

improvisation and the theatre keith johnstone

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In the realm of theatre and performing arts, improvisation stands as a dynamic and essential practice that fosters creativity, spontaneity, and authentic expression. Among the influential figures who have shaped modern understanding and teaching of improvisation is Keith Johnstone, a renowned theatre director, writer, and educator. His pioneering work has profoundly impacted how actors approach improvisation, transforming it from mere entertainment into a vital tool for artistic exploration and personal development.

This article explores the concept of improvisation within theatre, emphasizing Keith Johnstone's contributions, philosophies, and methodologies. Whether you are an aspiring actor, a theatre educator, or simply a lover of improvisational arts, understanding Johnstone's approach offers valuable insights into mastering spontaneity and unlocking creative potential.

The Significance of Improvisation in Theatre

What Is Improvisation?

Improvisation, often abbreviated as improv, refers to the act of creating spontaneous performance without a predetermined script. It involves real-time invention of dialogue, actions, and scenarios, relying heavily on intuition, creativity, and immediate audience engagement.

Why Is Improvisation Important?

- Enhances Creativity: Improvisation encourages actors to think on their feet and develop original ideas spontaneously.
- Develops Listening Skills: Successful improv requires active listening to respond authentically.
- Builds Confidence: Performing without a script helps actors overcome stage fright and self-doubt.
- Encourages Collaboration: Improv fosters teamwork and trust among performers.
- Prepares for Scripted Roles: Many techniques learned through improv are transferable to scripted theatre and film.

The Evolution of Improvisation in Theatre

Historically, improvisation has roots in commedia dell'arte, jazz performance, and experimental theatre. In the 20th century, figures like Viola Spolin, Keith Johnstone, and Paul Sills formalized improvisation as a teaching and performance method, emphasizing spontaneity and actor training.

Keith Johnstone: A Pioneering Force in Improvisational Theatre

Who Is Keith Johnstone?

Keith Johnstone is a British-Canadian theatre director, playwright, and educator born in 1933. He is best known for developing influential improvisation techniques and for authoring seminal works such as *Impro: Improvisation and the Theatre* and *The Theatre of Improvisation*. His approach integrates theatrical storytelling, spontaneity, and theatricality to foster authentic performances.

Key Contributions of Keith Johnstone

- Development of Theatresports: A competitive improvisational format that combines games, storytelling, and audience participation.
- Focus on Play and Creativity: Emphasizes the importance of playfulness in unlocking spontaneous performance.
- Introduction of Status Theory: Analyzes social dynamics within improvisation, especially the concept of "status" and its influence on interactions.
- Emphasis on "Yeah, And" Philosophy: Promotes acceptance and building upon ideas rather than rejection.

The Philosophy Behind Johnstone's Work

Johnstone's philosophy centers around freeing performers from self-consciousness and societal constraints. He advocates for a state of "flow," where performers are fully present and responsive. His methods aim to cultivate an environment where imagination flourishes and performers can take risks without fear of failure.

Core Techniques and Principles of Keith Johnstone's Improvisation

The Importance of Status

One of Johnstone's most influential concepts is the idea of "status" in improvisation, which refers to social dominance or submission conveyed through body language, speech, and behavior.

- High Status: Assertive, confident, dominant behavior.
- Low Status: Submissive, hesitant, passive behavior.

Understanding and manipulating status helps actors create complex characters and interactions. It also adds depth and realism to improvisational scenes.

The "Yes, And" Principle

A fundamental rule in improvisation, popularized by Johnstone, is the "Yes, And" principle:

- "Yes": Accept what your partner has offered.

- "And": Add to the scene, contributing new ideas.

This approach fosters collaboration, reduces conflict, and encourages the spontaneous development of scenes.

Theatre Games and Exercises

Johnstone developed numerous theatre games to train spontaneity, focus, and creativity. Some notable examples include:

- Status Cards: Actors randomly assign themselves high or low status and perform scenes accordingly.
- His Majesty: A game where participants improvise as a monarch, exploring power dynamics.
- Theatresports: Competitive improvisation involving teams performing short scenes with audience voting.

The Concept of "Block" and "Flow"

Johnstone emphasizes overcoming "blocks," or mental barriers that hinder spontaneity, to achieve a state of "flow" – where performers are fully immersed in the moment. Techniques involve playful exercises that encourage risk-taking and reduce self-censorship.

The Role of Play and Imagination

For Johnstone, play is essential for unlocking creativity. He believes that adults often suppress their playful instincts due to social conditioning, and his techniques aim to reawaken that childlike sense of wonder and spontaneity.

The Impact of Keith Johnstone's Work on Theatre and Improv

Influence on Modern Improvisational Theatre

Johnstone's methods revolutionized improv, influencing countless theatre companies and performers worldwide. His emphasis on collaboration, storytelling, and authenticity has become standard in improv training.

Theatresports and Competitive Improv

Theatresports, developed by Johnstone, popularized the idea of structured, competitive improv performances. This format has been adopted globally, inspiring festivals, TV shows, and educational programs.

Educational and Therapeutic Applications

Beyond entertainment, Johnstone's techniques are used in education, corporate training, and therapy to foster communication skills, confidence, and emotional resilience.

Notable Practitioners and Institutions

Many renowned improv artists and institutions cite Johnstone as a foundational influence, including:

- The Second City (Chicago)
- The Groundlings (Los Angeles)
- The Upright Citizens Brigade
- Various theatre schools worldwide

Practical Tips for Incorporating Keith Johnstone's Principles

Embrace Playfulness

Allow yourself to experiment without fear of failure. View mistakes as opportunities for discovery.

Practice "Yes, And"

In rehearsals or everyday interactions, adopt the "Yes, And" mindset to foster openness and creativity.

Explore Status Dynamics

Use status exercises to understand social interactions and deepen character development.

Use Theatre Games

Engage in improvisational games to develop spontaneity and focus.

Cultivate Presence and Mindfulness

Stay present in the moment to enhance responsiveness and authenticity.

Conclusion

Improvisation, as championed and refined by Keith Johnstone, remains a cornerstone of theatrical practice and actor training. His innovative techniques, grounded in playfulness, social dynamics, and collaborative storytelling, have transformed how performers approach spontaneity and creativity. By understanding and applying Johnstone's principles—such as the importance of status, the "Yes, And" philosophy, and the value of play-actors and theatre practitioners can unlock new levels of authenticity, confidence, and artistic expression.

Whether you are exploring improv for personal growth, educational purposes, or professional performance, embracing Johnstone's teachings offers a pathway to more vibrant, truthful, and engaging theatre. His legacy continues to inspire generations of performers worldwide, ensuring that improvisation remains a vital and evolving art form.

Frequently Asked Questions

What is the core philosophy of Keith Johnstone's approach to improvisation in theatre?

Keith Johnstone emphasizes spontaneity, creativity, and the importance of trusting impulse over preconceived ideas, encouraging performers to be present and authentic in their improvisations.

How does Keith Johnstone define 'status' in improvisation?

Johnstone describes 'status' as the social position or confidence level that characters hold in a scene, which influences interactions and dynamics, and actors can consciously use status to create conflict or comedy.

What are some key exercises from Keith Johnstone's 'Impro' method?

Key exercises include 'Zip, Zap, Zop' for focus and energy, 'Yes, And' for building on ideas collaboratively, and 'Status Games' to explore social dynamics and character relationships.

How has Keith Johnstone influenced modern improvisational theatre?

Johnstone's principles and exercises have shaped contemporary improv practices, emphasizing spontaneity, narrative development, and performer authenticity, impacting companies like Theatresports and various improv communities worldwide.

What role does storytelling play in Keith Johnstone's improvisation techniques?

Storytelling is central; Johnstone encourages improvisers to create compelling narratives spontaneously, focusing on character and situation rather than mere joke-telling, to produce authentic and engaging performances.

How does Keith Johnstone address the fear of failure in improvisation?

He advocates for a supportive environment where mistakes are seen as opportunities for creativity, promoting 'acceptance' and reducing performers' anxiety to enable more genuine and daring improvisation.

What is the significance of 'Theatresports' in Keith Johnstone's work?

'Theatresports' is a competitive improvisational format developed by Johnstone that combines performance and competition, encouraging improvisers to think quickly, work collaboratively, and entertain audiences in a dynamic setting.

How can beginners apply Keith Johnstone's techniques to improve their improvisational skills?

Beginners can start with simple exercises like 'Yes, And', focus on being present, practice observing and responding without judgment, and develop awareness of 'status' to enhance spontaneity and confidence on stage.

Additional Resources

Improvisation and the Theatre Keith Johnstone: Exploring Creativity, Spontaneity, and the Art of the Unscripted

In the evolving landscape of theatre arts, improvisation stands out as a dynamic and essential element that champions spontaneity, creativity, and authentic human expression. Among the influential figures who have shaped our understanding and practice of improvisation, Keith Johnstone's name is synonymous with innovation and transformative approaches. His work not only revolutionized the way performers approach improvisational theatre but also provided profound insights into the psychology of improvisation, audience engagement, and the development of spontaneous storytelling. This article explores the core principles, methodologies, and lasting impact of Keith Johnstone's contributions to improvisation and theatre.

The Foundations of Keith Johnstone's Approach to Improvisation

Background and Philosophy

Keith Johnstone, a British-Canadian theatre practitioner and educator, emerged as a pioneering figure in the mid-20th century, primarily through his work in experimental theatre and improvisation. Rooted in a belief that human spontaneity and authentic expression are vital to compelling theatre, Johnstone challenged traditional, text-driven approaches that often constrained performers within rigid scripts and conventions.

His philosophy emphasizes the importance of "being in the moment," trusting one's instincts, and embracing failure as a natural and necessary component of creativity. Johnstone advocates for liberating performers from self-censorship and societal inhibitions, fostering an environment where spontaneity can flourish. This approach aligns with broader humanistic principles, viewing improvisation as a tool for personal growth, self-awareness, and social connection.

Key Concepts in Johnstone's Theory

Several core ideas underpin Johnstone's approach:

- **Status and Power Dynamics:** Recognizing that human interactions are often governed by subconscious status plays a vital role in improvisation. Understanding and manipulating status can generate compelling scenes and authentic relationships.
- **The "Yes, And" Principle:** While popularized by other improvisers, Johnstone emphasizes acceptance and building upon ideas, encouraging performers to agree and contribute creatively rather than negate or censor.
- **The Importance of "Givens":** These are the contextual details or circumstances provided within a scene that shape performance, such as setting, relationships, or emotional states.
- **The Need for Play and Risk:** Encouraging performers to take risks without fear of failure fosters genuine spontaneity and innovation.

Keith Johnstone's Teaching Methods and Exercises

Creative Exercises and Games

Johnstone is perhaps best known for his innovative exercises designed to unlock spontaneity and challenge performers' self-imposed limitations. His repertoire includes a variety of games that serve as practical tools for improvisers and actors alike, such as:

- **Status Games:** Activities that explore the spectrum of social status, encouraging performers to shift and manipulate perceived power dynamics within scenes.

- Theatresports: A competitive improvisational format combining theatrical improvisation with competitive elements, fostering quick thinking, collaboration, and audience interaction.
- The Machine: An exercise where performers create scenes based on specific "givens" and spontaneous ideas, emphasizing flow and acceptance.
- Follow the Follower: A game that encourages active listening and responsiveness, wherein performers follow each other's movements and suggestions, fostering trust and adaptability.

These exercises emphasize spontaneity, active listening, acceptance, and the playful exploration of ideas, challenging performers to stay present and responsive.

Focus on "Status" and "The Power of Ignorance"

A distinctive aspect of Johnstone's teaching is his focus on status, which refers to the social and psychological position individuals occupy within a scene. He posited that understanding and manipulating status could generate authentic interactions and rich character dynamics.

He also advocates for "the power of ignorance," encouraging performers to embrace not knowing and to remain open to surprise. This mindset reduces performance anxiety and allows new ideas to emerge organically, fostering a more truthful and engaging theatrical experience.

The Impact of Keith Johnstone's Work on Theatre and Improvisation

Revolutionizing Improvisational Theatre

Before Johnstone's influence, improvisation was often viewed as a secondary or peripheral form of theatre, associated with comedy or amateur dramatics. His emphasis on spontaneity, psychological realism, and theatrical play transformed improvisation into a respected art form capable of serious exploration and artistic depth.

His creation of Theatresports in the 1970s, which integrated competitive elements into improvised performances, popularized the format worldwide. The success of Theatresports demonstrated that improvisation could be both entertaining and artistically meaningful, widening its appeal across diverse

audiences.

Influence on Actors, Teachers, and Performers

Johnstone's techniques have become foundational in actor training programs globally. His exercises are incorporated into conservatories, drama schools, and workshops, fostering a generation of performers adept at thinking creatively, responding authentically, and embracing risk.

Notable improvisers and performers, such as Viola Spolin (whose work predated Johnstone but with overlapping philosophies), and contemporary improv groups like The Second City and Upright Citizens Brigade, have drawn inspiration from his principles.

Broader Cultural Impact

Beyond theatre, Johnstone's ideas have influenced fields such as education, psychotherapy, and corporate training, where improvisational techniques are employed to enhance communication, empathy, and problem-solving.

His emphasis on play, acceptance, and risk-taking resonates with contemporary movements that value authenticity, mental well-being, and creative collaboration.

Critical Perspectives and Limitations

While Johnstone's contributions are widely celebrated, some critics argue that his approach may overlook certain structural or thematic elements essential to more narrative-driven theatre. Critics also suggest that improvisation, if not carefully managed, can lead to chaotic performances or lack coherence.

Moreover, the emphasis on spontaneity requires skilled facilitation and a supportive environment; without these, performers may feel exposed or overwhelmed. Nevertheless, these limitations are often addressed through training and experience, highlighting the importance of context and guidance.

The Continuing Legacy of Keith Johnstone in Contemporary Theatre

Educational Resources and Publications

Johnstone authored several influential books, including *Impro: Improvisation and the Theatre* (1979) and *Theatre of the Imagination*, which remain essential texts for students and practitioners. These works detail his theories, exercises, and philosophical insights and continue to inspire new generations.

Modern Adaptations and Innovations

Contemporary improv companies and theatre educators frequently adapt Johnstone's exercises, blending them with other theatrical methods. His focus on psychological realism and playfulness remains central to innovative improvisational practices.

Global Influence

From North America to Europe and beyond, Johnstone's methods have been adopted and adapted, fostering diverse improvisational styles rooted in his core principles. His work has helped elevate improvisation from a primarily comedic form to a multifaceted artistic discipline.

Conclusion: The Enduring Significance of Keith Johnstone's Approach

Keith Johnstone's pioneering work in improvisation has profoundly shaped modern theatre, emphasizing the importance of spontaneity, play, and authentic human connection. His techniques have empowered countless performers to explore their creativity fearlessly, breaking down barriers of self-censorship and societal expectations. As theatre continues to evolve in an increasingly digital and often scripted world, the lessons of Johnstone—trust, acceptance, risk-taking, and the joy of discovery—remain vital. His legacy endures not only through his writings and teachings but also through the vibrant improvisational communities he helped foster worldwide, ensuring that the art of improvisation remains a vital, transformative force in the performing arts.

In summary, Keith Johnstone's contributions to improvisation and theatre are monumental. His innovative exercises, emphasis on psychological truth, and belief in the power of play have expanded the horizons of theatrical expression. Whether as a teacher, director, or performer, understanding his principles offers invaluable insights into the art of spontaneous creation, inspiring both practitioners and audiences to embrace the unpredictable, the authentic, and the imaginative.

Improvisation And The Theatre Keith Johnstone

improvisation and the theatre keith johnstone: Impro Keith Johnstone, 2012-11-12 Keith Johnstone's involvement with the theatre began when George Devine and Tony Richardson, artistic directors of the Royal Court Theatre, commissioned a play from him. This was in 1956. A few years later he was himself Associate Artistic Director, working as a play-reader and director, in particular helping to run the Writers' Group. The improvisatory techniques and exercises evolved there to foster spontaneity and narrative skills were developed further in the actors' studio then in demonstrations to schools and colleges and ultimately in the founding of a company of performers, called The Theatre Machine. Divided into four sections, 'Status', 'Spontaneity', 'Narrative Skills', and 'Masks and Trance', arranged more or less in the order a group might approach them, the book sets out the specific techniques and exercises which Johnstone has himself found most useful and most stimulating. The result is both an ideas book and a fascinating exploration of the nature of spontaneous creativity.

improvisation and the theatre keith johnstone: Keith Johnstone Theresa Robbins Dudeck, 2013-12-02 Keith Johnstone entered the Royal Court Theatre as a new playwright in 1956: a decade later he emerged as a groundbreaking director and teacher of improvisation. His decisive book Impro (1979), described Johnstone's unique system of training: weaving together theories and techniques to encourage spontaneous, collaborative creation using the intuition and imagination of the actors. Johnstone has since become world-renowned, inspiring theatre greats and beginners alike; and his work continues to influence practice within and beyond the traditional theatre. Theresa Robbins Dudeck is the first author to rigorously examine Johnstone's life and career using a combination of archival documents - many from Johnstone's personal collection - participant observation, and interviews with Johnstone, his colleagues and former students. Keith Johnstone: A Critical Biography is a fascinating journey through the physical spaces that have served as Johnstone's transformative classrooms, and into the conceptual spaces which inform his radical pedagogy and approach to artistic work.

improvisation and the theatre keith johnstone: Impro for Storytellers Keith Johnstone, 2014-01-21 Impro for Storytellers is the follow-up to Keith Johnstone's classic Impro, one of the best-selling books ever published on improvisation. Impro for Storytellers aims to take jealous and self-obsessed beginners and teach them to play games with good nature and to fail gracefully.

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Keith Johnstone was experimenting with Theatresports(TM) in London England. It was first produced in Calgary, Canada in 1977, from there spread around the world and is now played in over 90 countries. The International Theatresports(TM) Institute was created by Keith to entrust and manage his Impro formats. The ITI grants performance rights to groups wishing to train on and perform the Keith Johnstone formats of Theatresports(TM), Maestro Impro(TM) and Gorilla Theatre(TM). Money from royalties goes to member benefits, building the Impro community and managing the trademark and legacy. Keith himself has never taken any profit from the licensing of Theatresports(TM). The ITI Theatresports(TM) Guide was originally produced exclusively for performance rights holders free of charge in pdf form. This new print edition has been revised and improved for larger distribution. ITI members still have select access but it is now available for purchase to anyone.

improvisation and the theatre keith johnstone: A Guide to Keith Johnstone's Maestro Impro(tm) Keith Johnstone, 2019-02-19 This guide is for all those wishing to train in and produce Maestro Impro(TM). It is a fantastic format to experience Impro Keith Johnstone style and receive all of the personal and group benefits that go along with it. Maestro Impro(TM) player/directors develop in storytelling, spontaneity, joyful failure, confidence, teamwork, playfulness and so much more. In the late 1950's Keith Johnstone was experimenting with Theatresports(TM) in London England. It was first produced in Calgary, Canada in 1977, from there spread around the world and is now played in over 90 countries. Maestro Impro(TM) was developed in the early 1990s and is now played popularly worldwide. The International Theatresports(TM) Institute was created by Keith to entrust and manage his Impro formats. The ITI grants performance rights to groups wishing to train on and perform the Keith Johnstone formats of Theatresports(TM), Maestro Impro(TM) and Gorilla Theatre(TM). Money from royalties goes to member benefits, building the Impro community and managing the trademark and legacy. Keith himself has never taken any profit from the licensing of Theatresports(TM). ITI members have select access to the Maestro Impro(TM) Guide but it is also available for purchase to anyone.

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range of topics from your social media profile to what drama schools are looking for to financial and tax issues. With the listings updated every year, the Actors' and Performers' Yearbook continues to be the go-to guide for help with auditions, interviews and securing/sustaining work within the industry. Actors' and Performers' Yearbook 2025 is fully updated and includes a new foreword by Artistic Director and Chief Executive of The Big House Theatre Company, Maggie Norris, and four new industry new interviews, giving timely advice in response to today's fast-changing industry landscape.

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improvisation and the theatre keith johnstone: *The Improv Handbook* Tom Salinsky, Deborah Frances-White, 2017-10-19 The Improv Handbook is the most comprehensive, smart, helpful and inspiring guide to improv available today. Applicable to comedians, actors, public speakers and anyone who needs to think on their toes, it features a range of games, interviews, descriptions and exercises that illuminate and illustrate the exciting world of improvised performance. First published in 2008, this second edition features a new foreword by comedian Mike McShane, as well as new exercises on endings, managing blind offers and master-servant games, plus new and expanded interviews with Keith Johnstone, Neil Mullarkey, Jeffrey Sweet and Paul Rogan. The Improv Handbook is a one-stop guide to the exciting world of improvisation. Whether you're a beginner, an expert, or would just love to try it if you weren't too scared, The Improv Handbook will guide you every step of the way.

improvisation and the theatre keith johnstone: *Impro* Keith Johnstone, 2012 Keith Johnstone est une des rares figures mondiale-ment reconnues en improvisation théâtrale. Au cours de sa carrière, il a créé des techniques d'improvisation qui encouragent la spontanéité et la capacité des comédiens à raconter des histoires. Il a aussi inventé plusieurs formes de spectacles: Theatresports , Micetro , Gorilla Theatre et Life Game Son livre Impro, devenu un ouvrage de

référence sur les concepts et le travail de l'improvisation théâtrale pour le comédien, est aujourd'hui enfin disponible pour le monde du théâtre francophone. Il expose les différentes théories et techniques que Johnstone a trouvées les plus utiles et les plus stimulantes. Le résultat constitue à la fois un recueil d'idées et une exploration fascinante de la nature de la créativité spontanée. Impro est un guide essentiel pour n'importe quel comédien, metteur en scène ou enseignant de théâtre qui désire explorer la vraie créativité, celle qui permet au jeu d'un acteur d'être à chaque instant vivant, sincère et captivant.

improvisation and the theatre keith johnstone: Theatrical Improvisation J. Leep, 2008-07-01 Theatrical Improvisation provides an in-depth analysis of short form, long form, and sketch-based improv - tracing the development of each form and the principles that define and connect the styles of performance. Brimming with original interviews from leaders in the field such as Ron West, Charna Halpern, John Sweeny and Margaret Edwartowski, Theatrical Improvisation presents straightforward improvisational theory, history, and trends. Includes easy-to-follow resources on teaching improvisation, with assessment tools, exercises, games, and classroom assignments to enable instructors to incorporate and assess improv in the classroom. Leep offers a practical, essential, and engaging guide for anyone who wants to better understand the art, teach, or perform improvisation.

improvisation and the theatre keith johnstone: Applied Improvisation , 2018-04-19 This collection of Applied Improvisation stories and strategies draws back the curtain on an exciting, innovative, growing field of practice and research that is changing the way people lead, create, and collaborate. Applied Improvisation is the umbrella term widely used to denote the application of improvised theatre's theories, tenets, games, techniques, and exercises beyond conventional theatre spaces, to foster the growth and/or development of flexible structures, new mindsets, and a range of inter and intra-personal skills required in today's volatile and uncertain world. This edited collection offers one of the first surveys of the range of practice, featuring 12 in-depth case studies by leading Applied Improvisation practitioners and a foreword by Phelim McDermott and Lee Simpson. The contributors in this anthology are professional Applied Improvisation facilitators working in sectors as diverse as business, social science, theatre, education, law, and government. All have experienced the power of improvisation, have a driving need to share those experiences, and are united in the belief that improvisation can positively transform just about all human activity. Each contributor describes their practice, integrates feedback from clients, and includes a workbook component outlining some of the exercises used in their case study to give facilitators and students a model for their own application. This book will serve as a valuable resource for both experienced and new Applied Improvisation facilitators seeking to develop leaders and to build resilient communities, innovative teams, and vibrant organizations. For theatre practitioners, educators, and students, it opens up a new realm of practice and work.

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improvisation and the theatre keith johnstone: Fifty Key Improv Performers Matt Fotis, 2024-09-12 Fifty Key Improv Performers highlights the history, development, and impact of

improvisational theatre by highlighting not just key performers, but institutions, training centers, and movements to demonstrate the ways improv has shaped contemporary performance both onstage and onscreen. The book features the luminaries of improv, like Viola Spolin, Keith Johnstone, and Mick Napier, while also featuring many of the less well-known figures in improvisation who have fundamentally changed the way we make and view comedy – people like Susan Messing, Jonathan Pitts, Robert Gravel, and Yvon Leduc. Due to improv's highly collaborative nature, the book features many of the art form's most important theatres and groups, such as The Second City, TJ & Dave, and Oui Be Negroes. While the book focuses on the development of improvisation in the United States, it features several entries about the development of improv around the globe. Students of Improvisational Theatre, History of Comedy, and Performance Studies, as well as practitioners of comedy, will benefit from the wide expanse of performers, groups, and institutions throughout the book.

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