

Sketches from *Moby Dick*

Robert Wilson

For the concept, I see Ishmael being played at times as an old man, played by a young actor, Kilian Ponert.

Ishmael is mostly seen as the young man, and only from time to time as the old storyteller.

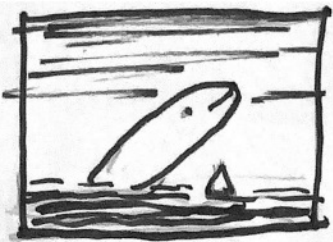
The main character is The Boy, played by Christopher Nell. I worked with him mainly in Berlin for my production of Shakespeare's SONNETS and I WAS SITTING ON MY PATIO THIS GUY APPEARED I THOUGHT I WAS HALUCINATING.

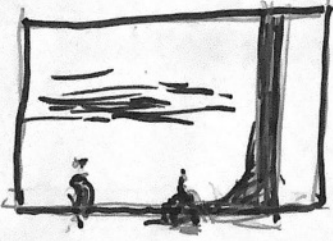
Anna Calvi is writing the music. She composed the music for DER SANDMANN, which I did in 2017. Most of the story is told through Anna's songs. At times we have the text from Melville. And sometimes a short text that I wrote and Eli Troen, who was my former assistant.


As in all my work, all you see is what you see and all you hear is what you hear. I stage the work first visually and then add text and music.

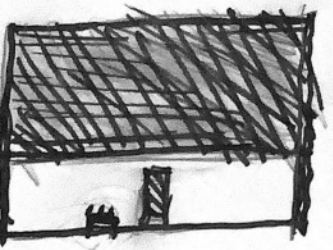
Regarding the sketches, they are all on A4 European size blank white paper. I used pencil/graphite sometimes and my felt pen/ink other times.

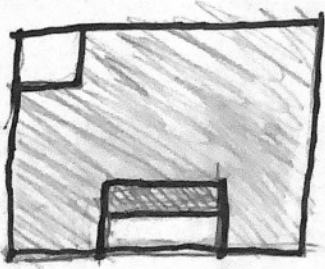
Moby Dick premieres September 7, 2024 at the Düsseldorfer Schauspielhaus, Germany.

①  all sing off stage

②  - speak
- sing

③  - speak

④  leaders
jorgen
LITE TABLE sing
+ speak?

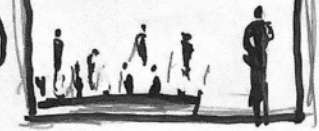
⑤  - speak

6
A



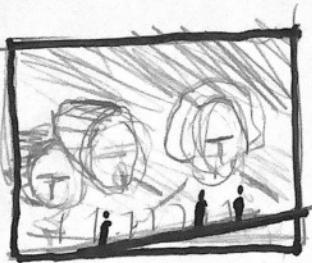
BOYMOTHER SONG

6
B



church all sing

7



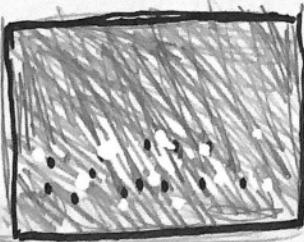
Flank all sing

8

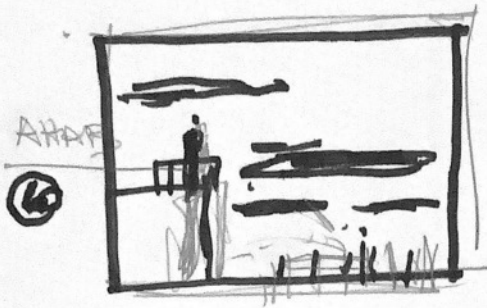


NIGHT/STARS
BOY ALONE Chris sing

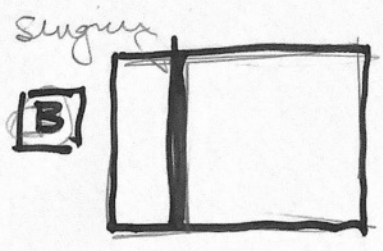
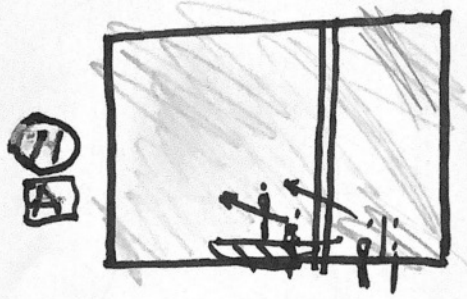
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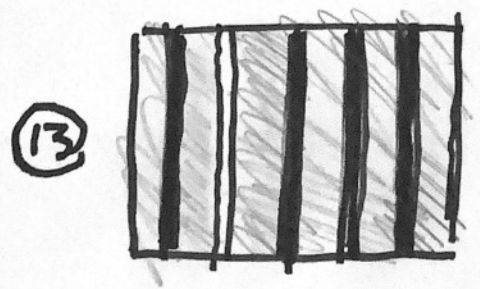
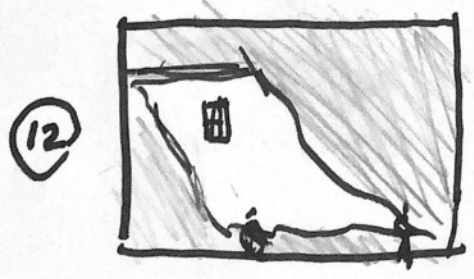
all speak



Scene Rose
Boys Doug

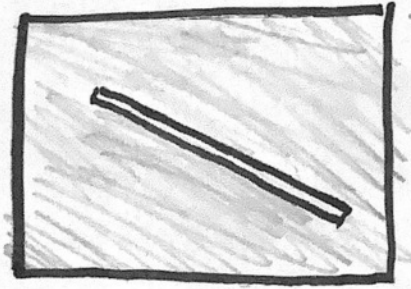


sing
spread and sing

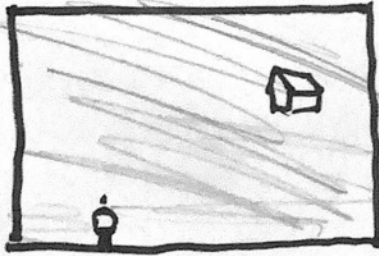


• FOG
• FLASH LITES

14

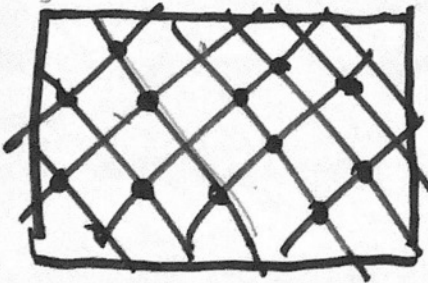


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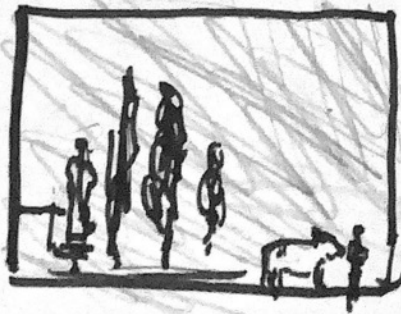


Close alone

16



17



LIST OF SCENES IN *MOBY DICK*

CLOSED CURTAIN – THE WHALE

It is a spectacle of power and grace, pure beauty and danger. The oldest creature in the world, created by God on the fourth day right after the sun, the moon and the stars—it is about to plunge back in all its enormity and disappear before our eyes into the unfathomable depths of the deep sea.

PRELUDE – UNDER THE TREE

A grandfather wants to tell his grandson a story that he already told a thousand times. The child is overexcited, maybe a bit nasty.

K1 – ISHMAEL

A young man tells us that he sometimes feels drawn to the water. He describes this urge as human nature. He wants to start a journey eagerly.

LAND – AT THE TAVERN

A stranger enters a bar looking for a job on a ship. The other guests are a sworn-in crew, where everybody knows his role. They playfully mess with him. They are drunk because they fear what is ahead. They sing and drink their fear away.

LAND – ON BED

To his own surprise, Ishmael is fascinated by the stranger he has to share a bed with. He feels attracted to him.

LAND – IN CHURCH

Father Mapple setting a pathetic tone for adventures to come. A bit too much.

LAND – UP THE PLANK

One by one we get to know the crew. Who is on board?

K2 – THE BOY

A lonely child, he stands apart from the camaraderie shared by others.

IN THE DARK – THE JOURNEY OF THE PEQUOD

The whole crew in the dark. Like children at a sleepover they tell each other scary stories about Ahab and the whale as such.

AHAB'S SPEECH – THE JOURNEY OF THE PEQUOD

An evil and disturbing pep talk by Ahab. Nevertheless everyone in the crew is on fire and willing to follow him into battle. His obsession and his magnetism is seen for the first time.

ON THE HUNT – THE JOURNEY OF THE PEQUOD

Hunting, action, energy. For the first time they all hunt together and kill a random whale. Their energy they take from the scene before. Now every sailor REALLY IS a butcher.

THE JOURNEY OF THE PEQUOD / STARBUCK V. AHAB

Starbuck tries to stop Ahab from his mission but has to realize that he is a madman. Like a mental chess-game between the two men. A fierce duet.

K3 – THE WHITENESS OF THE WHALE

A meditation by Kilian and Christopher about the color white. Like a campfire-tale to set a spooky mood.

THE TYPHOON

A deadly storm that could kill them all. In the midst of deadly danger Ahab “catches” the lightning using a harpoon as a lightning rod. The crew in horror because he appears to be an ancient god, an evil Titan.

STARBUCK'S SOLILOQUY

Calm scene. Starbuck and the sleeping Ahab. Starbuck is thinking about killing Ahab to prevent the crew from further danger. But then Ahab awakes and Starbuck flees.

K4 – THE BOY LOST AT SEA

Pip goes overboard, is left alone at sea for hours and loses his mind. (Christopher sings *Pinky Swear*).

STARBUCK AND AHAB – CALM NIGHT

Starbuck's last try to convince Ahab to abort the mission. He tries to paint him a picture of a home, sweet home with wife and lovely children. Just when he thinks Ahab is hooked, the captain drifts off into darkness again.

THE BOY AND AHAB – CALM NIGHT

The disturbed man and a disturbed child meet and bond over their broken brains. A very tender scene. Two outsiders, two lonely souls.

K5 – THE BOARDED UP HOUSE

A foreshadowing of evils to come. A foreshadowing of death. A dark spirited scene. A child having a nightmare.

THE FINAL HUNT, MAELSTROM, AND SEA BATTLE

They meet Moby Dick for the first time. He kills Ahab, then the crew and sinks all boats and ships. Only Ishmael survives.

K6 – A MAN AND HIS WHALE

Boy and Ishmael are back at the house where the story began.

Dramaturgy Notes by Robert Koall

ROBERT WILSON is an internationally renowned theatre and opera director and visual artist. His recent theatre productions include *Dorian*, *Pushkin's Fairy Tales*, *Pessoa—Since I've Been Me*, *The Tempest*, *H-100 seconds to midnight*, and *Jungle Book*; the operas *Madame Butterfly*, *Turandot*. In visual arts: *Star and Stone: a kind of love . . . some say*, an installation on the cathedral Notre-Dame de Rouen; *Wrestlers* (glass works); the immersive show *A Chair And You*; exhibitions *Owls and Chairs* and *Animal Stories*. He is the recent recipient of an honorary doctorate from Accademia di Belle Arti, Brera (Italy); the Praemium Imperiale (Japan); Officer of the Legion of Honor (France); Goethe Medal (Germany). Robert Wilson founded the Watermill Center in Long Island in 1992, which houses his archives and art collection.