

# WORKS CITED

- “Alamo Basement.” <http://www.alamobasement.com> accessed 20 July 2005.
- Aristotle. *Poetics. Dramatic Theory and Criticism: Greeks to Grotowski*. Ed. Bernard F. Dukore. Fort Worth, Texas: Holt, Rinehart and Winston, Inc., 1974.
- Bernard, Jill. “An Interview with Colin Mochrie.” Yesand.com. <http://www.yesand.com/news/cif2002/postCIF/mochrie.html> accessed 10 June 2002.
- Bieber, Margarete. *The History of the Greek and Roman Theater*. Princeton, New Jersey: Princeton University Press, 1961.
- Charbeneau, Chuck. Personal interview. 24 May 2001.
- Coleman, Janet. *The Compass*. New York: Knopf, 1990.
- “Comedysportz—History.” <http://www.comedysportz.com/history.htm> accessed 16 June 2001.
- Dinneen, Noel. “11 Questions with... Brave New Workshop.” *Performink Stories*. <http://www.performink.com/Archives/improv/Bravenewworkshop1110.htm> accessed 2 June 2003.
- Duchartre, Pierre Louis. *The Italian Comedy*. Trans. Randolph T. Weaver. New York: Dover Publications, Inc., 1966.
- Edwartowski, Margaret Exner. Personal interview. 13 March 2001 and 28 June 2001.
- Foreman, Kathleen and Clem Martini. *Something Like a Drug: An Unauthorized Oral History of Theatresports*. Studio City, CA: Empire Publishing Service, 1996.
- Frost, Anthony and Ralph Yarow. *Improvisation in Drama (New Directions in Theatre)*. Hampshire, England: Palgrave Macmillan, 1990.
- Fuzzyco.com the New Improv Page. “Improv Groups.” <http://fuzzyco.com/improv/groups-canada.html#Canada> accessed 12 August 2007.
- Goldberg, Andy. *Improv Comedy*. Hollywood: Samuel French Trade, 1991. Reprinted from *Improv Comedy* by Andy Goldberg, published by Samuel French Trade, © 1991.
- Halpern, Charna. Personal interview. 9 July 2001.
- Halpern, Charna, Del Close, and Kim “Howard” Johnson. *Truth in Comedy: The Manual for Improvisation*. Colorado Springs: Meriwether Publishing Ltd., 1994.
- Hayden, Nancy. Personal interview. 7 May 2001.
- Highfield, Clifton. Personal interview. 23 May 2001.
- Janes, Joe. Personal interview. 9 April 2001.
- Johnson, Cherri. Personal interview. 24 April 2001.

- Johnson, Corrine Sue. "Dudley Riggs' Brave New Workshop: A Model for Improvisation Pedagogy." Diss. University of Oregon, 1989.
- Johnstone, Keith. *Impro*. New York: Theatre Arts Books, 1979.
- . *Impro for Storytellers*. New York: Routledge/Theatre Arts Books, 1994.
- Key, Keegan-Michael. Personal interview. 12 March 2001.
- Kinugawa, Yuri. "Yuri Kinugawa of Yellow Man Group." *Improv Review*. Ed. Jeff Catanese and William McEvoy. <http://www.improvreview.com> accessed 13 June 2001.
- Klein, Robert, narr. *The Second City, Two Audio CDs*. Compact disks. Book by Sheldon Patinkin, *The Second City: Back Stage at the World's Greatest Comedy Theatre*. Napperville, Illinois; Source Books, Inc., 2000.
- Kozlowski, Rob. *The Art of Chicago Improv: Short Cuts to Long-Form Improvisation*. Portsmouth, New Hampshire: Heinemann, 2002.
- Langguth, Rebecca. "Everything You Wanted to Know About Long Form Improvisation but Were Afraid to Ask." *Yesand.com*. <http://www.yesand.com/features/archives/kozlowski.html> accessed 24 March 2002.
- Libera, Anne, et al. *The Second City, Almanac of Improvisation*. Evanston, Illinois: Northwestern University Press, 2004.
- Los Angeles Theatresports Home Page. <http://www.theatresports.com/carnalpeaks.shtml> accessed 10 July 2002.
- Madson, Patricia Ryan. *Improv Wisdom: Don't Prepare, Just Show Up*. New York: Bell Tower, 2005.
- McKay, Anton. Personal interview. 1 May 2001.
- McEvoy, William. "Three on a Match." *Improv Review* Ed. Jeff Catanese and William McEvoy. <http://www.improvreview.com/Chicago/skl.htm> accessed 29 June 2001.
- . "Whose Live Is It Anyway?" *Improv Review* Ed. Jeff Catanese and William McEvoy. [http://www.improvreview.com/current\\_issue/Chicago/whoseline.htm](http://www.improvreview.com/current_issue/Chicago/whoseline.htm) accessed 29 June 2001.
- Moore, Sonia. *The Stanislavski System*. 2nd rev. ed. London: Penguin Books, 1960.
- Nance, Wendy. Personal interview. 24 April 2001.
- Napier, Mick. *Improvise: Scene from the Inside Out*. Portsmouth, New Hampshire: Heinemann, 2004.
- . "Second City Mainstage." *The Second City Online Journal*. 30 Nov 1996–27 Feb 1997. 24 entries. <http://www.annoyanceproductions.com/mainstage.html> accessed 26 June 2003.
- Patinkin, Sheldon. *The Second City: Back Stage at the World's Greatest Comedy Theater*. Naperville, Illinois: Sourcebooks, Inc., 2000.
- Pierse, Lyn. *Theatresports Downunder*. 2nd ed. Sydney: Improcorp Australia Pty Ltd, 1995.
- RCI: Leah Carpenter, Michele (Boonstra) Dykstra, Todd Herring, Tracey Kooy, Wendy Nance, Russ Roozeboom, Rick Treur, Joel Veenstra, Marty Wondergem. River City Improv group personal interview. 22 May 2001.
- Roozeboom, Russell. Personal interview. 23 Apr 2001.
- Rydberg, Pete. Personal interview. 10 August 2005.

- Sahlins, Bernard. *Days and Nights at the Second City: A Memoir; with Notes on Staging Review Theatre*. Chicago: Ivan R. Dee, 2001.
- Seham, Amy E. *Whose Improv Is It Anyway? Beyond Second City*. Jackson, Mississippi: University Press of Mississippi, 2001.
- Shakespeare, William. *As You Like It*. Ed. Helge Kokertz and Charles T. Prouty. New Haven: Yale University Press, 1954.
- Shapiro, Milo. "Freeze Tag Audition." IMPROVentures.com. [improventures.com/stories/freeze-tag-audition.htm](http://improventures.com/stories/freeze-tag-audition.htm) accessed 8 June 2001.
- Smith, Hazel, and Roger Dean. *Improvisation, Hypermedia and the Arts since 1945*. Amsterdam: Harwood Academic Publishers, 1997.
- Spolin, Viola. *Improvisation for the Theatre*. Evanston, Illinois: Northwestern University Press, 1963.
- . *Theater Games for the Classroom: A Teacher's Handbook*. Evanston, Illinois: Northwestern University Press, 1986.
- Stanislavsky, Konstantin. *On the Art of the Stage*. 2nd ed. London: Faber and Faber, 1967.
- Sweeney, John. *Innovation at the Speed of Laughter: 8 Secrets to World Class Idea Generation*. Minneapolis, Minnesota: Aerialist Press, 2005.
- . Personal interview. 10 September 2003.
- Sweet, Jeffrey. *Something Wonderful Right Away*. New York: Avon Books, 1978.
- Tollenaere, Tom. "Show Formats" *Improvland*. <http://www.theatresports.com/articles/showformats.html> accessed 10 June 2001.
- "24 Hour Plays." <http://www.24hourplays.com> accessed 15 July 2005.
- VandenHeuvel, Kiff. Personal interview. 24 April 2001.
- Varnado, Victor. "A Funny Thing About Improv." *Yesand*. <http://www.yesand.com/features/archives/formreform.html> accessed 10 November 1999.
- Watson, Jack, and Grant McKernie. *A Cultural History of Theatre*. New York: Longmans Publishing Group, 1993.
- West, Ron. Personal interview. 26 June 2001 and 2 May 2001.
- "Whose Line Is It Anyway?" <http://abc.go.com/primetime/whoseline/about.html> accessed 5 June 2001.
- Yesand.com. "Improv Group Lists." <http://www.fuzzyco.com/improv/groups-usa.html#MN> accessed 2 July 2007.

# CREDITS

- Cover art and artwork by Julia Melzer. Used with permission of the artist.
- Excerpts from *Days and Nights at the Second City*, copyright © 2001 by Bernard Sahlins, by permission of Ivan R. Dee, Publisher.
- Excerpts from *Improv Comedy* Reprinted from *Improv Comedy* by Andy Goldberg, published by Samuel French Trade, © 1991.
- Excerpts from *The Second City: Backstage at the Worlds' Greatest Comedy Theatre* published by Sourcebooks, Inc. Copyright 2000 © by The Second City.
- Excerpts from *Something like a Drug: An Unauthorized Oral History of Theatresports* by Kathleen Foreman and Clem Martini copyright © 1995 Kathleen Foreman and Clem Martini. Reproduced with permission from Fitzhenry & Whiteside, 195 Allstate Parkway, Markham, ON L3R 4T8.
- Excerpts from *Truth in Comedy* by Charna Halpern, Del Close, and Kim Johnson copyright © 1994, 2001 Charna Halpern, Del Close, Kim Johnson and Meriwether Publishing Ltd. [www.meriwether.com](http://www.meriwether.com). Used by permission.
- Quote from Milo Shapiro courtesy of Milo Shapiro, president of IMPROVentures. [www.IMPROVentures.com](http://www.IMPROVentures.com).

# INDEX

- Ackroyd, Dan, 95  
Adist, Scott, 105  
Alamo Basement, 129  
Alexander, Andrew, 95  
Alk, Howard, 94  
*All in the Timing*, 90  
Alton, Bill, 100–101  
Anderson, Clive, 37  
Annoyance Theatre, 77, 78, 91, 99, 129  
Aristotle, 6  
Arkin, Alan, 92  
*As You Like It*, 9, 120  
Auburn, David, 150  
audience participation, 51–52  
audience suggestions, 32, 39, 51–52,  
62, 75–77
- Bay Area Theatre Sports (BATS), 129  
Belushi, John, 92, 100  
Bergan, Mark, 119  
Bernard, Jill, 41–43  
*Blue Room, The*, 71  
Boal, Augusto, 1, 5, 126  
Bowen, Roger, 94, 107  
Brave New Workshop, 92, 118–123,  
127, 129  
origins, 118–123  
herald, 119  
Brecht, Bertholt, 88, 93, 107
- call back, 18, 105  
Callier, Frances, 78  
Campbell, Joseph, 74  
Candy, John, 95
- Carell, Steve, 92  
Carey, Drew, 37, 39, 42  
categorization theory, 125  
*Caucasian Chalk Circle, The*, 93  
Charbeneau, Chuck, 53  
Chicago City Limits, 58  
Chicago Improv Festival, 78  
Chudnow, Dick, 26  
*Citizen Gates*, 105  
classroom improv assignments,  
145–151  
Hitch hiker, 149–150  
Hot seat exercises, 148–149  
Issue scenario, 146–148  
redirection games, 150–151  
Close, Del, 2, 12, 16, 17, 19, 58, 61,  
70–71, 116–117, 118, 120–121  
Colbert, Stephen, 92  
Coleman, Janet, 3, 11–12  
ComedySportz, 26–27, 41, 43, 48, 69,  
109  
*Commedia dell' arte*, xiii, 8–10, 90,  
108, 113, 117, 129, 148, 157  
Committee, The, 58, 61, 117  
Compass, The, 3, 11, 12, 17, 88,  
92–94, 107, 124  
competitive nature of improv, 122–123  
*Crash*, 59  
*Curious George Goes to War*, 97, 102
- Dad's Garage, 129  
Darden, Severn, 94  
*Days and Nights at the Second City*,  
100–104

- Dick, Andy, 69  
 Dionysus, 7, 126  
 Dratch, Rachel, 69, 101, 105  
 Dunan, Andrew, 94  
 Dykstra, Michelle, 45
- Edwartowski, Margaret, 51, 73, 75,  
 80–82
- Fallon, Tina, 127  
 Farley, Chris, 69, 100  
 fast-paced style, 52  
 Fermi, Enrico, 92  
 Fey, Tina, 69, 92, 101  
 Fishladder Inc, 110  
 Flicker, Theodore, J., 106–107  
 Foreman, Kathleen, 4, 13  
 Funk, Nyima, 43
- games, categories, 29–34  
 elimination games, 30–33  
 controlled actor, 38, 43  
 guessing games, 30  
 games, long form, 87  
 Pattern game, 63  
 Beatnik Poetry, 64–65  
 History of, 66  
 games, short form, 152–164, *see also*  
*games, long form*  
 Alphabet, 152–153  
 Blind Date, 30, 153–154  
 Dr. Know It All, 154–156  
 ESPN, 46–47, 83, 156–157  
 Foreign Film, 33–34  
 Freeze, 53, 15–16, 157–159  
 Guess the Phrase, 39  
 Hoe-down, 43  
 Literary Genre, *see Story Genre*  
 Mime Debate, 30, 159–161  
 Props, 40  
 Questions, 16, 54, 161–162, 164  
 Story Genre, 31–33, 162, 163  
 Super Heroes, 38, 43, 83  
 Talk and Touch, 163–164
- Giana, Tom, 104–105, 116  
 Gilbert and Sullivan, 101  
*Gods Must Be Lazy, The*, 116–117  
 Goldberg, Andy, 2, 14, 18–19  
 Greek theatre, 60, 90, 117–118, 126  
*Grouch, The*, 167  
 Groundlings, The, 34, 79, 92, 129  
 group warm up games, 137–145  
 Ach, So Coe, 140–141  
 Double-o Seven/007, 139  
 King of France, 143–144  
 One letter alphabet, 144–145  
 One word story, 145  
 Who are we, What do we make,  
 What's our slogan?, 142  
 Zip, Zap, Zop, 138  
 Zip, Zap, Zop, Bing, Bang, Bong,  
 141–142
- Halpern, Charna, 2, 12, 19–20,  
 60–62, 68–70, 84–85, 117  
 handles, *see short form improvisation*  
 Harold, *see long form formats*  
 Harris, Barbara, 94  
 Hayden, Nancy, 16, 57, 67–68, 71,  
 79–82, 98, 105, 110  
 hero's journey, 74  
 Herring, Todd, 45, 54  
 Highfield, Clifton, 52, 53  
 Hutchins, Robert, 92
- Illich family, 110  
*Impro*, 3, 11, 136  
*Impro for Storytellers*, 3, 11  
 improv books, *see also the individual*  
*titles of books*  
 “history of” books, 3–4  
 “how to” books, 2–3  
 “what is” books, 3–4  
*Improv Comedy*, 2, 14  
 IMPROVentures.com, 15  
*Improv Wisdom: Don't Prepare, Just*  
*Show Up*, 121  
 improvisation as an actor tool, 5, 107,  
*see also improvisation form and*  
*function*  
 improvisation as process drama, 1–2, 5,  
 126, *see also Augusto Boal*

- Improvisation for the Theatre*, 3, 151  
 improvisation form and function,  
 106–108, 123–124, 131  
*Improvisation, Hypermedia and the Arts  
 since 1945*, 3  
*Improvise: Scene from the Inside Out*, 2, 20  
 ImprovOlympic, 2, 15, 67–74, 77–80,  
 104, 106–109, 115, 117, 124–125,  
 129  
*Innovation at the Speed of Laughter*, 121  
 invention and origins of forms,  
 116–118  
 IO, *see ImprovOlympic*  
 Ives, David, 90
- Janes, Joe, 61, 99, 111  
 Johnson, Cheri, 59  
 Johnson, Corine Sue, 118–119  
 Johnson, Kim “Howard,” 2, 85, 19  
 Johnstone, Keith, 1, 3, 11, 18, 115, 120,  
 122, 136, *see also Theatresports*  
 philosophy of theatre sports, 35–37  
 sensibility and goals, 121  
 theatre sports development, 25–26  
 work with children, 36
- Key, Keegan-Michael, xi–xiii, 61  
 Kolb, Mina, 94  
 Kooy, Tracey, 45, 47  
 Kozlowski, Rob, 58, 63, 70–72, 74, 75,  
 77–78, 84, 106, 121
- Late Night with Conan O’Brian*, 69  
 Lillendahl, Jenni, 118, 120–122  
 long form formats  
 Ant Jam, 73–74, 82, 86  
 Armando Diaz, 58  
 Commando, *see Ant Jam*  
 Dream Harold, 70, 75  
 Go, 73, 82  
 Harold, 2, 58, 62–68, 73, 76–77, 79,  
 96, 104, 106–108, 117, 119  
 Herald, 119  
 LaRonde, 71–73, 173–174  
 Monologue Harold, 70  
 Montage, 71–73, 75–76, 86  
 Soap Opera, 74, 75, 76, 78  
 Solo Harold, 70  
 long form improv  
 celebration of form, 61, 83  
 collage of scenes, 57  
 deconstructed, 59  
 editing, 58–63  
 fluid, 75–76  
 group mind, 60, 84–86  
 history of, 61–62  
 invocation exercise, 120–121  
 length of performance, 57–58,  
 83–84  
 long form games, *see games, long form*  
 meta game, 60  
 narrative/story, 57–58, 75–77, 84  
 principles, *see principles of long form*  
 segmented, 75–77, 86, 125  
 time dash, 61–62, 105  
 thematic, 57–58, 71, 73, 75–77  
*Lysistrata*, 167
- Madson, Patricia Ryan, 121  
 “magic if,” 148–149  
 Mamet, David, 101  
 Martini, Clem, 4, 13  
 May, Elaine, 17  
 McEvoy, William, 41  
 McKay, Adam, 2, 105  
 McKay, Antoine, 54  
 Meadows, Tim, 69  
 medieval theatre, 7, 126  
 Men in Shirts, 52, 53  
 Mercury Theatre, 128–129  
 Meyerhold, Vsevolod, 10  
 Mochrie, Colin, 41  
 Moliere, 9  
 Monroe, Marybeth, 43  
*Much Ado About Nothing*, 167  
 Mullaney, Kevin, 72  
 Murray, Bill, 92  
 Myers, Mike, 69, 92
- Nance, Wendy, 24, 44–45  
 Napier, Mick, 2, 20, 77–78, 84, 89,  
 99–100, 105–106

- Odd Couple, The*, 167  
*Omnivore's Dilemma, The*, 146  
 Ophuls, Max, 71
- Palermo, Brian, 43  
*Paradigm Lost*, 99–102, 105, 111  
 Patinkin, Sheldon, 4, 103, 104–105, 116–117  
 performance improvisation in the classroom, 151–168  
   benefits to academic programs, 168–169  
   creating a performance group, 168–174  
 performance schedule, 171–174  
 performance schedule chart, 172–174  
 philosophy of improvisation, 25, 103, 106–108, 121  
 philosophy values for living, 121  
*phylakes*, 7  
 Pierse, Lyn, 3, 28, 34–35, 49  
 pimping, 38  
*Piñata Full of Bees*, 98, 104–105, 116  
 Pitts, Jonathan, 78  
 Planet Ant 73, 79–83, 110, 115, 129  
 populist theatre, 93–94, *see also pro wrestling, Keith Johnstone and Theatresports*  
 Pories, Mary Jane, 54, 110  
 principles of long form, 83–87  
   audience participation is intermediate, 86–87  
   entertain thematically or narratively, 84  
   find a game within the scene, 87  
   focus on truth, 84  
   takes time to develop, 83–84  
 principles of short form, 50–53  
   audience participation is high, 51–52  
   creation of a scene within the game, 52–53  
   entertain comically, 51  
   fast passed, energetic, quick witted style, 52  
 principles of sketch based improv, 111–112  
   audience participation is minimal, 111  
   cabaret style theatre, 111–112  
   polish, 112  
   entertaining content, 112  
   balance of issues and comedy, 112–113  
 pro wrestling, 25, 35, 36–37, 50, 124  
*Proof*, 150–151  
*Pulp Fiction*, 59
- Radner, Gilda, 92, 95  
 Richter, Andy, 69  
 Riggs, Dudley, 118, *see also Brave New Workshop*  
 risk taking in improv, 31, 48–49, 95, 128–130  
 River City Improv, 13, 24, 44–48, 50, 54, 97, 110, 115, 124, 125  
   at Calvin College, 44  
   local focus, 45  
   origins, 44  
   in performance, 46–48  
 Rivers, Joan, 16, 100  
 Roman theatre, 7, 90, 117, 126  
 Roozeboom, Russ, 24  
 rules of improvisation, 121  
   do: yes and, 13, 14, 113, 155  
   don't: blocking, 13, 15–16, 113  
   how, justification, 13, 17–19  
   of a game within a short form scene 52–53  
   of three, 6  
   why, focus and goals, 13–14  
 rubrics for improvisation  
   long form structure and content, 74–77  
   critiquing improv, 165  
 Rydberg, Pete, 128
- Salins, Bernie, 61, 78, 94–95, 100–104, 106, 108, 111, 112, 117, 121, 123, 130  
 San Francisco Mime Troupe, The, 6, 129  
*Saturday Night Live*, 57, 69, 92, 105, 122



- Schnitzler, Arthur, 71
- Second City Almanac of Improvisation*, 2
- Second City, Backstage at the World's Greatest Comedy Theatre, The*, 4, 103–105
- Second City, The, 2, 3, 11, 12, 21, 57, 61, 69, 115, 124, 126, 127, 129
- BizCo, 109
- Detroit, 16, 21, 79, 81, 92, 98, 110–111, 111
- games, 54–55, 88
- history, 92–96
- impact, 109–111, 118, 120
- Las Vegas, 96, 110
- Northwest Chicago, 110
- performance, 96–109
- players, 43
- Second City etc, 96, 102, 110
- Toronto, 92, 95, 110
- Touring Company, 110
- Sedaris, Amy, 92
- Seham, Amy, 4, 108–109
- Sexual Perversity in Chicago*, 101
- Shakespeare, 9, 120
- Shapiro, Milo, 15–16
- Shelia's Instant Odyssey, 74, 76–78
- Shelton, Angela, 79
- Shepherd, David, 61, 62, 93–94
- short form improvisation
- audience expectations, 49–50
  - team competition format, *see Theatresports*
  - family oriented entertainment, 25, 35, 41, 47
  - frame work for all improvisation, 54–56
  - games, *see games, short form*
  - individual competition format, *see Whose Line Is It Anyway?*
  - non-competitive format, *see River City Improv*
- Short, Martin, 95
- Sills, Paul, 12, 93–94, 103–104
- sketch-based improv
- audience expectation, 91, 97, 98
  - blackouts, 100–101, 105
  - creation of, 96–100
  - games within sketch-based improv, 103, 105
  - links to *Commedia dell' arte*, 90
  - music and song, 102
  - parody, 101
  - polishing work, 91
  - principles, *see principles of sketch-based improv*
  - relating scenes, 101–102
  - satire, 102
  - scenic nature, 89
  - scene writing, 90
- slapstick, 8
- Smith, Hazel and Roger Dean, 3
- Something Like A Drug, An Unauthorized Oral History of Theatresports*, 4, 13, 25
- Something Wonderful Right Away*, 3, 16, 106–107
- Soper, Hal, 80
- spiritual elements of improv, 120–122
- Spolin, Viola, 11–12, 151
- games, 106
  - pioneer in the field, 3
  - Second City history, 93
  - sensibility and goals, 5, 124, 126
  - Theatre Games for the Classroom*, 23, 96
  - work with children, 11–12, 35
- spontaneity, 35, 51, 122
- spot improvisation, *see short form improvisation*
- Stanislavski, Konstantin, 9–10, 14, 96, 146, 148, 167
- Swan Lake*, 101
- Sweeney, John, 118–122, 130
- Sweet, Jeffrey, 3, 16, 106–107
- Tallman, Chris, 43
- Tartuffe, 167
- teaching improvisation, 133–174
- assignments, *see classroom assignments*
  - critiquing, 164–167
  - fear, 134, 136
  - incorporating improv in acting classes, 134, 136–167

- teaching improvisation—*continued*  
 instructor participation, 135–136  
 warm-ups, *see group warm ups*
- Tectonic Theatre Project, 6
- Thank God You're Here*, 43
- Theatre Games for the Classroom*, 23, 96
- Theatresports, *see also Keith Johnstone*,  
 11, 12, 19, 24–25, 41, 50, 78, 115,  
 124–125, 128  
 BarPro, 46  
 challenges, 29–31, 46  
 comic form, 51  
 competitive qualities, 47  
 game categories, 29  
 Gorilla Theatre, 48, 50  
 judges, 28, 34  
 history, 26  
 Impro Match TM, 50  
 Micetro, 48, 50  
 musicians and technical support, 28  
 penalties, 34–35  
 players, 27  
 philosophy, 35–37
- Theatresports Down Under*, 3
- Thespis, 117–118
- Tollenaere, Tom, 48
- Traffic*, 59
- Treur, Rick, 45–46
- Troobnik, Eugene, 94
- Truth in Comedy*, 2, 15–16, 18, 82, 84,  
 117, 120
- truthfulness in improv, 51, 84
- 24-hour Theatre, 6, 127–129
- Upright Citizens Brigade, 79, 129
- University of Chicago, 74, 78, 88,  
 92–93, 100
- VandenHeuvel, Kiff, 20, 52, 59
- Valdes, Vanessa, 28–29
- Varnado, Victor, 58
- Vikstvedt, Helen, 51
- Warm up games, *see group warm up  
 games*
- Warzecha, Mark, 54
- West, Ron, 38–43, 53, 55, 62,  
 110
- Whose Improv Is It Anyway?*, 4,  
 108–109
- Whose Line Is It Anyway?*, 37–43, 50,  
 57, 115, 124–125  
 impact, 41–43  
 suggestions, 39–40  
 television editing, 40–41  
 time limits, 38–40
- WNEP, 78
- Writer's Journey, The*, 74
- Yellowman Group, 11
- yes, and, *see rules of improvisation*
- Your Show of Shows*, 90