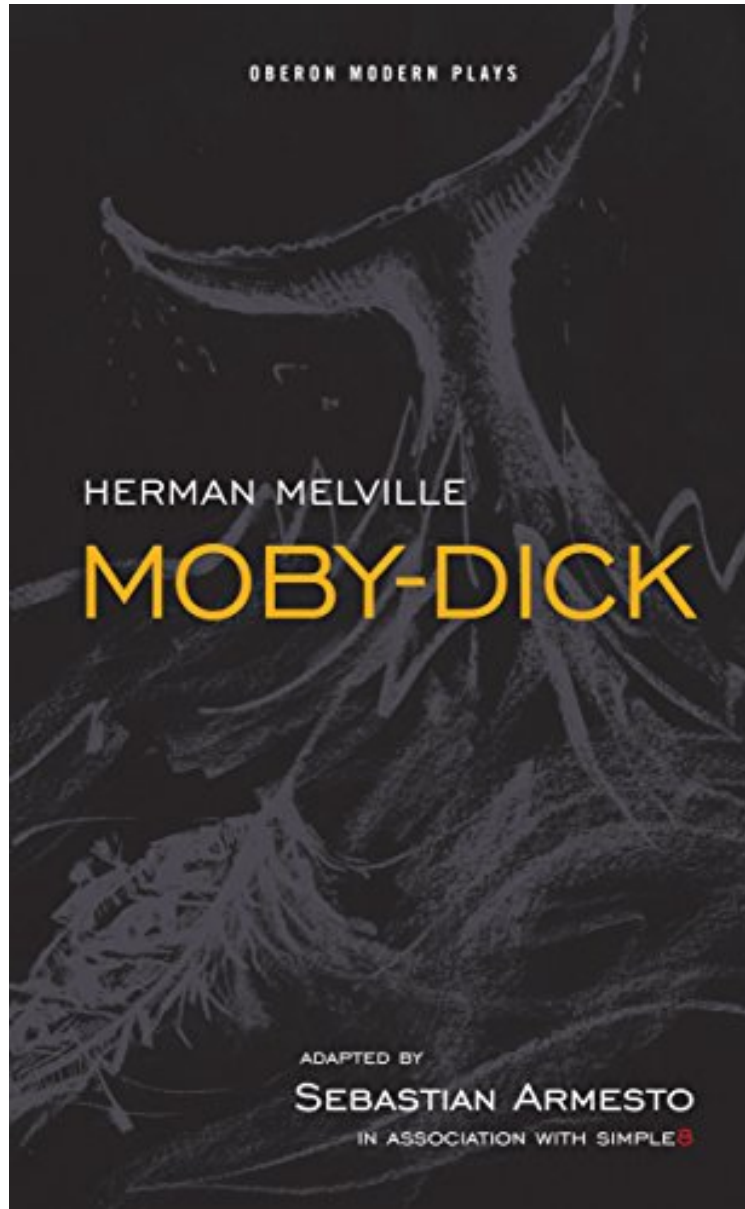


[Free] Moby-Dick (Oberon Modern Plays Wrights)

## Moby-Dick (Oberon Modern Plays Wrights)

*Herman Melville, Sebastian Armesto*  
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**Herman Melville, Sebastian Armesto : Moby-Dick (Oberon Modern Plays Wrights)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Moby-Dick (Oberon Modern Plays Wrights):

0 of 0 people found the following review helpful. Call me Ishmael. No, Call ME Ishmael. No, No...By Paying GuestWe'll see in ten years whether Sebastian Armesto's version displaces Melville, as so many films have displaced their Shakespearean originals. It's a delightful version, Pirandellesque a bit. How to say, "Call me Ishmael." No, that's

not right, try again. Sea chanties, though a bit more Atlantic-based than the New Bedford ones I'm familiar with. I missed by two days seeing this play in London when it opened, a regret. Producer-director Armesto is a master of stage business, and this text suggests some innovations in performance. I believe, from the many sea chanties, that it would feel almost a musical on stage. Armesto's differentiation of Melville's characters is effective: Queequeg is huge, Ahab not cliched in overbearing, mate Starbuck a family man, humanely left by Ahab to sail the Pequod home to that family (though Moby Dick spoils those plans)

It's true. It's all true for Moby-Dick. He's a killer, he's a fury, he's an angel of hell. Why if the white whale could talk he'd talk like Ahab.' Nantucket. 1851. Centre of a whaling industry that transformed blubber into the oils and candles that lit the world. It's there that a schoolmaster called Ishmael arrives to ship on a whale-boat. He enrolls under Ahab, Captain of the Pequod a man bent on destroying the white whale that lost him his leg. Certain the destruction of his nemesis will slake his thirst; Ahab's single-minded pursuit of Moby-Dick consumes Ishmael, the crew and the Pequod itself. The spirit and atmosphere of Herman Melville's masterpiece romantic, ambiguous, characterful and rich with allegory is captured on stage by simple8 with 'a treasure chest of talented actors, impressive musicians and intelligent scripting and directing' - New Statesman.

"Armesto makes an impressive job of boiling down the sprawling tale of 19th-century whale hunting, groaning with endless digressions, to its essence...a taut and ripping sea yarn which nevertheless hasn't lost the sense of Melville's epic quest for life's meaning." - Metro "Muscular and terse... vivid and profound." - Time Out (London) "Armesto's adaptation captures not only this sense of pursuit of Ahab's blinkered need to keep going, whatever the cost but also the wider themes of the book, the primal tangle between predestination and free will, the holiness of whales... from start to finish it exerts an incredible grip." - The Stage "Incredibly enterprising and ingenious a remarkable achievement." - What's On Stage "[A] bold and brilliant stage adaptation... The script is well crafted, turning the dated but nonetheless adventure-filled novel, into an accessible show, full of the story's original poetry... This is two hours of immensely entertaining theatre, complete with gold doubloons, sea shanties and rum." - Telegraph