enrichment guide

BIG FISH

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FIRST STAGE
Transforming Lives Through Theater

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A NOTE TO TEACHERS AND PARENTS

BIG FISH

Dear Educators,

Stories have the power to inform, to entertain, to change. They unite us and draw us closer to each other and our past. Step into the fantastical world of Edward Bloom as he shares his magical adventures with his son, Will. As Will investigates further into his father’s past he begins to question the truth: What stories should he believe; what is the truth behind his father’s tales?

Enclosed in this Enrichment Guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing BIG FISH with your students as a teaching tool. As educators, you know best the needs and abilities of your students. Use this guide to best serve your children – pick and choose, or adapt any of these suggestions for discussions or activities.

Enjoy the show!

Julia Magnasco
Education Director
(414) 267-2971
Julia@firststage.org

FIRST STAGE POLICIES

- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with special needs: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our Assistant Patron Services Manager at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.
The musical begins with Edward skipping stones at the river. His son Will calls for him, "Mom's looking for you." Edward questions why rehearsal dinners are necessary. Will asks if this is the place Edward taught him to fish. It is and Will caught a huge catfish that Edward cleaned for him. The two change the subject to the wedding. Will is nervous about the stories Edward might share about him and Josephine, "No jokes. No anecdotes." Edward agrees as he winces from a pain in his side.

Suddenly we are in the past and young Will is in his old bedroom. He questions Edward, who missed the soccer game. Edward doesn’t think missing his son’s game is a big deal. When Will then asks for a bedtime story, Edward decides to tell him another story from his own life which is filled with imaginary characters. (song: BE THE HERO)

As the story ends we hear Will’s mother, Sandra, calling for Edward. She reminds them it is a school night and past Will’s bedtime. As they exit, Will asks his dad if there is any truth about witches. Edward responds with a story from his teenage years about the time he and two friends Don and Zacky Price went to the swamp to find a witch. The boys find her and request to have their fortunes told. The witch demands payment of one dollar a piece. Don pays to have his fortune told and is disappointed with the prediction. He grabs the crystal ball demands to have his money back. Edward gives him a dollar to return to crystal ball to the witch. When the brothers leave, the witch offers to tell Edward his fortune. (song: THE WITCH) Young Will wants to know what the witch showed his father. Edward tells him, “The last moments of my life and a surprise ending. I wouldn’t want to ruin it for you.”

We are now in present time, near a riverbank. Adult Will is reminding his father to get dressed for the wedding. As they talk, Edward reveals he knows Josephine is pregnant. Will asks that Edward keep the baby a secret from his mother, just in case something happens. He agrees. When Sandra calls, Edward leaves to get dressed.

This gives Will and Sandra time alone. They converse about how unpredictable Edward can be. Sandra reveals she is pleased to have Josephine for her daughter-in-law, but hates the couple will move from Alabama to New York. As they practice the waltz, time moves forward, the wedding has ended and the reception begins.

Will and Josephine’s dance is interrupted by Edward, who sweeps Josephine off her feet. After the dance Will and Josephine share stories about their courtship. The stories are interrupted by Edward, who begins to tell a story about his father, the farmer. Edward grabs a glass of champagne and announces he will be a grandfather. As the crowd stares at Will and Josephine, she announces it is time to toss her bouquet. Edward tries to convince Will not to worry about the baby, Will is still worried. Will also tells his father to stop treating him like a kid. The father and son argue and their voices get louder. Will is angry that his father was not there for him. Edward was busy working. Sandra warns them to stop before even more hurtful words are exchanged. They walk away to opposite sides of the room. Dr. Bennett, a friend of the family sees Edward is rubbing his side. Dr. Bennett asks that Edward visit his office for a check-up.

Will and Josephine are in the doctor’s office. They rejoice as the ultrasound reveals they are having a boy. (song: STRANGER) At the same time, Edward is at Dr. Bennett’s office. He and Sandra receive bad news that the cancer has spread. They agree it is time to tell Will about Edward’s health crisis. Sandra calls Will, crying as she tells him the news about Edward. He will fly home right away.

Sandra and Will are in the garage. Will is poring over papers and files on an old desk. Sandra tells Will how she really wanted to inform him about the illness. Edward would not allow her. Edward believed the treatment would work. Now that Will knows, Sandra is relieved, “Family shouldn’t have secrets.” The house paid off and there is money to take care of their needs. Sandra reveals her only worry is about Will and his relationship with Edward. (song: TWO MEN)
Edward is on the ground, sharing a story about a mermaid. Will is concerned about him and reaches to help him up. Edward refuses his help saying it is not his time, referring to the witch. Will explains to Josephine about the woman in the swamp who told Edward about his death. He also tells Will that having a child changes everything. Sandra leaves to prepare dinner and allow the family time to talk.

Will volunteers to repair the pool pump. He took care of the pool all the time, while his dad was away. Edward is defensive saying was a traveling salesman and couldn’t be home. Sandra ends their bickering by placing Edwards hand on her belly so he can feel the baby kick. The baby will be born in five months. Edward jokes that he will probably be gone by then. Will and Josephine asks Edward to share the real story of his childhood in Alabama. Edward tells them about being a football star and falling in love in Ashton, AL. **(song: ASHTON’S FAVORITE SON)**

The story turns into a fairytale in a fanciful forest and a giant who lives in a cave. Edward befriends the giant. The two become friends and decide to seek their fortunes and see America together. Before they leave, the mayor gives Edward the key to the city. **(song: OUT THERE ON THE ROAD)**

When the story ends, Edward leaves and Will rolls in a stack of file boxes. In one of the files, Josephine finds a giant key to the city. Will is surprised Josephine believes her father’s stories. She questions Will about how his parents met and other stories in order to share the stories with their child. The two begin to list Edward’s stories in chronological order. As they do this, the stories titled THE TORNADO, THE CALLAWAY CIRCUS and LITTLE LAMB FROM ALABAMA come to life. **(song: TIME STOPS)** They discover Sandra is a member of a circus troupe. She is performing a dance routine with two other women, when Edward sees her and is mesmerized. Sandra forgets her dance steps. When the dance routine ends, Edward follows Sandra off-stage. He realizes Sandra is Sandra Templeton. Will and Josephine can tell he is afraid. Josephine asks Edward to share the real story of his childhood in Alabama. Edward tells them about soccer games, but the season has ended. Edward asks Will to look after his mother. He will spend a lot more time on the road. **(song: RED, WHITE AND TRUE)**

Edward and Sandra are in their bedroom watching westerns on TV. Will enters the room with the red folder and asks if they can talk. As they converse, Edward is in pain. Will asks about icebergs, to which Edward responds with a story about a woolly mammoth. Will explains he was trying to share a metaphor about knowing what is underneath, knowing the real person. Will is frustrated with his father because he wants to know the truth about him and about Ashton. He wants to know on behalf of his unborn child. “Why don’t we ever visit Ashton,” asks Will. Edward becomes frustrated and angrily demands that Will leave his room. **(song: STRANGER)**

Will and Josephine also find the story of how Edward and Sandra first met. **(song: RED, WHITE AND TRUE)** They discover Sandra is a member of a circus troupe. She is performing a dance routine with two other women, when Edward sees her and is mesmerized. Sandra forgets her dance steps. When the dance routine ends, Edward follows Sandra off-stage. He realizes Sandra is going to be his wife and he is willing to do anything to be near her. **(song: CLOSER TO HER)** Edward finds out her name is Sandra Templeton and she is a student at Auburn University. **(song: CIRCUS FOLK)**

Will and Josephine find another file. It is red and is labeled Jenny Hill. Jenny was Edward’s high school girlfriend. The file contains a home mortgaged co-signed by Edward and Jenny. Will is surprised, “She’s real?”

The story of Sandra and Edward continues as he tries to find Sandra on a college campus. Carrying a bouquet of daffodils, Edward searches among a sea of red-haired women calling, “Sandra, Sandra Templeton.” He finds her introduces himself to her. **(song: THE ROAD THAT LEADS TO YOU)** Finally, she recognizes Edward. He professes her love, but Sandra tells him he is too late, “I am engaged.” Her fiancé is Don Price, from Edward’s hometown. As Edward tries to convince her not to marry, Don approaches. Realizing Edward is trying to convince Sandra to break their engagement; Don grabs her and attacks Edward. His friends join in the attack. Edward does not fight back. Seeing this brutality, Sandra ends their engagement. Don and his buddies angrily leave calling Edward, “witch lover.” Sandra asks Edward if he is okay. Edward answers by sharing the many wonderful stories he has heard about Sandra, as Edward asks to her marry him. **(song: DAFFODILS)**

After reading the story, Will and Josephine question why Edward would have the mortgage to a home they were unaware and why with Jenny? He wonders about the war story Edward told him in which there is a plot to kill a General Paterson. Sandra is a gorgeous USO singer. Edward battles an enemy, Red Fang who fires at the general with poison dart. Edward takes the deadly dart for the general but survives. **(song: RED, WHITE AND TRUE)**

At the end of the story Will remembers another moment from childhood. Sandra is making his bed as young Will asks about witches. Edward enters with a bouquet of daffodils and announces his sales territory will now reach to Dallas. He asks Will about soccer games, but the season has ended. Edward asks Will to look after his mother. He will spend a lot more time on the road. **(song: FIGHT THE DRAGONS)** Will thinks about how much he missed his father during his childhood. **(song: STRANGER)**

Edward and Sandra are in their bedroom watching westerns on TV. Will enters the room with the red folder and asks if they can talk. As they converse, Edward is in pain. Will asks about icebergs, to which Edward responds with a story about a woolly mammoth. Will explains he was trying to share a metaphor about knowing what is underneath, knowing the real person. Will is frustrated with his father because he wants to know the truth about him and about Ashton. He wants to know on behalf of his unborn child. “Why don’t we ever visit Ashton,” asks Will. Edward becomes frustrated and angrily demands that Will leave his room.

Sandra is worried about her husband and son. Edward accuses Will of treating him like a villain. She sits beside Edward and they fall asleep. The sound of static from the TV awakens Edward. A western comes to life in the bedroom. **(song: SHOWDOWN)** The townsfolk and Will, accuse Edward of being a liar. Edward defends himself, but they decide he should go to trial. Edward is asked to tell the truth about Ashton, the house and Jenny. When Edward doesn’t answer, they decide to hang him. As the noose goes around his neck, Edward screams and awakens from the nightmare. Sandra comforts him. Edward reassures her, after he’s gone she will be fine, “The roof will hold up.” She reminds him how much he is loved and wants him to live. **(song: I DON’T NEED A ROOF)**

Will continues his search for Jenny, carrying the red folder. He finds the house and Jenny watering the garden. They recognize one another. Will asks if she and his father had an affair. Jenny admits they did and asks why he didn’t ask, “Eddie.” Will says it’s because his father is dying. Jenny is shocked to learn this. She also begins to answer his questions. Although the residents tried to save it, the original town of Ashton was flooded when the state
built a reservoir. Don Price was the mayor. The citizens wanted Edward to persuade the state to save the town, but it was too late. (song: START OVER)

Edward talks to Karl, a Wall Street giant makes a business deal to buy land on the other side of the hill and build a new Ashton. Will is astonished at what Jenny is telling him, “He saved a town.” Jenny has more to tell him. Edward helped buy her home. Jenny kisses him and would like more than a friendship with Edward, but he remains loyal to his wife. Edward also told Jenny about his smart son, of whom he was so proud. This is why he would never return to Ashton. As they talk Will’s phone rings and must return immediately.

At the hospital Will learns his father’s heart had stopped he will undergo tests. Dr. Bennett will give share the results in the morning. Sandra leaves to complete papers. Josephine goes with her. Will is with his father when Dr. Bennett enters. Will asks Dr. Bennett how long he’s known his dad and how he would describe him. As they talk, Will wonders if his dad can hear them. When Dr. Bennett leaves Will speaks to his father about being a hero in Ashton, breaking a girl’s heart and keeping secrets. Thirty-nine stories his dad shared to inspire him. Edward struggles to breathe and then says, “River,” referring to the witch’s prediction about his death. (song: WHAT’S NEXT)

From his bed, Edward reveals the Key to the City and hands it to Will. Will helps his father into a wheel chair. They quickly roll out of the hospital as Will help to create the ending to Edward’s life story. Outside in the fresh air Edward sees characters. Edward must return to his hospital bed. Will holds his hand as he passes. (song: HOW IT ENDS)

At the funeral Will tells a humorous story. He and Josephine toss daffodils into the grave. The guests at the funeral are the real characters from Edward’s stories, including Karl the giant who is a very tall man. Karl introduces himself to Will.

Years later we see Will, Josephine and their 6-year-old son. He is calling his grandmother as he runs with a fishing pole. He tells her about a fish they caught that was as big as a car. Will asks him to stick to the facts, “It was as big as a truck.” It was caught at the very spot he caught his first fish with Grandfather Edward. How? That’s a secret passes from father to son. (song: BE THE HERO)
ABOUT THE PLAYWRIGHT: John August


Born and raised in Boulder, Colorado, John earned a degree in journalism from Drake University in Iowa and an MFA in film from the Peter Stark program at the University of Southern California. He lives in Los Angeles. John has a weekly screenwriting column on Internet Movie Database, in the “Ask a Filmmaker” section of indie.imdb.com.

ABOUT THE COMPOSER AND LYRICIST: Andrew Lippa

Andrew Lippa wrote the music and lyrics for Big Fish, book by John August, directed and choreographed by Susan Stroman, which recently played the Neil Simon Theater on Broadway. He wrote the Tony-nominated music and lyrics for the Broadway musical The Addams Family, the music for the Broadway production of Aaron Sorkin’s The Farnsworth Invention, and the music for A Little Princess. Andrew Lippa contributed three new songs to the Broadway version of You’re A Good Man, Charlie Brown and created all new arrangements. Mr. Lippa is proud to have been music director for Kristin Chenoweth since 1999 for many of her concerts. In addition, Mr. Lippa produced the original cast recording of Bat Boy for RCA Victor and his singing voice can be heard on The Sondheim Album on Fynsworth Alley and If I Sing on PBS Classics. Awards include a Tony and Grammy nomination, sharing in an Emmy for the Nickelodeon TV series The Wonder Pets, the Gilman/Gonzalez-Falla Theater Foundation Award, ASCAP’s Richard Rodgers/New Horizons Award, The Drama Desk, The Outer Critics Circle and second place for the Alice B. Deucey Award for all-around outstanding fifth-grader (lost to Cynthia Fink). A graduate of the University of Michigan, Mr. Lippa serves on the council of The Dramatists Guild. He was born in Leeds, England but grew up in suburban Detroit.
ABOUT THE MOVIE

DIRECTED BY: Tim Burton
FEATURED ACTORS: Steve Buscemi, Danny DeVito, Albert Finney, Robert Guillaume, Jessica Lange, Ewan McGregor, Billy Crudup, Alison Lohman, Helena Bonham Carter, Hailey Anne Nelson, Marion Cotillard

Throughout his life Edward Bloom (Ewan McGregor) has always been a man of big appetites, enormous passions and tall tales. In his later years, portrayed by five-time Best Actor Oscar® nominee Albert Finney (Best Actor in a Supporting Role, Erin Brockovich, 2000), he remains a huge mystery to his son, William (Billy Crudup). Now, to get to know the real man, Will begins piecing together a true picture of his father from flashbacks of his amazing adventures in this marvel of a movie.

ABOUT THE MUSICAL

BIG FISH is a new Broadway musical featuring direction and choreography by five-time Tony Award® winner Susan Stroman (THE PRODUCERS, THE SCOTTSBORO BOYS), music and lyrics by Tony nominee Andrew Lippa (THE ADDAMS FAMILY, THE WILD PARTY) and a new book by esteemed screenwriter John August (BIG FISH, CHARLIE AND THE CHOCOLATE FACTORY). Two-time Tony winner Norbert Leo Butz (DIRTY ROTTEN SCOUNDRELS, CATCH ME IF YOU CAN), Tony nominee Kate Baldwin (GIANT, FINIAN’S RAINBOW) and Tony nominee Bobby Steggert (GIANT, RAGTIME) lead the cast of amazing characters.

Based on the celebrated novel by Daniel Wallace and the acclaimed Columbia Pictures film directed by Tim Burton, BIG FISH centers on Edward Bloom, a traveling salesman who lives life to its fullest… and then some! Edward’s incredible, larger-than-life stories thrill everyone around him – most of all, his devoted wife Sandra. But their son Will, about to have a child of his own, is determined to find the truth behind his father’s epic tales.

Overflowing with heart, humor and spectacular stagecraft, BIG FISH is an extraordinary new Broadway musical that reminds us why we love going to the theatre – for an experience that’s richer, funnier and BIGGER than life itself.
1. Edward is an excellent storyteller, spinning colorful, exciting tall tales of his life. Paul Bunyan and Pecos Bill are examples of tall tales. What are the characteristics of a tall tale? How are they different than other stories?

2. What are the characteristics of a hero and how do you demonstrate these characteristics in your life? In BIG FISH, the character Edward tells his son to, “Be the hero of your own story.” What do you think that means?

3. Who are the storytellers in your family, and how do these stories influence your family?
The story of BIG FISH started as a novel, then was adapted to become a film, and was then further adapted into a Broadway musical. Working with Theatrical Rights, the musical has been further adapted into one specifically for young audiences. To adapt means to transpose something from one medium to another – in our case, to change and adjust the novel BIG FISH into a film and then into a musical.

There are several changes to the musical that are deliberately different than the novel and film versions of BIG FISH. These changes are part of the adaptation process and they helped create a change in structure, function, and form, which produces a better production for our audience.

In the table below there are differences noted between the different BIG FISH adaptations. If time permits, read the novel as a class or watch the film. Review the information already in this table illustrating the differences in the versions of BIG FISH. After coming to First Stage to see BIG FISH, fill in the Theater for Young Audiences Musical Version row to note the differences in this fourth version of BIG FISH.

<table>
<thead>
<tr>
<th>Author</th>
<th>Theater for Young Audiences Musical Version</th>
<th>Broadway Musical Version</th>
<th>Film Version</th>
<th>Novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Bloom</td>
<td>Edward is portrayed by a single actor and the story focuses on him.</td>
<td>Edward is split into both young and old Edward, and the film splits focus between his two selves.</td>
<td>Edward is dying of an unknown disease, most likely cancer, and Will tells his stories to the reader</td>
<td>Edward is dying of an unknown disease, most likely cancer, and Will tells his stories to the reader</td>
</tr>
<tr>
<td>Sandra Templeton</td>
<td>Sandra is Edward’s wife and loves and supports him in all that he does.</td>
<td>Sandra is Edward’s wife, and she vocally defends him to her son when he is upset.</td>
<td>Sandra doesn’t recognize Edward when they meet; she is much more hesitant about the relationship before falling in love.</td>
<td>Sandra doesn’t recognize Edward when they meet; she is much more hesitant about the relationship before falling in love.</td>
</tr>
<tr>
<td>Will Bloom</td>
<td>Will provides the conflict but is definitely not the villain. Will loves his father and wants to learn more about his stories.</td>
<td>Will is angry with his father because he is always telling tall tales. Will just wants to know the truth about his father.</td>
<td>Will narrates the entire story through a series of vignettes – he is the main character.</td>
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</tr>
<tr>
<td>Josephine Bloom</td>
<td>Josephine, Will’s wife, is not French. She explains to Will the moral behind Edward’s stories.</td>
<td>Josephine was added into the film to make Will seem like more of a world traveler. She is French.</td>
<td>The character of Josephine does not exist in the novel.</td>
<td>The character of Josephine does not exist in the novel.</td>
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</tbody>
</table>

Figurative language helps paint a picture for the reader by using specific and detailed language. **A hyperbole is a type of figurative language**—it is an exaggerated statement.

**EXAMPLES**

_This backpack weighs a ton!_
_ I can’t go to the movies, I’ve got a million things to do._

1. Ask students what it means to exaggerate. Have them write a few exaggerated statements that they have said or that they have heard. Share a few of these.
   a. Why do people exaggerate?

2. Introduce hyperbole to your class. Brainstorm some hyperboles and write them on the board.
   a. A hyperbole is an exaggerated statement.

3. Have students choose one hyperbole and create a poster that illustrates the chosen sentence.

4. Once completed, it may be fun to allow students to act out their hyperboles. First, have students create a literal statement based on their hyperbole. Example:
   Hyperbole- My backpack weighs a ton!
   Literal statement- My backpack is heavy.
   Then invite students to act out the literal statement followed by the hyperbole. They can share the sentences themselves, have another student narrate, or you could turn it into a guessing game.

5. Once students have mastered hyperbole, extend this lesson by looking into Tall Tales like Paul Bunyan and John Henry.
Create a poster that illustrates a hyperbole – draw the literal meaning of the hyperbole and the figurative meaning of the hyperbole.
BE ATTENTIVE
BE INVENTIVE
BE THE FIRST ONE TO REJOICE
WITH A STORY IN YOUR HEART
YOU WON’T NEED ANY OTHER CHOICE
YOU’RE A HERO, FIGHTING DRAGONS, WINNING WARS
BE THE HERO AND THE WORLD WILL SOON BE YOURS!!

Write the following questions on the board: Why is it important to help make the world better? What can we do to begin to make a change in our communities? What are clues that we see in our communities that signal people need our help? Who needs our help? What could you do to help out the people in our community?

In groups, ask for students to discuss the questions.

Share with the students that heroes not only find the clues for change in our communities, but make the choice to act upon those ideas. This is difficult because it takes a lot of work, but the benefits can affect others and their families in a very positive way.

Share with the students that we will be creating our HERO STORIES- your idea of how to help out a challenge in our community and be a hero to the people.

**HERO - (NOUN)**

1. Any person admired for great courage, nobility, qualities, or achievements and regarded as an ideal or model.
PASS OUT THE STORY CREATION WORKSHEET. EXPLAIN HOW STUDENTS SHOULD FILL OUT EACH SENTENCE:

Everyday – In this part of the story, introduce the problem that needs to be changed. This part of the story will include the setting and information about the characters and state of the community.

Until one day – In this part of the story, describe how the hero solves the problem. This is the most exciting part of the story where the hero may struggle to help but eventually will create a positive affect.

From that day on – In this part of the story, the community is living with the positive change. Describe how the people are affected and how the hero continues to serve the community.

Create your very own hero story below using the Beginning, Middle and End prompts. Make sure your story shares ideas of how to help out a challenge in our community and be a hero to the people.

Everyday, ____________________________________________

____________________________________________________________________

____________________________________________________________________

Until one day, ____________________________________________

____________________________________________________________________

____________________________________________________________________

From that day on... ____________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
DON’T DROWN OUR TOWN! Protest Posters
Civics/Art Classroom Activity

What do we want?
Nothing to change!
When do we want it?
Forever!

It’s time to stand up with Edward Bloom and the town of Ashton! The state of Alabama wants to build a reservoir which will cover the town of Ashton in thirty feet of water. Using cardboard or posterboard, create a poster to protest the building of the reservoir.

TIPS TO MAKING AN EFFECTIVE POSTER
1. Use few words to communicate your message. Make it clear and powerful so people can read it quickly and it stays in their minds afterwards.

2. The writing should be clear, legible and large enough to read from a distance.

3. A picture speaks a thousand words. If you find an impactful picture or photograph, put it on a poster with no words.

EXTEND THE LESSON
1. Think of a way that the people of the town could convince the state officials to stop the building of the reservoir. Write persuasive letters or use the posters to stage a protest at the source.

2. Host a debate between the state officials and the townspeople. Allow the each group to defend their decisions.
EDWARD: I saw an iceberg once. They were hauling it down to Texas for drinking water, only they didn’t count on an elephant being frozen inside. The woolly kind. A mammoth.

HOW CAN ICE BE DANGEROUS?
Icebergs look like huge frozen mountains, floating low in the water. They are an impressive sight, but are dangerous things for a ship to encounter.

HOW DO ICEBERGS FORM?
Glaciers, slow moving rivers of ice, flow over land in Antarctica and the Arctic. When the edge of a glacier meets a sea or ocean, it forms an ice shelf. The edge of the glacier floats on water.

An iceberg forms when part of the ice shelf cracks and breaks off. The iceberg is free to float into the ocean and drift away from the land.

HOW BIG ARE ICEBERGS?
Icebergs come in all shapes and sizes, from the size of a car to the size of a US state!

The tip of an iceberg can be over 50 meters above the surface of the water. The smallest types of icebergs are known as growlers, the size of a car, and bergy bits, the size of a house.

The biggest iceberg ever seen was nearly the size of Connecticut - 6,500 square kilometers!

WHY ARE ICEBERGS DANGEROUS?
Sometimes icebergs flip over, causing huge amounts of energy to be released.

Scientists at the University of Chicago calculated that a rolling iceberg may release as much energy as an atomic bomb.

When an iceberg flips, it can cause tsunamis and may even trigger an earthquake.

The most famous iceberg is probably the one which sank the Titanic. Titanic was called the “unsinkable ship.” Sadly, an iceberg hit the side of the Titanic, creating a huge hole in the ship’s side. Water flooded in and the Titanic sunk. Over 1,500 people died.

HOW DO WE SPOT ICEBERGS?
After the Titanic disaster, an international agreement led to the formation of the International Ice Patrol (IIP).

The Ice Patrol watches over Iceberg Alley, the area off the coast of Newfoundland near to where the Titanic went down. It’s an important route for ships.

The IIP uses airplanes to find icebergs and collect ships’ reports about icebergs. The information is fed into a computer that uses tracking models and information about ocean currents to estimate where icebergs will float to and when they’ll get there. This information is sent via the internet and radio to nearby ships. It saves lives from another iceberg disaster.

The IIP have tried to track icebergs and make them more visible. One idea was to spray icebergs pink, but it washed off as the iceberg flipped over! They even tried dropping bombs on them. This just caused large icebergs to break up into smaller icebergs, which can be just as dangerous. So far, the best method for tracking icebergs is using airplanes and ship reports.
WHO SAID IT?

1. You caught a catfish this big.
2. You missed my game.
3. Be the hero of your story.
4. I can tell you the future... Dollar apiece.
5. There are two men in my life...
6. I’m agoraphobic.
7. This is my girl. Mine!
8. Closer to her. You’re one step closer to her.
9. A daffodil in every room.
11. Let’s fight the dragons.

POST-SHOW QUESTIONS

1. Have you ever heard of the phrase, “Big fish in a small pond?” This idiom is used to describe how much ambition a person has. How can this phrase be linked to the characters in BIG FISH?

2. Will is noticeably upset that his father doesn’t tell the truth- only exaggerated tall tales. Why do you think this troubles Will? Why does Edward continue to tell stories even though it clearly upsets his son?

3. Both Edward and Will are on quests (searching for something that has meaning to them) throughout their lives. What are they searching for?
WHO SAID IT? (ANSWERS)

1. You caught a catfish this big. .............................................................. EDWARD
2. You missed my game. ............................................................... YOUNG WILL
3. Be the hero of your story. ................................................................. EDWARD
4. I can tell you the future... Dollar apiece. ......................................................... WITCH
5. There are two men in my life... ............................................................ SANDRA
6. I’m agoraphobic. .......................................................................... KARL
7. This is my girl. Mine! ................................................................. DON
8. Closer to her. You’re one step closer to her. .............................................. CIRCUS FOLK
9. A daffodil in every room. ................................................... EDWARD AND SANDRA
10. He’s Red, White and True ............................................................ TOWN FOLK
11. Let’s fight the dragons. ............................................................ EDWARD AND YOUNG WILL