

The GREEN MAN PROJECT



presents...

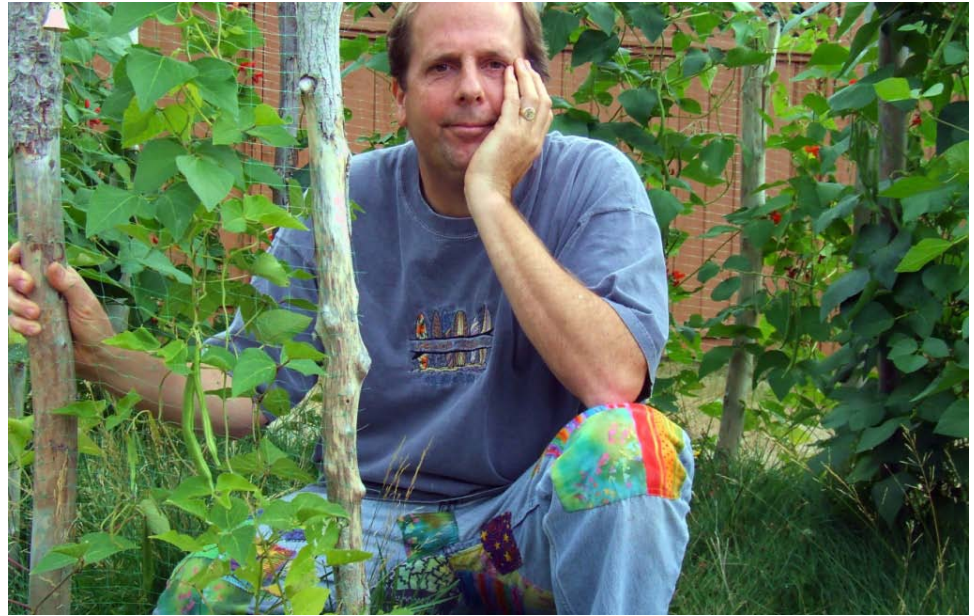
Imbas: Inspiration

a high-energy two-man performance filled with imagination, art and audience participation. The “Green Man”, a mythical forest spirit, is the epitome of fun-filled, hilarious interactive theatre.

The Green Man Project

ARTISTIC DIRECTOR & PERFORMER

John Conway
is a whirlwind of
positive infectious
Irish magic.



John's great-great-grandmother immigrated from Ireland with the magic of the fairy and the gift of telling stories. Her craft was passed down from generation to generation until it came to John's mother Shelagh and then to him. John has studied his trade at University of Victoria, UCLA Musical Theatre Program and the American Academy of Dramatic Arts in California. He creates original, breathtaking, theatrical performances and workshops for audiences of all ages and has recently entertained thousands at the Vancouver Celtic Festival, St. Paddy's Day Parade and a variety of other performances across Canada and the Netherlands.

John makes even the impossible seem possible and has been sharing his ancestral "Earth Wilde Stories" professionally for the past 25 years.

MUSICIAN & PERFORMER

Graham Ord
is a whirlwind of
positive infectious
Irish magic.

*Graham excels in
improvisational
performance Jazz
and has an
incredibly diverse
ability and innate
talent to play
everything from,
Flutes, Penny
Whistle, Tenor
and Soprano Sax,
Drums, Rain
Forest Flute, to
anything else that
will make a bang,
bing, pop, twirl,
twit, swish, slosh,
or plop.*



At a wee age of 3 **Graham** began playing the flute in 1959 and the saxophone in 1968. He has studied with David Whiteley, Doug Pullen, David Branter, David Liebman, and Pat LaBarbera. Major events in Graham Ord's career have been performing at: The Knitting Factory in New York City, tours in Japan and Belgium with the Uzume Taiko Ensemble featuring Ord on Flute and electronic effects, Tenor and Soprano Sax. Amsterdam and the East Coast of Canada with the Hard Rubber Orchestra and performing in the Chicago Jazz Festival with George Lewis and the NOW Orchestra with special guests Fred Anderson, Billy Brimfield and Roscoe Mitchel.

The Green Man Project

Meet the Green Man

An 8-foot gentle giant, the Green Man is exceptional not only because of his visual presentation but also for his depth of understanding into the worlds of myth, storytelling, improvisation and physical theatre. He creates a captivating forest world inhabited by whimsical and enchanting characters who weave stories that reflect the heart of the human adventure.



About the Performance: “Imbas”

“Imbus” is Art, Music, Storytelling, Physical Theatre and Comedy, performed by the “Green Man” a mythical forest spirit who is the epitome of fun filled and hilarious interactive storytelling theatre. This 8 foot gentle giant is not only exceptional because of his visual presentation but also because of his depth of understanding into the worlds of myth, storytelling, improvisation and physical theatre. And his astounding side kick “Ord” a minstrel of magical proportions, who says nothing but speaks volumes through his flute, saxophone, drums, a teeny tiny triangle and a multitude of other instruments and crazy noise making sound effects.

The mystery begins with a huge empty canvas and seven primary colors waiting to be brought to life the inspiration of music (the magic of the flute) that unravels the mystery of the empty canvas.

It’s brought to life with the help of the audience who help to chide the magic Duo on with: Participating with songs, whooshes of wind, thunderstorms, caws of a million gazillion crows and other extraordinary, raucous outbursts!

As the story unfolds a 12 x 12 foot tree fills the canvas with brilliant color. Jazz riffs, explosion of color being painted by the Green Man on Stilts, then a story, then more Jazz original tunes, more painting, back and forth until the finished master piece unfolds into a total creation a tree, a Wild Wood in the abstract!

The Green Man and Ord create a captivating forest inhabited by whimsical and enchanting characters and weaves stories that reflect the heart of the human adventure. It’s an enchanting, inimitable two-man show that highlights the importance of overcoming obstacles and taking advantage of all life’s available learning opportunities. has the fantastic potential to increase children’s interest in their own personal family stories, the magic of wildness within and the mysterious wilderness beyond themselves.



About the Study Guide

WHAT IS INCLUDED

- Discussion topics and questions for both pre- and post-show
- Classroom activities & discussions for Primary and Junior students
- Connections to the curriculum
- Background info for the teacher
- Bibliography and relevant websites
- Student activities to help reinforce understanding of play

CONTENT IN THE SHOW

Encourages reading and writing about their own and other ancient aboriginal cultures

Gives students a chance to be creative and perform their own individuality

Explores geographical studies of the worlds aboriginal peoples

Introduces historical studies and beliefs around tattooing, its role in language and ritual

Reinforces a strong sense of self worth to all individuals no matter how small

Creates an inward knowing about nature and its importance to self and the world

Helps to give students a road map into self-discovery

Allows an opportunity for discussion around teasing and bullying and its cause and effects



Themes & Topics in the Play

“The least movement is of importance to all nature. The entire ocean is affected by a pebble.”
Blaise Pascal

The following topics can be used as ways of introducing the show, or as starting points for follow-up activities. They can be discussed in detail in the pre- and post-show discussions and activities.

- Diversity
- Cultural and multicultural awareness
- Ancestral roots
- Historical value
- Bullying prevention
- Self-esteem
- Experience as a learning opportunity
- Hardship as a road to learning
- Developing self/individuality
- Coping with peer pressure
- Valuing uniqueness
- Small = powerful
- You can do something if you set your mind to it
- Animals as symbols

Pre-Show Discussion & Activities

Importance of pre-show activities

Young audiences who are prepared for an artistic performance by discussion and fun educational activities are more focused and more open to the experience.

PRIMARY QUESTIONS

When have they seen anyone so tall?

What type of king is he?

What kingdom does he rule?

Why is he green?

How old do you think he is?

And why does he carry a big stick?

What type of accent does he have?

PRIMARY / JUNIOR – what to watch for during the show

Observe his costume, the symbols on his legs, the lines on his face.

What types of animals does he use as main characters in his stories?

When does he seem funny, scary, sad and why?

What is he trying to tell you in each story?

JUNIOR QUESTIONS

What type of accent does the Green Man speak?

Where does the Green Man come from?

Why does the Green Man have lines on his face?

Why does the Green Man wear a crown and where is his kingdom?

What type of tree is his walking stick made from?

Why is his drum called a talking drum play?

Post-Show Discussion & Activities

*“At the height of
laughter, the
universe is flung
into a kaleidoscope
of new
possibilities.”*

Jean Houston

PRIMARY QUESTIONS

Where is The Giving Tree found in the world?

Where did the Red, White, Black, Brown and Yellow people come from?

Why was the blue pony left behind?

What did the crows say to the little girl?

What did the little seed come to learn?

Who was the funniest animal?

Who was the scariest animal?

JUNIOR QUESTIONS

What does the Green Man mean when he says, “Without wildness inside there will be no wilderness outside”?

Which story did you like the best?

What did the story tell you?

What did the animals learn about themselves?

What did the stories help you learn about yourself?

Did any of the animals remind you of your life?

What specific cultures can you name that use lines on their face?



CLASSROOM ART ACTIVITIES

Create Your Own Storytelling Celtic Tree Of Life



For cultures around the world, trees symbolize a creative source of magical stories.

Under their branches, stories unfold and are told to young and old.

Steps

1. The stories associated with trees are often told not only for entertainment but also as part of an oral education, passing down to future generations what is valuable and important to a culture.
2. The native people of the Pacific Northwest call their totem poles storytelling trees. These trees primarily tell the stories of the families who carved them. The Baobab tree, found on the savannas across the continent of Africa, offers shade and many byproducts. For generations, it has long served as a gathering place to tell stories. Grown in tropical Asia, the Banyan tree is considered to be sacred. Its canopy can span up to 1000 feet (304 m) in diameter. Here is one way to create a dramatic storytelling tree while working in small groups.
3. Create the trunk. Decorate several papers with stripes and shapes using paints to give texture to your tree's trunk. Use different marker tips for various effects. Embed faces and other storytelling elements in the bark. Interweave traditional design elements through your work.
4. Turn over the pages and slightly overlap them. Tape pages together. Roll taped together pages into cylinder and tape. Cut snips along bottom edge and fold up tabs to create a sturdy base for your tree.
5. Represent a story. Festoon the tree with your tales as well as your cutouts representing characters and action in the story. Cut out vivid branches, flowers, and leaves from colour paper.

Cut very thin strips and curl them around a cylinder for a cascading design. Fold a leaf and snip a short cut through the fold. Unfold and bend the cut shape through the hole so that color from the other side of the paper shows. Crease shapes to lend dimension. Make fringe, flaps, and other detailed 3-D elements. Your storytelling tree can be as intricate as your imagination!

6. With your group, figure out a process for memorizing and sharing stories from other cultures using your tree as a prop to communicate to other students.

Adaptations

Many proverbs and sayings from around the world use tree imagery. Start a collection of these. Here's one from China: "Keep a green tree in your heart and perhaps a singing bird will come."

Research the meaning and roles that trees have played in development of world religions, cultures, and history.

Institute a regular public speaking component in the curriculum. Include joke telling, debates, and poetry slams as well as story time.

Links to Tree Stories Online

A couple of resources from <http://www.spiritoftrees.org/>

Sir Gawain and the Green Knight (British/Celtic)
<http://www2.h-net.msu.edu/~nilas/seasons/gawain.html>

Little Tree Who Wished for Different Leaves
www.civprod.com/storylady/stories/LittleTree.htm

Angry Forest (Transylvanian)
<http://www2.h-net.msu.edu/~nilas/seasons/theforest.htm>

Creation Myth, Bushmen (San peoples of Africa)
www.cs.williams.edu/~lindsey/myths/myths_14.html

Creation Myth, (Iroquois)
www.dreamscape.com/morgana/oberon.htm

Talking with the Animals & Cave Drawings

Aboriginal people all around the world believed that animals were their cousins who made up the great family of the world and nature. The Green Man tells stories where all his animal friends talk to help human beings understand themselves better – can you imagine what animals might tell you about human beings? If you met a bear, or an Orca or an Eagle in the wilderness, and you could hear them talking to you, what do you think they might say if they could share their feelings.

Steps

1. What is your favorite pet or animal? Imagine what one of these animals would say to you if it could speak. Would it be happy to see you? Would it ask you a question or tell you a story? What might it be thinking?
2. Cover a table with a recycled paper bag. Cut two big squares out of the bag. Crumple it up and then flatten it on your desk. Use a black crayon to draw the body just like you might if you were one of the first peoples in a cave. Then fill in the bodies with other crayon colors. Draw your animal and then draw a thought bubble beside your animal's mouth saying what he might share with you about how human beings could understand themselves better.
3. Use a marker to draw a thought bubble above your animal's head. In the bubble, write the words the animal would say to you, if it could. Ask an adult for assistance if you are beginning to learn how to write and spell.



Adaptations

1. Have students bring old bed sheets from home. Put desks together, and throw the sheets over tops, leaving an opening at one end with all five creating homemade caves. Place one different coloured paper (Red, White, Yellow, Brown and Black) on each of the caves. Split the class into five of groups and assign them to a cave. Ask students to fill the walls of their caves with their drawings (by using clothes pins). Students then have to create (secretly) a gibberish language that everyone in their cave can speak. Everyone links hands and goes to each other's cave and, talking in gibberish, explains their animal's pictures to the other students.
2. Write a new ending to a favorite story by drawing the characters and creating thought bubbles that describe the action.
3. Imagine what inanimate objects might say if they could talk? What might your furniture say? What about the clouds, a bus, or your lunch box? Draw and write your ideas.

Possible Connections and Internet Insights

Ancient Traditions that Celebrate the Natural World

http://www.ecokids.ca/pub/eco_info/topics/first_nations_inuit/traditions.cfm

Animal Communication

http://en.wikipedia.org/wiki/Human%E2%80%93animal_communication

Cave Painting

http://en.wikipedia.org/wiki/Cave_painting

Cave Paintings and Sculptures

<http://www.donsmaps.com/cavepaintings.html>

Tales, Long Lore Wall Hangings

Create handmade
lore wall hangings
that fit your
imaginary story!

Steps

1. Storytelling was everyone's entertainment before TV was invented. People created larger-than-life legendary heroes such as Paul Bunyan and John Henry. Stories about them came to be called tall tales. Story details and characters' traits were usually exaggerated. Often the hero or heroine solved problems in an amusing way. Who is your favorite tall tale hero or heroine?



2. Write your own folklore about characters you've heard about or imbas. Or tell a tall tale from your own families lore that is funny, of a brother, sister, father, mother, uncle, aunt, grandmother, grandfather or some other relative? Here's one way to make a taller-than-life book to help you record your stories.

3. Have students collect scraps of cloth from home. Create a tapestry tall tale lore wall hanging by cutting two long, wide strips of colorful cloth, construction paper or from recycled magazines covers. Have a long sheet of white fabric or paper (about 8in wide by 16in long) and glue all the scraps of material or magazines scrapes to it, making sure you leave enough room for your story.

4. Mix and blend colors, textures and fabric. Decorate with buttons, and other found items. Air-dry the covers.

5. Add more design ideas, titles, and your name to the cover the top of your white page. Students could use 3 to 5 different pencil crayons for their story. They're now ready to write the most unbelievable story they can think of!



**Possible
Connections and
Internet Insights**

6. Punch three holes in the top of student's wall hanging. Thread a chenille stem through the holes for hanging. Students can even put holes in the bottom and join them together creating one gigantic tall tale long lore wall hanging.

Five Storytelling Tips

<http://www.speaking-tips.com/Articles/Five-Storytelling-Tips.aspx>

Developing Effective Animal Characters

http://books.google.ca/books?id=qGmTn2jZQqQC&pg=PA54&pg=PA54&dq=Animal-character-storytelling&source=bl&ots=XgOCQ_vD_w&sig=kJ8znxSiFAeF11xrjkkpWpftuq8&hl=en&ei=cmTZTt-llavYiALXm5CSCg&sa=X&oi=book_result&ct=result&resnum=5&ved=0CEMQ6AEwBA#v=onepage&q&f=false

Stories/Legends: Native American Culture

<http://www.ewebtribe.com/NACulture/stories.htm>

Hand Prints – Freedom Hands

Steps



Celebrate human diversity! Ask the students to think about the freedoms they enjoy, and remember Louis Riel and land claims with First Nations Peoples of Canada and the other Civil Rights Movements of indigenous peoples in different points of history all over the world.

1. What does the word freedom mean to you? Is it the feeling you get when you ride your skateboard down a big hill? Does it mean that you could grow up to be anything you want to be? Might it mean being able to vote? Freedom means many different things to different people. Talk with your friends and family about what freedom means to them.

2. Many people in the past, and even today, face discrimination and are treated unfairly. They may not have free choice about where to live, what jobs to take, or the right to vote for their leaders. When your parents and grandparents were younger, Canadian First Nations were seeking the same freedoms that the rest of people in the Western world were enjoying. History calls Louis Riel a Rebel but could he have been one of the pioneers of the first Civil Rights Movement instead? After many years of struggle, laws and attitudes have begun to change. Find out more about this movement and other efforts around the world to win human rights.

3. Think about the freedoms that you enjoy. Write a list of these freedoms.

4. Using all sorts of paints, paint your hands different colors to represent the diverse peoples of the world.

5. Take your hands and place them on heavier white paper and make prints.

6. When dry, write one of the freedoms from your list on each hand.

7. Tape them together and create a huge tree in the hallway outside your classroom.

Possible Teacher Questions

Have you ever heard of human rights?

Can you explain what they are?

Explain how human rights are essential for us to live as human beings.

Possible Connections and Internet Insights

Freedom

<http://simple.wikipedia.org/wiki/Freedom>

Parent Talk : What Kids Think : Importance of Freedom

http://www.parents-talk.com/kidseyes/ke_wkt_jul02.html

Civil Rights Movement

http://en.wikipedia.org/wiki/Civil_rights_movement

Daniel N. Paul's article "Canada's early apartheid rivaled South Africa's"

<http://www.danielnpaul.com/Col/1994/Canada'sApartheidRivaledSouthAfrica's.html>

Land Claims

<http://www.thecanadianencyclopedia.com/index.cfm?Params=A1ARTA0004498&PgNm=TCE>

1951 - 1981: Aboriginal Rights Movement

http://www.canadiana.ca/citm/themes/aboriginals/aboriginals12_e.html

Louis Riel: The Rebel Or The Hero?

<http://www.writework.com/essay/louis-riel-rebel-hero>

Thumbprint Family Tree



The Green Man has tree wisdom thumb print on his face and the students have the same lines on their thumb. Both mean they are the same things.

Possible Connections and Internet Insights

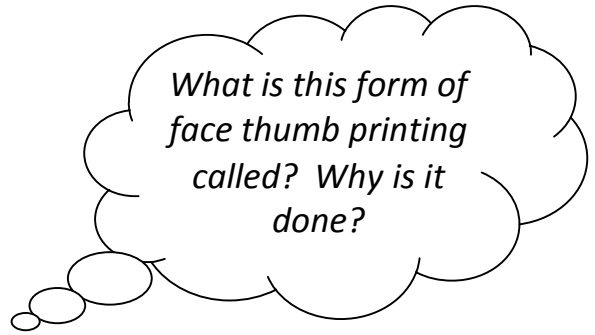
Steps

1. Create a tree and root system with pencil crayons, crayons, or even markers, or paint.

2. Take a green inkpad and make thumb print leaves in the tree and seeds in the roots.

3. Draw a tree with branches reaching out and also with roots reaching far into the ground and make thumb prints, like leaves all over the tree. Then put the names of their family, immediate aunts, uncles, cousins etc. The roots are for loved ones who have past and also can be for where their family originated and who their ancestors are.

4. Students could also paint in a sun and a house and grass that may be from where their family originated.



Fingerprint: <http://en.wikipedia.org/wiki/Fingerprint>

Teaching About Roots

<http://www.howtofindyourroots.com/teachingaboutroots>

Pictures of Tree Rings

http://www.google.ca/search?q=Pictures+of+tree+rings+of+age&rls=com.microsoft:en-us:IE-SearchBox&ie=UTF-8&oe=UTF-8&sourceid=ie7&rlz=117ADRA_enCA454

Cultural Face Painting

<http://www.face-painting-fun.com/cultural-face-painting.html>

Curriculum Connections

English Language Arts and Literacy Foundations (Primary)

Engage in conversations in order to: express ideas and feelings, tell stories about their lives, display effective listening techniques (e.g., eyes on speaker, ask clarifying questions, appropriate body language), clarify their understanding of what others express

Reflect on and assess their speaking and listening, with assistance

Read and demonstrate an understanding of a range of literary texts from a variety of genres and forms (e.g., poems, short stories, plays, folk tales, legends, adventure, humour, science fiction, historical fiction, biographies and speeches)

Create visual representations (e.g., collages, diagrams, posters, multimedia presentations) to construct and convey meaning by: presenting ideas in clear, focused, and relevant ways; organizing content so that key ideas are evident

English Language Arts and Literacy Foundations (Junior)

Use speaking and listening to improve and extend thinking, by:

- acquiring new ideas
- making connections and asking questions
- comparing and analysing ideas
- developing explanations
- considering alternative viewpoints
- investigating problems and creating solutions

Write clear, focused personal writing for a range of purposes and audiences that demonstrates connections to personal experiences, ideas, and opinions, featuring:

- clearly developed ideas using effective supporting details and explanations
- experimentation with word choice by using new, different, more precise and powerful words
- an authentic voice demonstrating a developing writing style

Self-assess and monitor their ability to construct meaning and deepen understanding in response to texts (e.g., any piece of

spoken, written, or visual communication) by frequently: explaining and supporting personal responses (e.g., making connections with prior knowledge, developing opinions using evidence); interpreting and analysing ideas and information (e.g., making and supporting judgments, identifying points of view, identifying bias and contradictions)

Stories from various Aboriginal and other cultures

Stories from a variety of genres (folktales, legends, autobiography, historical fiction, etc.)

Literacy Foundations and Social Studies (Primary/Junior)

Apply critical thinking skills, including questioning, comparing, summarizing, drawing conclusions, and defending, to a range of issues, situations, and topics

Demonstrate effective written, oral, and graphic communication skills

Describe the attributes of active citizenship (e.g., ethical behaviour, open-mindedness, respect for diversity, and collaboration)

Literacy Foundations and Social Studies (Junior)

Describe the legal rights and responsibilities of individual, groups, and organizations in Canadian society

Identify cultural similarities and differences

Identify the impact of Canadian governance on Aboriginal people's rights

Apply critical thinking skills – including hypothesizing, comparing, imagining, inferring, identifying patterns, and summarizing – to a range of problems and issues

Assess why immigrants came to Canada, the individual challenges they faced, and their contributions to Canada
Assess diverse concepts of Canadian identity

Health and Career Education (Primary)

Describe strategies for dealing with common interpersonal conflicts (e.g., taking turns, going to an adult or third party for help)

Describe the attributes of people they admire

Describe skills for building and maintaining positive relationships (e.g., communication and interpersonal skills)

Describe the nature and consequences of various forms of bullying behaviour, including potential effects on those who are bullied and potential consequences for students who bully

Health and Career Education (Junior)

Create an inventory of their own attributes, including skills, interests, and accomplishments

Describe interpersonal skills necessary to build positive relationships (e.g., co-operation, inclusion, communication skills, empathy, respectful behaviour)

Identify common lures or tricks used by potential abusers, face-to-face or on the Internet (e.g., offering special attention or compliments, saying they know your parents, using the Internet to get to know you)

Describe how various factors (e.g., access to accurate and relevant information, media and social influences) affect decision-making

Identify factors that influence attitudes and decisions regarding healthy lifestyles (e.g., family, peer, media)

Demonstrate strategies for responding to social pressures that can contribute to risk taking (e.g., state an opinion assertively, make an excuse to leave)

Fine Arts (Primary)

Identify images from a variety of historical and cultural contexts

Fine Arts (Junior)

Draft ideas for images using feelings, observation, memory, and imagination

Compare images from given social, cultural, and historical contexts

Identify images that have value in the community

Create images that express personal identity in response to aspects of art from a variety of historical and cultural contexts

Draft ideas for images using feelings, observation, memory, and imagination make 2-D and 3-D images

Using a variety of design strategies, including selection in various styles to communicate ideas that engage more than one of the senses

Demonstrate an awareness of the significance of images in a variety of social, historical, and cultural contexts

Resources for Students and Teachers

- Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work or Play*, D. Lipman, 2006
- Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims*, Rickie Solinger, Madeline Fox and Kayhan Irani, 2008
- Squirrel Inc.: A Fable of Leadership through Storytelling*, Stephen Denning, 2004
- The Ecology of the Spoken Word: Amazonian Storytelling and the Shamanism among the Napo Runa*, Michael Uzendoski and Edith Felicia Calapucha-Tapuy, 2012
- Spolin, Viola. *Improvisation for the Theatre*. Evanston, IL: Northwestern University Press, 1963
- The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond*, Deborah Frances-White (Author)
- The Second City Guide to Improv in the Classroom: Using Improvisation to Teach Skills and Boost Learning* (Jossey-Bass Teacher), Mary Scruggs (Author)
- So You Want to be a Physical Theatre Performer?* Pilar Orti, Aug 14, 2010, Kindle eBook
- Through the Body: A Practical Guide to Physical Theatre* (Theatre Arts (Routledge Paperback) by Dymphna Callery, 2002
- Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller* by Margaret Read MacDonald and Roxane Murphy, 2004
- Audience Participation: Theatre for Young People* by Brian Way, 1981
- Audience Participation: Essays on Inclusion in Performance* (Contributions in Drama and Theatre Studies) by Susan Kattwinkel, August 30 2003
- Live: Art and Performance*, Adrian Heathfield (Editor), Hugo Glendinning (Photographer)
- Barker, Clive. *Theatre Games*. New York: Drama Books Specialists, 1977
- Bates, Brian with Cleese, John. *The Human Face*. London: BBC Worldwide Limited, 2001
- Belt, Lynda and Stockley, Rebecca. *Improvisation Through Theatre Sports: A Curriculum to Improve Acting Skills*. Seattle: Thespis Productions, 1989
- Duchartre, Pierre Louis. *The Italian Comedy*. New York: Dover Publications Inc., 1966
- Faigin, Gary. *The Artists Complete Guide to Facial Expressions*. New York: Watson-Guption, 1990
- Pinsent, Lynsy. *Face Painting*. Toronto Macmillan Canada, 1997
- Smith, C. Ray (ed.). *The Theatre Crafts Books of Make-up, Masks and Wigs*. Emmaus, Penn: Rodale Press, 1974

Websites

The Green Man Project www.thegreenmanproject.ca
Introduction to Storytelling <http://www.storytell.com.au/artnsintro.html>
What is Physical Theatre? <http://nycphysicaltheatre.com/definition.aspx>
The Basics | What Is An Actor? <http://method.vtheatre.net/basics.html>

British theatre rules of 'sit still and be silent' are loosening up:

<http://www.guardian.co.uk/stage/theatreblog/2008/may/21/theperilsofaudiencepartici>

Makeup, Masks and Origins from Aboriginal Tribes:

<http://www.face-painting-fun.com/cultural-face-painting.html>

Commedia dell'Arte – Origins of Physical Theatre and Tom Foolery:

<http://italian.about.com/library/weekly/aa110800a.htm>

Testimonials

“ Brings delight to all those who come within his spectrum of hilarity. ” D. Hopkins, Artistic Director, The Public Dreams Society, Vancouver

“ Energetic & filled with entertaining antics, he involves the audience in the stories which carry a gentle message. ” M. Gillis, Royal City Record, New Westminster

“ Excellent performance & interactive stories! ” D. Waite, ESL Teacher, Calgary

“ A circus of visual & emotional stimuli ... an inspiration ... has the courage to do something unique & wonderful. ” J. Zallen, Teacher, Vancouver

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