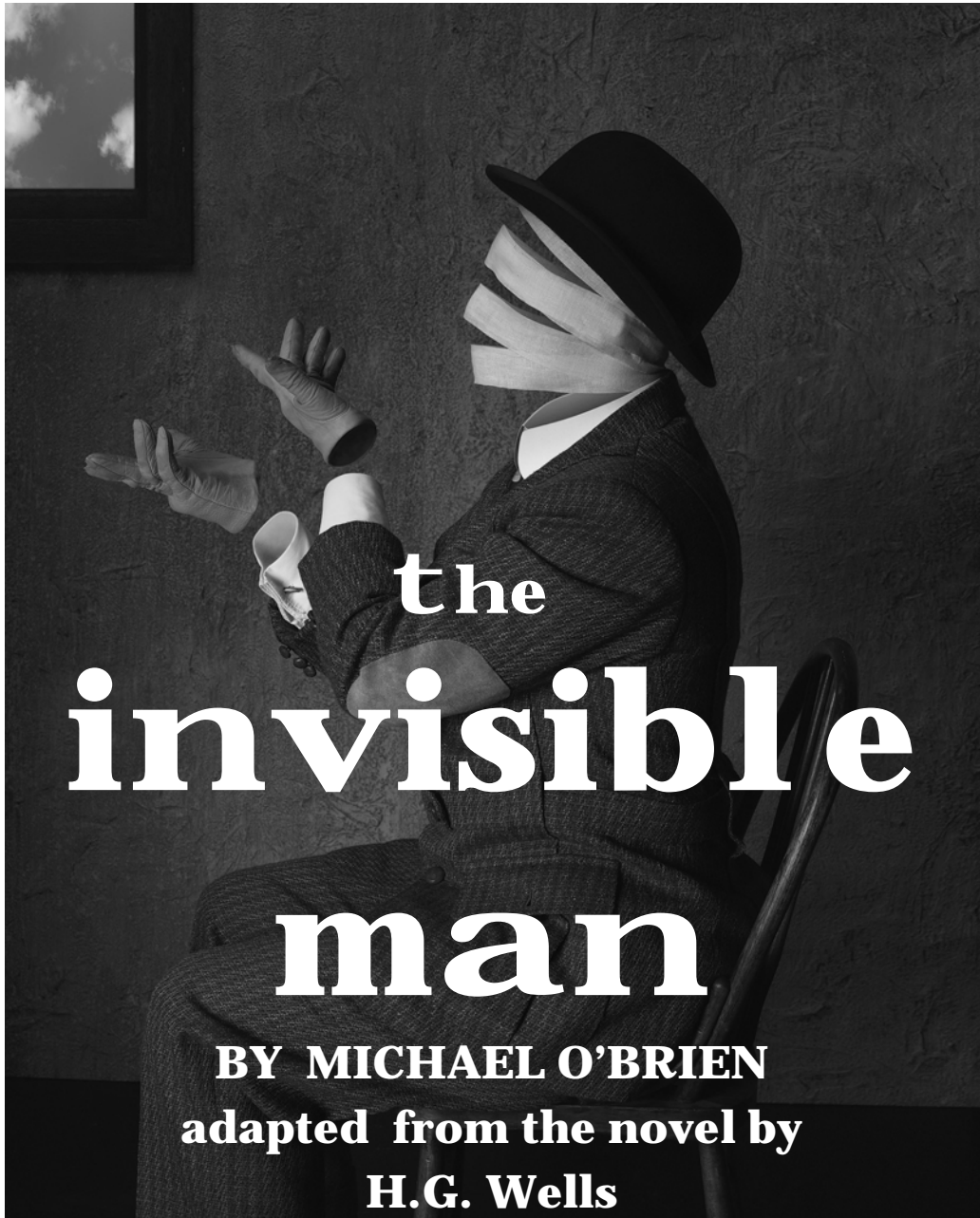


Shaw
FESTIVAL

STUDY GUIDE 2006

A PRACTICAL, HANDS-ON RESOURCE FOR THE CLASSROOM
CONTAINING ONTARIO CURRICULUM SUPPORT MATERIALS



the
**invisible
man**

BY MICHAEL O'BRIEN
adapted from the novel by
H.G. Wells

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PRESENTS

The invisible man

By

Michael o'brien

Adapted from the novel by H.G. Wells

This study guide for *The Invisible Man* contains background information for the play, suggested themes and topics for discussion, and curriculum-based lessons that are designed by educators and theatre professionals.

The lessons and themes for discussion are organized in modules that can be used independently or interdependently according to the class level and time availability.

THIS GUIDE WAS WRITTEN AND COMPILED BY BARBARA WORTHY, ROD CHRISTENSEN AND DR. DEBRA McLAUCHLAN, PHD. ADDITIONAL MATERIALS WERE PROVIDED BY NEIL MUNRO AND JUDITH BOWDEN.

COVER: KEVIN DENNIS AS THE INVISIBLE MAN. PHOTO BY SHIN SUGINO. PAGE 11, ILLUSTRATIONS: "GBS" BY RAY McILROY.

ILLUSTRATIONS PG. 3, BY RAY McILROY.

The invisible man

Running time: 2hrs 30 approx.

including one intermission

Previews May 13

Opens May 27

Closes October 29

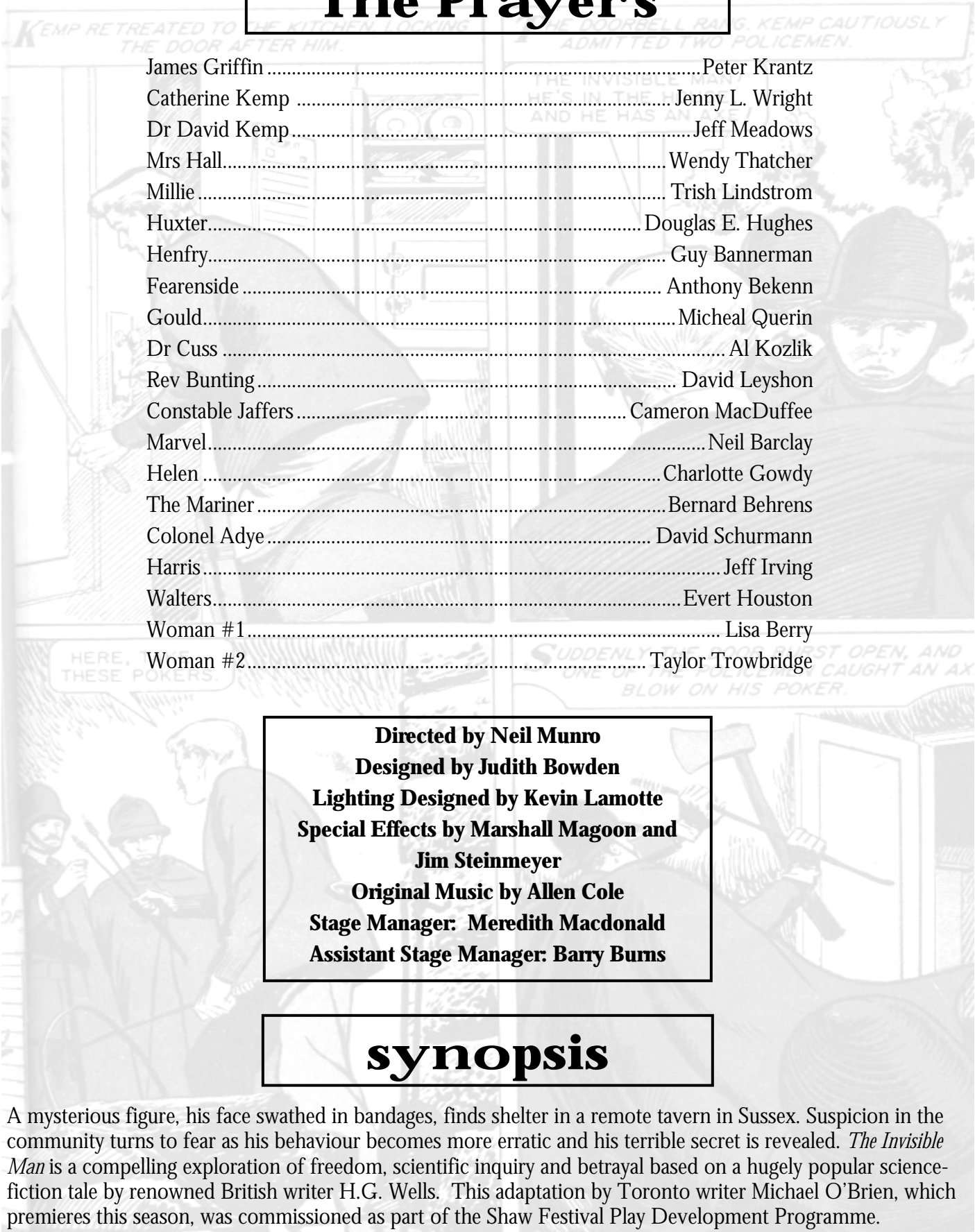
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The Players



KEMP RETREATED TO THE KITCHEN, LOCKING THE DOOR AFTER HIM. THE MARSHALL RAIG KEMP CAUTIOUSLY ADMITTED TWO POLICEMEN.

HE'S IN THE HOUSE AND HE HAS AN AXE.

HERE, THESE POKERS.

SUDDENLY THE DOOR BURST OPEN, AND ONE OF THE POLICEMEN CAUGHT AN AX BLOW ON HIS POKER.

James Griffin	Peter Krantz
Catherine Kemp	Jenny L. Wright
Dr David Kemp	Jeff Meadows
Mrs Hall.....	Wendy Thatcher
Millie	Trish Lindstrom
Huxter.....	Douglas E. Hughes
Henfry.....	Guy Bannerman
Fearenside	Anthony Bekern
Gould.....	Micheal Querin
Dr Cuss	Al Kozlik
Rev Bunting.....	David Leyshon
Constable Jaffers	Cameron MacDuffee
Marvel.....	Neil Barclay
Helen	Charlotte Gowdy
The Mariner	Bernard Behrens
Colonel Adye.....	David Schurmann
Harris.....	Jeff Irving
Walters.....	Evert Houston
Woman #1.....	Lisa Berry
Woman #2.....	Taylor Trowbridge

Directed by Neil Munro
Designed by Judith Bowden
Lighting Designed by Kevin Lamotte
Special Effects by Marshall Magoon and Jim Steinmeyer
Original Music by Allen Cole
Stage Manager: Meredith Macdonald
Assistant Stage Manager: Barry Burns

synopsis

A mysterious figure, his face swathed in bandages, finds shelter in a remote tavern in Sussex. Suspicion in the community turns to fear as his behaviour becomes more erratic and his terrible secret is revealed. *The Invisible Man* is a compelling exploration of freedom, scientific inquiry and betrayal based on a hugely popular science-fiction tale by renowned British writer H.G. Wells. This adaptation by Toronto writer Michael O'Brien, which premieres this season, was commissioned as part of the Shaw Festival Play Development Programme.



The Story



Set in 1897, *The Invisible Man* is a cautionary, 'be careful what you wish for' tale about a brilliant scientist, James Griffin, who makes an astonishing discovery. He invents a way to render skin,

who is pursuing him. He believes she has a mind and a vision equal to his own but she too has betrayed him by marrying his best friend, Dr David Kemp. Isolated and alone, Griffin's vulnerability allows him to be seduced by the power of invisibility, which then causes him to do monstrous acts. He becomes consumed by his lust for power and an absolute belief in his superiority. Yet still he seeks redemption, which never comes. The villagers, or 'Rustics', give way to their fear and seek him out like a hunted animal. To them he represents all that is new and misunderstood, an outcast who threatens their very existence. And so it is left to Griffin alone to fight for the unexplainable, the unknown, the future, and in the end he is undone not only by his personal flaws but also by his own brilliance.

bones and blood invisible and tries the formula on himself. In so doing, he discovers the power and freedom of invisibility, which initially he believed could be used for the betterment of mankind. But invisibility has its price and Griffin, unable to reverse the formula, becomes a prisoner of his own making. His only hope of becoming visible again is to continue his research. With his face swathed in bandages Griffin finds his way to Iping, a small village in the south of England, where he takes a room at the local inn. But the villagers begin to suspect this stranger and fear and gossip soon escalate to hysteria. Griffin now feels betrayed by all those around him, especially when he realizes that Catherine Kemp, the woman he loved, and who had once loved him, has become part of the group

Costume designs for The Palm Reader and Marvel by Judith Bowden.



The playwright: Michael O'Brien

Michael O'Brien is a graduate of the University of Ottawa (1987) and the National Theatre School of Canada (1990). He grew up in Northern Ontario and London, England and currently lives in Toronto, Ontario. When he began the work of adapting this story, O'Brien says he looked to the author's own life. "H.G. Wells was a man from humble origins," he said, "at odds with convention, gifted ... a man yearning to transcend his environment and limitations. In a word, a man desperate to be free. I believe it is this impulse which is at the heart of Wells' story."

Selected Credits: *The Last Temptation of Christopher Robin* (1991), *Mad Boy Chronicle* (1995) Alberta Theatre Projects' PlayRites/London, UK & Hollywood, his Viking Hamlet Epic, *The Barber of Seville!* (2001 Dora Mavor Moore Award Outstanding Production). **Recent Works:** adaptations of *The Handmaid's Tale* and *The Blind Assassin* by Margaret Atwood, *Someone Just For Me*, and *Hearts of the World*, based upon the lives of Mary Pickford and D.W. Griffith (CBC Radio, upcoming stage play), and *Restitution: An Irish-Canadian Rhapsody*. **In progress:** *Five Little Stones*, a ghost story, and *The Miracle Man*, a new musical for CanStage.

who's WHO

in
The Invisible Man

Griffin, also spelled Griffon, is a mythological creature with a lion's body and a bird's head, usually that of an eagle. It was in some sense sacred, appearing in sanctuaries and tombs. The ancient Greeks believed they were protective. Griffins were also the natural enemies of horses.

The Future

James Griffin: Griffin had been a brilliant young chemist and researcher, but confined and unappreciated as an instructor in a small English college. His brilliance led him to investigations in physics and the properties of light. His passion lies in the boundless limits of the future. To explore, to discover, to learn, to inhabit science. He discovers the secret to invisibility and experiments with a cat. It works! And so he conducts the ultimate experiment - on himself. His initial desires are for the well being of humanity, but the hunger and lust for power overtake him. In the end he is betrayed not only by his own brilliance, but also by the people he most wanted to help.

The Present

Catherine Kemp: A brilliant scientist herself, she once loved Griffin's mind and his passion. But she married David Kemp, became a mother, and traded dreams for reality. Catherine, David and James were students together: "He was one of *us*... the brightest, the best of us," she says. And in the end, it is up to Catherine to stand up to Griffin's demons, and bring about his ultimate downfall.

Dr David Kemp: Stoically middle class and cautious, he will never be an inventive genius like Griffin. Instead, Kemp has become Griffin's nemesis. Kemp is quick to display a disdain for him, even a brutality - perhaps he knows he will never experience Griffin's kind of passion. But Kemp, not Griffin, will move into the future with surety.

The Past—The Rustics

The Villagers: Mrs Hall, Huxter, Henry, Gould and Fearenside: The villagers represent the past, where time stands still, regressive and parochial. A place where technology and invention have no place, where the horses are tied up outside the inn, as surely are progressive ideas. H.G. Wells hated the horse; for him it was a symbol of everything rural, backwards and traditional.

Griffin's Legacy

Millie: The serving girl from the inn who is perceived as plain, simple and dull-witted. She is treated with a cruel disdain and never allowed to speak or sing. Like Griffin she is misunderstood, an outcast who longs to be free. But when society mistreats its most vulnerable it must suffer the consequences. It is Millie who discovers Griffin's secret formula, and with it not only the power to be free - but also the means to seek revenge. The villagers think they have eliminated all that they fear - the unknown - but it is still there, amongst them.



director's notes

Neil Munro, Associate Director of the Shaw Festival

One of the reasons for doing *The Invisible Man* was to make theatre available to younger audiences in terms of story telling and adventure. And we're very excited about mounting this new adaptation from Toronto writer Michael O'Brien. He has captured so well the theatricality of the original H.G. Wells story.

The Invisible Man is about Griffin, a man who stumbles upon a unique and brilliant scientific concept that overwhelms him in the end, and turns him against the 'people' at large who he thought he was doing it all for. He doesn't realize that in his efforts to be famous he loses touch with his own humanity. Also, the people in the play are too simple and unimaginative to help him out of his dilemma, and in the end they wind up in a war with each other.

Few people can bear the burden of being different, of being a genius without some telling signs of instability in their nature. All his life, Griffin lived outside the common way of living, the normalcy of everyday life. He was poor and had to make his own way in spite of the sneers and the unpleasant talk behind his back. After a while he naturally begins to think of himself as better than everyone else, more gifted (which he actually is) and more worthy of fame and respect. The Greeks called this hubris - when a man thinks he's above the law and the normal way of doing things. There's always downfall for such people.

The themes in *The Invisible Man* are intriguing: Technology vs. the human soul, science vs. conscience and hubris vs. imagination. The challenge will be to produce a large canvas story on a small stage and still capture the complexity of a universal

tale. This will be done very theatrically and hopefully very simply. Lots of painted flats with real props and doors added on and so on. The look is similar to a classic comic from the 50s and 60s. It will be scored by Allen Cole like a movie, (i.e. lots of music under and around the action and dialogue).

Not to mention, of course, the fact that if it's called *The Invisible Man* people will want to see him, and see him invisible. Through various techniques, magic and special devices and lighting, I think we'll be able to offer enough invisibility to live up to the title!



Illustrations on this page and page 25 by Ray McIlroy.

The author: H.G. WELLS

(1866 - 1946)



Time Capsule: English novelist, journalist, sociologist, and historian, considered pioneer in science fiction writing. Best-known for *The Time Machine* (1895), *The Invisible Man* (1897), *The Island of Doctor Moreau* (1896) and *The War Of The Worlds* (1898). One of the most prolific writers in the history of literature. Wrote more than 500 novels, and worked in nearly every genre, including short stories and nonfiction. He was an outspoken socialist, and most of his works contain some notable political or social commentary but are also some of the 20th century's most innovative and sparkling pieces of fantasy literature.

First Job: A draper's apprentice for three years.
[Draper - A dealer in cloth or clothing and dry goods.]



Born: Herbert George, Sept. 21, 1866 in Bromley, Kent to Joseph Wells and Sarah Neal.
Father: A professional cricketer and shopkeeper. Sold bats, balls, and china.
Mother: A domestic servant.

Family Life: Working class, very little money, parents live and work separately, family discontent.

Best Childhood Quality: Loved to read. Exceptionally bright.

Worst Childhood Quality: Easily bored.



H.G. Wells, pre 1922

Weakness: Women

Strength: Brilliance



Education: Midhurst Grammar School; won scholarships to attend the Royal College of Science and studied under the great Thomas Huxley. Left the college when he became bored. Returned to the University of London and received Bachelor of Science with honours. Eventually became qualified to teach botany, zoology, geology, physics, chemistry, mathematics, geometry and drawing.

Wife, Lovers and Children: Married Amy Catherine Robbins in 1895 and had two sons: George Philip 'Gip' and Frank Richard ; a daughter Anna-Jane with Amber Reeves; a third son, Anthony West, with novelist and feminist Rebecca West, who was twenty-six years younger than Wells at the time.



The Optimist/The Pessimist :Believed in "The World-State" - a planned society to encourage science, end nationalism, and allow people to advance by merit rather than birth. Joined the socialist Fabian Society, but quarreled with its leaders, including Bernard Shaw. Thought humanity could be replaced by another species. World War II increased the pessimistic side of his nature. In his last book *Mind at the End of its Tether* (1945) he considered the idea that humanity being replaced by another species might not be a bad idea. He also came to call the era "The age of frustration."

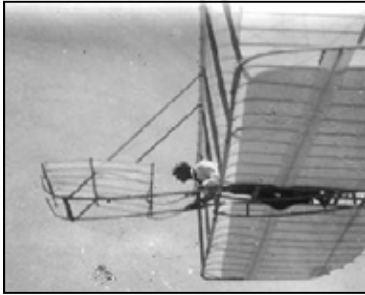


H.G. Wells, 1943



The Victorians

As the 19th century rolled into the 20th century, Queen Victoria had already celebrated more than 60 years on the throne. She reigned from 1837-1901. Leaders in science, medicine and industry were racing to the future.



Wilbur Wright in his glider

The skies were finally mastered with the technological achievements of the Wright Brothers and their infamous "Kitty Hawk".

People eagerly posed for photographs, rather than portraits; x-rays revealed an astonishing future for medicine; in Germany Count von Zeppelin's giant airship had been constructed, and the German navy was quietly doubling its strength.

Britain and the recently unified **Germany** dominated Europe.

Russia was drifting towards a revolution as the **Romanov dynasty** began to falter, and the mighty **Hapsburg Empire** was in decline.

Across the Atlantic the **United States** was experiencing extraordinary industrial growth, and only forty years earlier had undergone a divisive civil war.

In the Far East, **Japan** was still a feudal society, slowly emerging from hundreds of years of isolation.

The **Middle East** had yet to become the oil rich nation of the future, and was still largely made up of tribal states. But it was the beginning of tensions between Arab nationalists and Jewish colonists.

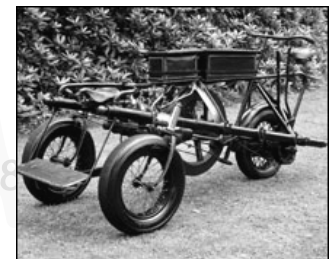
The way was open for a radical development in human communication. Guglielmo Marconi transmitted his signal across the Atlantic using wireless telegraphy, and Alexander Graham Bell's electrical speech machine was gaining popularity.



Alexander Graham Bell



One of Wilhelm Roentgen's first x-rays in 1895—his wife's hand— which enabled Marie Curie to discover radium.



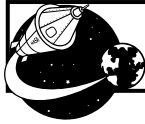
Fredrick William Bremer, a plumber and gas fitter, built the first British four-wheeled petrol-engined motorcar. Starting work in 1892, when he was 20, the still incomplete car made its first run on a public highway in December 1894.



Count Ferdinand von Zeppelin's giant airship



On January 28, 1896, Walter Arnold of East Peckham, Kent became the first person in Great Britain to be successfully charged with speeding. Travelling at approximately 8 mph, he had exceeded the 2 mph speed limit for towns. Fined 1 shilling (5p) plus costs, Arnold had been caught by a policeman who had given chase on a bicycle. In the same year, The Arnold, the first petroleum fueled car known to have been manufactured in England, made its first road trip from East Peckham to Bromley, Kent - the birthplace of H.G. Wells.



Did you know?

The Movies

The Invisible Man was adapted for the big screen in 1933 by R.C. Sherriff (*Journey's End*) starring Claude Rains. It became a cult classic almost immediately and spun off several sequels with similar sounding titles, but they were never actually about the same invisible man: *The Invisible Man Returns* (1940); *The Invisible Agent* (1942), when he becomes a war time spy; *The Invisible Man's Revenge* (1944); *Memoirs of an Invisible Man* (1992); *Hollow Man* (2000); and even *Abbott and Costello Meet The Invisible Man* (1951). Usually there's a subtle link to the other films and often, if you look closely, you'll find a picture of Claude Rains.

Did you Know

Did you Know

The Radio



Another popular story by H.G. Wells is *War Of The Worlds* in which Martians invade the earth. It was made into a movie starring Tom Cruise in 2005, but the most famous version is the 1938 radio play by Orson Welles. It was brilliantly adapted to sound like a late-breaking news item, cutting in to regular programming. When it aired it was mistaken as a true story and caused huge public alarm and panic across the USA. This was probably helped by the realistic sound effects. Audiences must have been breathless with horror as the sound of a metal hatch on a Martian spacecraft slowly opened, rotating over a hollow, mysterious interior and aliens began to emerge. If only they had known that the chilling sound was created by a sound effects technician slowly unscrewing an empty mayonnaise jar in a toilet bowl located in a studio washroom.

The Comics

The Invisible Man became a comic book hero, published by Classics Illustrated.

Comic books have never lost their popularity. Here are just some of the favourites:

The Incredible Hulk, Spider Man, Fantastic 4, The Legendary League of Gentlemen, X Men, Superman, Batman, The Flash, Sheena of the Jungle, Wonder Woman, Captain America, Blade, Vampirella, Captain Marvel, Spy Smasher, Bulletman, and Ibis the Invincible.

During the war, Canadian publishing was supported by federal protection and Canadian comic book heroes flourished: *Canada Jack, Nelvana of the Northern Lights, and Johnny Canuck* were read by kids everywhere. But after the war they soon disappeared. Restrictions were lifted and once again American publishers flooded the market.



CRAZY, MAD, SCARY INVENTORS!

Paracelsus the alchemist (1493-1541)
 Johann Konrad Dippel (1673-1734)
 pioneer in psychosomatic medicine and alchemy

Edward Teller (hydrogen bomb)
 Dr Gunther von Hagens, inventor of plastination (halts decomposition after death), and performer of public autopsies
 Jeremy Bentham, philosopher, who had himself mummified
 Dr Josef Mengele, Nazi, "Angel of Death", Auschwitz

Crazy and Real



HUBRIS is a common characteristic among **evil geniuses** - it means they think of themselves as better than others, more gifted, and more worthy of fame and respect. They often anoint themselves with professional or royal-sounding titles like "Doctor", "Baron", or "The Magnificent".



Mary Shelley (1797-1851) was an English novelist married to the Romantic poet Percy Bysshe Shelley, but is forever known as the author of the world's best known Gothic novel, *Frankenstein, or The Modern Prometheus*. The story is about a young Swiss student, who discovers the secret of animating lifeless matter and, by assembling body parts, creates a monster who vows revenge on his creator after being rejected from society.

The subtitle *The Modern Prometheus* refers to the figure in Greek mythology who was responsible for a conflict between mankind and the gods. In order to help the people, Prometheus stole Zeus's fire from the sun. But he was severely punished by Zeus who chained him to a rock. Every night, Prometheus was visited by an eagle who ate from his liver. During the day, however, his liver grew back to its original state.

H.G. Wells The Gamer: H.G. is regarded as "the Father of Miniature War Gaming." Seeking a more structured way to play war games, he wrote *Floor Games* (1911) for his two sons, followed by *Little Wars* (1913) which is recognized today as the first recreational war game.

Michael Jackson is the classic inventor: he reinvented himself and created a legend in the making. Born in 1958, he began his musical career at the age of five as lead singer of The Jackson Five, and made his first solo recordings in 1971. His 1982 album *Thriller* became the best-selling album in music history with 60 million copies sold worldwide. He rocketed from one success to another, but ultimately he may be remembered for his eccentricities, rather than his music: the Neverland Ranch, with amusement park and zoo, and notorious sleepovers; sensational child abuse allegations; sleeping in a age-defying hyperbaric chamber; purchasing the Elephant Man skeleton; and notable changes in his own bone structure and skin colour.



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Invisible Cloaks

The magic of Hogwarts is one step closer - this just in from Russia's national news, Pravda: "A **Russian** scientist from Ulyanovsk made a sensational discovery. Prof. Oleg Gadomsky at the department of quantum and optical electronics of the Ulyanovsk State University took a patent on a method to make things invisible. The so-called invisibility cloak, created by Oleg Gadomsky, is called "The method of conversion of optical radiation". The knowledge is based on the behaviour of light and the reflecting power of objects. Prior to making his discovery, the scientist from Ulyanovsk had experimented with nanoparticles

Invisible Spaceships

Andrea Alu and Nader Inguetta at the University of Pennsylvania are designing a special coating to make objects invisible to the human eye. They maintain that their theory is consistent with the fundamental laws of physics. Humans see objects by the light they reflect; objects will become invisible should the process be disrupted. The researchers are using a "plasmon" coating which will resonate with the frequency of the reflected light. The calculations show that spherical and cylindrical objects coated with this specially designed material will not reflect any light directed towards them, and so their visible dimensions will sharply diminish to the point of virtual disappearance, (e.g. large objects, like aircraft or spaceships would be invisible).

Definition of an Evil Genius: an archetype or even a caricature, common adversary and foil of the hero. They are found in certain genres of fiction, particularly comic books, spy fiction, action films and cartoons. A popular evil genius today is Canadian actor Mike Myer's character of Austin Powers/Dr Evil.





FROM PAGE TO SCREEN

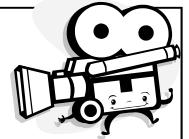
The Shaw Festival's 2006 production of *The Invisible Man* is an adaptation of H.G. Wells' original story by Toronto playwright, Michael O'Brien. Many written works have been adapted, reshaped and reworked into stage or screen plays. Some of these adaptations move on to become film classics.

Did you know that *Gone With The Wind* and *The Wizard of Oz* both started life as books and both became film history in 1939. *The Wizard of Oz* was brilliantly adapted from L. Frank Baum's classic children's book *The Wonderful Wizard of Oz* written in 1899 and published in 1900. *Gone With The Wind*, one of most popular films of all time, was adapted by Sidney Howard from Margaret Mitchell's 1936 best-selling Civil War novel consisting of 1,037 pages.

Shakespeare and Shaw

Shakespeare's works have appeared in film many times over. British actor and filmmaker Kenneth Branagh has adapted *Love's Labour's Lost*, *Hamlet*, *Othello*, *Much Ado About Nothing*, *Hamlet*, *Henry V*... just to name a few.

The most famous Shaw adaptations to film are *My Fair Lady*, adapted from *Pygmalion*, and *The Chocolate Soldier*, adapted from *Arms and The Man*.



What do all these films have in common?

- Brokeback Mountain
- Harry Potter and the Philosopher's Stone
- Lord of the Rings
- Bridget Jones Diary
- Hamlet
- The Importance of Being Earnest
- The Horse Whisperer
- 2001 – A Film Odyssey

They all began life as great stories, books that people picked up and read, imagined, loved. Sometimes the film version is as satisfying as the book, but not always. That's partly because a book has formed pictures in our imagination, and the movie version can't always match our own interpretation. Plus, in the process of adapting a book for the big screen, stories usually have to change, which is not always successful. But some adaptations are even better than the original.

How it happens: The 'screenwriter', or 'scriptwriter', must filter out the relevant themes, plots, characters and scenes from the original story. Then the director of the film creates a version that encapsulates as much of the original as possible. Film is a vastly different medium than the written word and characters are cut, added, new scenes written, original scenes lost. That version then becomes the 'screenplay'.

Jane Austen 1775 - 1817

For the last decade, Jane Austen's novels have been hot Hollywood properties. *Clueless* (1995), directed by Amy Heckerling, which brought fame to Alicia Silverstone and Brittany Murphy, was based on Austen's *Emma*. *Sense and Sensibility* (1995) directed by Ang Lee and was adapted by and starred Emma Thompson. *Emma* (1996) with Gwyneth Paltrow in one of her early leading roles. *Mansfield Park* (1999) with Frances O'Connor. *Bride & Prejudice* (2004) a Bollywood musical version of *Pride and Prejudice* which featured Indian actress Aishwarya Ra. A new version of Austen's classic, *Pride and Prejudice* has been released starring Keira Knightley, Brenda Blethyn, Donald Sutherland and Judi Dench. However, the 1940 version starring Lawrence Olivier and Greer Garson is considered a jewel by many film buffs.

And the winner is...
The academy award winning film *Brokeback Mountain* was adapted by Diana Ossana and Larry McMurty from the short story *Brokeback Mountain* by novelist Annie Proulx. Although there are minor differences between the original story and the movie, Proulx was reported as saying that she was "positively surprised and impressed how director Ang Lee, the scriptwriters and the actors were able to portray the story." And she said that it was even an improvement on the original. She also said that the actor Heath Ledger was "exactly" as she'd envisioned the character Ennis, but Jake Gyllenhaal (Jack Twist) was something altogether different, although she loved the way he played it.



An Eclectic Collection of Fiction That Inspired Film:

- Bram Stoker's *Dracula* starring Winona Ryder.
- Philip K. Dick's *The Minority Report* - the 2002 blockbuster directed by Steven Spielberg, starring Tom Cruise.
- Hagar Wilde's *Bringing Up Baby*.
- The Swimmer* by John Cheever - a highly regarded story that many feared might prove impossible to adapt.
- Red Ryder Nails The Hammond Kid* by Jean Shepherd became the holiday classic *A Christmas Story*.
- A Time To Kill* by John Grisham.
- Stephen King's *The Shining*
- The Jewel in the Crown* by Paul Scott.
- The Godfather* by Mario Puzo.
- Captain Corelli's Mandolin* by Louis de Bernieres.
- Little Women* by Louisa May Alcott.
- And Canada's very own classic - *Anne of Green Gables* by L.M. Montgomery.

USEFUL SITES FOR H.G. WELLS MATERIAL

<http://www.worldandi.com/newhome/public/2004/january/writerspub.asp>

He Dreamed The Future. The imagination, prognostications, and politics of H.G. Wells. Readable and informative article by Ed Morrow.

<http://www.worldandi.com/newhome/public/2004/january/writerspub.asp>

War of the Worlds history and Wells biography.

<http://www.wiredforbooks.org/anthonywest/>

Anthony West, son of H. G. Wells and novelist Rebecca West, talks with Don Swaim about West's biography of his father, *H.G. Wells: Aspects of a Life*. West discusses H. G. Wells' place in literary history and his father's notorious womanizing. (1984)

http://www.en.wikipedia.org/wiki/H.G._Wells

Free on-line encyclopedia. Well documented resources.

<http://www.online-literature.com/wellshg/>

On line biography and works of H.G. Wells.

<http://www.library.uiuc.edu/rbx/>

University of Illinois H.G. Wells archive includes original manuscripts, letters and personal effects. Largest of its kind and indispensable to Wells scholars.

<http://www.hgwellsusa.50megs.com/UK/index.html>

H.G. Wells Society site, includes literary forums, annual journals, etc. A great place to meet other online Wellsians from around the world.

<http://www.hgwellsusa.50mets.com/home.html>

Dedicated to promoting an active interest in and appreciation of the life, work and thought of H.G. Wells in the USA.

<http://www.strangemag.com>

Good site for information on scientists, mad, brilliant, real and fictionalized.

<http://www.aip.org/history/curie/>

Virtual exhibit celebrates the life of the woman who discovered radium.

<http://www.english.pravda.ru/>

Russian on-line news service



Classroom Applications

The following pages suggest questions and activities students might explore **BEFORE** attending *The Invisible Man*

Activities relate to Ministry of Education expectations for Drama and Dance at the junior, intermediate and senior levels.
To obtain Ontario Curriculum documents, visit www.edu.gov.on.ca.

RESEARCH

The Physical Property of Invisibility

- List common objects and substances that are either transparent or invisible.
- Explain the optical principal that allows objects to be transparent.

DISCUSSION

The Boundaries of Scientific Research

- *The Invisible Man* tells the story of a scientific genius who creates a formula for invisibility and becomes his own human volunteer. Imagine a circumstance in which a scientist individually makes a major scientific discovery. Should there be regulations placed on individual scientific research so that the discovery must be publicized before human volunteers are tested?
 - Is it ethical for a scientist to serve as his/her own human volunteer?
 - Are there limits to what scientists should be allowed to investigate?
 - Explain the optical principal that allows objects to be transparent.
 - Discuss the moral implications of Griffin The Scientist's work. He believes there is nothing wrong with his research, because he feels morally superior. Plus, he believes he is doing it for the betterment and survival of mankind. Discuss the moral and immoral implications of his decisions.

Theme One

SUPERHEROES AND SUPERVILLAINS

DISCUSSION

- Create a list of popular superheroes and villains, their superhuman abilities, and their weaknesses or vulnerabilities.
- Most superheroes and villains began their existence as comic book characters. Which ones have become characters in cartoons, television, or movies?
- Why is it more likely to view superheroes on a movie screen than on a theatre stage?
- What kinds of things do you think most people would do if they could become invisible? Would these activities make an invisible person a hero or a villain?
- Brainstorm the kinds of deeds an invisible person might be able to do for the benefit of humanity.
- Imagine yourself as invisible. What problems would you meet in the following situations: (a) walking down the school hallway between classes, (b) climbing stairs, (c) getting dressed?
- If you were invisible and wanted your presence to remain unknown, how might these circumstances pose difficulties: (a) it's snowing outside, (b) you pass someone who is walking a dog, (c) you have a cold?

ACTIVITY

- Your group task is to create a poster for a movie called *The Invisible Man*.
- In preparation for the activity, make the following decisions: (a) how will you visually depict the Invisible Man? (b) what will the Invisible Man be doing? (c) will he be alone or with other people? (d) where will he be? (e) what hints will you give about the movie's plot? (f) what memorable words or phrases will you include on the poster? (g) who will you announce as the actor playing the Invisible Man?
- Display the posters.
- Discuss similarities and differences among them.

Theme Two

STAGING THE PLAY

The Invisible Man opens with a scene that immediately focuses attention on the main character without relying on dialogue.

ACTIVITY

- Divide the class into three groups. In each group, assign a director, a baggage boy, and a person to play the Invisible Man. The remainder of the group will play local people gathering to meet a train, train station employees, and train passengers.
- Using the following rules for drawing attention to a character, have each group block the scene on the next page and present it to the class.
- **Rules:**
 1. Attention focuses on someone who ***looks different*** from others.
 2. Attention focuses on someone whose ***movements don't match*** others'.
 3. Attention focuses on someone who is ***distanced physically*** from others.
 4. Attention focuses on someone that ***everyone else is staring at***.
 5. Attention focuses on someone on a ***different level*** than others.
 5. Attention focuses on someone who displays ***more intensity*** than others.
- Although no dialogue is scripted into the scene, allow all characters except the Invisible Man to include appropriate improvised speech. The Invisible Man should remain silent throughout the scene. Select a moment when silence from everyone would create a suspenseful effect.
- When you have blocked and rehearsed the scene, decide on a selection of music and possible sound effects to heighten the atmosphere.

Theme Two, continued

STAGING THE PLAY



ACTIVITY continued

- The setting is a train on a winter's evening.
- A cluster of local people has gathered to meet a train. They pace about in the cold, check their watches and so on.
- Among the crowd is a baggage boy, getting ready to receive the passengers' bags. Other station employees also prepare for the arrival of the train.
- The train arrives off-stage. Local people press forward to greet the passengers who now enter. The baggage boy steps forward to help the passengers as they approach the station.
- Out of the train emerges a figure who shoves past the other passengers. People yield to him, and then turn angrily to look at him. He is cloaked from head to foot, with bandages around his face. His tense manner makes everyone uneasy. No one has come to meet him at the station.
- The baggage boy starts to approach him, but draws back when he sees him.
- The locals and other passengers draw back as well.
- Suspense builds as the figure pushes forward and onto the platform.
- The figure pauses and glares back at the gaping crowd. They all recoil.
- The figure turns and presses forth into the snow.

Theme Two, continued

STAGING THE PLAY

DISCUSSION

To produce special effects, movies rely on the talents of artists who create and manipulate digital images on film. Live theatre cannot reproduce the same kinds of digitized effects, and must develop innovative ways of staging special effects. In pairs, generate ideas for creating the following effects on stage:

- The Invisible Man is seated with his back to the audience. His head is bandaged and he is wearing a coat that covers his neck. In order to eat, he must remove the bandage from around his mouth. He removes the bandage and picks up a fork. The bandages at the top of his head and his collar remain visible, but the middle of his head disappears.
- The Invisible Man's hand is in his pocket. In anger, he reaches above his head to grab a glass from someone who is holding it high in the air. We see his arm but no hand. The person holding the glass lowers it before the Invisible Man grabs it.
- A man and a woman are searching through the Invisible Man's possessions without his permission. The Invisible Man is in the room, unseen. He raises a large bottle over the man's head as if to hit him with it. We see the bottle appear to levitate in space.
- The Invisible Man trashes a bar by throwing chairs and tables and smashing glasses and bottles. Others in the bar flee in terror.
- The Invisible Man smashes an artist's easel and breaks a painting over his head.
- Someone throws a blanket over the Invisible Man's back. It takes his shape and then becomes seeped in his blood.
- The Invisible Man is choking another man from behind by pressing a broom handle against his neck.

Theme Three

OUTCASTS and OUTSIDERS

From *The Hunchback of Notre Dame* to *The Phantom of the Opera* to *Frankenstein*, literature has explored the plight of people suffering from physical deformities who are shunned by society. The one being shunned is often depicted as a solitary outsider, while other characters are usually seen in the company of friends and family. In this way, contrast is achieved between the lone outsider and the rest of the world.

ACTIVITY

- Divide the class into groups of four.
- Label the characters A, B, C, and D. (If a group holds more than four people, the fifth person can play a bartender/server, and a the sixth person can function as the director).
- Improvise a scene that shows contrast between a group of friends and a solitary stranger.

The scene will have the following structure:

Character A and B have just finished work and meet in their usual coffee shop or bar as they do every-day. They complain about work and the weather. (Give the characters names instead of letters.)

Character C enters. He or she is another regular customer who meets Character A and B every day. They continue chatting about work, details of their lives and toast their friendship and meeting place.

One of the characters, wondering why Character D hasn't arrived yet, mentions that D is usually the first one there. Everyone suggests reasons why D might be delayed.

Character D enters in an anxious state. The others begin to order "the usual" for D, but D refuses and orders something else. A, B, and C want to know why D seems upset.

D explains that he or she has just seen someone who appears very strange. Wanting details, they ask where & when the person was seen and what made the person strange. They joke about D's distress.

D describes a man who was in a private car on the local train. When he got off the train, he was so strange that everyone looked at him. One passenger asked him a question, but the man didn't answer. As everyone continued to stare, he pushed through the crowd.

The friends ask D to give details of the man's appearance. D says: "For one thing, his face was - I don't know how to describe it, it was covered entirely in - I don't know. And his eyes..."

D stops talking as the door to the coffee shop or bar opens.

A, B, and C look toward the door, staring in amazement.

D whispers: "That's him! It's him. The stranger."

Theme Three, continued

OUTCASTS and OUTSIDERS

ACTIVITY

- Assign the class into groups of three or four. Randomly select one person in the group to represent “the Outcast”. The Outcast will begin the activity physically removed from the rest of the group.
- Everyone in the group except “the Outcast” will begin a conversation about a common topic of interest to group members (e.g., school or weekend activities, sports, music, fashion). Group members should stand or sit rather close together. The Outcast will approach the group and attempt to engage in conversation.
- Group members will ignore the Outcast and prevent him/her from entering the group.
- The exercise may be repeated with the Outcast role rotated among group members.
- After the exercise, it is important for the class to discuss their feelings as they participated in the activity.

DISCUSSION

- In the musical, *Chicago*, a character sings a solo called *Mr. Cellophane*.
- Find the lyrics to the song, and explain its relationship to the notion of outcasts and invisibility.



Costume Design for Mrs Hall
by Judith Bowden

The following pages suggest questions and activities students might explore

AFTER attending *The Invisible Man*

Theme One

SUPERHEROES AND SUPERVILLIANS

DISCUSSION

Tragic Hero

According to the Greek philosopher Aristotle, a tragic hero is a man of noble birth who excels greatly over others, but ultimately destroys himself because of a flaw in his character. The tragic hero always begins in ignorance of important understanding about humanity. As he encounters more and more misfortune, he grows in knowledge until, at the moment of his downfall, he realizes crucial aspects of the truth.

Compare events of Griffin's life to Aristotle's concept of a tragic hero.

ACTIVITY

Betrayals and Cries for Help

Griffin's experiences in *The Invisible Man* reveal that (a) betrayal can make a potential hero turn bitter and cruel and (b) desperate cries for help can go unheeded. The audience learns through flashbacks and recollections that Griffin felt betrayed in the past by his father, his fellow students, and the university that revoked his scholarship. Throughout the play, Griffin feels betrayed by those he begs for help. Your group task is to depict one of these betrayals by improvising the following events from the play. Portray each situation from Griffin's perspective and viewpoint. Do **not** portray Griffin as invisible in your scenes.

Group 1: Griffin is betrayed by Mrs. Hall and Dr. Cuss

Griffin begs Mrs. Hall to be left alone and undisturbed in his room, giving the excuse that he is recuperating from a serious accident. Instead of respecting his wishes, Mrs. Hall calls Dr. Cuss to investigate Griffin. Dr. Cuss knocks at Griffin's door and won't leave when asked to. He forces the door open and becomes very interested in Griffin's scientific equipment. Griffin asks Dr. Cuss to let him get back to his research. When asked not to touch anything, Dr. Cuss picks up a bottle, shakes it, ruining six weeks of work..

Group 2: Griffin is betrayed by the Vicar

Mrs. Hall calls for the Vicar to investigate Griffin. When Griffin is out walking, Mrs. Hall and the Vicar enter Griffin's room and search his possessions. They find his personal diary and the Vicar begins reading it. When Griffin surprises them with his appearance, Mrs. Hall leaves. Griffin tells the Vicar: "I'm at the end of my tether. Presently I'll snap." The Vicar says he can help him if Griffin will explain what he is studying. Griffin decides to trust the Vicar and starts to reveal his invisibility by removing his glasses. Horrified, the Vicar whispers: "No eyes, no soul", and flees.

Theme One, continued

SUPERHEROES AND SUPERVILLIANS

ACTIVITY
continued

Group 3: Griffin is betrayed by the police

Mrs. Hall calls for the police to evict Griffin. In his room, Griffin is in great pain from taking chemicals that might reverse his invisibility. Mrs. Hall and Constable Jaffers enter the room. The Constable tells Griffin that he must leave. Explaining that he's sick and trying to heal himself, Griffin asks: "Why do you torment me?" Constable Jaffers demands: "Clear out at once". Griffin explains that he has nowhere to go and is afraid of what he might do in the condition he's in. He begs to be allowed to stay, but Constable Jaffers insists that he must leave and prods him with a truncheon. When Griffin beseeches Mrs. Hall to let him stay, she accuses him of paying the rent with money that was stolen from her.

Group 4: Griffin is betrayed by Marvel

Griffin reveals himself to Marvel, an old tramp he meets on the road. He tells Marvel: "I need help. I'm desperate. I've been wondering all night. I'm alone, starving, half-mad". Griffin says that he and Marvel make a good team because they are both outcasts and can assist each other. Marvel wants to leave, but Griffin grips him tightly and threatens harm if he abandons him. Griffin says: "You'd never betray me, would you?" Marvel assures him that he will do whatever Griffin asks. Griffin asks him to enter Mrs. Hall's inn and retrieve the clothes and books that he left there. As soon as Marvel gets inside the inn, he slams the door and announces: "He's out there. The Invisible Man".

Group 5: Griffin is betrayed by Dr. Kemp

Injured by the manhunt that is chasing him, Griffin enters the doctor's house and is surprised to find his old friend Dr. Kemp there. Overcome with relief, Griffin says: "My friend, my friend, my first stroke of luck! I've been driven mad! I implore you, help me!" Kemp feeds him and gives him clothes to wear as a disguise. Unknown to Griffin, he also secretly writes a note. Griffin and Kemp discuss Griffin's discovery of the formula for invisibility. When the paperboy arrives at the door, Dr. Kemp quietly gives him the note to take to the police, revealing Griffin's whereabouts. The police arrive soon afterward.

Group 6: Griffin is betrayed by Catherine

Catherine finds Griffin, who is hiding in the grassy area beside a highway. Upon seeing her, Griffin begins to cry: "I've lost my mind, Catherine; gone, completely". Catherine comforts Griffin, holds his hand, and warms him with a coat. When she asks Griffin why he has been violent, he mentions the cruelty of Mrs. Hall and others. Catherine casts no blame on Griffin, speaking instead about the fear he must feel. She says: "I will stand by you, come what may. I swear by our friendship, by all we had and shared." Griffin now believes that Catherine will be his partner and continue working with him on the invisibility formula. Catherine reveals that she is pregnant with her second child. Griffin understands that she will never be his partner.

Theme Two

STAGING THE PLAY

ACTIVITY

Actors performing in *The Invisible Man* face challenging physical demands. To demonstrate some of these challenges, this activity should be conducted in an open space with sufficient room for students to move freely. Students should perform a few physical warm-ups before engaging in the activity. Imagining the presence of The Invisible Man, students will depict the following events:

- You are looking at something close to your face. The Invisible Man grabs your nose, drags you to the door, and throws you out of the room.
- The Invisible Man lifts you by the collar onto your toes, tightens his grip so that your collar starts to strangle you, and throws you to the ground. He rolls you over and twists your arm behind your back in a wrestling hold. He lets you stand and gets you moving by kicking you repeatedly in the seat of your pants.
- You are searching for the Invisible Man and carrying a fireplace poker as a weapon. Scanning the area carefully, you sweep the space in front of you with the poker whenever you turn around. Suddenly the Invisible Man punches you in the stomach, and then forces you to turn around and drop the poker.

ACTIVITY

On occasion, the Invisible Man confronts two or more people at a time. In groups, choreograph and present the following example to the class:

- A group of 5 or 6 people have armed themselves with common kitchen items (broom, chair, knife, etc.) in an attempt to capture the Invisible Man. Three of them lunge at him together. One yells: "I've got his arm." Another says: "I've got his other arm." A third says: "I think I've got his arm too." The three of them are then smashed together and fall to the ground. The Invisible Man, who then runs to a different part of the room, punches everyone else. The entire group approaches him together. The Invisible Man jumps onto one of their backs and brings the person to the ground. As that person yells for help, others try to pry the Invisible Man's fingers off his/her throat. One person circles about helplessly and then grabs a gun from behind a counter. Shots are fired and the Invisible Man escapes.

Theme Three

OUTCASTS AND OUTSIDERS

Like Griffin, Millie is an outcast who suffers cruel treatment from people in her immediate surroundings. Griffin's physical appearance draws negative interest and attention from those around him, while Millie is shunned and ignored. Although Griffin experiences physical invisibility, it is Millie who frequently **feels** invisible.

ACTIVITY

The lines and phrases provided below are addressed to Millie by various people in the play.

- Divide the lines among group members.
- Experiment with volume. Decide which lines should be whispered or shouted.
- Experiment with tempo. Decide which lines should be slow, fast, or spoken at a moderate speed.
- Experiment with voices. Decide how to distribute the lines between male and female group members. Should more than one person speak any lines? Should everyone in unison speak any lines?
- Try overlapping some lines.
- Try echoing some lines under other lines.
- Discuss the effect your group has created in the activity.

***You slovenly girl.
Enough of your singing!
None of your words, either.
Who asked you?
Be off with you.
Let me not see you again.
Not so full of stupid chatter now are you?
Hold your tongue.
Stay out of people's business.
Get back in the kitchen, finish washing up***

***Stupid girl.
Be quiet.
Stay out of things.
Make yourself scarce.
Hold your tongue.
Are you bothering people again?
Come over here!!
You hopeless girl.
I told you—no idle chatter.
Don't talk out of turn.***

Theme Three, continued

OUTCASTS AND OUTSIDERS

DISCUSSION

- Did the ending of the play surprise you, when Millie revealed that she was invisible?
- What do Millie's actions communicate about outcasts in society?
- At its core, this story centers on the theme of someone who is different and because of his uniqueness, is persecuted and misunderstood by those he meets. Is this the same for Millie?
- When the Invisible Man is eventually captured and killed the social need for justice is exercised. His death signifies the end of the 'immoral science', but is Millie to be his legacy?
- Is the ignorance and bigotry of the townsfolk justified? Is Millie justified in seeking some kind of revenge?

RESEARCH

- Research other storybook, film and play characters who are treated as outcasts. For example, *Forrest Gump*, *Frankenstein*, *Rain Man*, *Of Mice and Men*.
- According to Griffin in *The Invisible Man*:
 - *You've aligned yourselves against me*
 - *The world as it is seems wrong to me somehow.*
 - *They have it in for me.*
 - *You and I might vanquish The Ignorance of the World.*
 - *I will bend this world my way.*

Do the attitudes of these other characters share any similarities to Griffin's ideas about humanity? Why or why not? Do the notions of betrayal and cries for help apply to these other characters?

Why do people who view themselves as outcasts sometimes react violently to their circumstances?

Theme Four ADAPTATION

Adapt the scene below by creating your own dialogue. Choose text that best suits the action.





The Invisible Man

After attending the play, complete the puzzle on the following page using the clues below.

Across

1. What type of fiction was H.G. Wells was best known for?
2. How does Griffin die in the end?
6. Famous sci-fi character who drinks a potion and changes appearance (last name).
7. Brilliant young chemist who experiments in physics & properties of light.
8. Name another character who reveals that he or she is also invisible?
12. What does H.G. in H.G. Wells stand for?
13. Who realizes Griffin has no face? (last name)
14. Once loved Griffin's mind and his passion but married another, trading passion for comfort, dreams for reality.
15. What small town in England does the story take place?

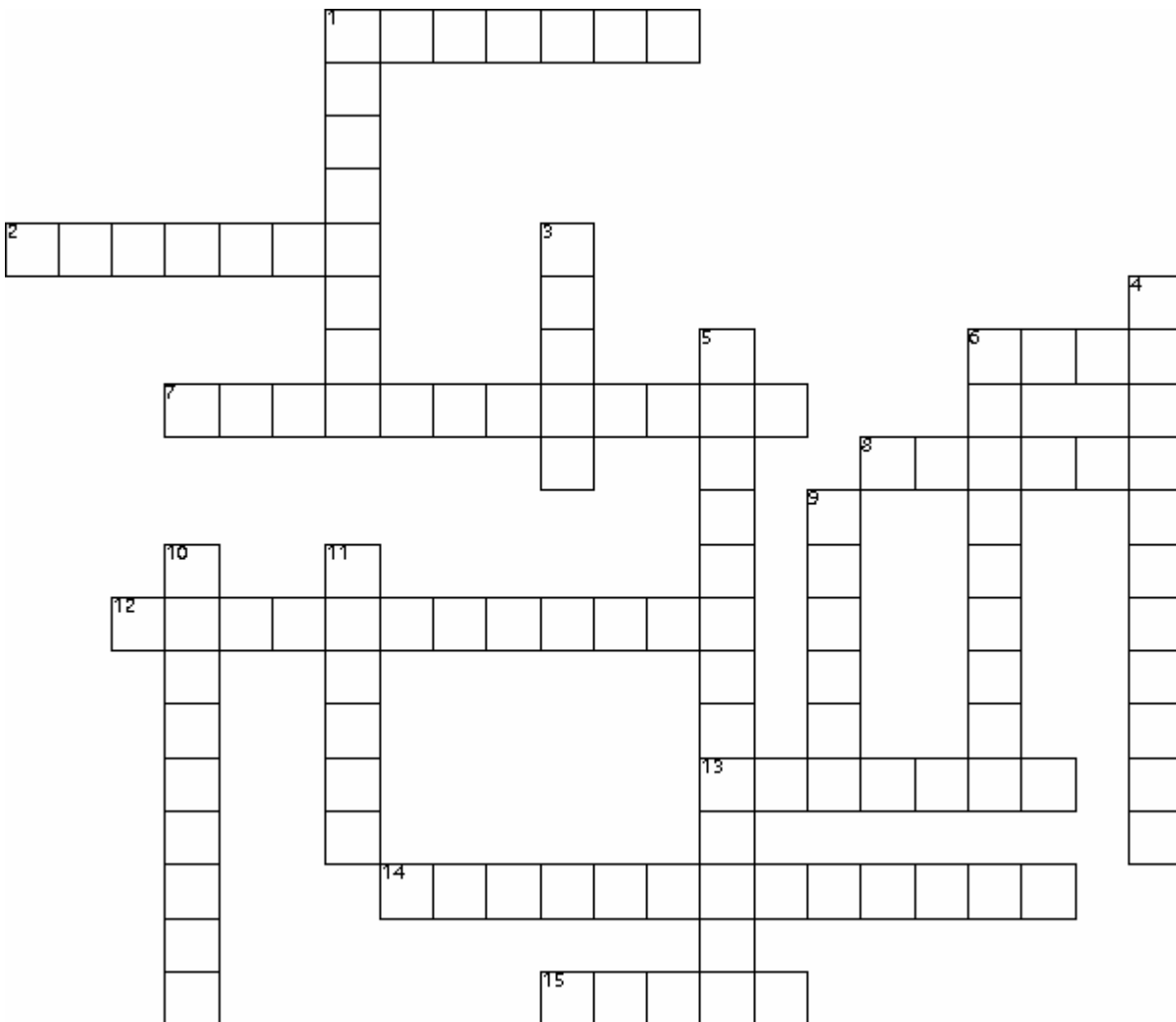
Down

1. Play category or genre used to describe *The Invisible Man*.
3. What medium made Wells' popular story, *War of the Worlds* famous?
4. The Shaw Ensemble member who plays the character of James Griffin.
5. Who was commissioned by The Shaw to adapt *The Invisible Man* for the stage?
6. What movie was made in 2000, starring Kevin Bacon, was a spin off *The Invisible Man*?
9. What socialist society did H.G. Wells and Bernard Shaw belong to?
10. Director of the Shaw Festival's production of *The Invisible Man*.
11. In what trade was H.G. Wells a young apprentice, dealing with cloth and dry goods?

The Invisible Man

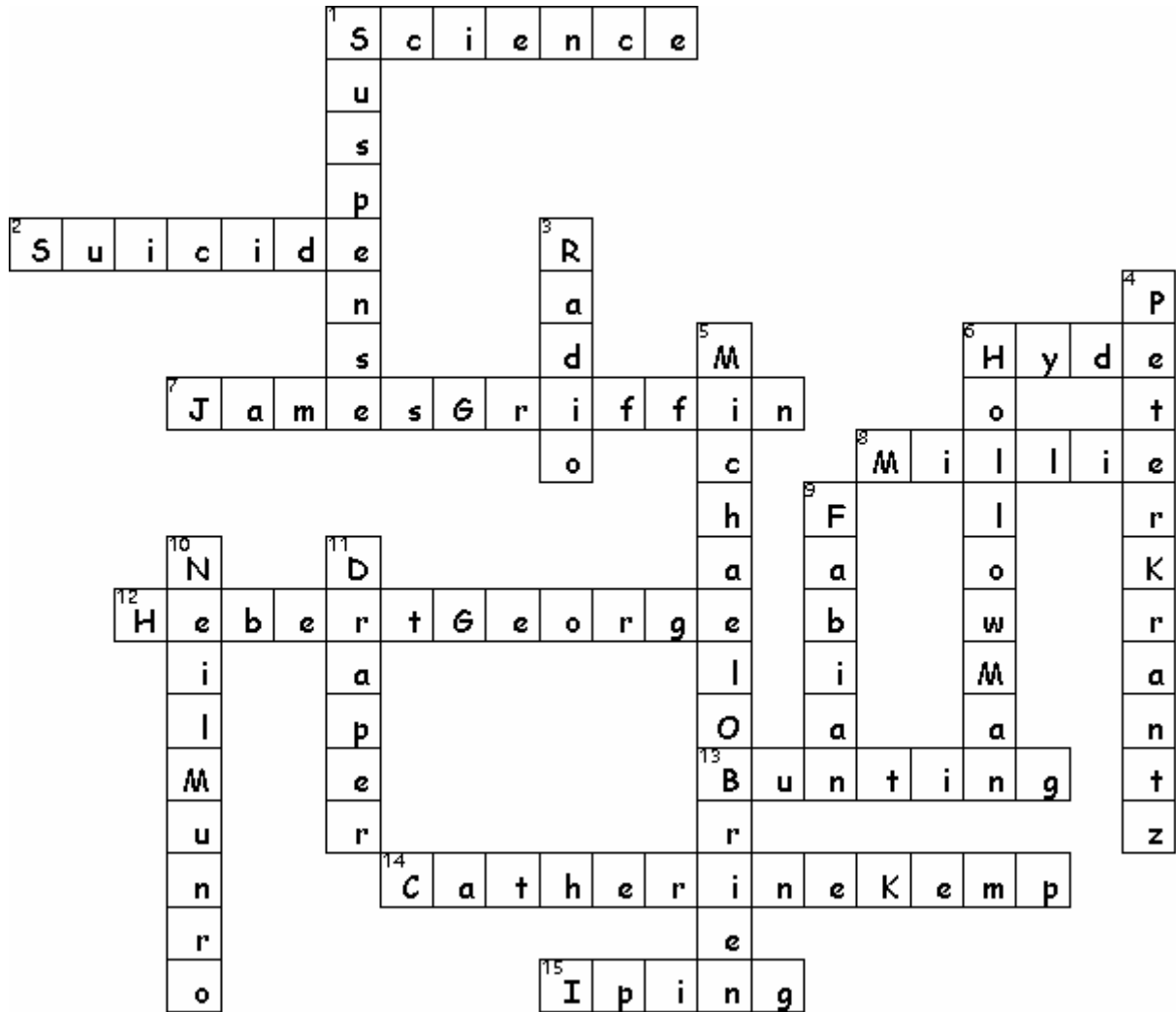
After attending the play, complete the puzzle using the clues from the previous page.

All clues and answers can be found within *The Invisible Man* study guide.



The Invisible Man

(Puzzle Solution)



GLOSSARY OF THEATRE TERMS

BLOCKING: The actor's movement on stage is known as "blocking". The Stage Manager writes the blocking notation into the Prompt Script.

COSTUME: Anything that an actor wears on stage is referred to as a costume. The Wardrobe department (the department responsible for creating costumes) provides clothes, shoes, hats, and any personal accessories such as umbrellas, purses and eyeglasses.

DROP: A drop is a large piece of painted canvas that is "flown in" by the flyman (see FLYMAN).

GREEN ROOM: The green room, usually near the entrance to the stage, is where the actors and crew sit while waiting for their turn to go on stage. One possible explanation of how the green room got its name is that actors used to wait for their entrances at the back of the theatre in an area where the scenery was stored. Perhaps the scenery was green, or the name "scene room" evolved into "green room".

ORCHESTRA PIT: The orchestra pit is the place where the musicians perform during a musical. Usually the orchestra pit is between the front row of the audience and the stage.

PROPS: A property or "prop" is anything that the audience sees that is not worn by an actor and is not a structural part of the set. Some examples are: tables, chairs, couches, carpets, pictures, lamps, weapons, food eaten during a play, dishes, cutlery, briefcases, books, newspapers, pens, telephones, curtains and anything else you can imagine.

PROSCENIUM: A term describing the physical characteristics of a theatre. A proscenium theatre is one in which the audience and the actors are separated by a picture-frame opening that the audience looks through to see the actors, (e.g. Shaw Festival's mainstage and Royal George Theatres). Surrounding this opening is the PROSCENIUM ARCH. If there is an acting area on the audience side of the proscenium arch, it is referred to as the APRON.

SCRIM: A scrim is a piece of gauze that is painted and used as part of the scenery. When a scrim is lit from in front it is opaque, you cannot see through it. When a scrim is lit from behind it is transparent, you can see through it. This allows for many different visual effects to be created by the lighting and set designers.

THRUST STAGE: A thrust stage is a stage that is surrounded on three sides by the audience, (e.g. Shaw Festival's Court House Theatre).



WHO WORKS IN A THEATRE

DIRECTOR: The person who guides the actors during the rehearsal period as they stage the play. The director is responsible for presenting a unified vision of the play to the audience.

DESIGNERS: The people who work with the director to decide what the production will look like. Designers must choose the colour, shape and texture of everything you see on the stage. There are several areas that need to have designers: costumes, set, lighting and sometimes sound. The designers work very closely with the director to create the environment in which the play will take place.

DYER: The person who dyes fabrics for the Wardrobe department.

FLYMAN: The person responsible for the manipulation of the scenery which is in the fly gallery (the space above the stage). The scenery is manipulated by ropes attached to a counterweight system.

MILLINER: The person who makes the hats which the actors wear on stage.

PROPS BUYER: The person who buys items that will be used or adapted to become props. Props buyers also purchase the raw material used to build props.

SCENIC ARTISTS: The people who are responsible for painting and decorating the surfaces of the set. Some of the techniques they use include: wood graining, stenciling, marbling and brickwork. They also paint the drops and scrimms that are flown in.

STAGE CARPENTER: The person who ensures that everything runs smoothly on stage during a performance. The stage carpenter and stage crew are responsible for changing the sets between scenes and acts.

STAGE MANAGER: The person who makes sure that all rehearsals and performances run smoothly. During a performance the stage manager also makes sure that all of the technical elements (e.g. lights, sound, curtains flying in and out) happen at exactly the right time.

TECHNICAL DIRECTOR: The person who is responsible for coordinating all of the technical elements of a production. Technical directors work with the people who build the sets, props, costumes, wigs and special effects to make sure that everything runs smoothly.

The Invisible Man

STUDY GUIDE RESPONSE SHEET

In order that we may bring you the best possible Study Guides, please take a few moments to fill out this response sheet.

If you would like to be on our e-mail newsletter list, to receive our most up-to-date information for teachers, include your e-mail address at the bottom of this sheet and send it to Rod Christensen, Senior Manager, Education at:

Shaw Festival, P.O. Box 774, Niagara-on-the-Lake, Ontario L0S 1J0

Alternatively you can send your information by e-mail education@shawfest.com

Did you make use of the following elements of this Study Guide? If so, please make any comments you feel might be useful:

- | | | |
|--|------------------|-----------------|
| The Players / Synopsis: | YES _____ | NO _____ |
| Running Time: | YES _____ | NO _____ |
| The Story: | YES _____ | NO _____ |
| The Playwright: | YES _____ | NO _____ |
| Who's Who in the Play: | YES _____ | NO _____ |
| Director's Notes: | YES _____ | NO _____ |
| The Author: | YES _____ | NO _____ |
| Background / The Victorians: | YES _____ | NO _____ |
| Did You Know? Play Trivia: | YES _____ | NO _____ |
| Background / Inventors: | YES _____ | NO _____ |
| Background / From Page to Screen: | YES _____ | NO _____ |
| Useful Sites for H.G. Wells | YES _____ | NO _____ |
| Classroom Applications: | YES _____ | NO _____ |
| Word Puzzle: | YES _____ | NO _____ |
| Glossary of Theatre Terms: | YES _____ | NO _____ |

Please feel free to make any other comments or suggestions:
