



Student Matinee Series

Moby Dick **Study Guide**

Created by Hiram High School Language Arts Class of Mr. Dion Lovello
As part of the Alliance Arts for Learning's
Dramaturgy by Students
Under the guidance of Teaching Artist Rachel Jones

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Preparing Students for the Performance

Discuss the story

Before you come to the show, review the synopsis of *Moby Dick* with your students (p 11) and consider using the pre-show discussion prompts (p 21) to prime the students with various themes and ideas that they will encounter when they view the play. There is also a glossary of unfamiliar words and phrases (p 14). Reviewing some of these may help make students more comfortable with the play's language.

OTHER QUESTIONS

Does the theatre have a dress code? What is the typical attire?

Don't stress about your dress. In most cases, school dress codes will also represent appropriate attire for visiting the theater. Note that all of our facilities are air conditioned/heated for your comfort — please dress appropriately.

How can I know if a particular show will be appropriate for my students?

Information regarding content disclaimers and recommended ages for particular shows may be found on the specific production information page by viewing our production listings.

Can I use my phone/tablet/laptop during a performance?

No — using devices with screens (and particularly ones that also make sounds) disrupts the cast and other patrons (They are *very* visible from the stage!). The best thing to do in order to avoid distracting others is to make sure your device is powered off before entering the theatre. However, we absolutely hope that you text/tweet/Facebook everyone you know after the performance to let them know what a great time you had here!

What if I'm late?

If you already have your tickets, please arrive at least 15 minutes prior to the show. If your tickets are being held at the Box Office or you need to purchase tickets, we recommend arriving at least 30 minutes prior to the show. After the performance has begun, it may not be possible to seat you in your assigned seat. If there is an appropriate pause in the production, we will do our best to seat you toward the back of the theater in order to avoid disrupting the performance (you will be able to watch the show from a monitor in the lobby until we can sneak you in). However, please note that some productions simply will not accommodate late seating.

Theatre Etiquette:

1. Do not talk during the show. You can hear the actors and they can hear you.
2. Please unwrap all gum and cough drop wrappers before the performance begins or during intermission
3. Please avoid wearing strong perfumes or cologne — some patrons may be allergic
4. No photography of any kind is allowed inside the theatre



Artists

Adaptor & Director



David Catlin is a founding ensemble member of Chicago's Lookingglass Theatre Company, recipient of the 2011 Tony Award for Outstanding Regional Theatre. David adapted and directed *Lookingglass Alice* at the Alliance (spring 2010). Other regional directing/writing credits include: *Lookingglass Alice* for Lookingglass Theatre, McCarter Theatre (Princeton, NJ), The New Victory (NYC), Arden Theatre Company (Philadelphia), Actors Theatre of Louisville, Syracuse Stage (SALT Award-- Production), Adrienne Arsht Center (Miami), Denver Center Theatre Company; *Moby Dick* at Lookingglass Theatre (winner six Joseph Jefferson Awards including Production Large, nominations for Direction & Adaptation). Other credits with Lookingglass include *The Little Prince*, *Icarus*, *The Idiot* (Joseph Jefferson Award—Adaptation), *Black Diamond* (co-direction), Kafka's *Metamorphosis*, *The Master and Margarita* (co-direction), and *West*. David teaches theatre at Northwestern University.

Performers

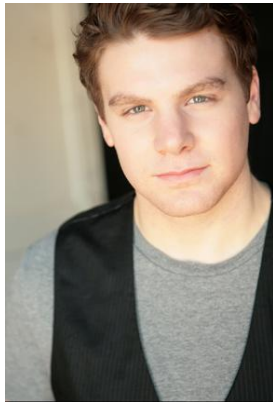


Kelley Abell (Fate/Inkeeper) is delighted to make her Atlanta debut with *Moby Dick*. Chicago credits include: *Moby Dick* and *Peter Pan: A Play with Lookingglass Theatre*, *42nd Street* and *Fiddler on the Roof* at The Paramount Theatre, *Mr. Burns: A Post Electric Play* with Theatre Wit, *Dorian* with The House Theatre, and *Bat Boy: The Musical* and *Titanic* with Griffin Theatre. She has also worked with The Goodman and The Marriott Theatre and is a graduate of Northwestern University. Gratitude to Graham and the family.

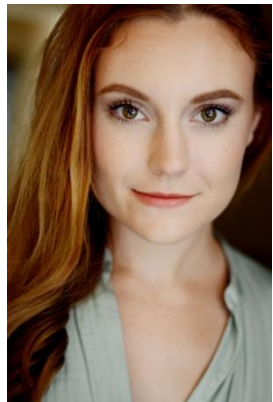


Jamie Abelson (Ishmael) is honored to make his debut at the Alliance with this production of *Moby Dick*. Recent Chicago theatre credits include *Moby Dick* and *Peter Pan* at the Lookingglass Theatre, *Red Kite Blue Sky* at Chicago Children's Theatre, *The Lieutenant of Inishmore* at Northlight, *Eurydice* at Victory Gardens, *Scenes from the Big Picture* at Irish Theatre of Chicago, *As Told by the Vivian Girls* with Dog and Pony, *Columbinus* at Raven, and *Hope Springs Infernal* and *Dorian* at the House Theatre. Jamie received his BFA in Drama from the Tisch School at NYU.

Artists, cont.



Walter Owen Briggs (Starbuck/Father Mapple/Dr. Bunger) is making his Alliance Stage debut. Lookingglass credits: *Bengal Tiger at the Baghdad Zoo*, *The North China Lover*. Chicago credits: *Hit The Wall* (Steppenwolf), *Sucker Punch* (Victory Gardens), *All Our Tragic* (The Hypocrites) *The Glass Menagerie* (Mary-Archie). He has worked Regionally at American Repertory Theater, The Getty Villa Los Angeles, Actors Theater of Louisville, The Brooklyn Academy of Music, The Goodman Theater and Chicago Shakespeare Theater. TV/Film: *Chicago Med*, *The West Wing*, *The Express*, *Jessica*, *Older Children*, *Ballad*, *A Good Person*. Love to Chloe.



Cordelia Dewdney (Fate/Crone) is very excited to come to the Alliance stage. A Chicago based actress, she received her degree in Theatre from Northwestern University and can be seen in a recent episode of *Chicago Med*. She is happy to be represented by Stewart Talent. Many thanks and much love to my mother, my family in Vermont, and dear friends who have helped along the way.



Christopher Donahue (Ahab) is honored to be making his Alliance debut. New York credits include *Dogeaters*, *Measure for Measure* (Public/NYSF), *The Notebooks of Leonardo DaVinci* (Second Stage), *Monster* (Classic Stage Company, Obie award), and *Metamorphoses* (Circle in the Square) He has appeared in many productions all over the country. "But even so, amid the tornadoed Atlantic of my being, do I myself still forever disport in mute calm; and while ponderous planets of unwaning woe revolve around me, deep down and deep inland there I still bathe me in eternal mildness of joy." - Herman Melville, *Moby-Dick*



Micah Figueroa (Cabaco/Captain of New Bedford Whaling Ship) is happy to be making his Alliance stage debut. Micah is a Chicago based actor, choreographer, and director. Chicago credits: *Moby Dick*, *Lookingglass Alice* (Lookingglass Theatre), *The Winter Pageant* (Redmoon Theatre), *Distance to the Moon* (First Floor Theatre). Regional credits: *The Farnsworth Invention*, *Wild Oats* (Theatre Three), *Coriolanus*, *Cyrano de Bergerac*, *MacBeth* (Shakespeare Dallas), *Titus Andronicus* (Kitchen Dog Theatre), *Sense and Sensibility* (Stolen Shakespeare), *In The Beginning*,

Artists, cont.

Henry IV (Dallas Theatre Center). Training: B.F.A Southern Methodist University, Dallas TX, and the British American Drama Academy. London, England.



Kasey Foster (Fate/Widow) has been performing, singing, directing, and producing in Chicago since 2004. She has worked with Chicago-based theatre companies: Lookingglass Theatre, Manual Cinema, Chicago Children's Theatre, Blair Thomas & Co., Redmoon, Dog n Pony, Trap Door, Theater Wit, Red Tape, Oracle, and Collaboracion. Foster sings with Chicago bands: Grood, Babe-alon 5, Old Timey, and This Must be the Band. She has directed/choreographed over thirty original works, and produces an annual series called Dance Tribute. Foster was most recently seen in Mary Zimmerman's *Treasure Island* at Berkeley Rep. Thanks to all for supporting the arts! They make everything better.



Raymond Fox (Stubb/Captain Boomer/Captain Gardiner) is happy to make his Alliance Theatre debut. He has acted in plays with numerous companies in Chicago, regionally and in Canada (Stratford Festival) including *Blood and Gifts* (Timeline Theatre: Equity Jeff Award – Supporting Actor – Play). Raymond is an Ensemble Member with Lookingglass Theatre where his many credits include *Moby Dick*, *Thaddeus and Slocum*, *Death Tax*, and *Metamorphoses*, a play he performed across the country and in its Off Broadway and Broadway premieres (Second Stage and Circle in the Square). Mr. Fox is a graduate of Northwestern University and the A.R.T. Institute at Harvard University.



Adeoye Mabogunje (Queequeg) is thrilled to make his debut on the Alliance stage with this Lookingglass production. Previous Lookingglass credits: *Lookingglass Alice*, *The Little Prince*, *Peter Pan*, *Icarus*, and *Black Diamond*. Chicago credits: *The Magnificents* (The House Theatre), *The Unmentionables* (Steppenwolf Theatre), *The Lost Boys of Sudan* (Victory Gardens Theater). Regional credits: *Lookingglass Alice* (The Denver Center for the Performing Arts), *A Raisin in the Sun* (Guthrie Theatre/Penumbra Theatre), *Intimate Apparel* (Clarence Brown Theatre). Television: "DETROIT 1-8-7," "LEVERAGE," "Prison Break." Film: *#Vengeance is Mine*, *Chicago Overcoat*. He earned his MFA at The Academy for Classical Acting at The Shakespeare Theatre and The George Washington University. Love and gratitude to his family.

Artists, cont.

Javen Ulambayar (Mungun) is thrilled to return to stage with the creative production of *Moby Dick*. Circus career has given him the opportunity to work with companies such as: Lookingglass Theatre, Actors Gymnasium and Midnight Circus. He attained his skills in variety of performing acts at “Juventas” circus school, Saint Paul, Minnesota. Tumbling, teeterboard, acro and Russian bar are among the skills he attained, but above all, he specializes in aerial straps and Chinese pole, performing with male and female partners. He graduated from the University of Minnesota in 2012, with a degree in Kinesiology with emphasis on clinical movement and science.

Designers & More

Sylvia Hernandez-DiStasi (Choreographer) Sylvia has been an Artistic Associate of Lookingglass Theatre Co. since 1999, winning three of her four Joseph Jefferson Awards for choreography with the company. Lookingglass credits include *Baron in The Trees* (Jeff Award) *Hard Times* (Jeff Award), *Lookingglass Alice* (Jeff Award), *Icarus* (Jeff Nomination) and *Moby Dick* (Jeff Award, Best Production) Other theater credits include Marriott Theater, All Night Strut (Jeff Award,) Steppenwolf Theatre, Chicago Shakespeare Theatre, among others. Sylvia is a recipient of the 2014 3Arts Award for Design and the Illinois Theatre Associations 2015 Award of Honor for Outstanding Contributions. She was last seen performing on stage in *Marney* and *Phil: A Circus Love Letter* at The Actors Gymnasium.

Courtney O'Neill (Set Designer) is thrilled to give *Moby Dick* another voyage at Alliance Theatre. Design credits include *Moby Dick* and *The Little Prince* (Lookingglass Theatre); *Julius Caesar* (Writers Theatre); *The Burials, Life and Limb, The Compass* and *Of Mice and Men* (Steppenwolf Theatre); *Waiting for Godot* (Court Theatre); *The Amish Project* and *Song Man Dance Man* (Milwaukee Repertory); *Fetch Clay Make Man* (Marin Theatre and Round House); *When I Come to Die* (Kansas City Repertory); *The Mountaintop* (Virginia Stage); *Our Town, Oedipus, The Bald Soprano* and *Mud* (The Hypocrites); *Good for Otto, Bethany* and *Dirty* (The Gift Theatre); among others. She was the associate designer for *Fish in the Dark* and *This is our Youth* on Broadway. Courtney received a Jeff Award for *Mud*. She holds an MFA from Northwestern and a BFA from DePaul University, and currently teaches at both institutions. www.courtneyoneill.com

Sully Ratke (Costume Designer) is grateful to be a part of such an inspiring project. Gratitude to David and the team for including her in this great work. She is a recent graduate from the stage design MFA program at Northwestern University, with a fascination for all peoples and an intuition for connecting them - particularly through their common use of symbols, rituals, and spiritual ideas. She has been lucky to work with some fantastic theatre companies in Chicago, including the Steppenwolf Theatre, Drury Lane Theatre, Lookingglass Theatre Company, The Griffin Theatre Company, Northwestern University, the Chicago Fringe Opera, the Gift theatre,

Artists, cont.

and Twopence Theatre Company. See more of her work and art at www.sullyratke.com and enjoy the show!

William C. Kirkham (Lighting Designer) is thrilled to be setting sail with *Moby Dick* at the Alliance, in addition to the further adventures at Arena Stage and South Coast Repertory. Recent credits include: *Little Shop of Horrors* (Portland Center Stage); *Julius Caesar*, *Murder for Two* (Utah Shakespeare Festival); *Moby Dick*, *The Little Prince* – 2014 Jeff Award for Lighting Design (Lookingglass Theatre Company); *Life and Limb* (Steppenwolf Theatre Company); *United Flight 232* (The House Theatre); *Stupid F-king Bird*, *Antigonick* (Sideshow Theatre); *Three Sisters*, *The Tennessee Williams Project* (The Hypocrites); *Gidion's Knot*, *From Prague* (Contemporary American Theater Festival); *Wonderful Life* (ArtsWest Playhouse); *Bud not Buddy*, *A Year with Frog and Toad* (Chicago Children's Theatre); *Pete - the return of Peter Pan*, *Girls Who Wear Glasses* (Childsplay). William earned his MFA in Stage Design at Northwestern University and is a proud member of USA Local 829 www.wckirkham.com

Rick Sims (Sound Designer) Rick has composed and designed sound for numerous Chicago area theaters such as Steppenwolf, Lookingglass, Congo Square, Writers Theatre, Lifeline, Griffin, Chicago Children's Theatre, The Hypocrites, The House, Court, ATC, Victory Gardens, The Raven, Steep, Northlight and About Face. Out of town credits include the Getty in Los Angeles, Boston Playwrights, the Arden in Philadelphia, Playwrights Horizons in New York City, Actors Theatre of Louisville and Portland Playhouse in Portland OR. Rick has won a Jeff Award for sound design for Lookingglass' *Moby Dick* and *Hepheastus* and a BTAA award for Congo Squares' *Brothers In the Dust*, and has received several nominations for both awards. Rick is an artistic associate of Lookingglass Theatre Company, an artistic affiliate with American Blues Theatre and an associate designer with Aria Music Designs (RayNardelli and Josh Horvath). Rick also wrote the book, music and lyrics for Lookingglass' *Hillbilly Antigone*.

Kathy Logelin (Dialect Coach) Kathy is happy to be returning to coach *Moby Dick*, having previously coached the 2015 Lookingglass Theatre Co. production. Other coaching credits include *Treasure Island* with Lookingglass Theatre Co., *Spinning* and *Little World of our Own* with Irish Theatre Chicago, *The Mutilated* with A Red Orchid Theatre, *All the Way* with TheatreSquared, *Pygmalion* with Oak Park Festival Theatre and *Persuasion* with Chamber Opera Chicago at the Edinburgh Festival Fringe. Kathy holds a B.S. in Acting from Illinois State University, and is a company member of Rivendell Theatre Ensemble.

Mary Hungerford (Stage Manager) is honored to return to The Pequod with this amazing group of artists after working on the original production at Lookingglass Theatre in 2015. Other Lookingglass credits include *Blood Wedding*, *Treasure Island*, *Lookingglass Alice*, and *Ethan Frome*. In Chicago, she has worked with Chicago Shakespeare Theater, Steppenwolf Theatre, TimeLine Theatre, and Writers Theatre. Most recently, she collaborated with The Globe Theatre's international touring production of *The Merchant of Venice* during their run at

Artists, cont.

Chicago Shakespeare Theater. Mary is a proud member of Actors' Equity Association and an alumna of Northwestern University. Endless thanks to Jeff and Kelley.

Jayson T. Waddell (Assistant Stage Manager) Atlanta stage management credits include *Tiger Style*, *Blues for an Alabama Sky*, *Tuck Everlasting*, *Maurice Hines Is Tappin' Thru Life*, *The Geller Girls*, *Carapace*, *A Christmas Carol*, *Ghost Brothers of Darkland County*, *Broke*, *Sex and the Second City*, *Fairytale Lives of Russian Girls*, *Next to Normal*, *Holidays With the Chalks* and *Bike America* (Alliance Theatre); *The Full Monty* and *Young Frankenstein* (Atlanta Lyric Theatre); and *"Q" Gents*, *Antony and Cleopatra*, *Macbeth*, *As You Like It*, *Twelfth Night* and *Shame the Devil: An Evening With Fanny Kemble* (Illinois Shakespeare Festival). Waddell is a graduate of the Gainesville Theatre Alliance and a proud member of Actors' Equity Association.

Characters

Ishmael – Narrator, a young man looking for adventure

Fates – three supernatural beings who drive Captain Ahab to his doom

Queequeg – a “savage” who wants to “sow his oats” before he takes over the responsibility of leading his people

Starbuck – 1st mate; wants to harvest whale oil and return to his family

Stubb – 2nd mate; chiefly characterized by his mischievous good humor

Captain Ahab – Captain of the *Pequod*; obsessed with revenge against Moby Dick regardless of the cost



Synopsis

Ishmael, the narrator, announces his intent to ship aboard a whaling vessel. He has made several voyages as a sailor but none as a whaler. He travels to New Bedford, Massachusetts, where he stays in a whalers' inn. Since the inn is rather full, he has to share a bed with a harpooner from the South Pacific named Queequeg. At first repulsed by Queequeg's strange habits and shocking appearance (Queequeg is covered with tattoos.), Ishmael eventually comes to appreciate the man's generosity and kind spirit, and the two decide to seek work on a whaling vessel together. They take a ferry to Nantucket, the traditional capital of the whaling industry. There they secure berths on the *Pequod*, a savage-looking ship adorned with the bones and teeth of sperm whales. The ship's mysterious captain, Ahab, is still recovering from losing his leg in an encounter with a sperm whale on his last voyage.

Ahab makes his first appearance on deck, balancing gingerly on his false leg, which is made from a sperm whale's jaw. He announces his desire to pursue and kill Moby Dick, the legendary great white whale who took his leg, because he sees this whale as the embodiment of evil. Ahab nails a gold doubloon to the mast and declares that it will be the prize for the first man to sight the whale.

The *Pequod* rounds Africa and enters the Indian Ocean. A few whales are successfully caught and processed for their oil. From time to time, the ship encounters other whaling vessels. Ahab always demands information about Moby Dick from their captains.

During a whale hunt, Cabaco jumps from a whaleboat and is left behind in the middle of the ocean. Queequeg rescues him, but he goes insane as the result of the experience and becomes a crazy, prophetic jester for the ship. Cabaco brings a message back to Ahab from the Fates stating hemp alone could kill him. Soon after, the *Pequod* meets the *Samuel Enderby*, a whaling ship whose skipper, Captain Boomer, has lost an arm in an encounter with Moby Dick. The two captains discuss the whale; Boomer, happy simply to have survived his encounter, cannot understand Ahab's lust for vengeance. Not long after, Queequeg falls ill and has and demands

Synopsis, cont.

that he be put in a coffin in anticipation of his death. He recovers, however, and the coffin eventually becomes the *Pequod's* replacement life buoy.

Ahab orders a harpoon forged in the expectation that he will soon encounter Moby Dick. He baptizes the harpoon with the blood of the *Pequod's* three harpooners in a Pagan ceremony. A typhoon hits the *Pequod*, illuminating it with electrical fire. Ahab takes this occurrence as a sign of imminent confrontation and success, but Starbuck, the ship's first mate, takes it as a bad omen and considers killing Ahab to end the mad quest. After the storm ends, one of the sailors falls from the ship's masthead and drowns—a grim foreshadowing of what lies ahead.

Ahab's fervent desire to find and destroy Moby Dick continues to intensify. The *Pequod* approaches the equator, where Ahab expects to find the great whale. The ship encounters another whaling ship, the *Rachel*, which has had a recent fatal encounter with the whale. The captain of the *Rachel*, Captain Gardiner, pleads with Ahab to allow him to use his ship to find the son he lost on the encounter. In spite of the fact that the Captain Gardiner offers to rent the ship and only asks for 48 hours, Ahab refuses. He must pursue the white whale.

Ahab finally sights Moby Dick. The harpoon boats are launched, and Moby Dick attacks the *Pequod*. Moby Dick rams the *Pequod* and sinks it. Ahab is then caught in a harpoon line and hurled out of his harpoon boat to his death. All of the remaining whaleboats and men are caught in the vortex created by the sinking *Pequod* and pulled under to their deaths. Ishmael, who was thrown from a boat at the beginning of the chase, was far enough away to escape the whirlpool, and he alone survives. He floats atop Queequeg's coffin, which popped back up from the wreck, until he is picked up by the *Rachel*, which is still searching for the crewmen lost in her earlier encounter with Moby Dick.

Unfamiliar Words & Phrases

Aborned - to have been born, created or developed

Aft - at, near, or toward the stern of a ship

Anvil - a heavy steel or iron block with a flat top, concave sides, and typically a pointed end on which metal can be hammered and shaped.

Archipelagos - a group of islands

Barb - a sharp projection near the end of a narrow fishhook.

Batten - strengthen or fasten (something) with battens; a long, flat strip of squared wood or metal used to hold something in place or as a fastening against a wall

Bedfellows - an associate or collaborator, especially one who forms a temporary alliance for reasons of expediency

Beget - to cause; to produce as an effect

Billow - a great wave or surge of the sea

Blasphemous - sacrilegious against God or sacred things

Bosom - A woman's chest

Boto River Dolphin - Amazon river dolphin, a species of toothed whale

Brandishes - Wave or flourish as a threat or in anger or excitement

Briny - of salt water or the sea

Cannibal - an animal that feeds on flesh of its own species.

Carcasses - the body of an animal such as a cow, sheep, or pig, for cutting up as meat.

Celestial - positioned in or relating to the sky, or outer space as observed in astronomy.

Cetology - the branch of zoology that deals with whales, dolphins, and porpoises.

Cetus - a constellation; a sea monster in Greek mythology

Cutlass - a short sword with a slightly curved blade, formerly used by sailors

Demoniac - a person believed to be possessed by an evil spirit

Unfamiliar Words & Phrases, Cont.

Disclaim - to refuse to acknowledge; deny

Dismal - depressing or dreary

Dowry - property or money brought by a bride to her husband on their marriage

Drone - a low continuous humming sound

Elusive - difficult to find

Facetious - not meant to be taken seriously or literally

Fate - the development of events beyond a person's control, regarded as determined by a supernatural power.

Flank - the side of a person's or animal's body between the ribs and the hip

Flukes - parasitic flatworms

Fore - situated or placed in front

Forlorn - pitifully sad and abandoned or lonely

Frigate - a warship with a mixed armament, generally heavier than a destroyer (in the US Navy) and of a kind originally introduced for convoy escort work

Gallant - Brave or heroic

Gallows - a structure typically of two uprights and a cross piece for the hanging of criminals

Gam - a meeting between ships

Goblets - a drinking glass with a foot and a stem

Grand Guignol - dramatic entertainment of a sensational or horrific nature, originally a sequence of short pieces as performed at the Grand Guignol Theater in Paris

Gudgeons - a small, edible, European freshwater fish, often used as bait by anglers

Guttural - of a speech sound produced in the throat; harsh sounding

Hard A-lee - all the way opposite the wind

Harpooner - a barbed spear attached to a rope and thrown or fired from a gun, used especially in whaling; To strike, kill, or capture with or as if with a harpoon.

Unfamiliar Words & Phrases, Cont.

Hawser - a thick rope of cable for mooring or towing a ship

Heeza - an onomatopoeic word to represent a "Savage" chant or incantation

Hemp - the cannabis plant, especially when grown for its fiber which is used to make ropes

Hot rum toddies - an alcoholic drink with rum, lemon, honey, and cinnamon

Humpback - a baleen whale that has a hump (instead of a dorsal fin) and long white flippers. It is noted for its lengthy vocalizations or "songs."

Hydrophobia - extreme or irrational fear of water, especially as a symptom of rabies in humans

Icarus - In Greek mythology, Icarus is the son of the master craftsman Daedalus, the creator of the Labyrinth. Often depicted in art, Icarus and his father attempt to escape from Crete by means of wings that his father constructed from feathers and wax.

Immutable - unchanging over time or unable to be changed

In nomine diabolic - Latin for "in the name of the devil"

Indian Ocean - an ocean S of Asia, E of Africa, and W of Australia

Indolently - wanting to avoid activity or exertion; lazy.

Inscrutable - impossible to understand or interpret.

Interceding - intervene on behalf of another.

Isolatoos - a person who is physically or spiritually isolated from others.

Javan Sea - shallow sea on the Sunda Shelf formed as sea levels rose at the end of the last ice age. The Java Sea lies between the Indonesian islands of Borneo to the north, Java to the south, Sumatra to the west, and Sulawesi to the east. Karimata Strait to its northwest links it to the South China Sea.

Jonah - a Biblical allusion to a prophet who disobeys God and gets eaten by a giant fish

Killer Whale - another term for an Orca whale

Kinsman - a man who is one of a person's blood relations

Unfamiliar Words & Phrases, Cont.

Kokovoko - the fictional island home of the character Queequeg, as described in Herman Melville's 1851 novel *Moby Dick*

Languor - the state or feeling, often pleasant, of tiredness or inertia

Leeward - on or toward the side sheltered from the wind or toward which the wind is blowing; downwind

Leviathan (in biblical use) a sea monster, identified in different passages with the whale and the crocodile (e.g., Job 41, Ps. 74:14), and with the Devil (after Isa. 27:1)

Looming - appear as a shadowy form, especially one that is large or threatening

"Make a clean breast of it" - confess fully one's mistakes or wrongdoings

Mainsheet fast - The mainsail is secured

Malicious - characterized by malice; intending or intended to do harm

Mariner - a sailor

Masoned - build from or strengthen with stone

Masthead - the highest part of a ship's mast or of the lower section of a mast.

Mebbe - Maybe

Melancholy - a feeling of pensive sadness, typically with no obvious cause.

Monstrousest parmacetty - giant sperm whale

Narwhal - Unicorn of the sea, whale with a horn

Nomine patris - Latin for "in the name of the father"

Ominous - foreboding evil

Opium - a reddish-brown heavy-scented addictive drug prepared from the juice of the opium poppy, used as a narcotic and in medicine as an analgesic

Pagan - a person holding religious beliefs other than those of the main world religions

Pallid phosphorescence - A fluid contained in the head of a sperm whale.

Unfamiliar Words & Phrases, Cont.

Pent - Fictional 19th Century Nantucket whaling ship

Perchance - by chance, perhaps

Perdition - a state of final spiritual ruin; loss of the soul; damnation

Perdition's flames - Hell fire

Pernicious - deadly; hurtful

Porpoises - of several other small cetaceans, as the common dolphin,

Portents - a sign or warning that something, especially something momentous or calamitous, is likely to happen

Poseidon - Greek Mythology. The god of the sea, water, earthquakes, and horses, son of Cronus and Rhea and brother of Zeus. He is often depicted with a trident in his hand. Roman equivalent Neptune.

Prating - talk foolishly or tediously about something

Privation - lack of the usual comforts or necessities of life

Privy - participating of the knowledge of something private or secret

Providence - the protective care of God or of nature as a spiritual power

Pulpit - a raised platform or lectern in a church or chapel from which the preacher delivers a sermon

"Rachel weeping, weeping for her children. Refusing to be comforted" - Biblical Allusion; Jeremiah 31:15; This verse is a prophesy that Israel has been judged and the sons will be lost in battle.

Ratify - sign or give formal consent to (a treaty, contract, or agreement), making it officially valid

Reefed - a part of a sail that is rolled and tied down to reduce the area exposed to the wind

"Spin me the yarn" - "Tell me the story"

Sabbee - sailor slang word for "Do you understand?"

Unfamiliar Words & Phrases, Cont.

Schplisch - an onomatopoetic word for the sound of flesh ripping apart.

Seer - someone who can see the future

Sentinels - someone whose job is to guard or keep watch

Shroud a length of cloth or an enveloping garment in which a dead person is wrapped for burial

Sinewing - Vigorous strength; muscular power

Skrimshander - the manufacture of handcrafts by sailors on long voyages, especially as whittled from wood or bone

Sperm Whale - A toothed whale with a massive head, typically feeding at great depths on squid

Squall - A sudden violent gust of wind or a localized storm, especially one bringing rain, snow, or sleet

Square the yards - a yard is a spar on a mast from which sails are set. It may be constructed of timber or steel or from more modern materials like aluminium or carbon fibre. Although some types of fore and aft rigs have yards, the term is usually used to describe the horizontal spars used on square rigged sails. In addition, for some decades after square sails were generally dispensed with, some yards were retained for deploying wireless (radio) aerials and signal flags

St. Erasmus - also known as Saint Elmo, was a Christian saint and martyr, according to Christian tradition, who died c. 303. He is venerated as the patron saint of sailors and abdominal pain

Stateliest - having a dignified, unhurried, and grand manner; majestic in manner and appearance

Steeple - a church tower and spire

Stem to stern - over the full length of a ship or boat, from the front end of the vessel to the back end

Straits of Sunda - is the strait between the Indonesian islands of Java and Sumatra. It connects the Java Sea to the Indian Ocean. The name comes from the Indonesian term Pasundan, meaning "West Java"

Sumatra - an island in western Indonesia and part of the Sunda Islands

Temperate - showing moderation or self-restraint

Unfamiliar Words & Phrases, Cont.

Tempestuous - characterized by strong and turbulent or conflicting emotion

Terraqueous - consisting of, or formed of, land and water.

The Fates - the three goddesses who preside over the birth and life of humans. Each person's destiny was thought of as a thread spun, measured, and cut by the three Fates, Clotho, Lachesis, and Atropos.

Threshing - separate grain from (a plant), typically with a flail or by the action of a revolving mechanism

Tomahawk - a type of single-handed axe from North America, traditionally resembling a hatchet with a straight shaft.

Treadle - a lever worked by the foot that imparts motion to a machine

Tyrannical - exercising power in a cruel or arbitrary way

Unceasing - not coming to an end, continuous

Unctuous - excessively or ingratiatingly flattering; oily.

Unerring - always right or accurate

"'Vengeance is mine,' sayeth the Lord." - An abbreviated version of Deuteronomy 32:35 from the Christian Bible; 'Vengeance is Mine, and retribution, In due time their foot will slip; For the day of their calamity is near, And the impending things are hastening upon them.'

Vum - to swear or make an oath

Wake - the track of waves left by a ship or other object moving through the water

Yardarm - the outer extremity of a ship's yard

Moby Dick on YouTube

The Alliance Theatre trailer for *Moby Dick*: <https://youtu.be/TxKWwe50O5M>

Moby Dick: Working with Actor's Gymnasium: <https://youtu.be/5NhXONsE8V8>

The cast of *Moby Dick* discusses the physical requirements of working in a circus style production.

Moby Dick: The Fates: <https://youtu.be/157ICjEQvRw>

The cast and adaptor discuss the role of the The Fates in the play.

Moby Dick: Behind the Scenes: https://youtu.be/_d5XfSzF07U

Lookingglass Theatre: Mythology and Physicality: <https://youtu.be/dYisw4kEezs>



Classroom Discussion

Pre Show Questions:

1. Is your future determined by fate or by your choices?
2. Do you believe there is something you would do even if you know it might cost your life? What is that thing?
3. How would you stage a play that is set at sea to give the audience a sense of location/place?
4. If you were in military service, do you believe there could be a time when you should disobey an order? What would that situation be?
5. What is the responsibility of people who hunt a specific animal to make sure the species is preserved?
6. Do you believe that an animal can act in malevolence or benevolence or are all animalistic acts instinctual? Defend your position.

Post Show Questions:

1. If you were Starbuck, would you have killed Captain Ahab? Why or why not? Would killing Captain Ahab have changed the ending of the play?
2. Was it Captain Ahab's choice to hunt Moby Dick or was it his fate? Defend your position.
3. How did the Fates contribute to the plot? Could you remove them and still perform the play?
4. Compare and contrast the treatment of the savage/Pagan and the civilized/Christian. Did each character behave within their expected society and religious parameters? Which characters, if any, crossed over to the "other side"?
5. How did the circus elements in the performance contribute to the audience's sense of location?

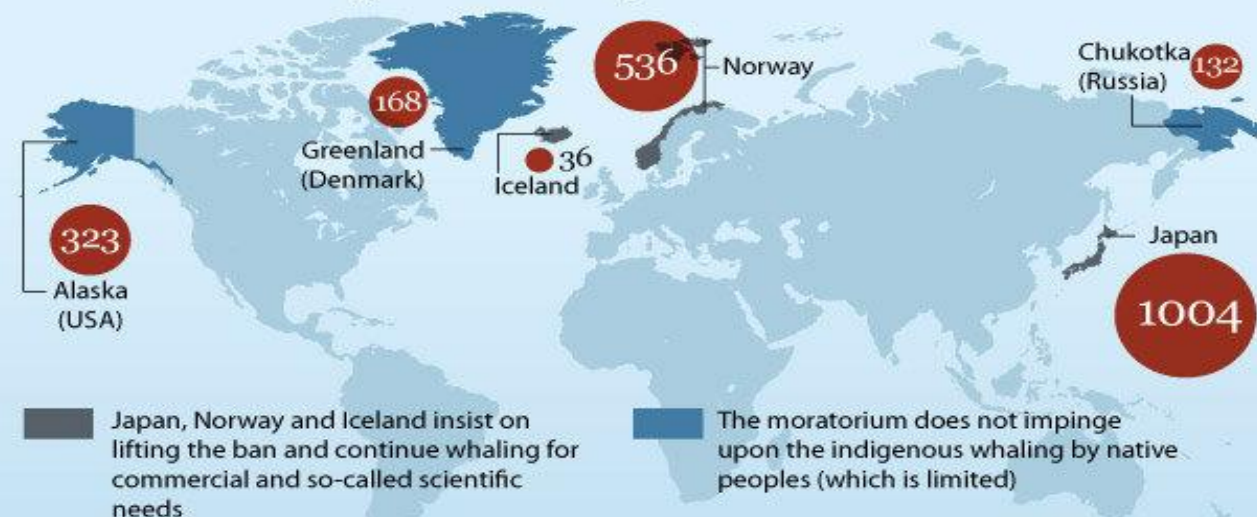
Creative Writing Prompts:

1. Write a letter to Captain Ahab and give him advice for the upcoming trip.
2. Write a short story about the *Rachel's* encounter with Moby Dick.
3. Write a letter from one of crew members to one of his family members at home.
4. Design a promotional poster for the theatrical adaption of *Moby Dick*.

Whaling Industry: Past & Present

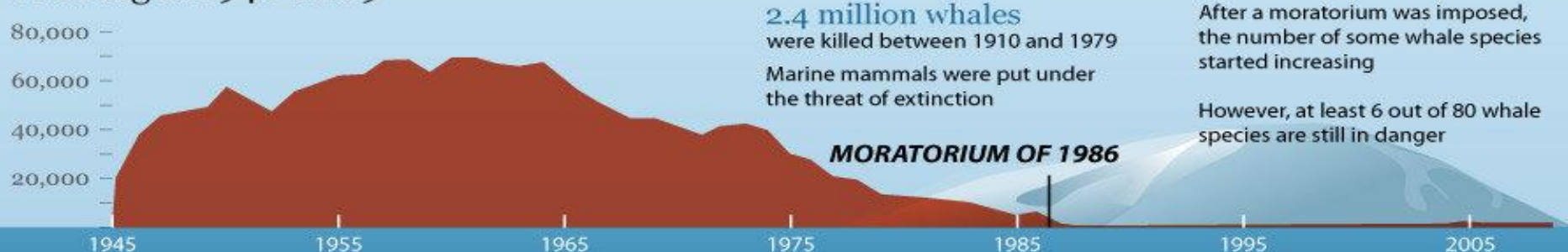
Whaling in 2008/2009*

In 1986, the International Whaling Commission (IWC) introduced a moratorium on commercial whaling, which is still in place



* According to the International Whaling Commission

Whaling in 1946-2009



Favorite kill of whalers

Minke whale is traditionally hunted by whalers. Out of 2,000 whales killed in 2008 and 2009, 1,500 were minke whales



Among other whale species hunted are fin back, humpback whale, great polar whale, coalfish whale and others

Why were whales killed?

In the 20th century, up to 12,000 tons of whale fat (blubber) were annually used as fuel and lubricating oil



The perfume industry used the whale ambergris and the modeling business needed the whalebones to produce corsets



The restaurant industry used the precious whale meat



A Brief History of Whaling

EARLY HUNTING

3000 BCE: Whaling was practiced by Inuit peoples and others in the North Atlantic and North Pacific oceans.



17TH CENTURY:

Smeerenburg ("Blubbertown") was built on Spitsbergen after 1619. During its heyday in the 1630s and '40s, the settlement had 150 men servicing whalers that hunted the whales in the surrounding Arctic Ocean.

Arctic bay whaling ended in the mid-1650s because of the onset of a miniature ice age that lasted for the rest of the 17th century.

1000 BCE: The Basques caught northern right whales that gathered to breed in the Bay of Biscay.



1850s:

The quarry of slow-moving 1850s-era vessels was sperm whales (*Physeter catodon*) and right whales (family Balaenidae, four species).



MODERN ERA

1950s TO 1980s:

Larger 1950s-era vessels allowed for greater range as well as the capability to process hunted whales at sea.

Floating factories made it possible to process a 100-ton blue whale (*Balaenoptera musculus*) in one hour.



Carcasses were winched up onto an open butchering deck via a slipway through the stern.

Modern vessels were equipped with helicopters and diesel engines, which allowed whalers to locate and overtake faster quarry.



THE PRESENT:

Minke whales (*Balaenoptera acutorostrata* and *B. bonaerensis*) are frequently listed as the quarry of Iceland, Norway, and Japan—the last remaining whaling countries—for food and research. Nearly 200 minke whales per year are harvested by aboriginal peoples in Greenland.

