

## Something Wonderful Right Away History

Improvisation is a performance practice that animates and activates diverse energies of inspiration, critique, and invention. In recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry, becoming a cornerstone of both practical and theoretical approaches to performance. The Improvisation Studies Reader draws together the works of key artists and thinkers from a range of disciplines, including theatre, music, literature, film, and dance. Divided by keywords into eight sections, this book bridges the gaps between these fields. The book includes case studies, exercises, graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies. The sections include: Listening Trust/Risk Flow Dissonance Responsibility Liveness Surprise Hope Each section of the Reader is introduced by a newly commissioned think piece by a key figure in the field, which opens up research questions reflecting on the keyword in question. By placing key theoretical and classic texts in conversation with cutting-edge research and artists' statements, this book answers the urgent questions facing improvising artists and theorists in the mediatized Twenty-First Century.

Paperback Original

Funny and gentle, John Candy was loved by millions of movie fans for playing true-to-life characters. Whether as the irrepressible bon vivant in *Splash*, the misunderstood slob in *Uncle Buck*, or the generous lonely salesman in *Planes, Trains, and Automobiles*, John Candy struck a perfect balance between self-deprecating humor and irresistible, emotional warmth. But behind the scenes, beneath the booming laughter, award-winning journalist Martin Knelman in *Laughing on the Outside* paints a compassionate portrait of John Candy--a man blessed by comic genius and goodness of heart who was ultimately and sadly undermined by self-doubt and misguided ambition.

Brian Wilson and The Beach Boys, Bob Dylan, Bruce Springsteen, and Paul Simon--these familiar figures have written road music for half a century and continue to remain highly-regarded artists. But there is so much more to say about road music. This book fills a glaring hole in scholarship about the road and music. In a collection of 13 essays, *Music and the Road* explores the origins of road music in the blues, country-western, and rock 'n' roll; the themes of adventure, freedom, mobility, camaraderie, and love, and much more in this music; the mystique and reality of touring as an important part of getting away from home, creating community among performers, and building audiences across the country from the 1930s to the present; and the contribution of music to popular road films such as *Bonnie and Clyde*, *Easy Rider*, *Thelma and Louise*, and *On the Road*.

"Ensemble Theatre Making: A Practical Guide is the first comprehensive diagnostic handbook for building, caring for and maintaining ensemble. Successful ensembles don't happen by chance: they can be created, nurtured and maintained through specific actions taken by ensemble leaders and members. Ensemble Theatre Making provides a thorough step-by-step process to consistently achieve the collaborative dynamic that leads to the group trust, commitment and sacrifice necessary for the success of a common goal. Through planning and preparation, investigating the essential building blocks of ensemble, identifying ensemble behaviours and techniques of responding to those behaviours, Ensemble Theatre Making gives tools, techniques and recipes for bringing ensemble from the realm of luck into a grounded practice. This conversational, straight-forward guide gives clarity and practical guidance to the sometimes mystifying questions of what creates ensemble bonds, how to fix them when they start to break, and how to strengthen and protect them"--

Gathers highlights from the season's ten best plays and information on plays produced in the United States

The authors focus on language and communication at work, and examine language and communication as an inherent part of ongoing organisational processes. The chapters explore the question of language and communication as constitutive of work; analyse how language and communication work in the context of organising and managing; and examine the role of language and communication as part of strategic and institutional work in and around organisational phenomena.

Long form scenic improv began with the Harold. The comic philosophy of this form started an era of comedy marked by support, trust, and collaboration. This book tells of the Harold, beginning with the development of improv theatre, through the tensions and evolutions that led to its creation at iO, and to its use in contemporary filmmaking.

"What a talented, wonderful, and complete writer."--Mel Brooks "By far the best thing about my stuff I've ever read."--Arthur Miller "These are wonderful portraits."--Edna O'Brien "The high-water mark of theatrical reportage. Exhilarating! Smart! Lahr gives as much thunderous pleasure as the great entertainers he writes about."--Richard Avedon "There's never been an American critic like John Lahr. His writing exalts, honors, and dignifies the profession and, more importantly, the art."--Tony Kushner

Based on the Bernice Rubens' novel of the same name, *I Sent a Letter to My Love* is a romantic musical by Grammy winner Melissa Manchester and dramatist Jeffrey Sweet. It is 1955 and a lonely spinster, Amy, places a correspondence ad on a whim. But her hope for romance backfires when her wheelchair-bound brother is her only respondent. A tender story of love and loneliness. Starring Melissa Manchester, Stephen Bogardus and Megan Mullally.

We live in a time much like the postwar era. A time of arch political conservatism and vast social conformity. A time in which our nation's leaders question and challenge the patriotism of those who oppose their policies. But before there was Jon Stewart, Al Franken, or Bill Maher, there were Mort Sahl, Stan Freberg, and Lenny Bruce—liberal satirists who, through their wry and scabrous comedic routines, waged war against the political ironies, contradictions, and hypocrisies of their times. *Revel with a Cause* is their story. Stephen Kercher here provides the first comprehensive look at the satiric humor that flourished in the United States during the 1950s and early 1960s. Focusing on an impressive

range of comedy—not just standup comedians of the day but also satirical publications like MAD magazine, improvisational theater groups such as Second City, the motion picture Dr. Strangelove, and TV shows like That Was the Week That Was—Kercher reminds us that the postwar era saw varieties of comic expression that were more challenging and nonconformist than we commonly remember. His history of these comedic luminaries shows that for a sizeable audience of educated, middle-class Americans who shared such liberal views, the period's satire was a crucial mode of cultural dissent. For such individuals, satire was a vehicle through which concerns over the suppression of civil liberties, Cold War foreign policies, blind social conformity, and our heated racial crisis could be productively addressed. A vibrant and probing look at some of the most influential comedy of mid-twentieth-century America, *Revel with a Cause* belongs on the short list of essential books for anyone interested in the relationship between American politics and popular culture.

Improvisation teachers have long known that the human mind could be trained to be effortlessly spontaneous and intuitive. Drinko explores what these improvisation teachers knew about improvisation's effects on consciousness and cognition and compares these theories to current findings in cognitive neuroscience, psychology, and philosophy. Most studies of musical improvisation focus on individual musicians. But that is not the whole story. From jazz to flamenco, Shona mbira to Javanese gamelan, improvised practices thrive on group creativity, relying on the close interaction of multiple simultaneously improvising performers. In *Making It Up Together*, Leslie A. Tilley explores the practice of collective musical improvisation cross-culturally, making a case for placing collectivity at the center of improvisation discourse and advocating ethnographically informed music analysis as a powerful tool for investigating improvisational processes. Through two contrasting Balinese case studies—of the reyong gong chime's melodic norot practice and the interlocking drumming tradition kendang arja—Tilley proposes and tests analytical frameworks for examining collectively improvised performance. At the micro-level, Tilley's analyses offer insight into the note-by-note decisions of improvising performers; at the macro-level, they illuminate larger musical, discursive, structural, and cultural factors shaping those decisions. This multi-tiered inquiry reveals that unpacking how performers play and imagine as a collective is crucial to understanding improvisation and demonstrates how music analysis can elucidate these complex musical and interactional relationships. Highlighting connections with diverse genres from various music cultures, Tilley's examinations of collective improvisation also suggest rich potential for cross-genre exploration. The surrounding discussions point to larger theories of communication and interaction, creativity and cognition that will be of interest to a range of readers—from ethnomusicologists and music theorists to cognitive psychologists, jazz studies scholars, and improvising performers. Setting new parameters for the study of improvisation, *Making It Up Together* opens up fresh possibilities for understanding the creative process, in music and beyond.

A guide to the literature and sources of Illinois history. It includes descriptions of both primary and secondary sources. The first part of the book consists of bibliographical essays that focus on particular periods and topics in Illinois history. The second part includes 12 reports on the principal archival and manuscript repositories for documentation in the field of Illinois history. A final chapter surveys Illinois-related collections in the Library of Congress and the National Archives. Reference & Research Book News John Hoffmann's volume is the first comprehensive guide to the literature and sources of Illinois history. It includes full and careful descriptions of both primary and secondary sources. The first part of the book consists of bibliographical essays that focus on particular periods and topics in Illinois history. Eight chapters are devoted to specific areas, from 1673 to the present, while six chapters are thematic in nature, covering, for instance, the religious and educational history of the state, the voluminous literature on Chicago, and the subject of Abraham Lincoln in Illinois. These essays are preceded by introductory remarks on historical surveys, reference books, and periodicals in the field, studies of such topics as the medical and legal history of the state, and publications relating to maps and newspapers of Illinois. This long overdue guide will bring together the vast accumulation of primary and secondary materials that defines Illinois history. The nature and scope of this guide is unmatched by any previous work. The second part includes twelve reports on the principal archival and manuscript repositories for documentation in the field of Illinois history. This section provides detailed information on specific collections within the context of related sources on particular periods and topics. A final chapter surveys Illinois-related collections in the Library of Congress and the National Archives. As part of the series Reference Guides to State History and Research, this book provides a valuable resource for researchers, students, genealogists, and the interested public, and is an appropriate selection for reference collections in American, regional, or Illinois history.

Traces the careers and achievements of comediennes and challenges opinions about why women cannot be effective comedic entertainers, with coverage of celebrities, including Joan Rivers, Lily Tomlin, and Tina Fey.

Contains abridged editions of ten plays

In presenting their definition of improvisation, the authors consider developments in improvisation in the arts since 1945 by emphasizing process and techniques and by featuring artists from Grotowski and Laurie Anderson to Goldsworthy.

As contrary as it sounds, "planning" -- as we traditionally understand the term--can be the worst thing a company can do. Consider that volatile weather events disrupt trusted supply chains, markets, and promised delivery schedules. Ever-shifting geo-political tensions, as well as internal political upheaval within U.S. and global governments, derail long-planned new ventures. Technology failures block opportunities. Competitors suddenly change their product or release date; your team cannot meet the pace of innovations in your market niche, leaving you sidelined. There are myriad ways in the current business environment for a company's well-considered business plans to go awry. Most business schools continue to prepare managers to be effective in stable and predictable environments, conditions that, if they ever existed at all, are long gone. The *Agility Shift* shows business leaders exactly how to make the radical mindset and strategy shift necessary to create an agile, entrepreneurial organization that can

innovate and thrive in complex, ever-changing contexts. As author Pamela Meyer explains, there is much more involved than a reconfiguration of the org chart and job descriptions. It requires relinquishing the illusion of control at the very foundation of most management training and business practice. Despite most leaders' approaches, "Agility is not simply accelerated planning." Unlike many agility books on the market, *The Agility Shift* provides specific, actionable strategies and tactics for leaders at all levels of the organization to put into practice immediately to improve agility and achieve results.

This book focuses on the economic and social forces which shaped American theatre throughout its history. Alone or as a collection, these essays, written by leading theatre historians and critics of the American theatre, will stimulate discussions concerning the traditionally held views of America's theatrical heritage.

Over the last few decades, the notion of improvisation has enriched and dynamized research on traditional philosophies of music, theatre, dance, poetry, and even visual art. This Handbook offers readers an authoritative collection of accessible articles on the philosophy of improvisation, synthesizing and explaining various subjects and issues from the growing wave of journal articles and monographs in the field. Its 48 chapters, written specifically for this volume by an international team of scholars, are accessible for students and researchers alike. The volume is organized into four main sections: I Art and Improvisation: Theoretical Perspectives II Art and Improvisation: Aesthetical, Ethical, and Political Perspectives III Improvisation in Musical Practices IV Improvisation in the Visual, Narrative, Dramatic, and Interactive Arts Key Features: Treats improvisation not only as a stylistic feature, but also as an aesthetic property of artworks and performances as well as a core element of artistic creativity. Spells out multiple aspects of the concept of improvisation, emphasizing its relevance in understanding the nature of art. Covers improvisation in a wide spectrum of artistic domains, including unexpected ones such as literature, visual arts, games, and cooking. Addresses key questions, such as: - How can improvisation be defined and what is its role in different art forms? - Can improvisation be perceived as such, and how can it be aesthetically evaluated? - What is the relationship between improvisation and notions such as action, composition, expressivity, and authenticity? - What is the ethical and political significance of improvisation?

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.

(Applause Books). Jean Shepherd (1921-1999), master humorist, is best known for his creation *A Christmas Story*, the popular movie about the child who wants a BB gun for Christmas and nearly shoots his eye out. What else did Shepherd do? He is considered by many to be the Mark Twain and James Thurber of his day. For many thousands of fans, for decades, "Shep" talked on the radio late at night, keeping them up way past their bedtimes. He entertained without a script, improvising like a jazz musician, on any and every subject you can imagine. He invented and remains the master of talk radio. Shepherd perpetrated one of the great literary hoaxes of all time, promoting a nonexistent book and author, and then brought the book into existence. He wrote 23 short stories for *Playboy*, four times winning their humor of the year award, and also interviewed The Beatles for the magazine. He authored several popular books of humor and satire, created several television series and acted in several plays. He is the model for the character played by Jason Robards in the play and movie *A Thousand Clowns*, as well as the inspiration for the Shel Silverstein song made famous by Johnny Cash, "A Boy Named Sue." Readers will learn the significance of innumerable Shepherd words and phrases, such as "Excelsior, you fathead," and observe his constant confrontations with the America he loved. They will get to know and understand this multitalented genius by peeking behind the wall he built for himself a wall to hide a different and less agreeable persona. Through interviews with his friends, co-workers and creative associates, such as musician David Amram, cartoonist and playwright Jules Feiffer, publisher and broadcaster Paul Krassner, and author Norman Mailer, the book explains a complex and unique genius of our time. "Shepherd pretty much invented talk radio ... What I got of him was a wonder at the world one man could create. I am as awed now by his achievement as I was then." Richard Corliss, *Time* magazine online

*Dramatic Interactions in Education* draws together contemporary sociocultural research across drama and educational contents to draw out implications for researchers and practitioners both within and outside the field. Drama is a field for which human interactions, experience, emotional expression, and attitude are central, with those in non-arts fields discovering that understandings emerging from drama education can provide models and means for examining the affective and relational domains which are essential for understanding learning processes. In addition to this, those in the realm of drama education and applied theatre are realising that sociocultural and historical-cultural approaches can usefully inform their research and practice. Leading international theorists and researchers from across the UK, Europe, USA and Australia combine theoretical discussions, research methodologies, accounts of research and applications in classroom and learning contexts, as they explore concepts from Vygotsky's foundational work and interrogate key concepts such as *perezhivanie* (or the emotional, lived experience), development of self, zone of proximal development.

A brief description of the history and goals of two improvisational comedy groups, the Compass and Second City, accompanies interviews with past members from Mike Nichols to Gilda Radner

An MIT researcher and leading business consultant demonstrates how to increase a company's awareness of pop culture in order to gain competitive market advantages, citing the importance of gaining a real-world understanding of fast-moving trends and not outsourcing culture-related agendas.

*Explaining Creativity* is an accessible introduction to the latest scientific research on creativity. In the last 50 years, psychologists, anthropologists, and sociologists have increasingly studied creativity, and we now know more about creativity than at any point in history. *Explaining Creativity* considers not only arts like painting and writing, but also science, stage performance, and business innovation. Until about a decade ago, creativity researchers tended to focus on highly valued activities like fine art painting and Nobel prize winning science. Sawyer brings this research up to date by including movies, music videos, cartoons, videogames, hypertext fiction, and computer technology. For example, this is the first book on creativity to include studies of performance and improvisation. Sawyer draws on the latest research findings to show the importance of collaboration and context in all of these creative activities. Today's science of creativity is interdisciplinary; in addition to psychological studies of creativity, *Explaining Creativity* includes research by anthropologists on creativity in non-Western cultures, and research by sociologists about the situations, contexts, and networks of creative activity. *Explaining Creativity* brings these approaches together within the sociocultural approach to creativity pioneered by Howard Becker, Mihaly Csikszentmihalyi and Howard Gardner. The sociocultural approach moves beyond the individual to consider the social and cultural contexts of creativity, emphasizing the role of collaboration and context in the creative process.

A Most Anticipated Book of August at The Millions From the Winner of the BBC National Short Story Award “Jo Lloyd has drawn out all the intensity and latent power of short fiction. . . . A major talent.” —Hilary Mantel “Her sentences could rouse the dead (and do, in this excellent book).” —Karen Russell In *Something Wonderful*, prize-winning author Jo Lloyd has crafted nine stories that delight in language and shine with wit, wisdom, and deep humanity. Whether seeking knowledge, riches, or a better life, the characters in this debut collection are united by a quest for lasting value, as they ask how we should treat our world, our work, our selves, and each other in both past and present. A vainglorious mine owner dreams of harnessing all of nature to the machinery of commerce. Two women hunt rare butterflies in a pre-First World War landscape already experiencing the first bites of biodiversity loss. A young man tracks down the father who abandoned him inside a festival exhibit. A rural Welsh community is fascinated and angered by glimpses of its invisible, wealthy neighbors. Clear-sighted and lyrical, compassionate, and full of truth, *Something Wonderful* from Jo Lloyd, winner of the BBC National Short Story Award, announces a remarkable new voice with a sensibility all her own.

With iconic movies like *Who's Afraid of Virginia Woolf?*, *The Graduate*, and *Carnal Knowledge*, Mike Nichols was the most prominent American director during the cultural upheavals of the 1960s. *Mike Nichols: Sex, Language, and the Reinvention of Psychological Realism* argues that he overhauled the style of psychological realism, and, in doing so, continues to shape the legacies of Hollywood cinema. It also reveals that misreadings of his films were central to foundational debates at the emergence of Cinema Studies as a discipline, inviting new reflections on critical dogma. Focusing on Nichols' classic movies, as well as later films such as *Silkwood*, *The Birdcage*, and *Angels in America*, Kyle Stevens demonstrates that Nichols' realism lies not in the plausibility of his characters but in their inherent mystery. By attending to the puzzling words and silences, breaths and laughter, that comprise these characters, Stevens uncovers new insights into the subversive potential of a range of cinematic elements, and reveals how Nichols' satirical oeuvre, and Hollywood itself, participated in several of the nation's most urgent social, political, and philosophical advances.

In the late 1950s, Mike Nichols (1931–2014) and Elaine May (b. 1932) soared to superstar status as a sketch comedy duo in live shows and television. After their 1962 breakup, both went on to long and distinguished careers in other areas of show business—mostly separately, but sporadically together again. In *Nichols and May: Interviews*, twenty-seven interviews and profiles ranging over more than five decades tell their stories in their own words. Nichols quickly became an A-list stage and film director, while May, like many women in her field, often found herself thwarted in her attempts to make her distinctive voice heard in projects she could control herself. Yet, in recent years, Nichols's work as a filmmaker has been perhaps unfairly devalued, while May's accomplishments, particularly as a screenwriter and director, have become more appreciated, leading to her present widespread acceptance as a groundbreaking female artist and a creative genius of and for our time. Nichols gave numerous interviews during his career, and editor Robert E. Kapsis culled hundreds of potential selections to include in this volume the most revealing and those that focus on his filmmaking career. May, however, was a reluctant interview subject at best. She often subverted the whole interview process, producing instead a hilarious parody or even a comedy sketch—with or without the cooperation of the sometimes-oblivious interviewer. With its contrasting selection of interviews conventional and oddball, this volume is an important contribution to the study of the careers of Nichols and May. Doctoral Dissertation, University of California, Berkeley, 1995 ABSTRACT: Jacob Moreno, MD (1889-1974) is known today as the founder of psychodrama, which he defined as "the science which explores the 'truth' by dramatic methods." This dissertation investigates Moreno primarily as a theatre artist. It starts with a philosophical analysis of the concepts of acting, improvisation and spontaneity and then consolidates the elements of Moreno's theory of the nature and function of theatre, which are dispersed throughout his writings and have never been thoroughly collected in one place. It also examines how Moreno discovered the healing power of drama while he directed his Theatre of Spontaneity in Vienna 1920s and in New York 1930s. The appendix contains Moreno's earliest theatrical text, *The Godhead as Comedian*, translated for the first time in its entirety from the 1919 German edition. (325 pages, including 19 p. of German and English references, chronology) [www.scheiffele.com](http://www.scheiffele.com)

*Group Creativity* explores the unique form of creativity that emerges from collaborating groups. Dr. Sawyer draws on his studies of jazz ensembles and improvisational theater groups to develop a model of creative group processes. He applies this model of group creativity to a wide range of collaborating groups, including group learning in classrooms and innovative teams in organizations. In group creativity, a group comes together to collaboratively create in real time. The creative inspiration emerges from the interaction and communication among the members, and makes the result more than the sum of its parts. The dynamic, moment-to-moment communication among jazz musicians and improvising actors is the primary topic of the book. Sawyer explores performers' close listening and sensitivity, the submerging of the ego to the group mind, and the ways that performers work together to create something better than and different from what one solitary individual could create alone. These explorations provide insight into all forms of group creativity and collaboration.

Asks important questions about the very nature of stories and examines why we read stories rather than just learning the endings.

The first edition of the successful *Encyclopedia of Creativity* served to establish the study of creativity is a field in itself. Now completely updated and revised in its second edition, coverage encompasses the definition of creativity, the development and expression of creativity across the lifespan, the environmental conditions that encourage or discourage creativity, creativity within specific disciplines like music, dance, film, art, literature, etc., the relationship of creativity and mental health, intelligence, and learning styles, and the process of being creative. This reference also appeals to a lay audience with articles specifically on the application of creativity to business settings. Available online via ScienceDirect and in limited print release. Named a 2012 Outstanding Academic Title by the American Library Association's Choice publication Serves as a compendium of reviews of a number of domain-specific areas, such as acting, dance,

expressive arts, film, food, music, religion, science, sports, theater, and writing. Creativity and education are examined in articles about thought processes, such as developmental trends in creative abilities and potentials, the enhancement of creativity, intelligence, knowledge, play, prodigies, programs and courses, talent and teaching creativity. Cognitive aspects of creativity can be investigated in articles about altered and transitional states, analogies, attention, cognitive style, divergent thinking, flow and optimal experience, metacognition, metaphors, problem-finding, problem-solving, and remote associates. Covers business and organizational creativity in articles about advertising with art, creative visuals, business/management, creativity coaching, creativity exercises, entrepreneurship, group dynamics, innovation, leadership, organizational culture, organizational development, teams, and training, among others. Explicitly examines the complex interrelationship between society and creativity in articles about awards, conformity and conventionality, the creative sector and class of society, cultural diversity, the dark side of creativity, East vs. West, networking, social psychology, war, zeitgeist, and others. Personal and interpersonal creativity is discussed in articles relating to collaboration, family, life stages, mentors, networking, personal creativity and self-actualization. Focuses on scientific information about creativity, there are also articles that discuss brain and neuropsychology, concepts of creativity, definitions of creativity, expertise, longitudinal studies, researching art, artists and art audiences, research methods, phenomenology research and qualitative research. Online version contains an additional 26 biographies of famously creative people

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

Sam likes to pull things apart and put them back together, and think about how things work. But he is sometimes so busy doing this, he forgets his chores on the family farm. Then one day inspiration strikes, and he creates something truly wonderful.

The Motional Improvisation of Al Wunder takes readers on a journey through the life history, creative genealogies and unique working processes of one of the master teachers of Euro-American postmodern movement-based improvisational performance who has, until now, received scant critical attention. The book offers a long overdue examination of the significant impact made by an important figure on grassroots movement-based improvisational performance in 1960s/1970s America and in Australia from the 1980s onwards. It revisits the work of groundbreaking New York choreographer Alwin Nikolais, with whom Wunder trained and for whom he later taught in the 1960s; covers collaborations with founders of 'Action Theater' Ruth Zaporah and 'Motivity Aerial Dance' Terry Sendgraff as part of the explosion of improvisation in San Francisco in the 1970s and tracks the consolidation of a unique pedagogy that would see hundreds of students learn how to map their performative creativity in Melbourne from the 1980s onwards. It conducts a fascinating investigation into the wellsprings of Wunder's approach to improvised performance as an end in itself, covering teaching innovations such as his use of the Hum Drum, positive feedback, personal power sources and articulators. It includes valuable contributions from a number of ex-students and established Australian artists in dance, music and visual art who share the profound impact Wunder has made on their creative practices. This book will be a valuable resource to movement/dance improvisation students and teachers at undergraduate and postgraduate level and independent artists drawn to movement improvisation as performance.

The Comedy Improv Handbook: A Comprehensive Guide to University Improvisational Comedy in Theatre and Performance is a one-stop resource for both improv teachers and students, covering improv history, theory, maxims, exercises, games, and structures. You will learn the necessary skills and techniques needed to become a successful improviser, developing a basic understanding of the history of improvisation and its major influences, structures, and theories. This book also addresses issues associated with being a college improviser – like auditions, rehearsals, performances, and the dynamics of improv groups.

[Copyright: a1e125d6922d665fd595c6660246935a](#)