No! Please! Somebody help me!
 FOGG: Quick, Passepartout. Go into those trees and create a distraction⁵. I will rescue that poor woman.
Passepartout pretends to hide. He begins to sing a French song.
 LEO: The Thuggees followed the sound into the woods and Mr Fogg was able to free Mrs Aouda. They caught the next steam boat from Calcutta and ...

¹ ... eine abgelegene Gegend, in der die Thuggees, eine Gruppe gefährlicher Mörder, lebten

² Alles umsteigen, bitte! (hier: aussteigen)

³ ... die Tochter eines parsischen Händlers (-> siehe Worksheet)

⁴ ... sie sollte geopfert werden, indem man sie auf seinem Scheiterhaufen verbrannte

⁵ Geh hinter die Bäume dort und tu etwas, um sie (die Thuggees) abzulenken ...

JAZZ: Can we stop a minute?
 MILLIE: What is it?
 JAZZ: You said we could stop if there was something we wanted to talk about.
 MILLIE: Yes.
 JAZZ: Well, isn't that scene kind of racist?
 JAMES: In what way?
 JAZZ: You know ... Evil Indian Thuggees trying to murder a woman by setting her on fire? How realistic is that really?
 MILLIE: As a matter of fact, Jazz, this is deadly serious. This really used to happen. In some parts of India widows were forcibly burned to death¹ when their husbands died.
 JAZZ: Wow, that's horrible, but that was a long time ago, wasn't it?
 MILLIE: Guess when a law against it was finally passed in Rajasthan?
 JAZZ: Uh, I don't know. Nineteen-twenty?
 MILLIE: Nineteen eighty-seven.
They are all very surprised.
 JAZZ: Nineteen eighty-seven! That's awful.
 MILLIE: Women still suffer from terrible violence all around the world², in our own country too, sometimes. It's important not to forget that.
 JAMES: Jules Verne wasn't being either racist or sexist when he wrote his books. He just created adventure stories from his own experience.
 MILLIE: That's true. Did you know that Jules Verne was in favour of Indian Independence³? The story of the relationship between Mrs Aouda and Phileas Fogg was actually a very early inter-racial love affair, quite radical for Victorian times⁴.
 JAMES: Millie's right. It is important to look at *why* stories were written, as well as *when* they were written.
 JAZZ: Point taken⁵. So, what happens next?
 JAMES: They travel on from Calcutta.
 PASSEPARTOUT: Not another ship!! (*He is sick*)
 JAMES: To Hong Kong.
 ALL: 'Egg-fried rice, crispy noodles!'
 FOGG: We have missed our connection to Japan, Passepartout.
 PASSEPARTOUT: Mon Dieu! What can we do?
 FOGG: Find another one, of course. Excuse me, Sir.
 JAMES: Who are you talking to?
 FOGG: Excuse me, man who just happens to be passing by ...

¹ In einigen Gegenden Indiens wurden Witwen zwangsweise verbrannt ...

² Frauen leiden teilweise immer noch weltweit unter schrecklicher Gewalt ...

³ Wusstest du, dass Jules Verne für die Unabhängigkeit Indiens war?

⁴ ... eine gemischt-rassige Liebesbeziehung (-> fast unmöglich im vikt. Zeitalter)

⁵ Zur Kenntnis genommen (OK, hab's verstanden)

MAN: (*Played by James*) Er, yes?
 FOGG: What is the name of that ship over there?
 MAN: Oh, yes. The “Carnatic”.
 FOGG: Where is she going¹?
 JAMES/MAN: Yokohama, Japan.
 FOGG: A stroke of luck, Passepartout! Splendid². What time does she leave?
 MAN: I’m not sure. First thing tomorrow morning, I think.
 FOGG: Thank you, sir. Passepartout, go and get us two tickets to Yokohama. I’ll meet you later at the Hillcrest Hotel.
Fogg exits.
 MAN: Excuse me. I’m sorry, I’ve just remembered, the “Carnatic” leaves tonight at midnight.
 PASSEPARTOUT: Thank you, Monsieur. I must get our tickets and tell Mr Fogg.
 FIX: (*To himself*) My arrest warrant is on its way. If I can keep them in Hong Kong an extra twenty-four hours I can arrest Fogg! Ah, Mr Passepartout!
 PASSEPARTOUT: Did you travel here on the same ship as us again?
 FIX: Um, yes. I did.
 PASSEPARTOUT: You can’t trick me.
 FIX: What do you mean?
 PASSEPARTOUT: You’re following us, aren’t you, Mr Fix?
 FIX: I ... er ...
 PASSEPARTOUT: And I know why!
 FIX: You do?
 PASSEPARTOUT: Yes. You’re a private detective from the Reform Club. They don’t trust us after all.
 FIX: They don’t?
 PASSEPARTOUT: No. You’re here to make sure we really go all the way around the world. Well, come on then, you can follow me now. I am going to buy a ticket to Japan. You see that ship over there? We leave on her tonight, at midnight.
 FIX: Midnight?
 PASSEPARTOUT: That’s right. I must remember to tell Mr Fogg, or he will miss it!
 FIX: Miss it? Why?
 PASSEPARTOUT: He thinks it leaves tomorrow morning.
 FIX: Does he? Mr Passepartout, why don’t you come and have a quick glass of brandy³ with me before you go to buy the ticket? There’s plenty of time to buy it later.
 PASSEPARTOUT: A glass of brandy? No, no. I can’t.

¹ Im Englischen sind Schiffe (und Autos!) weiblich, deshalb: “Where is she going?”

² Ein Glücksfall, Passepartout! Fantastisch.

³ Weinbrand, Cognac

FIX: French brandy, of course!
 PASSEPARTOUT: Cognac! Why didn’t you say so before? Lead the way!
 JAMES: So they went to a little bar.
 FIX: (*Clinking glasses with Passepartout*) Cheers!
They mime drinking lots of brandy. Fix pours his away but Passepartout always drinks his down. He finally passes out and snores loudly.
 FIX: Sleeping like a baby. Well, Mr Phileas Fogg. I think you’re staying in Hong Kong.
 JAMES: The next morning Phileas Fogg went to the docks ...
 FOGG: Goodness me. The ship has left!
Mr Fix enters.
 FIX: Excellent, Fogg is still here. My warrant arrives at lunchtime. Is anything the matter, Mr Fogg?
 FOGG: Mr Fix. Good Morning. I have lost my servant, and missed my ship.
 FIX: Oh, dear. When is the next one?
 FOGG: In one week.
 FIX: One week? What a pity. I guess you will stay here in Hong Kong to wait for it?
 FOGG: Certainly not.
 FIX: What do you mean?
 FOGG: I will find another way to get to Japan.
 FIX: Another way?
 FOGG: Another way.
 PASSEPARTOUT: Another way!

LEO: Is this the bit with the hot-air balloon?
 JAMES: That’s right.
 LEO: How are we going to do that?
 MILLIE: I could get into the trunk; that can be the basket of the balloon.
 JAMES: Good idea.

Phileas Fogg mimes getting into a hot-air balloon, and waves goodbye.
 FIX: But, Mr Fogg. What about your servant? You can’t leave him behind!
 FOGG: Passepartout will be all right. He’ll catch up, I’m sure. Cast off¹!
They mime the departure, and then the actors use a very small toy balloon to show Fogg flying off over the Ocean.

Scene 5 - From Hong Kong to Liverpool

JAMES: Ah. I’ve forgotten what happens next.
 MILLIE: Um, I think that Passepartout wakes up just in time to catch the

¹ Ablegen!

“Carnatic” and Fogg has some problems with his balloon, so they get to Japan about the same time.

ALL: ‘Sushi, Sashimi, Sumo Wrestling’!

LEO: Do I remember something about Passepartout performing in a circus while he is waiting for Mr Fogg to arrive?

JAMES: Yes. I think you’re right. Barnum and Bailey’s circus is in town and Passepartout gets a job with them. Jazz?

Jazz tries to do some circus tricks (juggling, etc) – they are all very bad.

JAZZ: I might need some help with this.

JAMES: Phileas Fogg visited the circus because he found out that the circus had booked passage to San Francisco¹ and had also reserved a special train to cross the USA to New York City.

FOGG: Passepartout!

PASSEPARTOUT: Monsieur Fogg!

FOGG: Come along, we’ve no time to waste.

PASSEPARTOUT: You’re taking me with you? Even though I made you miss the ship?

FOGG: Of course. I can’t leave you here.

PASSEPARTOUT: Why not?

FOGG: It’s simple. You’re one of the worst clowns I’ve ever seen! Now take that ridiculous nose off and follow me.

JAMES: After arriving in San Francisco ...

ALL: ‘Hot dogs, hamburgers, Coca Cola’!

JAMES: They set off in the circus train to cross the 2,906 miles to New York City. But halfway across the USA, the train is attacked by Sioux².

LEO: Who’s Sue?

JAMES: Not Sue, Sioux.

LEO: Sue who?

JAMES: Sioux!

JAZZ: The Sioux are a tribe of Indians, Leo.

MILLIE: No, they are not.

JAZZ: Yes, they are.

MILLIE: No, they’re not. They’re not called Indians. They’re Native Americans.

JAZZ: Oh yes. Sorry.

LEO: So what happens when they meet the Sioux?

JAMES: They escape from them.

LEO: Great. Thrilling.

JAMES: There is an exciting bit here, though. They reach a bridge over a deep

ravine¹ that’s just about to break. Fogg wants to cross it.

MILLIE: But the train driver tells them it’s too dangerous.

LEO: Cool! Stand aside. This is a part for me.

Leo puts on a train driver’s hat and blows a train whistle.

TRAIN DRIVER: *(In a very thick American accent)* Hey there, pardner. The bridge up yonder² was damaged by an earthquake. It looks about ready to drop. We have to stop the train right here.

FOGG: Let me take a look.

He mimes looking over the edge of the ravine.

PASSEPARTOUT: Mon dieu! That is a long way down!

FOGG: Passepartout. Go back to the carriage. Tell everybody to lie down on the floor. I’m going to drive the train over the bridge.

TRAIN DRIVER: Are you crazy, mister?

PASSEPARTOUT: No, he’s just British. But the bridge will break, Monsieur. We will all be killed!

FOGG: Not if we go fast enough, Passepartout. We’ll be over it before it has a chance to break. Come on! Get the passengers ready.

PASSEPARTOUT: Get down, everybody!

FOGG: Right. Are we all set?

ALL: No!!

FOGG: Full steam ahead!

The actors mime a train moving very quickly, there is a terrible cracking sound as they reach the middle ...

ALL: Look out! It’s going to break! We’re not going to make it!

They manage to reach the other side, just in time, as the bridge breaks after they have crossed.

ALL: Thank goodness! We’re over! Hooray for Mr Fogg!

PASSEPARTOUT: I never want to go on a train again.

JAMES: When they finally got to New York, all the passenger ships back to England had left. But Phileas Fogg was not a man to give up easily.

FOGG: We need to find a cargo ship³, Passepartout. Ah, that man looks like a Sea Captain.

Millie looks at Leo.

LEO: What me again? I’ve just been the train driver.

FOGG: Ahoy there, man who looks like a sea captain!

LEO: Fine! *(As Captain – very polite and friendly)* Hello.

JAMES: *(Narrating)* He was a short-tempered and miserable man.

CAPTAIN: *(Rudely)* What do you want?

¹ Der Zirkus hatte eine Überfahrt nach San Francisco gebucht.

² Nordamerikanische Völkergruppe (Native Americans), wird [su:] ausgesprochen

¹ Schlucht

² Die Brücke dort drüben ...

³ Frachtschiff

FOGG: I am Phileas Fogg from London.
 CAPTAIN: So what?
 FOGG: What is your name, Sir?
 CAPTAIN: I'm Captain Andrew Speedy from Cardiff.
 FOGG: Where are you going, Captain?
 CAPTAIN: Bordeaux, in France.
 FOGG: Any passengers?
 CAPTAIN: I never take passengers.
 FOGG: Will you take us to Liverpool in England?
 CAPTAIN: Liverpool? No!
 FOGG: We can pay well.
 CAPTAIN: No! No! No!
 FOGG: Then will you take us to Bordeaux instead?
 CAPTAIN: No, I won't! I don't take passengers.
 FOGG: Not even for five hundred pounds?
 CAPTAIN: Five hundred pounds?
 FOGG: Each!
 CAPTAIN: Jump on board!
 JAMES: Halfway to Bordeaux, Mr Fogg bought the whole ship from Captain Speedy for nine thousand pounds.
 PASSEPARTOUT: We're on our way to Liverpool – back to England at last!
Mr Fogg opens his diary.
 FOGG: 16th December 1872. It is seventy-five days since we left London, and we are halfway across the Atlantic Ocean.
 CAPTAIN: There's a problem, Mr Fogg. Because of the weather, there is not enough coal left to get us to Liverpool.
 PASSEPARTOUT: Not enough coal? Mon Dieu! What can we do?
 FOGG: It's simple, Passepartout. *(He holds up an axe)* We must burn everything, to keep the ship moving forwards!
Phileas Fogg and Passepartout mime breaking up the ship and putting the wood into the boilers.
 VOICE: Land ahoy!
 PASSEPARTOUT: England! We're home! Nothing can stop you now, Mr Fogg! Nothing!
 FOGG: Liverpool is six hours from London, Passepartout, we must get to a railway station as quickly as possible ...
 JAMES: They didn't see him, but Mr Fix was following them all the way. He was right on their heels¹ when they reached the railway station.
James becomes the station announcer.
 ANNOUNCER: Good afternoon, Ladies and Gentlemen. Welcome to Liverpool

¹ Er war ihnen (die ganze Zeit) auf den Fersen ...

Lime Street station. Please stand clear of the platform edge¹. The 11.05 fast train to London will shortly be arriving at platform one.
 FIX: Excuse me, sir. Is your name Phileas Fogg?
 FOGG: You know it is.
 MR FIX: Then I arrest you in the name of the law.

Scene 6 - From Prison to Freedom

The scene changes to a prison cell. Passepartout is standing outside pacing up and down. Mr Fogg opens his diary.

FOGG: 21st December. The eightieth day since leaving London. I am in a prison cell in Liverpool. So close to London and yet so far away.
 PASSEPARTOUT: Mon Dieu! I will murder that snake Fix.
 FOGG: Stay calm, Passepartout, I'm sure something will happen to sort this out. Try to keep a stiff upper lip².
 PASSEPARTOUT: A stiff upper lip? *(To himself)* What is that? *He pulls faces trying to make his lip stiff.*
Fix enters holding a newspaper. He opens the cell door with a key.
 FIX: Mr Fogg! Mr Fogg! I'm so sorry! I am so sorry! You are free to go!
 FOGG: Free?
 FIX: The newspaper! Look at the newspaper!
 FOGG *(Reading)*: Bank robber caught. Mr Phileas Fogg innocent!
 PASSEPARTOUT: Quickly, Monsieur! Quickly!
 FOGG: You are right, Passepartout, we have a train to catch. We must be at the Reform Club before 8.45pm.
 PASSEPARTOUT: Oh, just wait one moment.
 FOGG: What is it now, Passepartout?
 PASSEPARTOUT: I have to show Mr Fix what a stiff upper lip is. There! *He punches Fix in the lip.*
 FOGG: Have you finished?
 PASSEPARTOUT: I think so.
 FOGG: Then come along. We must hurry.
 PASSEPARTOUT: Yes! Hurry! Hurry!
The sound of an express train.
 PASSEPARTOUT: Here we are, London at last! We must get to the Reform Club. Hurry, Monsieur! Hurry!
 FOGG: There is no need, Passepartout.
 PASSEPARTOUT: Why not, Monsieur?
 FOGG: Look at the clock, Passepartout. It is 8.50pm. We are five minutes too

¹ Bitte halten Sie sich von der Bahnsteigkante fern.

² Haltung bewahren (-> Redewendung)

late. I have lost my bet. It's time to go home.
 JAMES: The next day Mr Fogg sat around his house in his armchair all day long, doing nothing. His daily routine was gone. He was a ruined man.
 PASSEPARTOUT: (*To Fogg*) Some tea, Monsieur?
 FOGG: No thank you, Passepartout.
 JAMES: Suddenly they heard a voice from outside.
He looks at Leo.
 LEO: Saying?
James mimes a newspaper. Leo realises what he wants and pretends to be a newspaper seller.
 NEWSPAPER SELLER: (*Shouting*) Get your special Saturday edition of the Evening Standard!
 PASSEPARTOUT: Shall I get you a paper, Monsieur?
 FOGG: No, thank you Pass ... Just a moment. What did that boy say?
 NEWSPAPER SELLER: (*Shouting*) Get your special Saturday edition of the Evening Standard.
 PASSEPARTOUT: The Evening Standard?
 FOGG: The *Saturday* edition.
 PASSEPARTOUT: Oui?
 FOGG: Saturday! Not Sunday! Saturday.
 PASSEPARTOUT: That's impossible Monsieur.
 FOGG: Of course! We travelled around the world to the East! Towards the sun! We gained a day! Passepartout! We gained a day!! What time is it?
 PASSEPARTOUT: Nearly 8.40pm
 FOGG: We have only got five minutes! Quickly, Passepartout! Quickly!
Fogg mimes walking very quickly.
 PASSEPARTOUT: Quickly! Quickly!
 JAMES: Phileas Fogg stepped into the room at the Reform Club where the bet was made exactly eighty days to the minute from the day that he left.
Leo performs the roles of the two gentlemen.
 MAN 1: I say. It's Fogg!
 MAN 2: I say. You're right. It is Fogg.
 MAN 1: I'm ruined!
 MAN 2: To be precise, we're both ruined!
 FOGG: An orderly life, Passepartout. An orderly life.
 PASSEPARTOUT: Oui, Monsieur. But Mr Fogg ...
 FOGG: Yes, Passepartout.
 PASSEPARTOUT: Can we stay in London from now on? I have seen enough of the world to last me a lifetime¹.
 FOGG: So have I, Passepartout. So have I.
 JAMES: That's it. The end!

¹ ... davon habe ich nun für den Rest meines Lebens genug (-> Redewendung)

They congratulate each other.

MILLIE: We did it. We have the whole story.
 JAZZ: Actually, there's something you've forgotten. Fogg and Mrs Aouda get married at the end.
James and Millie give one another an awkward hug.
 JAMES: Right. I will see you all tomorrow night at seven. We can work on the scenes that we left out today. We also all need to do some research into our characters¹.
 LEO: My cousin is a policeman. I can talk to him.
 JAZZ: I know this French guy I've wanted to date for ages. I'll give him a call.
 MILLIE: I don't really know any English gentlemen.
 JAMES: Huh hm.
 MILLIE: Except you. I'll think of something to research into.
 ALL: See you tomorrow night. Bye.
Music and transition.

Scene 7 - A Problem is Solved

Jazz enters. She walks to the trunk and takes out the clown nose. She tries to juggle. A figure in a Zombie mask enters. She sees it and screams. Leo pulls off the mask.

LEO: Got you!
 JAZZ: What is that?
 LEO: Halloween kids' party.
 JAZZ: You must have scared them witless².
 LEO: One cried and another peed himself³.
 JAZZ: Where are Millie and James? They should be here by now.
 LEO: Maybe they're researching Phileas Fogg and Mrs Aouda's love scene!
 JAZZ: That's not a pleasant thought.
James enters.
 LEO: What time do you call this?
 JAMES: I was held up at the funding meeting with the Arts Council.
Millie enters.
 MILLIE: You're not going to believe what I've got to tell you!
 JAMES: Before you tell us your news, I'm afraid I have something important to tell you all.
 MILLIE: What is it?
 JAMES: The Arts Council is cutting our funding.

¹ ... sich in die Rollen/Charaktere/Typen einfühlen ...

² Du musst sie zu Tode erschreckt haben.

³ Einer hat geheult und ein anderer hat in die Hose gemacht.

JAZZ: What?
 LEO: By how much?
 JAMES: All of it. I'm going to have to close the company. I may even have to go bankrupt. I'm afraid we have to cancel the show.
James, Jazz and Leo slump dejectedly.
 MILLIE: Why can't we still do it?
 JAMES: I just told you. We have no money. We're broke.
 MILLIE: That's not true, actually.
 JAMES: What do you mean?
 MILLIE: We do have enough money to carry on with the show. In fact, we have enough money to take the show to a big fancy theatre¹ if we want to.
 JAMES/LEO/JAZZ: What? Huh? I don't understand!
 MILLIE: James, you know you said last night that I should do some research into the character of Phileas Fogg?
 JAMES: Yes.
 MILLIE: So I thought about what kind of person he was, and what he did in the play.
 JAMES: And?
 MILLIE: He takes a risk², and makes a bet. So I bought a ticket.
 JAMES: To?
 MILLIE: The National Lottery!!
 JAMES: You didn't?
 MILLIE: I did! That's why I'm late. I had to go to their offices to confirm my win.
 LEO: How much did you win?
 MILLIE: Nine-fifty.
They all react with disappointment.
 JAMES: Nine-fifty?
 MILLIE: Yep. Nine hundred and fifty thousand pounds!
They all scream and embrace her.
 JAMES: But the show? Are you really willing to put some money into it?
 MILLIE: We're a team, and you know the old saying.
 ALL: The show must go on!
They all give one another a high-five.
 ALL: We went around the world in eighty days, by land and sea and air.
 We saw the sights and had some frights, in weather foul and fair.
 It's been exciting, lots of fun, an adventure and a quest³,
 But now we're back, we have to say ... We like our home the best!

The End

¹ ... wir können sogar in einem tollen, großen Theater auftreten, wenn wir wollen ...
² ... Er riskiert etwas/er geht ein Risiko ein ...
³ Suche, Bestreben, Bemühungen

Comprehension Questions

- What are the names of the four characters in the play?
- Where does the action take place?

Scene 1 – The Actors' Meeting

- Why do the four actors need second jobs?
- Who is doing what? Fill in the names:
 works as a waitress.
 is a children's party entertainer.
 works in an office.
 has another job, too.
- When are they going to start earning money?
- Which play are they going to do? Why?
- Why is it cold in the rehearsal room? Tick the statement which you think is true. Compare with at least 3 partners. Do you all agree? Why/why not?
 The heating is not on because James hasn't paid the bill.
 James is trying to save on costs.
 James is mean and wants to keep all the money to himself.
- One of the four characters speaks French. Who?
- Who is playing which role? With a partner, answer the questions below:
 What does James suggest?
 Do the others agree? Why/why not?
 Are there enough parts for women?
 Who is going to play the main role (a Victorian gentleman)? Why?
 What parts does James end up with?
- What are the names of the two main characters in the play? Guess from their names which country they come from!
 Name Country
 Name Country
- Who is Mr Fix? What is he doing, and why?
- Is James happy with the roles he is going to play? Why/why not?

Scene 2 – Devising the Play

- Do men and women really walk in a different way? What do you think?

- Who is going to direct the play?
- Why do they not have a script?
- What are they going to do now? Fill in the correct word in the first sentence, then look at the ones below and tick those you think are right:

- They are going to get together and a script.
- They are going to use a story that already exists.
- They think about paying a script writer for a new script.
- They decide to invent a completely new story.
- They have to read the novel first.
- They are going to use some dialogues from the original text.
- They ask James to give them cues (i.e. tell them what to say).
- They have to try and remember the basic plot of the novel.
- They are going to go through the whole story together and decide which scenes to leave in and which to take out.

- Leo wants to make the play more modern and exciting. How?
- What is a narrator? Who is going to be the narrator?

Scene 3 – From London to Port Said

- When and where does the story start out?
- What is Mr Fogg’s life like? What does he do all day?
- What is Mr Fogg’s club called?
- There two gentlemen are talking about
- How long do the men think it takes to travel around the world?

- one week one month one year

- Does Mr Fogg agree? Why/why not?
- What bet does Mr Fogg suggest? Write it all down on a piece of paper.
- What is missing in Leo’s short version of the story?
- Why does Detective Inspector Fix of Scotland Yard follow them?
- What is the first country Phileas Fogg and Passepartout go to?
- Where are they going to from there?
- Why does Passepartout hate ships?
- What happens when they first arrive in Egypt? Tick the correct answer:

- They go and see the pyramids.
- They meet a belly dancer.
- They talk to a mummy.

- How does Mr Fix feel about Passepartout? Complete the sentences below:

Mr Fix thinks Passepartout is

- How are Mr Fogg and Passepartout going to prove that they have really travelled around the world?
- Passepartout’s watch is not right. Can you explain why?
- Who is Mr Fix telegraphing? What does he say in his telegraph?

Scene 4 – From Bombay to Hong Kong

- How did they get to Bombay? Write down the route below:

.....

- What happens when they get to Bombay? Tick the correct answer:

- The snake charmer gets bitten by a snake.
- Passepartout gets bitten by a snake.
- Mr Fix gets bitten by a snake.
- Mr Fogg gets bitten by a snake.

- Who are the Thuggees? What do they do?
- Why can’t the train go on?
- How do they continue the journey to Calcutta?
- Who is Mrs Aouda? What was going to happen to her? Why?
- How do they travel from Calcutta to Hong Kong?
- Do they arrive in Hong Kong in time for their connection?
- They find another ship going to Japan. Which town?
- Passepartout has to buy tickets. What goes wrong? Complete the sentences:

He forgets

He goes off

He drinks

- Who turns up when Mr Fogg gets to the docks next morning?
- Is Mr Fogg going to wait a week for the next ship? What does he do?

Scene 5 – From Hong Kong to Liverpool

- How and where does Mr Fogg meet Passepartout again?
- Which continent do Mr Fogg and Passepartout go next? Where to?
- What happens on the train journey? Complete the sentences below:

First the train

Then the bridge

Mr Fogg

- When they arrive in New York, their ship to has just left. How does Mr Fogg solve this problem?
- Which ocean are they crossing when they run out of coal?
- How do they keep the ship moving?
- What happens when they get to the train station in Liverpool?

Scene 6 – From Prison to Freedom

- Why is Mr Fogg set free?
- What does Passepartout do before they run for their train?
- Do they get to the Reform Club on time?
- How does Mr Fogg find out that there is still time to win the bet?
- Can you explain why it is only Saturday?
- How does the story end? True or false? (Tick, if true; if not, say why!)
 - Fogg and Passepartout are happy to be home.
 - Passepartout and Mrs Aouda get married.
 - Mr Fix wants to stay in London.
 - Mr Fogg is going to live an orderly life again.
- What are the four actors planning to do until the next evening?

Scene 7 – A Problem is Solved

- Why is James late for the rehearsal? What kind of news has he got?
- What made Millie buy a lottery ticket?
- Try and work out how much £ 950,000 is in €!
- How do you feel about Millie using some of her money to keep the company going? Choose one of the options below and say why!
 - I think this is very nice and generous of her.
 - She just wants to take over the company from James.
 - She likes her colleagues and wants to do the show.
 - Maybe she’s going to pay them better than James could.
 - Or?
- Did you like the play? Say why/why not!
- Was the play easy to understand?
- Which of the characters in the ‘Around the World’-story would you have liked to play? Why?
- Who did you like best – James, Millie, Jazz or Leo? Say why!
- On a scale from 1 – 5, you would give the play a

VIENNA'S *English* THEATRE
SINCE 1963

- 1966 MAN OF DESTINY by George Bernard Shaw
 1967 THE HAPPY JOURNEY by Thornton Wilder
 1968 VILLAGE WOOING by George Bernard Shaw
 1970 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
 1971 THE GLASS MENAGERIE by Tennessee Williams
 1972 MAN OF DESTINY by George Bernard Shaw
 1973 LOVERS by Brian Friel
 1973 AN INSPECTOR CALLS by J. B. Priestley
 1974 THE HAPPY JOURNEY by Thornton Wilder
 1975 OF LOVERS AND FOOLS, scenes from Shakespeare as arranged by Manfred Vogel
 1976 A SLIGHT ACCIDENT by James Saunders
 LOOK BACK IN ANGER by John Osborne
 1977 THE HAPPY JOURNEY by Thornton Wilder
 ARMS AND THE MAN by George Bernard Shaw
 1978 FAMILY ALBUM by David Newby
 AN INSPECTOR CALLS by J. B. Priestley
 1979 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 ALL MY SONS by Arthur Miller
 1980 THE HAPPY JOURNEY by Thornton Wilder
 MAN OF DESTINY by George Bernard Shaw
 1981 FAMILY ALBUM by David Newby
 RELATIVELY SPEAKING by Alan Ayckbourn
 1982 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 A MAN FOR ALL SEASONS by Robert Bolt
 1983 ROBIN HOOD by Nicholas Allen. An entertainment with music
 LOVERS by Brian Friel
 1984 THE HAPPY JOURNEY by Thornton Wilder
 1984/85 KING ARTHUR by Nicholas Allen. An entertainment with music
 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
 1985/86 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 THE GLASS MENAGERIE by Tennessee Williams
 1986/87 SONGS AND DREAMS by Nicholas Allen
 SAME TIME, NEXT YEAR by Bernard Slade
 1987/88 DICK WHITTINGTON AND HIS CAT by Sean Aita
 LOOK BACK IN ANGER by John Osborne
 1988/89 THE WIDOW'S DIAMONDS by Nicholas Allen
 THE PRIVATE EAR by Peter Schaffer
 1989/90 ROBIN HOOD by Nicholas Allen. An entertainment with music
 IN PRAISE OF LOVE by Terence Rattigan
 1990/91 THE HAPPY JOURNEY by Thornton Wilder
 DANGEROUS OBSESSION by N. F. Crisp
 1991/92 RICHARD THE LIONHEART by Nicholas Allen
 THE FOUNTAIN OF YOUTH by Sean Aita
 THE ZOO STORY by Edward Albee
 1992/93 SONGS AND DREAMS by Nicholas Allen
 STAGE BY STAGE by Jennie Graham
 I OUGHT TO BE IN PICTURES by Neil Simon
 1993/94 TREASURE ISLAND by Sean Aita
 SHERLOCK HOLMES INVESTIGATES by Ingrid Statman
 RELATIVELY SPEAKING by Alan Ayckbourn
 1994/95 FAMILY ALBUM by David Newby
 FREDDY AND THE CLOVEN HOOF by Adam Bridges
 LOVERS by Brian Friel
 1995/96 THE CANTERVILLE GHOST by Nicholas Allen
 DRACULA by Sean Aita
 MY CHILDREN! MY AFRICA! by Athol Fugard
 1996/97 CRUSOE by Nicholas Allen, based on the novel by Daniel Defoe
 LOVE HURTS by Sean Aita
 THE GLASS MENAGERIE by Tennessee Williams
 1997/98 HUCKLEBERRY FINN by Sean Aita
 SUGAR AND SPICE by Philip Dart
 ALL MY SONS by Arthur Miller
 1998/99 THE SWORD AND THE CROWN by Sean Aita
 BOTTLING OUT by Philip Dart
 BUTTERFLIES ARE FREE by Leonard Gershe
 1999/00 BANANAS by Sean Aita and Nicholas Allen
 DANCE CLASS by Clive Duncan
 THE BROWNING VERSION by Terence Rattigan
 2000/01 AROUND THE WORLD IN 80 DAYS by Sean Aita
 MILLENNIUM by Sean Aita
 BLUE GIRL by Deborah Aita
 2001/02 HOTMAIL FROM HELSINKI by Judy Upton
 ROMY AND JULIAN by Clive Duncan
 THE LAST YANKEE by Arthur Miller
 2002/03 A PERFECT MATCH by Sean Aita
 A DOG'S LIFE by Sean Aita
 DANGEROUS OBSESSION by N.J Crisp
 2003/04 STREETS OF LONDON by Sean Aita
 WILD WEEKEND by Clive Duncan
 BUTTERFLIES ARE FREE by Leonard Gershe
 2004/05 THE CANTERVILLE GHOST
 adapted from Oscar Wilde by Clive Duncan
 SUGAR AND SPICE by Philip Dart
 MACBETH adapted from Shakespeare by Clive Duncan
 2005/06 AROUND THE WORLD IN 80 DAYS by Sean Aita
 ROMY & JULIAN by Clive Duncan
 THIS LAND IS YOUR LAND
 a Woody Guthrie Folk Musicale devised by David M. Lutken
 2006/07 REVOLTING BRITONS by Clive Duncan
 DANCE CLASS by Clive Duncan
 LOOK BACK IN ANGER by John Osborne
 2007/08 VIRTUAL HEROES by Clive Duncan
 WILD WEEKEND by Clive Duncan
 PITCH BLACK by Clive Duncan
 2008/09 PERFECT MATCH by Sean Aita
 LITTLE GIRL LIES by Claudia Leaf
 VIRGINS by John Retallack
 2009/10 FAME GAME by Philip Dart
 SACRIFICE by Claudia Leaf
 MACBETH by William Shakespeare adapted by Clive Duncan
 2010/11 ROB AND THE HOODIES by Sean Aita
 ROMY & JULIAN by Clive Duncan
 BUTTERFLIES ARE FREE by Leonard Gershe
 2011/12 THE SWITCH by Philip Dart
 DISCONNECTED by Adam Barnard
 PITCH BLACK by Clive Duncan
 2012/13 AROUND THE WORLD IN 80 DAYS by Sean Aita
 JEKYLL'S POTION by James Cawood
 A PICTURE by Clive Duncan
 2013/14 VIRTUAL HEROES by Clive Duncan
 POPULAR by Philip Dart
 PRETTY SHREW by Clive Duncan
 2014/15 SPOOKED! by Sean Aita
 DANCE CLASS by Clive Duncan
 THE MAKEOVER by Clive Duncan
 2015/16 THE FAME GAME by Philip Dart
 UNDERCOVER STAR by Robin Kingsland
 VIRGINS by John Retallack
 2016/17 ROB AND THE HOODIES by Sean Aita
 THE HOUND OF THE BASKERVILLES by David Taylor
 MACBETH adapted from W. Shakespeare by Clive Duncan
 2017/18 A FAMILY AFFAIR by Sean Aita
 ROMY & JULIAN by Clive Duncan
 THE VISIT by Philip Dart
 2018/19 THE LITTLE PRINCE by Sean Aita,
 freely adapted from Saint-Exupéry
 WILD WEEKEND by Clive Duncan
 HAMLET by Clive Duncan, freely adapted from Shakespeare
 2019/20 SPOOKED! by Sean Aita
 WEB OF LIES by Sean Aita
 PRETTY SHREW by Clive Duncan