

the
comedysportz
manual

Second Edition



the **comedysportz** manual
Second Edition

Andrew Berkowitz

The ComedySportz Manual

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In memory of...

Mike Young, founder and co-owner of ComedySportz Philadelphia

Roger Huebner, Milwaukee sound effects guru for over 20 years

Jamie Lear, founding member of ComedySportz Boise

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Acknowledgements for the Second Edition

Welcome to the Second Edition of the ComedySportz Manual! What an amazing year it's been – the trip to the top of the bestseller list, appearances on Letterman and Celebrity Poker Showdown, lines a mile long at the Times Square Barnes & Noble book signing. Plus of course the sale of movie rights and the expected 2007 release of The ComedySportz Manual Movie, directed by M. Night Shyamalan and starring Samuel L. Jackson as Dick Chudnow.

Many thanks to Patrick Short, Dick Chudnow and Dianah Dulany for their hard work and long conference calls in preparing this version of the manual. As with the first edition, Patrick did yeoman's work proofreading, identifying areas for revision, writing content (LOTS of content for this edition), error checking and generally keeping the process moving. Dick not only provided crucial feedback, but also sent me a Whoopee Cushion™ via the US Mail; who says the Internet killed the art of letter writing? Dianah wrote new content and provided thoughtful feedback on many proposed updates. She will be played in the movie by Björk.

Thanks to all the managers who sent feedback on the First Edition of the manual, as well as updates about what works in your city. Ultimately, this manual is just a reflection of your knowledge, and I hope you'll continue to offer your ideas, suggestions, cautions and best practices in the coming years to help out your fellow managers. A special shout-out goes to Yvonne Landry for offering feedback via cell phone while driving in the aftermath of a hurricane and simultaneously comforting a newborn baby.

It's a lot of work to run a ComedySportz team, and I appreciate everyone who gave their time to this manual so that the World Comedy League can be stronger. I'll spare you the Justice League/Superfriends® analogy, but as a thought exercise for next year's manual, consider which of the current ComedySportz Managers would be Aquaman...

Acknowledgements for the First Edition

This manual could not have been created without the generous assistance of many people throughout the World Comedy League.

Thanks to Patrick Short for conceiving of this manual, shepherding it through the development process, proofreading, offering helpful feedback, providing information and championing the project from beginning to end. Also, thanks to Pat for starting me on the road to improv and supporting me during my time in the ComedySportz family.

Thanks to Kasey Christie for proofreading and offering helpful feedback and suggestions, as well as providing material for the manual. Kasey has written a ton of great information about ComedySportz during his years in Portland and Spokane; future revisions of this manual will incorporate more of his work.

Thanks to all the ComedySportz Team Managers for your ideas, support, materials and putting up with my questions. This manual was greatly helped by contributions from Michele Kieweg, Dianah Dulany, James Bailey, Matt Elwell, Troy Ford, Jeff Kramer, Greg Werstler, Dave Gaudet, Bron Edge, Mary Strutzel, Chris Cognetta, Rob Haddon, Ed Trout, Curt Doussett, Yvonne Landry, Christine Walters and many others who I have inevitably forgotten to list.

Thanks to everyone who wrote previous materials that I was able to repurpose and reprint for this manual, especially the folks in Portland, Milwaukee, Spokane and Philadelphia.

Thanks to Sumi for everything. Your support means more than you know.

And of course, a big thanks to Dick Chudnow for creating ComedySportz and helping to keep it true to his vision for all these years. Dick was also kind enough to read through the manual and offer helpful commentary¹, as well as provide information and insight. Thanks, Dick!

¹ "It's a field."

About This Manual

Whether you're new to ComedySportz or learning about ComedySportz for the very first time¹, this manual will tell you everything you need to know to own and operate a successful ComedySportz team.

This manual is intended to be *descriptive* rather than *prescriptive*. With a few exceptions, this information is intended to help you customize ComedySportz to your own city, players and situation. It shares best practices from the 22 years of ComedySportz around the country (and now the world). While there are some League standards to which each team is expected to adhere for coherent branding purposes, ComedySportz is not McDonalds®² and we do not create a cookie-cutter show.

Finally, this manual is a work in progress. It is updated yearly to provide new, timely and more detailed information and all readers are encouraged to offer feedback, corrections and additions. Please send feedback to:

manual@comedysportz.com

¹ See "Ref Spiel," page 29.

² Although the person who invents drive-through improv will make millions.

1 ■ Overview of ComedySportz

ComedySportz is a clean, family-friendly comedy show featuring teams of “athletes” competing in improvisational scenes and games. A referee acts as emcee, introducing the games to the fans, keeping the show moving and calling the ComedySportz fouls. A ComedySportz show is fast-paced and focused on giving audience members (“fans”) a tremendously entertaining experience from the moment they walk in the door of the ComedySportz Arena until they leave.

Dick Chudnow, the founder of ComedySportz, has dubbed the ComedySportz competitive improvisational comedy experience: “Comprovisation.”

Each ComedySportz club offers a variety of ComedySportz products including:

- **The regular home show** – a 90-100 minute show featuring two teams of three or four players in a regular competition, culminating in a winner at the end of the match.
- **Touring Company shows** – A ComedySportz competition or exhibition of anywhere from 15 minutes to two hours for an outside client, usually at an outside venue.
- **Improv Workshops** – To teach improv and ComedySportz to adults and youth.
- **Corporate Workshops** – To teach improv or “Teambuilding” skills to corporate, church or school clients.

And various other individual offerings by different cities.

While the games played by ComedySportz are largely similar or the same as may be seen in other improv shows, ComedySportz is distinguished by its audience-focused format and its commitment to clean, family-friendly entertainment. In fact, the name ComedySportz is *synonymous* with a clean show. Other shows produced by a ComedySportz organization that are not clean and appropriate for all ages should not carry the ComedySportz label.

The ComedySportz Philosophy

The ComedySportz philosophy is simple:

"We play to win, but we don't care if we lose."

What this means is playing hard, playing with commitment and trying to win every game, while at the same time recognizing that the ultimate goal is to put on the best show possible for the fans. When the fans are entertained everyone wins. ComedySportz players always sacrifice individual glory for the sake of the team, and team glory for the sake of the show.

The core values of our show

- The ComedySportz show is an interactive, improvisational comedy experience suitable for all audiences.
- We play with energy and with a spirit of goodwill toward other players, support staff and fans.
- We play to win, but we don't care if we lose.
- At all times, we play for the good of the audience.
- We are skilled players, using tools (improvisation, characterization, mime, gibberish, music and styles) that we are continuously upgrading and improving.

History

In the words of Dick Chudnow, the founder of ComedySportz

The beginning of ComedySportz in Milwaukee

I was in L.A. (out of college) in 1968, then moved back to Madison to teach TV Production at the University of Wisconsin - Madison. While there Dave Zucker, Jerry Zucker and Jim Abrahams started Kentucky Fried Theater. Moved to L.A. with it in 1971. Got married in 1975. Got divorced in 1981. Wrote and performed in KGOD with Dabney Coleman and Off the Wall with Paul Sorvino before I left. I left because of the divorce mainly (no kids). (By the by ... I was on the Dating Game twice, Hollywood Squares twice, some other game show I can't remember and The Newlywed game show. Won some sauce.)

In 1982, after coming back from Los Angeles, I began teaching improv workshops in Milwaukee to some folks including Judy and Marvin Berkowitz¹, and others whose names are lost to time. Chris Keene, an incredible performer and improviser, who was also in Kentucky Fried Theater with the Zuckers and me in Madison, came back to Milwaukee for a wake for his father held at Kalt's Restaurant in the Green Room. I asked him to teach us a couple of TheatreSports games the next day. Chris brought along Jon Banck, Karen Kolberg and Bob Orvis. He taught us What Are You Doing?, and I loved it and decided to add that to the competitive games we already were playing and booked a flight to Seattle to see a TheatreSports match live.

It was like watching a workshop, because it lacked a format. The show was just some regular exercises and a few head to head games with no ref, no uniforms, no structure ... and judges that judged on the improv work. The scenes didn't have to be funny and they went on for-ev-er.

I knew if I was to do improv in Milwaukee, it had to become an actual sport. There was only one night of comedy a month in Milwaukee; at the time I was "advised" that comedy didn't work in Milwaukee. Milwaukeeans would shy away from "improv" because it was too "arty," and the X-rated nature of the TheatreSports show wouldn't go over in Milwaukee or with my Ma.

Nancy Meyer, Karen Kolberg, Jon Banck, Bob Orvis, Judy and Marvin Berkowitz, John Leicht, Jan Eder and Brian Green auditioned before we did our first show. Karen Kolberg, one of the originators of Friends Mime Theater in Milwaukee and Jon Banck (who was an improv and physical comedy genius) were the key people who were as excited as I was about opening the show. Bob Orvis, who was Mr. Sports, became my Coach and he quickly established himself as key to our success.

Remembering the Green Room at Kalt's Restaurant, I went back there and asked the owner, Henry Kalt if we could use that room for performances. We would keep the door and he would keep the food and beverage money. He said yes, and we were in business.

I had a lumber company deliver some wood, and after staring at it for 15 minutes, we got some nails and nailed together an 8X12 field, which just fit in the 18-foot-wide space of the room. With the sound booth and benches, the room barely held 100 people (we later configured it for 110).

¹ No relation to the editor of this manual.

I set a date for our first performance, to which everyone said: "NOOOOOOO, WE'RE NOT READY!"

They weren't, but we went ahead anyway and opened up on September 14th (I think), 1984 to friends and relatives. I insisted the show be clean because I didn't like the raunchy show I saw in Seattle, and I didn't want to expose my family to that. I wanted something we could all be proud of. The first shows sucked, to be honest, but the sports concept was so novel, and the show moved so fast (three minute time limit for games), that the audiences loved it. The second week of shows, our NBC affiliate came out to tape this phenomenon, and from the next week on we were sold out every show. People had to call months in advance to get tickets.

It took a while for people to realize that this wasn't standup and the number of brown-bagged suggestions eased off after the second month of shows. Longtime Milwaukee Players Angelo Farina, Joe Cortese and John Podlesnik were in one of the first workshops we did after we started. Angelo developed the ref spiel. The groaner foul was my idea, but the apology was Brian Green's contribution.

We began doing shows with 10 athletes and a ref. We would play Five Things twice and Arms Expert twice. We played Taking the Hat with regularity. The show was to be no longer than 90 minutes with a "halftime" instead of an intermission. Ninety minutes is the standard length of comedy movies and is pretty much a formula for success for comedy shows. (Kentucky Fried Theater shows were 1 hour and 25 minutes).

The first High School League began in 1986 after I led workshops for the Wisconsin Theatre Association High School Thespian Conference. The kids loved the games, so I asked if they would want to form teams and compete amongst each other. They did, and the High School League was born.

The first remote was for the Model T. Ford Club. We did our standard 5X5 show, Astroturf and all! (Getting the Astroturf out of Kalts while people were dining on it is a whole 'nother story).

We moved into Kalt's larger room after a year and a half in the Green Room, and into a new space in the 3rd ward in 1993. The new Milwaukee Arena opened in 2004 – the ComedySportz World Championship was held the second weekend after we opened!

I have to comment of the serendipity of events leading to our success:

- Chris Keene doing the workshop.
- Remembering the Green Room as a possible performance space.

- Henry Kalt saying “Yes!” immediately.
- When we needed an 8x12 rug for the field, going to the St. Vincent DePaul store and finding that they were having a one day sale of rugs and in the entrance was a sign saying: *8x12! Perfect condition! \$30!* It might as well have said: “Dick! Karen! Here's your rug!”
- No competition.
- Having Karen, who was a mime guru, and Jon, who was an improv guru.
- Katie Simon (who used to book remotes for Friends Mime) leading the way for our remote shows.

Expansion to Madison and the beginning of the League

After one of our Milwaukee shows, the owner of the Midway Motor Lodge in Madison asked if it was possible to do shows at his hotel. “Yes” was automatic for us, so Karen and I traveled to Madison over an eight-week period to train some of the most talented people I have ever met in my life.

Jeff Kramer (no introduction needed¹); Pat Walsh, who opened the Washington D.C. club later; Brian Kapell, who moved to DC to help Pat Walsh run his team; The legendary Mike Rock, who later managed Madison and eventually opened the legendary New York club; and Jennifer Rupp. Jennifer was the first Madison Referee and had to marry me if she wanted to keep her job. We married in 1988 (in what I believe became the first CSz Marriage – our son Nick is now 18, goes to The University of Wisconsin - Milwaukee, takes the Improv Games class I teach there and works at ComedySportz).

Madison's shows were sold out from the third show on during the Midway run. Jennifer, Mike and Jeff shared managers' duties.

Shortly after, Pat and Maureen Reardon (after a show again) asked if they could try to expand into other cities. How could I say no? They ran the company and the cities as “company stores,” which means we owned all of them, they sent their money to us, and we paid all the managers and players. What a lousy idea. We couldn't keep tabs on the cities and attendance, nor the managers, and since the managers were somewhat hired sight unseen, it was a pretty dismal operation. Some great things came of it, however:

¹ Owner/Manager of ComedySportz San Jose for those who need an introduction after all.

- The legendary Jeff Kramer opened in San Jose (with Pat Short as his GM and assistant). Pat Walsh opened in Washington D.C. and Chicago opened, all in 1987.
- I started the Comedy League of America and the National Tournament in 1988.
- Los Angeles was opened by James Bailey in 1989.
- Minnesota was opened by some guy (who will remain just that) and later was taken over by Mary Strutzel and Doug Ocar.
- Houston (ex-Milwaukee player Dianah Dulany) and Quad Cities (Jeff Adamson) opened in 1990.
- Mike Rock remained in Madison (leading Madison to the 1989 Championship) and later opened New York (champs in 1992, 1993 and runners-up in 1994) in 1992.
- Philly, Indy, Buffalo and Portland opened in 1993, the same year the first manager's meeting was held.

(For more history and a video view of Dick and other legends in action, get a copy of *An American Journey*, a piece shot by Wisconsin Public Television at the 1990 ComedySportz National Tournament.)

When did each current team begin play?

| | | | |
|------|-----------------|------|------------------|
| 1984 | Milwaukee, WI | 1990 | Houston, TX, |
| 1985 | Madison, WI | | Quad Cities, IL |
| 1987 | San Jose, CA | 1992 | Philadelphia, PA |
| | Chicago, IL | 1993 | Indianapolis, IN |
| | Washington, DC | | Portland, OR |
| 1988 | Los Angeles, CA | | Buffalo, NY |
| 1989 | Minneapolis, MN | 1996 | Richmond, VA |
| | | 1999 | Provo, UT |

| | | | |
|------|--------------|------|-----------------|
| 2001 | Spokane, WA | 2005 | New Orleans LA |
| | Dallas, TX | | Chapel Hill, NC |
| 2002 | Chorley, UK | 2006 | Boise, ID |
| 2004 | New York, NY | | |

Defunct Cities

The following cities used to have ComedySportz teams. Those teams either went out of business or dropped their association with ComedySportz:

| | | |
|-----------------|-----------------------|---------------|
| Ann Arbor | Ft. Lauderdale | Phoenix |
| Austin | Green Bay | Racine |
| Bakersfield | Hartford | Raleigh |
| Boston | Kansas City | San Antonio |
| Columbus | Lancaster | San Diego |
| Denver | New York ¹ | Santa Barbara |
| Dublin, Ireland | Orlando | St. Louis |
| Eugene | Oshkosh ² | Tampa |

The ComedySportz Arena

Whether it's an actual theater, a corner of a restaurant or a back room in a bar, the venue where a ComedySportz match is held is referred to as the ComedySportz Arena. Every team configures its Arena differently – sometimes by choice, sometimes by necessity. Owning your own space – or at least renting and having the ability to configure it as you choose – is a great advantage if you can manage it financially. At ComedySportz you're selling the entire experience and part of that experience is the ComedySportz Arena.

¹ ComedySportz New York had two previous incarnations that became defunct, prior to the current incarnation operated by Jill Shely.

² Oshkosh first became Fox Cities and then moved to Green Bay. No, this won't be on the midterm.

Location

Every city is different and there's no standard advice as to where the best place is to locate your ComedySportz Arena. Some teams have found great success with locating their Arena in a high traffic area where they get walk-in audience and good visibility. Many teams, however, find that ComedySportz is a destination activity and the audience is more likely to *choose* to go there rather than to stumble upon the show. Every city has different areas to which audiences are more or less likely to drive. There is no perfect answer here, but it's important to locate your ComedySportz Arena in an area that's reasonably safe and that families feel comfortable driving to. Beyond that, every city is different. Some cities have their Arena part-time in a restaurant. Washington, DC has its Arena in a shopping mall.

General Arena Advice

From various sources, here are some things to look for when choosing a space for your Arena:

- LOCATION LOCATION LOCATION
- PARKING PARKING PARKING
- Accessible bathrooms. Two.
- Dressing room space.
- Storage space.
- Ceiling must be at least 10 feet high.
- Not next to any neighbors who are open at night and would complain about the noise.
- Safe neighborhood.
- Zoned for mixed use and/or commercial.
- Storefront.
- High traffic
- Entrance that can contain a ticket booth and merchandise booth.
- Are there plans to sell the building in the near future that would force you to uproot?

- What other companies are in the building?
- Can you make whatever renovations you want?
- And the number-one piece of advice: Steer clear of jerks.

Requirements

While ComedySportz is a performance, the motif is a sporting event, and to that end the ComedySportz Arena should feel like a sporting venue as much as a theater. The stage is not referred to as a stage but rather as a “field” (or a “pitch” in Europe). There should be a scoreboard of some sort. Teams typically sit on benches rather than in chairs and often the arena is decorated in a sporting motif. In 2003, the ComedySportz Executive Council adopted a series of standards that describe some required elements that every ComedySportz Arena is expected to follow. Teams may apply for variances if they are unable to meet these minimum standards for some reason. These standards are not intended to be limiting, but rather to help brand the ComedySportz experience so that fans attending ComedySportz matches in multiple cities understand that they are seeing the same product.

For more information, see Show Standards, page 26.

Other shows presented at or by ComedySportz

Many teams present other shows in addition to their ComedySportz shows. For example, many teams present longform improv shows, sketch, musicals or other performances by their players. Most teams have found that allowing their players to “stretch their wings” not only helps the players develop new skills but also makes them less likely to leave ComedySportz for other opportunities.

It’s important, however, to remember that the ComedySportz name is synonymous with a specific show – namely, a fast-paced, all-ages, short form improv show. Other shows at the arena that deviate significantly from this format, are not appropriate for all ages, or that do not feature members of the ComedySportz team should never be labeled with the ComedySportz name.

Protecting the ComedySportz name is extremely important. There is simply no such thing as an “adult” ComedySportz show. Many teams do shows with adult content that are not appropriate for youth, but these shows are never branded with the ComedySportz name. Even if you think that your audience will not be confused, keep in mind that ComedySportz is worldwide and it is important to protect the ComedySportz name everywhere.

2 ■ The World Comedy League (WCL)

World Comedy League, Inc, is a C-Class Corporation founded in 2002 by 18 owner-operators of ComedySportz Clubs from across the United States. The WCL was founded to control and administer licensing of the ComedySportz Show, to share marketing, licensing and merchandising functions across all of the active clubs and to foster the growth of the ComedySportz trademark and brand.

The World Comedy League licensed the rights to ComedySportz worldwide from ComProv, a corporation owned by Dick Chudnow, the founder of ComedySportz, and in turn licenses those rights to ComedySportz Clubs in established territories. The WCL collects fees from the individual licensees, pays a royalty each month to Comprov, Inc, and uses the remainder to fund league efforts in marketing and other areas.

A few examples of WCL efforts include:

- Setting standards of the ComedySportz Show.
- Strengthening of the ComedySportz Trademark(s).
- Maintenance of the www.comedysportz.com website and distribution of leads from it.
- A toll-free contact number for event planners nationwide – and distribution of leads from it.
- Maintenance of the ComedySportz Forums (www.comedysportz.net/forums).
- Membership in the Religious Conference Management Association (RMCA, www.rcmaweb.org), a professional organization of planners for religious conferences and events – a major sales channel for our Touring Companies. The WCL attends the national conference each year and

distributes leads and contact lists to CSz Clubs as well as following up on non-territory opportunities for WCL National All-Star Events.

- Membership in the National Association of Campus Activities (NACA, www.naca.org), a student and professional organization of campus event planners – another solid sales channel for CSz Clubs. The WCL attends the National Conference and helps coordinate the regional conference efforts of individual CSz Clubs.
- Coordination of music rights licensing with BMI and ASCAP.
- Coordinating marketing and sales efforts.
- Partial funding of the Annual Shareholders Meetings and ComedySportz World Championships.

Regional Divisions

New Licensees added to the WCL will be added to the most appropriate division. Current licensee divisions:

| EAST | CENTRAL | WEST |
|---|--|---|
| Philadelphia Washington, DC Richmond Buffalo New York City* Chapel Hill* | Houston Indianapolis Dallas* New Orleans* Milwaukee Minneapolis Quad Cities Chicago | San Jose Los Angeles Portland Spokane Provo Boise* |

** Minor League Team*

ComedySportz-UK (Chorley / Manchester) is a licensee under a special international license.

The WCL Executive Council

A six-member Executive Council meets in between shareholder meetings to work on timely issues and recommend policy. The Executive Council members are elected from the three regions (West, Central and East), plus one at-large member. CSz founder Dick Chudnow is a permanent member of the Executive Council, with the titles of Council Jester and Commissioner. Central and East members are elected in odd-numbered years, West and At-Large members in even-numbered years. All terms are two years. Representatives of the Divisions must be Class A or Class B Licensees in good standing with the WCL.

Once the council is elected, the members decide among themselves who will fill the roles of President, Vice-President, Treasurer and Secretary.

Minutes from Executive Council Meetings and decisions of the Council are posted in the ComedySportz Forums (available to managers only).

Executive Director and World Comedy League Office

The Executive Director of the WCL is responsible for day-to-day operations, including coordinating Executive Council activities and agendas, collecting royalties, paying bills, handling licensee applications and other duties as assigned by the Executive Council. The Executive Director serves at the pleasure of the Executive Council and participates in a non-voting capacity in all Executive Council activities.

The World Comedy League office can be reached at 866.512.LAFF.

The ComedySportz World Championship

Every summer, teams representing each ComedySportz city meet for the WCL's ComedySportz World Championship.¹ The World Championship is an opportunity for teams from around the country (and around the world) to go head-to-head against one another in shows and to exchange new games, ideas, and experiences.

The location of each year's ComedySportz World Championship is determined by a vote of team managers at the Annual Shareholder's Meeting held the year

¹ Previously known as the ComedySportz National Tournament, before the discovery of Great Britain.

prior to the tournament. Cities wishing to host the World Championships must put in a bid. Bids are to be posted on the WCL ComedySportz Forums one month prior to the start of the shareholder's meetings, the year prior to the CWC the Licensee is bidding to host.

Bids to host the ComedySportz World Championships must contain the following elements (known as the "Lucky 13"):

- Hotel rates and what amenities are included
- Players must be able to see shows (closed circuit is a minimum)
- Event Dates
- Registration fee
- Distance between hotel and shows
- Rough schedule of activities
- Air travel info
- Number of meetings rooms and location / transport to and from
- Late night party arrangements
- Off-hour things to do
- Amenities
- Typical weather
- Required elements of the ComedySportz World Championship are:
 - All-league meetings
 - Matches
 - Workshops
 - Manager meetings
 - Anthem / March (see page 185 for lyrics)

Milwaukee has the option to host the ComedySportz World Championship every fifth year, beginning in 2009. Milwaukee must confirm that they will exercise this option before or during the CWC two years prior to the year they are scheduled to host.

Once the host city is selected, that club keeps the WCL Executive Council apprised of their planning and progress. Other managers are given information via the forums and e-mail, and typically a registration website is opened 3-4 months prior to the CWC.

Although, for audiences, the tournament matches are the most visible part of the ComedySportz World Championships, most attendees would probably say that it's the exchange of ideas and the social aspect that is most valuable. It's easy for any ComedySportz team to forget that its way of doing things is not the only way of doing things, and the World Championship is a wonderful opportunity to learn and to grow as a team. The feeling of being part of something greater than your own team is a major perk and motivator for almost everyone who has experienced it.

At the World Championship, teams play a little harder to win and care a little bit more if they lose, but the competition is still all in good fun (and generally scheduled in such a way that the home team automatically makes it into the championship match – and often, but not always, wins).

Past locations of the ComedySportz World Championship:

1988-1995 Milwaukee, WI¹
1996 Kansas City, MO
1997 Quad Cities, IL and IA
1998 Milwaukee
1999 Portland, OR
2000 Austin, TX
2001 Chicago, IL
2002 Quad Cities
2003 Washington, DC
2004 Milwaukee
2005 Los Angeles, CA
2006 San Jose, CA

The 2007 World Championship will be held in Quad Cities.

Some teams send their very best players to the World Championships, while other teams focus on newer players who they feel would benefit from the experience. The opportunity to take workshops from veteran ComedySportz players and teachers is invaluable.

Participation in the CWC is essential for ComedySportz Licensees. The value to your business cannot be overstated.

¹ No World Championship was held in 1991 due to the release of *Hudson Hawk* starring Bruce Willis.

The Annual Shareholder's Meeting

Each year in late winter or early spring, the shareholders of World Comedy League, Inc, and the owners/managers of CSz Licensee Clubs gather for a series of meetings and training. This is a valuable time to exchange ideas, learn from each other and develop WCL programs. The host city also benefits because many of the managers play in their arena as "National All-Stars".

Bids to host the WCL Shareholder's Meeting must contain the following elements (known as the "Great Eight"):

- Hotel rates and what is included
- Dates
- Plans to visit local arena
- Rough schedule of activities
- Airport transportation
- Off-hour things to do
- Amenities
- Typical weather

Bids are to be posted on the WCL ComedySportz Forums one month prior to the start of the shareholder's meetings, the year prior to the Shareholder Meeting the Licensee is bidding to host.

Past Locations of the Annual Shareholders Meeting

1993 Chicago, IL
1994 Santa Barbara, CA
1995 Quad Cities, IL and IA
1996-1999 Los Angeles, CA
2000 Chicago, IL
2002-2004 Los Angeles, CA
2005 San Jose, CA
2006 Houston, TX

The 2007 Annual Shareholders Meeting will be hosted by ComedySportz Los Angeles in Asilomar, Carmel, CA

These meetings are essential to the success of your club. Miss them at your peril, and incur the wrath of the Executive Council!

3 ■ The ComedySportz Show

Overall Show Format

There is no “standard” ComedySportz format. Each show is divided into a series of games, which are further organized into a series of rounds. The organization of these rounds is at the discretion of each team. There are a number of show formats used by the different teams; some teams always do the same format while other teams vary their format from time to time.

What all the formats have in common is the goal of keeping the show competitive, keeping the score close, and keeping the outcome of the show in doubt until the final game. In addition, each format should try to vary the types of games so that during the course of the show the audience sees a mix of single team games and two team games, as well as a mix of scene games, gimmick games, line games, singing games, audience volunteer games and guessing games.

In some cases, a team will fix the format for the first half and then decide on the format for the second half based on the time remaining for the show and the “feel” of what the show needs.

The typical ComedySportz home show lasts 90-100 minutes.

The Opening Sequence of the ComedySportz Show

ComedySportz is an interactive show. There is a tremendous amount of give and take between the players and the audience¹. It’s important to make the audience feel welcome, comfortable, safe and appreciated. First-time audience members have no idea what to expect when they come to a ComedySportz show – generally, they imagine that they are going to a comedy club and are going to be

¹ Whenever possible, audience members should be referred to as “fans.”

subjected to smoking, drinking and hostility from the stage. Every measure should be taken to make the audience feel welcome and comfortable.

House Open

Most ComedySportz Clubs open their house 30 minutes prior to show time. This allows for fans to make a smooth transition from their busy lives into the escapist fun we provide. It also gives your staff enough time to handle reservations, payments, seating and concessions and still begin the show on time. Beginning shows on time makes audiences very happy.

Make sure you have a welcoming atmosphere. Spend a few minutes cleaning up litter outside the club, if necessary. Milwaukee has a “Ballet Parker” to guide fans into their parking spots. Other cities have greeters. Music should be playing from the moment fans arrive, if not before. (See Sound chapter for more information about pre-show music.) Fans should get programs and should have the opportunity to explore your venue. Marketing materials, press clippings, club history and informational displays all help them pass the time and help you sell additional services to fans already pre-disposed to buy from you – they’re already there!

Vending

Unlike traditional theater where the audience doesn’t see the actors until the curtain goes up, at a ComedySportz show there’s no reason that the players can’t interact with the audience before the show.

Vending helps make ComedySportz more like a sporting event, and it’s a required standard element of the ComedySportz Show. There are three different ways clubs have implemented it:

- “Classic,” in which all the players vend items in the stands at once, beginning just two minutes or so before the ref spiel.
- “New School,” in which players start vending about 10-15 minutes prior to the match. Players do not have to participate, and there are only 1-2 vendors in the stands at any one time. Some players may go out multiple times with different items. Some cities feel this is less overwhelming than “Classic” and allows for more interaction with the fans.
- “Second Half,” in which all the players begin the second half with a vending sequence.

In all cases, begin by having a few players vend real items like peanuts, Judge Whapners or concessions items. Follow that with fake items – liver, poetry, toilet seat covers – your imagination and good taste are the limits¹. In “Classic” mode, have each player count to five before entering after another player’s vending. Give each a chance for a few seconds of focus.

Vending helps to warm up the audience, introduce the players to the audience and continue the sporting motif (or to kick off the second half with some energy).

Players are also encouraged to go out and mingle with the audience before the show; it’s a great way to get the audience warmed up for the show and also for the players to learn more about the specific audience. Are there lots of kids? Are there large groups? At ComedySportz there’s no fourth wall (and in some cases, there’s no third, second or first wall).

The Ref Spiel

See page 29 for complete information on reffing, including the ref spiel script.

Fan Warm Up

Following the Ref Spiel, many clubs warm the audience up with the singing of “Take Me Out to See Improv,” sung to the tune of “Take Me Out to the Ballgame”:

Take Me Out to See Improv
Take me to C-S-z
Buy me some candy and soda pop²
I don’t care if I laugh ‘til I drop
For I’ll yell out all my suggestions
I hope I never get bagged
For it’s Ha Ha Ha Ha Ha Ha
As we laugh ‘til we gag!

A recording is available on the Show In a Box CD.

Some cities count down from 10 (golf clap) to 1 (wild screaming noise) with their fans to kick off the Player Introductions.

¹ Example: A teddy bear sitting on an ice cube tray is vended as “Ice cold bear!”

² Change this line to fit your offerings, i.e. “Buy me some steak fries and Lowenbrau ... I don’t care if I laugh like a cow,” etc.

Player Introductions

This is the moment that the show really takes off – this is not your average night at the theatre. Think the over-the-top introductions at NBA games, and you'll probably be on the right track.

Kick it off with some big, beat heavy music. There are several options on the Show in a Box CD that are time-tested, and you can find your own music, too.

Your announcer needs to use their "big voice." Once again, following the lead of the NBA is not a bad idea.

Most cities bring out one team, introduce the individual players on the team, ending with the captain, and then follow with the other team. It's optional to introduce the keyboard player and other supporting positions; the ref comes last. The ref is followed by the National Anthem.

The National Anthem

Singing "The Star Spangled Banner" is a required element of the show in American ComedySportz Clubs. Clubs in other countries may use their own anthems, but can get a variance to skip this section if it doesn't make sense in their local club.

The Ref or Sound Person asks the fans to stand, face the flag and "join us in the singing of our National Anthem."

It is **CRITICALLY** important that your players and staff take the singing of the anthem seriously and that respect for the flag is shown at all times. The National Anthem is not the time for jokes; it's quite easy to offend fans if you joke around and if you offend them, they are permanently lost. Play this section of the show straight.

If your keyboardist plays the song live, make sure they choose a sing-able key and that the tempo moves quickly. A slow tempo will kill the forward momentum of your show.

Why do we sing the anthem?

- We're at a sporting event. It's what's done at sporting events.
- It's something we do together with our fans. It's bonding.
- First time fans think, "Wow! This is different!"

- It gives us control over the fans at a critical juncture of the show (particularly at road shows).

The Coin Toss

Following the Anthem, the Ref calls the Captains onto the field for the Coin Toss. Sometimes, you actually toss a coin. Here are many other options, provided by Dick Chudnow:

“I DON'T HAVE A QUARTER”

The Ref can start by feeling her or his pockets and saying I don't have a quarter. Usually a person in the front row will offer one. The Ref simply takes it and puts it in his or her pocket and continues with any of the tosses below.

ROCK, PAPER, ANYTHING

You can do rock, paper, scissors or anything at all: For example: Hold your hand up with fingers spread out. When the Ref asks "what's that?" you can say (among other things) "a Maori totem of death." Some people do something, then decide what it is (like in Improv). One finger could be the small blade of a Swiss army knife. Or both hands with fingers sticking out everywhere could be a Swiss Army knife. The ref or audience applause decides who wins.

HOW MANY FINGERS AM I HOLDING UP?

With one hand behind his or her back, a certain number of fingers held up, the Ref turns to one Captain and asks: "How many fingers am I holding up?" [The audience and other captain can see.]

The Captain guesses "one." (The Ref will always hold up more than one finger). Ref says "no!", then turns to the other Captain and asks how many fingers ... The second captain then guesses correctly.

TONGUE CHICKEN

The two Captains go to opposite sides of the Field. The Ref tells them to stick their tongues out walk slowly toward each other. The first to chicken out and back off loses, and the other gets to pick the first challenge. Sexy, slow music plays. When the Ref blows the whistle, they slowing advance towards each other, tongues extended. One usually backs off. If no one does, the audience probably will groan. If they do, then each Captain must apologize. Whoever wins the apology by audience vote gets to pick the first challenge.

WHAT NUMBER AM I THINKING OF?

The Ref says: "I am thinking of a number from 1 to 10,000. Whoever guesses it gets to pick the first challenge. The Captains begin guessing. Rapidly. That's the key. The Ref goes back and forth rapidly saying "no." The audience realizes that this may go on for an hour because it looks like the Ref is serious. The important key is timing. The Ref needs to have the courage to go long enough to make it an Andy Kaufman moment. Eventually, when the timing is right, the Ref will exclaim: "Right!"

Variation: The Ref says "I'm thinking of a number between 1 and 10,000." The first captain is given a guess, and upon guessing wrong the first challenge is awarded to the other team.

INGRATIATE YOURSELVES

The Ref gets both teams on the Field. Tell them they have 30 seconds to run out into the audience and make them love you. Clothing must remain on at all times. The Ref blows the whistle and the teams scatter throughout the audience saying hello, complimenting them individually, etc. At the whistle, they all return to the Field, and the Audience, by applause determines who goes first.

ALL TALK AS ONE

Teams go one at a time. They line up side by side, with arms around each other. They are instructed to talk as one person. The Ref gets a word from a birthday celebrant. The team must tell us why they want to go first using the word taken. They have from 15 to 30 seconds to do this. Then the Ref gets a new word and the other team goes. The audience determines who wins by applause.

EMOTIONAL MACHINE

Teams go one at a time creating an Emotional Machine. The Ref gets the emotions and the audience determines by applause, who goes first.

POETRY SLAM

The Ref gets a topic or word, again from a celebrant or member of a large group. A designated Actlete then creates a poem using that word. The audience determines the winner by applause.

HOLDING BREATH

One Actlete from each team steps up to hold the nose of the opposing Captain. The Captains then, upon the Ref's whistle, sing aloud a note. Whoever holds the note longest, wins.

HEAD TO HEAD DEFINITIONS

Captains face to face. One begins with a gibberish word the Ref gets from the audience. The other immediately defines that word, and then throws out a gibberish word for the other captain, who then must immediately define that word. Whoever stutters, pauses, or just isn't convincing enough, loses.

HEAD TO HEAD JEOPARDY

Same structure as HEAD TO HEAD DEFINITIONS. One throws out an answer, the other the question.

RHYME OFF

Same structure as HEAD TO HEAD JEOPARDY. The Ref gets a name from the audience (Bill, for instance). The Captains, or anyone picked by the Captain, go back and forth rhyming that name. Whoever can't think of a legitimate rhyme is out.

SHOE RACE

The teams are instructed to take their shoes off and place them in a jumble at opposite ends of the field. At the whistle, they scramble to get their shoes, put them on, tie them up and be the first team to get all shoes on and tied at their own bench. The winners get to choose the game.

OLYMPIC JOKE OFF

Done in the "JOKE OLYMPICS" game style. The Captains tell a short clean joke ala Olympic Diving Competition. Two commentators describe the joke to be told and the degree of difficulty.

"He's going to be telling a 'multi-ethnic' parable with a double take.(doesn't have to be accurate), 6 point 3 degree of difficulty. He tried this one at Nagano in '84 and took a gold with it." The joke teller approaches the invisible microphone at the front of the field and tells the joke (with the double take at the end). Then some people in the first row hold up from one to ten fingers to "judge" the joke. The commentators keep commentating except during the joke.

TUG OF WAR

Ref says that there is a rope lying on the Field and invites both teams to pick it up because they are going to have a tug of war. They proceed to mime a tug of war at the whistle. They must keep the distance between the first two pullers constant so that the rope doesn't appear to stretch. One team will win. Great improv exercise.

JUMP ROPE

Same deal. Rope. Actletes jump the rope, which is being turned by two Actletes. Whoever misses loses.

Sample Show Formats

Here are some typical formats used by various teams (compiled by Kasey Christie of Spokane):

Terminology

1Team: only one team performs the game/scene

2Team: both teams perform in game/scene that typically uses only one team

H2H: both team perform in a "head to head" style game/scene

Jump-out: Games (like 185) where players jump-out and tell improvisational jokes

Guessing: Games (like Chain Murder) where team can earn points by guessing

Traditional CSz

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- 1Team (x2) (challenge round)
- 5-Things (typically the team that is ahead)
- HALFTIME
- Guessing 1Team (typically the team that is behind)
- H2H or 2Team
- Jump-out or H2H

Chicago-Style

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)

- 1Team (x2) (challenge round)
- 5-Things (the team that is behind)
- HALFTIME
- H2H or 2Team
- 1Team (x2) (challenge round)
- Jump-out or H2H

Spokane-Style #1

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- 1Team (x2) (challenge round)
- 5-Things (the team that is behind)
- HALFTIME
- H2H or 2Team
- H2H or 2Team
- Jump-out or H2H

LA-Style

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- H2H
- 5-Things
- HALFTIME
- H2H or 2Team
- 1Team (x2) (challenge round)
- Jump-out or H2H

Provo-Style

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- 2Team or H2H
- Jump-out or H2H
- HALFTIME
- H2H or 2Team
- 1Team (x2) (challenge round)
- Jump-out or H2H

Spokane-Style #2

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)

- 2Team or H2H
- 1Team Challenges (x2)
- HALFTIME
- H2H or 2Team
- H2H or 2Team
- Jump-out or H2H

Spokane-Style #3

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- 2Team
- H2H
- Jump-out
- HALFTIME
- 1Team (x2) (challenge round)
- H2H or 2Team
- Jump-out or H2H

See the Touring Company shows section (page 132) for Road Show formats.

Audience Volunteers

Every show should contain at least one game with an audience volunteer. Audience volunteers should be treated with great respect and made to feel valued. The players should use every tool in their repertoire to make the volunteer look brilliant – audience volunteers should never feel like they’re being made fun of. It’s also important to always choose willing audience volunteers. There’s nothing more uncomfortable than someone who’s been forced to come up on the field unwillingly.

Frequently, when asking for volunteers, people will point to someone *else* in their party. In this case, invoke the ComedySportz Rule: “If you volunteer your friends, you volunteer yourself.”¹ The person pointing at his or her friend usually wants to be up there themselves, and often makes a great volunteer.

But always make sure that volunteers really want to volunteer and be ready to switch gears or even change games if you can’t find a fully willing audience volunteer. Remember, we are trained improvisers, while most audience

¹ Often recited en masse by all players on both teams.

volunteers are not. Include them in the game without throwing them out on their own to “sink or swim.”

Show Standards

In 2003 the Executive Council adopted a series of standards that define the elements each ComedySportz show is required to contain. These elements constitute the “branding” that makes ComedySportz. While teams are allowed to apply for a variance if there are standards they cannot meet, adhering to the standards is an important part of consistent ComedySportz branding worldwide. These standards are not intended to be limiting but merely intended to represent the minimal elements necessary for a consistent ComedySportz show.

The Executive Council has determined that a ComedySportz show performed in a Licensed Arena must contain the following elements:

- Scoring
- Clean Content
- Referee with Ref Shirt, Whistle, Flag and Stopwatch
- Illusion of Competition
- Ref Spiel
- Sports Motif including Sports Terminology and Penalties
- Energetic Player Introductions
- Music
- The National Anthem
- Announcer
- Sports Uniforms
- American Flag
- Red and Blue Uniforms
- ComedySportz Logo Displayed in the Venue
- Combination of Single Team & Team on Team Games
- Halftime
- Coin Toss
- Standard Game Titles
- Audience Volunteers
- Ending Song and/or Dance

- Sound Effects
- Theatrical or Sports-Style Venue
- Scoreboard
- Team Names
- Defined Playing Field with Penalty Box and Markings
- Two Teams
- Timeouts
- Vending
- Costumes

The above were determined from a ranking vote taken at the February, 2003, Manager's Meeting in Los Angeles. The board then discussed the rankings via forum and conference call, and unanimously adopted the above statement.

If a licensed club does not regularly perform the show with the above elements, they are expected to adapt to the standard.

If your club CAN NOT adapt to one or more of the standards, you may apply to the Executive Council for a variance. Per the articles of the corporation and your license agreements, you are bound by the rulings of the Executive Council.

(You will note that there is some flexibility in the language of the list. It does not say, "Astroturf", it says, "Defined Playing Field with Penalty Box and Markings." This list was not constructed to get rid of anyone or to force them into a corner. It is intended to move the League forward and particularly to help guide new clubs as they come on into the league.)

The Referee

Much of this section thanks to ComedySportz Philadelphia.

The referee is the most important part of the ComedySportz show. It's what makes our show different from all the other groups doing improv out there. The ref is the glue that makes the diverse elements of the show and match stick together. The ref must be alert, authoritative, and assertive, but not obnoxious or focus-stealing. In general, the ref is a utilitarian task. Don't worry about being funny or making jokes.

One image a ComedySportz manager uses is the ref is like a train conductor, and the show is the train. You've got to keep the train moving, because it stops for nothing until it reaches its destination at the final score. Bad games don't stop the train. Obnoxious fans don't stop the train. Sound or lighting mishaps don't stop the train. The train must keep moving.

Another analogy is to think of the ref as the host of a party. It's your job as host to make sure your guests are having a good time. All the guests expect to have a good time, and arrive trusting that you have planned a good party. If a game isn't going well, you call it and move on. It doesn't ruin the party. You just move the guests along to the next part, which is sure to be fun.

The main ingredients for a successful referee are energy, confidence, and the ability to stick to the job of refereeing instead of concentrating on being entertaining. Be yourself up there: don't imitate how someone else refs. Each person will ref somewhat differently.

Face the fans, plant your feet on the turf (do not wander), and present the scripted material with volume and presence. Be aware of shifting your weight from foot to foot, and if you are, stop. Practice in front of a full-length mirror. Body language is an excellent means of conveying authority.

Keep game explanations short. Even if we didn't explain any of the games, most people would catch on pretty quickly. A common beginner ref mistake is over-explaining, feeling as if you're not being clear. People really aren't that concerned about how a game is played. They just want to get to the laughs.

Again, the primary job of the referee is to keep the match moving. The funniest parts of the match are the games.

Since you're watching the show with the fans, you are part of the crowd and part of the show at the same time. You want to give the impression that you're really working for the fans and not the players.

Use the whistle to take focus before you make a call. Blow the whistle quickly and firmly, announce the call to the audience once you're standing on the turf (preferably downstage¹ center), and move on. Make calls with energy and confidence.

Don't question your ability to call a scene or foul. Even if the crowd makes a few sounds of disappointment, they'll get over it if you maintain focus and continue with the show. If you make a mistake, it's okay—just don't dwell on it. If it is

¹ Er ... "downFIELD center."

absolutely obvious that you made an improper call, admit your mistake, fix it, and let the game go on.¹

The single most important job of the ref is to call games. The goal is to end every game on a laugh. Basically, you can end a scene at the first big laugh after two minutes. Calling a scene too early really won't hurt the show, because no one can really tell if the scene would have continued at that high pace. However, everyone can tell when a scene is called too late. If a game is not going well, don't keep waiting for it to get better: sometimes we have to cut our losses. Always, always err on the side of caution and call games early.

The Ref Spiel

The most important part of delivering the ref spiel is not to get the text exactly right, but to let the fans know they're in good hands. It doesn't matter if you're the hard-edged, authoritarian ref or the friendly, happy ref; the fans just want to feel you know what you're doing, and that given the potential chaos of unstructured improv that awaits, you're still in control.

When you hit the field, you should be in sales mode. For the many people at their first CSz match, you are the first impression. You want to have energy and confidence, to show the fans that they're in good hands with you at the helm. You also want to have fun delivering the spiel. If you're nervous or bored, you give signals to the fans that it's appropriate to be nervous or bored here, because something bad's going to happen. If you're confident and having fun, you give signals that something fun's going to happen.

The purpose of the spiel is to introduce the audience to the show and warm them up. You should treat each audience as if no one's ever seen the show before. Usually, the majority are first-timers. The spiel lets them know this show is very different from other kinds of shows: they'll be involved. Some people will be afraid of this, expecting it to be like a stand-up act where they get made fun of if they participate. You need to keep them involved throughout the spiel to combat this fear, and to show them that their involvement will be fun. Make eye contact with as many fans as you can, and gently prod the reluctant people into joining the crowd in miming the fouls or repeating what you say.

Here is a script for the opening spiel. While you don't need to repeat it verbatim, you do need to cover the important points. Feel free to change wording around if something sounds awkward to you.

¹ An audience that boos a ref decision is an engaged audience. The worst reaction from a crowd is no reaction at all.

The Script

Courtesy Angelo Farina, ComedySportz Milwaukee

“Good evening and welcome to ComedySportz! By a show of hands, how many people are here to see ComedySportz for the very first time? *[Show of hands.]* And how many have never seen ComedySportz before? *[Show of hands, with, usually, a giggle.]*

What you’re about to see is competitive improvisational comedy. Two teams will be making up everything you see tonight right here on the spot, and you’ll choose the winner based on whichever team makes you laugh the most.

My name’s _____ and I’ll be your referee for the evening. I’ll be timing the games, taking your suggestions, and calling the fouls. The first foul can be called on a player or anyone else in the arena. That is known as the Brown Bag Foul. *[Do the Brown Bag Foul motion – mime putting a bag over your head.]*

Say that with me and do the arm gestures please: the Brown Bag Foul. A Brown Bag Foul occurs whenever anyone says something lewd or crude, anything you wouldn’t want your own grandmother to hear or just for plain shock value. Should this occur, a brown paper bag will be placed over the head of the offending player—or fan—where it will remain for the duration of that game. Why do we call this foul? We call it because ComedySportz is a show for everyone. A what? A show for everyone. Once again, that’s the Brown Bag Foul.

Another foul can only be called by you, our loyal fans! Say that with me please: our loyal fans! And that is the Groaner Foul. *[Do the Groaner Foul motion – mime putting your hands up to your throat.]* One last time, with me please: the Groaner Foul. A Groaner Foul occurs whenever a player says something so stupid, a pun so bad, it makes you, our loyal fans, groan in agony. Mr./Madam voice, could you provide us with an example of a Groaner Foul?

[The sound person tells a punny joke¹ and the audience groans.]

¹ “Did you hear about the red ship and the blue ship that collided? Both crews were marooned.” (And so forth. If you need more, visit the ComedySportz Forums or ask a 3rd grader.)

Should this foul occur, the offending player will have to step forward into this, the Apology Box, and offer a sincere apology. If you reject the apology, the offending team will lose one point.

Now, because we're making all of this up, from time to time I'll be asking you for suggestions to drive our scenes and games. When I come to you, please yell out the first thing that comes to mind, loudly and cleanly, minding the Brown Bag Foul. So, to warm you guys up, may I get from this part of the room a suggestion for a color? Great! Now from this part of the room, let's get an occupation. An article of clothing ... an animal ... a major household appliance ... your credit card number¹.

Well, the match is about to start. I'm warmed up, the players are warming up, but there's still one part of tonight's match that hasn't been properly warmed up, and that's you, our loyal fans! Here at ComedySportz, we have a special way of warming up the fans...

[There are several methods that teams use to warm up the fans. Some teams have fans sing the song "Take Me Out To See Improv" to the tune of "Take Me Out To The Ballgame." Some teams do a countdown from 10 to zero, with each number being louder and louder.]

The Fouls

Fouls are important to the match and need to be more than empty threats. We want to have a brown bag or groaner foul in each show. Most importantly, the ref has to be on the audience's side and *acknowledge when these things have happened*.

The Brown Bag

Along with the ref, the Brown Bag foul is what makes the ComedySportz format better than anything else out there. The Brown Bag is mainly there to prevent crude audience suggestions and having us do infinite scenes about prostitutes and gonorrhea.

You must use your judgment in when to call the Brown Bag foul. In some cases, it will be entirely obvious based on what was said or the audience reaction. In other cases, you will have to make a decision as to whether what was said is truly in poor taste and inappropriate for the fans.

¹ End with a funny suggestion ask-for.

The important thing is to set your standard early. If you let audience suggestions “toe the line” early, they will typically only get worse. Giving out a bag for the first attempt to cross the line often nips future off-color suggestions in the bud. If in doubt, call for the bag. Better to set the standard high than to risk offending the audience. Remember: the crowd likes seeing the Brown Bag foul called – it’s part of the evening’s entertainment.

The Brown Bag foul should ultimately be a release for the audience. If you don’t get a burst of energy from the crowd when you call it, it’s a note for you to be more forgiving in the future. If you have a doubt about whether or not to take a suggestion, trust that your players will use whatever you give them wisely.

Some teams have replaced the Brown Bag Foul with the Potty Mouth Foul:

The Potty Mouth Foul

Dick Chudnow says:

“The potty mouth foul is called for the exact same reasons a brown bag foul would be called. But instead of a bag, a \$7.95 padded toilet seat is placed around the offender’s neck. It is the horseshoe shaped seat. Light weight, and comfortable, it allows the player to continue playing the game with the badge of dishonor still around his or her neck. I found the problem with the brown bag is that people keep peeking under it. It is a distraction. I much prefer the seat.”

The Groaner

You should call the Groaner whenever the audience calls for it (you’ll know). It’s a harmless foul, as it does not interfere with the momentum of the game (because the apology happens afterward). It’s also a great way to acknowledge a failed attempt at a gag.

Other Fouls

You’re allowed to call any other foul you feel would add to the match. If a captain is really sucking up to you or giving you too much attitude, call a technical foul and deduct a point. Some captains will ask you to add or deduct points for various reasons, and it’s up to you to decide. Other fouls can add to the feeling of spontaneity of the match.

Suggestions During a Show

Rule of Thumb: If someone did not pay money to see the show, then they CANNOT yell out suggestions (or be an audience volunteer).

That means that one CANNOT give suggestions at a show if they are a volunteer, sound person, keyboardist, player, ref, box-office person, significant-other, concessions helper or anyone else seeing the show without paying money.

Players & Employees: Regardless of whether a player or employee pays money or not for their seat, they CANNOT give suggestions (or be an audience volunteer).

Why this silly rule? Two reasons:

Folks that pay to see the show should get the benefit of giving suggestions.

We want to avoid the appearance of collusion; folks still believe that we are sneaky enough to plant confederates in the audience to feed us known suggestions for scripted material.

There is effectively no enforcement of this rule. After the show or during halftime, someone should tell these people not to give suggestions. But never, under any circumstances, stop the show to point out that you won't take a suggestion from this person because they are not ALLOWED to give them.¹

Getting Suggestions

There are as many ways to get suggestions as there are atoms in the universe. But, as you'll soon discover, using the same ask-fors will result in the same suggestions over and over again. So for variety, try out new ways to ask for suggestions.

But always have a few favorite ask-fors in your pocket for that unexpected moment when you are asked to grab a suggestion from the audience. Nothing grinds the show to a halt like a player hemming and hawing about what to ask for. The suggestion doesn't matter – it's what you do with it.

¹ Yes, it has happened. It was horrific for all involved.

Grab Bag o' Suggestions

Courtesy of Kasey Christie, ComedySportz Spokane.

Things, Objects and Animals

- Animal? (e.g., Dog, Aardvark)
- Animal that your spouse reminds you of?
- Favorite fruit (vegetable, meat, etc.)?
- Mode of transportation?
- New invention?
- Object that you lost/ found?
- Object you might find in trunk, house, attic, kitchen, etc.?
- Poor choice of collateral?
- Quality or characteristic of a person (that you respect, like, dislike, anything)?
- Something that costs more than \$X?
- Something that you bought or will buy?
- Clothing? (e.g., shirt, hat)
- Appliance?
- Something that a repair man might fix?
- Something that you looked up in the yellow pages?
- Thing having a particular characteristic? (E.g., red, cold, wet, small, tall, etc.)
- Something that you might find in X store? (E.g., Target, mall, grocery store, hardware store, etc.)

Jobs and People

- Government job title?
- Job that you wouldn't want?
- Occupation, profession, career, jobs? (Any, yours, relatives, someone in audience, specific, general, safe, dangerous, etc.)

- Relationship between two people?

Titles, Phrases and Words

- Bumper sticker?
- Title to a story?
- Comic book, novel, movie? (specific)
- Eleventh commandment?
- Geological phenomenon?
- Letter (H, A, etc.) and word that starts with it?
- Line from a poem/ play/ song?
- Natural phenomenon?
- Noun/ verb/ subject?
- What is the worst excuse you have heard for missing work (school, church)?
- Word that you have looked up in the dictionary?

Places

- Department in a department store?
- Factory?
- Business?
- Non-geographical location?
- Place that you have been lost?
- Place where you might run into very unusual people?
- Place you go every day?
- Room in a house? (Mansion, castle, etc.)
- Someplace that you have never been?
- Someplace you have always wanted to visit?

- Restaurant? (e.g., McDonald's, Denny's)

Activity

- Backyard activity?
- Dangerous activity, thing to say, etc.?
- Household chore?
- Physical activity?
- What are you planning to do on your next day off?
- Hobby? (e.g., models, coin collecting)

Other

- A season?
- Country, continent, language?
- Fairy tale?
- Get a movie guide and have an audience member randomly pick a movie review; read aloud the plot of the movie being reviewed; that is the suggestion
- Have audience member pick prop or costume
- Have audience member randomly pick a page and place in the yellow pages (newspaper, magazine, etc.)
- Opposite of the color (blue)?
- Pet peeve, bad habit or good habit?
- Problem that needs solving?
- School subject? Major?
- Sound?
- Habit? good or bad (e.g., biting nails, smoking)
- Unusual reason that people might break up?
- What am I holding in my hands? (hold up hands)
- What is an annoying personal habit?
- Number?
- Eighth dwarf?

- Can I have a relationship between two people?
- What is a room in the house?
- What did you want to be when you grew up?
- What am I holding in my hands (hold up hands)?
- What is the opposite of the color (blue)?
- May I get an occupation that involves no risk of physical injury?
- May I get a backyard activity?
- What are you planning to do on your next day off?
- Can I get a non-geographical location?
- What is your uncle's favorite hobby?
- Please fill in the blank. The -blank-family.
- What is a lame excuse for not being given a speeding ticket?
- What is your favorite fruit (vegetable, meat etc.)?
- What is an annoying personal habit?
- Fill in the blank. The -blank-holiday.
- What is the worst excuse you have heard for missing work (school, church)?
- Can I get a polysyllabic noun that starts with the letter D (F, G, etc)?
- What is your favorite cereal topping?
- Where is a bad place to take a date?
- Fill in the blanks. For every -blank- there are seven -blanks-.
- A poor choice of collateral.
- Can I get a crucial moment in history?
- If you could defy any natural law, what would it be?
- What does it take to wake you up in the morning?
- What is the eleventh commandment?

- A problem that needs solving.
- Something you wouldn't want to swallow.
- Something you never want to have to tell your grandmother.
- A place where you might run into very unusual people.
- If you could invent a new human organ what would it be?
- If god were an atheist what would god have called religion?
- If you could work at a Federal Penitentiary what job would you choose?
- What animal does your spouse remind you of?
- Why are you limping this morning?
- What is the integral of $3X^3$?
- Give me a period in history.
- Favorite award winning movie.
- Favorite Novel.
- Favorite Novelist.
- Favorite Salad Dressing.
- What's in your front pocket?
- What's your sign?
- What's a Comic Book Hero yet to be named?
- Tell me a secret.
- Decade (e.g., the 50s, 80s)
- Emotion (e.g., sad, happy)
- Era (e.g., Stone age, Renaissance)
- Geographic Locale (e.g., the south)
- Historical period or event (e.g., American Revolution, Pearl Harbor)
- Historical Person (e.g., Lincoln, Napoleon)
- Holiday (e.g., Christmas, Labor Day)
- Insect (e.g., Spider, Praying Mantis)
- Magazine (e.g., Fortune, Time)
- Monster (e.g., Frankenstein, Vampire)
- Movie Genre (e.g., Film Noir, Horror)
- Movie Director (e.g., Spielberg, Tarantino)
- Music Festival (e.g., Lollapalooza, Lollapalooza)
- Musical Style (e.g., Rap, Country)
- Obsession (e.g., women, shopping)
- Occupation (e.g., doctor, lawyer)
- Retail Store (e.g., Gap, Target)
- Sport (e.g., football, golf)
- Theatre (e.g., Shakespeare, Greek)
- Title to a song, story, book, etc.
- Type of Book (e.g., mystery, Harlequin)
- Video Category (e.g., kids, drama)
- Weather Condition (e.g., windy, cold)
- Writing Style (e.g., prose, poetry)

Styles? (Can be used as any regular suggestion)

- Age (e.g., 9, 67)
- Cable TV Channel (e.g., VH-1, Weather)

Captaining

Every ComedySportz team has one player designated as Team Captain. The Captain:

- Leads.
- Motivates.
- Focuses the team.
- Makes all decisions.
- Is the only one who has dialogue with the referee and, in 97% of the instances, has dialogue with the audience.
- Never grandstands or steals focus.
- Makes sure time outs are called and a volunteer is used.
- Is flexible.
- Makes sure the show has the proper mix of games.

The Captain, along with the Referee, is responsible for moving along the structure of the match.

The captain is the team leader.

The Captain is always thinking about what would be best for the Show and the Match.

From the time his or her team arrives, the Captain is making decisions and organizing the team and match.

They make sure their Players' have their uniforms on in time, and are proper ComedySportz issue.

They confer with management or reservations to see if any special instructions are in order.

They consult the game sheet, the suggestion sheet, and the line up to see what strengths and possible weaknesses they are playing with that Match.

The Captain reminds the Actletes to CONCENTRATE immediately before they go on the Playing Field.

Every decision made by the Captain should be made with an air of total confidence. If the Captain waffles, his or her team will also waffle.

Captain should do whatever would be best for the match. That doesn't mean choosing a player because he or she is the best at a particular game. It means that sometimes a new player may have a new energy to bring to the match in that particular game, at that particular point.

Variety

Every match should have a variety of types of games. Every match should have:

- A scene game
- A gimmick game
- A musical game
- An emotional game
- An audience volunteer

Experiment. Try new game combos, and other new things.

Be Flexible:

Even though many decisions must be made ahead of time, the Captain must remain flexible.

The energy of the match sometimes shifts, and new decisions must be made. Being flexible simply means staying on your toes.

Attitude:

The Captain should never use the position to star him or herself.

The Captain should be realistic, however, and not purposefully take themselves out of a game, because they feel they would be "showing off" by playing it.

Fair, but wise. Don't sacrifice the show to be fair.

Look players in the eye when giving them your direction.

The Captain is the Exciter, the Motivator, and the Reminder.

He or she gets the team excited about the match, the games they will be playing, and new things they will try.

The Captain MOTIVATES the athletes to try new things, to experiment and to take RISKS.

Playing

Courtesy of Dick Chudnow, ComedySportz founder.

ComedySportz players create the illusion of competition. They look like they really want to win, but don't really care if they lose. They really care about the success of the show as a whole and not just how well the individual performed. Like good sports, they celebrate the success and victories of the other team and don't gloat over their own successes. They stay in the match at all times, listening and watching from the bench. They lend encouragement and support to all other ComedySportz players and offer assists to contribute positively to other teams.

The referee makes calls based on the good of the show. At that moment, it may not seem like it's a call for your particular benefit. Trust, however, that a good call for the show is ultimately a good call for *you*. Attempts to impersonate bad sports like John McEnroe or Billy Martin¹ for comedic effect usually fall flat. Good sportsmanship and gracious behavior always endear players to the audience.

Check your ego at the door. In fact, throw it away.

We work as a group — as a team. We share focus. All our work is teamwork.

Our focus is to make our teammates look good.

The Athlete should keep a yes attitude the entire match.

The Athlete should encourage his or her teammates.

The Athlete should concentrate on the game being played.

The Athlete should get involved in something during the game to draw themselves, their teammates, and the fans into the match.

The Athlete should sacrifice for the good of the team.

¹ Editor's Note: This reference may make no sense to readers in Europe or under the age of 25.

The Actlete should sacrifice for the good of the match.

The Actlete should sacrifice for the good of the show.

The Actlete should carry off the structure and format convincingly and effectively. The Actlete should create the illusion of friendly competition.

WE WANT TO WIN BUT DON'T CARE IF WE LOSE.

How well the Actlete plays the games is his or her only measure of success. The Actletes try not to evaluate themselves as to how good or bad they were in a given match, but how they contributed to making it all work.

Try not to compare yourself to anyone.

Always try to improve by learning and practicing.

There is no room for people with huge egos in our organization.

If you have low ego problems, remember: "You have suffered enough."

You can be eternally successful; you do not have to be perfect to be anything at all.

The Actlete needs to find a point of concentration, a focus, something to get lost in while playing.

Don't be afraid of making decisions. You can make any decision the right decision.

Never take yourself seriously, but take what you do seriously.

Always remember that ComedySportz is an all-ages show, and keep it family entertainment, and never mean-spirited, cynical or bitter. We want the fans to laugh, but, if we can help it (and we can), not at the expense of anyone ... including ourselves.

ComedySportz should be fun for everybody — the Manager, the Actlete, and the Fan. It is an all or nothing formula. If one is unhappy, the whole thing doesn't work.

It also should be fun in the constant re-creation of the fun. Recreation.

The point is, that we should be feeling good about what we are doing — that we have fun on the playing field, playing the games, and working together to create a whole.

We have fun, but we don't have more fun than the audience.

None of this is as serious as it sounds; it is just here to shed some light hopefully. Life should pretty much be enjoyed and appreciated. If CSz becomes a problem in your life, or simply is no longer fun, either figure out what you have to do to make it fun, or find something else to do.

We all have to work together, and all our ideas and input — from Actletes, Fans, and Managers — are needed to make this work.

Finally, remember that we are not just an improv troupe. We are a sport and a business. You are a part of this budding business. You share in its profit. The more people come, the more we all make.

Let's have fun!

– *Dick Chudnow, ComedySportz founder*

And more advice from Mike Rock

Mike Rock joined the first Madison team in 1985 and became co-manager. Mike dealt with player training, scheduling of players and artistic development. Mike took the team to the second World Championships in 1989, winning first place and the Meaningless Cup Trophy.

Mike and most of his team moved to New York and opened a ComedySportz venue in late 1991. His New York team won it all in '92 and '93. Mike left ComedySportz in 1998 to pursue an acting career. He still tours the USA teaching improv games and improv technique.

Accept everything — go with it, move forward, right now.

Approach scenes/games with 100% of your energy.

Avoid blocking/denying ideas, people, and physical space.

Avoid asking questions.

Be fearless.

Commit to the exercise or scene (the reality).

Concentrate on the here and now (be in the moment).

Create reality, build on it: establish the who, what and where.

Decide on something, now!

Follow the impulse.

Have fun.

Keep up the show energy — it's like a ball in play, don't drop the ball.

Listen.

Look for the way you can best contribute to the group/show/team/scene: it may be by sitting out.

Maintain eye contact with fellow players.

Make a choice — and see it through.

Make an offer your partner can go somewhere with.

React — don't waste time processing information.

Relax.

Respect your teammates, the ref, the sound person, the keyboardist, and the audience.

Smile a lot.

Share the focus — constantly give focus.

Start scenes in familiar places with people who know each other.

Remove jewelry, accessories before taking the field.

Ride the momentum.

Take risks.

Trust: Yourself, your fellow players, everyone.

Wear a clean, proper, official team uniform (head to toe).

Work very hard to make the other player(s) look brilliant.

Be on time or early

Audience Judging

As a sporting event, ComedySportz requires judging to choose the winners of the games or rounds. Some games – such as the elimination games – end up with a de facto winner, but for most head-to-head games or single team games played in the same round the audience is asked to pick the winner. This is an important part of ComedySportz’s audience participation – it’s one of the key differentiators between ComedySportz and some other improv and theater events. By engaging the audience in picking the winners, ComedySportz creates an audience that is more invested in the entire match. It’s important to remember that even though the players in the match may not particularly care who wins or who loses, the audience definitely is invested in this. The feeling of competition should always be maintained. If the audience senses that the teams don’t really care who wins or loses they will be much less invested in the entire match.

There are several different methods of audience judging used by various teams. Many teams sell ComedySportz-branded red and blue flyswatters (known as “Judge Whappers”), which audience members hold up after the games to vote for their favorite team. Some cities use other red and blue objects distributed to all or some portion of the audience.

Audience judging may also be done by applause, by shouting out the color of the team the audience prefers, or in any number of other ways. The key is to get the audience involved and invested in the outcome of the match.

Halftime

ComedySportz matches should have a halftime (not “intermission”). Halftime is an opportunity to sell refreshments and concessions and, optionally, for the players to mingle among the audience. Of course, practically speaking, halftime is an opportunity to choose games for the second half, taking into account what worked and what didn’t work in the first half.

Very often the final game of the first half is a high-energy game such as Five Things and the ref should endeavor to move the show into halftime as quickly as possible without losing the energy generated by that last game. It’s tempting to make a lot of announcements right before halftime but it’s preferable not to lose the energy in the room.

Announcements

Periodically during the show you may want to make announcements to the audience. These can be delivered:

- By the referee, between games or during time-outs.
- By the sound person.
- On video screens (if you have video screens).

The key to announcements is to keep them brief and to the point. Don't grind the show to a halt for announcements. Give the minimum amount of information necessary and direct the audience to speak to house staff or players after the show. Give out your Web site address for more information. Don't bother to include your phone number in announcements – people won't remember it.

Common announcements may include:

- Touring Company shows (most home audiences will have no idea you also play outside events)
- Workshops and training
- High School Leagues
- Special theme shows, kids shows or events

Don't overwhelm the audience or slow down the show for announcements. Remember that announcements compliment your other in-Arena marketing materials such as flyers, programs and posters.

At the end of the show, remember to thank the audience profusely for coming and to tell them to spread the word about ComedySportz to their friends and relatives.

Time Outs

Just like any sporting event, a ComedySportz match may have one or more "time outs." These are generally called when a team needs a few moments to prepare for a game, and are an excellent opportunity for the referee or sound person to make announcements. If there are no necessary announcements, other possible

time out activities include audience games¹, the birthday song² or “stump the keyboard player.”

Endings

After the final game, which is often a jump out game in order to keep the final score in suspense until the very end, the ref should make any final announcements, thank all of the audience volunteers and the audience, and then ask the sound person to call out the final score.

Many teams end the show with a choreographed musical number and then, optionally, call the players off the field one at a time for applause.

Sample Ending: “Chariots”

After the final score is announced the theme music from “Chariots of Fire” (Vangelis) plays and, *in slow motion*, the losing team attacks the winning team and the referee. This should be done in good nature and should be for comic effect and not uncomfortably violent. During the “fight” the sound person calls the players off the field one-by-one for applause, ending with the losing captain, the winning captain and finally the referee.

This ending has the advantage of not being pre-choreographed, so there’s nothing to learn.

The Hand Slap Line

It’s a ComedySportz tradition that following the show the players stand by the door to the theater and high-five the audience as they’re leaving. It’s a final opportunity to thank the audience for coming to the show and is the last interactive portion of the show. It’s also a great opportunity to cross-sell corporate shows, workshops and other ComedySportz activities – the audience members who are leaving will often ask about these things.

¹ Popular audience game: Have the audience sing along to *My Bonnie Lies Over the Ocean*, standing up or sitting down whenever they sing a word that starts with “B.” If they’re sitting to start, they should finish the song sitting.

² Make a big deal about singing a song to audience members having birthdays, bring players on stage, sing “*This is your birthday song, it isn’t very long.*” Immediately leave stage. Kills every time.

It also can't hurt to offer a walk to their car for any audience member who would feel safer that way. It's all part of the high-touch ComedySportz experience.

Even if you feel you just played the worst show in the history of ComedySportz¹, receive the inevitable audience compliments with grace, smiles and thank-yous, and not "You liked THAT show?"

And for heaven's sakes remember to wash your hands after high-fiving the entire audience. If you only remember one thing from this manual, remember that.

Ticket Sales

You want to make it as easy as possible for your audience to purchase tickets. Accepting credit cards is a must, and in today's world you should really be selling tickets online. There are a number of online services that can assist you in selling tickets, usually by adding a small surcharge to the price of each ticket. Some of the services used by other ComedySportz teams include:

www.vendini.com

www.inhousetickets.com

www.etix.com

www.ticketweb.com

Another option is to create a simple web form that allows your patrons to reserve or purchase tickets online, but instead of completing the purchase through an automatic credit card processing gateway to simply run the credit cards off-line using your own credit card terminal.

Ticketing Policies

In the past, some ComedySportz teams would allow patrons to reserve tickets without pre-purchasing them, on the theory that forcing people to pre-purchase tickets would result in fewer reservations and smaller audiences. But most teams have discovered that, like any performance (or sporting event), audiences are

¹ You didn't. It was July 19, 2002. My dad was there.

used to pre-purchasing tickets and there's a tremendous financial benefit to locking up cash and committing patrons to attending at the time of purchase.

Teams are strongly encouraged to adopt an "all sales are final" approach to selling tickets. If, for some reason, a party that has purchased tickets cannot make the show, you can always be the hero by either exchanging their tickets for another night or giving them gift certificates to see another show. Use your discretion.

Remember that the person who answers your phone (or your answering machine message, if you don't have someone answering the phone) is your first customer contact, and that experience can make or lose the sale. Dealing with your organization should be easy, polite and even joyful for fans. You can't always control what happens on stage, but you can make sure that you put your best foot forward to customers.

A ticket/reservations form is available in Appendix C.

4. Games

There are over 100 ComedySportz games, and many more if you count the variations. Teams are inventing new games each year, and there are also lists of shortform improv games available on the Web (see Improv Links, Appendix B). The following section is a list of the more popular ComedySportz games along with variations and bullet points. This is by no means a complete list of ComedySportz games or improv games – teams should be encouraged to learn new games and exchange games with other teams.

| Name | Description | Bullet Points | Variations |
|------|--|--|--|
| 185 | A line game based upon a standard joke: “185 ____ walk into a bar. The bartender says, ‘ I can’t serve ____”. The 185 ____ say [PUNCH LINE]. Of course, the blanks are provided by the audience and the punch line is provided by the player. Groaner foul is suspended. | <p>SELL the joke, don’t just tell it.</p> <p>Don’t crowd the box.</p> <p>Don’t “gorilla.” Take turns.</p> <p>Indicate that you have one by leaning forward. Help the ref.</p> <p>Sound uses a bell to signal a good joke that scores a point, and a buzzer or “duck call” to signal a bad joke that doesn’t earn a point.</p> <p>Don’t leave the box until you have gotten an audience reaction, pro or con.</p> | At the beginning, be sure to stick to the format of the joke, but after the audience understands the format, you can vary it. Some other improv groups use a different number, like 169 or 533. It doesn’t matter, except for consistency for all CSz teams. |

| Name | Description | Bullet Points | Variations |
|-----------------------|--|--|--|
| 5 Things | A player leaves the room. Ref gets five active activities and modifies them to make them harder to guess. Other team writes activities and their modifications on a big pad for the audience to see. Guesser returns to room and goes on the field. His team gives him clues using only mime and gibberish. Clue-givers cannot do the activities until the guesser does. When the ref thinks that the guesser has all of the clues for a particular activity, he will stop the clock ask the guesser to guess. | Guessers: Participate Loud gibberish DO the activity after every new clue is given Spit out your guess. Guess with energy The ref is your friend. The ref can help Guess without a question mark. Sound confident. Clue-givers: Precise mime and loud gibberish Quick transitions. Don't leave guesser hanging Captain should take charge. Assign things. Monitor the clock | The ref typically gets 3 variations for each activity, but he/she may get 2 or 4 depending upon many factors, such as: guesser's proficiency, difficulty of activity, and its other variations. Ref's judgment call on how close the guesser might come to getting all 5 things. |
| ABC | Elimination game. Players must start each line of dialogue with a new letter from the alphabet. E.g., the first sentence must start with A, and the second sentence must start with B and so on... Activity is important as it allows the scene to progress independent of words. | Try punching the first letter Establish strong character traits Try an onomatopoeia (word that sounds like a noise, like quack) | Can start with any letter. Can go backwards. Using a box of alphabet cookies to randomly pull letters up and start sentences with those (eating the cookies is optional). |
| A Cappella Jam | 3-4 person group song; get in a line; get a suggestion; begin to sing without musical accompaniment; together they find a style, rhythm, a beat, etc. Individually, a player sings a line or two of a song; everyone does this where and when the mood strikes them; find choruses; end big. | This is sort-of a Madrigal version of <i>Jam</i> except that it is a little more free form Try to tell a story. | See Jam |

| Name | Description | Bullet Points | Variations |
|-----------------------------------|--|---|---|
| Animatronic Jamboree | Send one guesser out of the room. Get an event from world or US history (preferably not associated with a war). Cast each player (or players and volunteers) as a person or object from that event. Bring guesser back and perform Disneyland-like animatronic display showing that event (silent – no talking, just mime). Guesser attempts to guess event, and then what each person represents. | <p>Sometimes faster to have audience decide the people and objects from the event.</p> <p>Repeat each individual player's part briefly before the guessing.</p> <p>Great game for audience participation, especially at corporate shows.</p> | <p>For Kidz shows, get a fairy tale instead of an historical event.</p> <p>Play as a head-to-head with one guesser from each team, alternating guesses.</p> |
| Arms Interview/Arms Expert | Player A will talk and supply the body for the character while player B will supply the arms for the same character. Player A stands with her arms at her side while player B pushes her arms through the armpits of player A. It is ideal if the arm-supplying player can hide behind the talking player and is covered. The two players go about the scene. This game may be done in many forms. The most common is the Interview style where one player is an expert being interviewed by the other. The talking player is left to justify the actions of the hands that she has no control over. | <p>Force new action.</p> <p>Get bolder as the scene goes on, but start subtle.</p> <p>Be careful don't poke someone's eye out.</p> <p>Pimp each other:</p> <p>Arm-supplying player can make bizarre and inexplicable gestures, contradictory gestures, or self-meandering while the talking player tries to maintain the reality.</p> <p>Keep the arms out. Too often the arms bring the hands together – they should always be moving, gesturing, etc.</p> <p>Use props: water, glasses, big pad of paper to diagram things, etc.</p> | <p>A different player plays each arm of the third player.</p> <p>Use an audience volunteer</p> <p><i>Arms and legs expert:</i> one player per arm</p> |

| Name | Description | Bullet Points | Variations |
|-----------------------------------|--|---|---|
| Audience & Hammerstein | Get three unrelated song titles from the audience. After that it is basically a <i>Musical Comedy</i> but you know the title of the songs. Captain should assign songs and the order in which they are to be sung. Make sure that the plotline to the scene plausibly connects the subjects of the songs. But, go with it if the scene goes in an unexpected direction | <p>Finish BIG with a chorus!!</p> <p>The final song will likely end the scene, so use it to end the story</p> <p>Help each other out. If on-field player forgets the title to the song they are to sing, jump in and do the chorus with the title.</p> | |
| Audience Sound Effects | Play a scene, with audience volunteer making all scene sound effects into a microphone. | <p>Pimp, pimp, pimp.</p> <p>Justify, justify, justify.</p> <p>Pay attention to every sound the volunteer makes or doesn't make.</p> | All Audience Sound Effects – Entire audience makes sound effects, or assign sections of the audience to each player. Great for kidz shows. |
| Bed Time Story | Like <i>Dime Store Novel</i> . Get an audience volunteer, preferable a kid. One player tells them a bed time story and periodically asks the kid what comes next (e.g., You say, "...and then Billy looked under the pillow and what did he see?" To which the kid responds with X.) The other players act out the action described in the story. | <p>Make sure that you get several suggestions from the kid, don't just tell the story yourself.</p> <p>You can lead the kid with some of your questions.</p> <p>Those acting out the story should incorporate the kid's suggestions into the scene.</p> <p>Players and storyteller should advance the scene.</p> <p>Action!</p> | Typically done with a kid, but could be done with an adult where the writer is the "ghost writer" of the adult's life story. |

| Name | Description | Bullet Points | Variations |
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| Blind Line | <p>Entire team leaves room. Ref gets nine lines of dialogue. These are written on strips of paper and folded. The folded paper is scattered on the field. Team returns and does a scene. Players must periodically incorporate lines from the scripts of paper into the scene. <i>Justify the lines.</i> Sometimes it is desirable for players to set up the incorporation of a line. E.g., "Rule 42, section 12 says...[read line]," "When that guy yelled at you, he said [read line]." However, avoid having all setup in this manner.</p> <p>Typically, scene starts with a "line" picked up randomly from the field or selected by the ref.</p> | <p>Use a line within the first 30 seconds.</p> <p>Vary the way that you set up the lines. Don't just say, "My papa always said....".</p> <p>Don't always set up lines.</p> <p>Get already-read lines off the field, so that they won't be read again. After the show throw away lines, so that they won't be used in a future show accidentally (it has happened).</p> <p>Ref might place a great ending line in the apology box; players should watch for that and use the line for a capper.</p> | <p>To-be-read-lines are either scattered on field or in hand.</p> <p>Optionally, you can get a scene suggestion.</p> <p>Have the line to start the scene randomly assigned or identified to the audience before used.</p> <p><i>Fortune Cookie:</i> Instead of getting suggestions from audience, you crack open a fortune cookie. The downside of this variation is that the audience is not "invested" in the lines and may not find them as funny as lines they suggested themselves.</p> |

| Name | Description | Bullet Points | Variations |
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| Chain Murder | <p>All gibberish. One player remains on field; the rest of the team leaves the room. The remaining player gets 1) Location found in any major city, 2) an unrelated Occupation, 3) Weapon or object, not considered dangerous. The acronym is LOW. The players are brought back on the field, one at a time. In gibberish and mime, the in-the-room player gives player #1 the three pieces of information. When the endowing player is convinced that the endowed player knows what the weapon is, he should be killed by it. Then player #2 communicates the information to player #3. Then player #3 communicates the information to player #4. The ref then asks each player from last to first what the 3 pieces of information were. Do not guess until the ref asks you to.</p> | <p>Precise mime—nice loud, interactive gibberish.</p> <p>Die big.</p> <p>Remember that the scene is timed, usually with one minute per off field player. The object is to get all the players through in the allotted time.</p> <p>If a player cannot think of a better way to give the clue or never know what the clue was, then repeat exactly the actions from the previous player. Sometimes, the next player gets it even though the giving player doesn't know what they are doing.</p> <p>When players are lined up to guess, do not talk or look at each other.</p> <p>Try passing clues in different ways than shown to you</p> <p>If player is stumped but time is running out, signal 'ok' and move on.</p> | <p>This game is commonly played with an audience volunteer.</p> <p>First clue-giver should give deliberate and paced clues</p> <p>Last clue-giver will probably have 20-40 seconds, go quickly.</p> |
| Chameleon | <p>A revamping and renaming of <i>Emotional Party</i>. The revamping is expansion of suggestions to any style of genre, rather than limiting it to just emotions. The renaming is to avoid the scene to be just about a party.</p> | <p>Do a scene and not just a party</p> <p>Everyone on-field changes based upon the style being brought in</p> <p>You might want to get at least one emotion</p> <p>If it is a surprise party, the last person in is the birthday person</p> | |

| Name | Description | Bullet Points | Variations |
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| Changing Emotions | <p>A list of emotions is taken from the audience. They should vary. Most audiences will readily supply hostile/active emotions. Players begin the scene in neutral, then to vary the scene, the ref calls out emotions from the list. On-field players should immediately take on the called emotion while continuing the initial scene.</p> <p>It can be played in Fairy Tale style, where you get any Fairy Tale as a suggestion and do that as the scene.</p> | <p>Ref</p> <p>Should call out the emotion loudly and twice if necessary.</p> <p>Call an emotion that contrasts with or compliments the previous one.</p> <p>Players:</p> <p>Be a character and maintain that character.</p> <p>Show the emotion, rather than saying, "I am angry!"</p> | <p><i>Changing Emotions Styles</i> is where you get literary, musical, and movie styles in addition to emotions.</p> <p>May be played with one player remaining "neutral" and the other taking on the emotional characteristics</p> |
| Columns | <p>Place one audience volunteer on each side of the stage, near the audience. Team plays a scene, but periodically a player will tap the volunteer on the shoulder to finish the sentence: "I'm so hungry, I could eat a..."</p> | <p>Start out with easy sentences to complete, then get gradually more open-ended.</p> <p>Accept whatever the volunteer spits out and incorporate it into the scene.</p> <p>Look where you're tapping.</p> | <p>Give each volunteer a "motion" shoulder. When you tap them on that shoulder they make a physical motion that your character has to do and justify.</p> |
| Continuation | <p>One team begins a scene. After about 30 sec., ref calls "switch" and stops the scene. The other team assumes the positions and characters of the first team, continuing with the rest of the scene. Periodically, the ref calls switch. Start with one or two characters, and add more as scene progresses. Avoid costumes, but hats and glasses are encouraged.</p> | <p>Ref: At beginning, allow story to develop some before switching. Later, you can switch frequently for comic effect.</p> <p>Off-field player can enter scene. When switch is called the switcher and switchee swap places on the field; thus, neither leaves the field.</p> <p>Big characters. Big endowments. If they aren't big, it doesn't work.</p> | <p>Have only one player or character at a time switch</p> <p>Can do as a genre.</p> |

| Name | Description | Bullet Points | Variations |
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| Countdown | <p>Team performs a scene in 1½ minutes. Scene is repeated in 45 seconds. Repeated in 22 seconds. Again in 10 seconds. Maybe again in 5 seconds. Maybe once more in 1 second. Typically, the entire scene can be repeated the first time without any cutting. In the other repeats, players must cut out everything but the essential.</p> | <p>Entrances and exits and Canadian crosses make for great wackiness later.</p> <p>Use big, broad, motions and language.</p> <p>In subsequent repeats, edit as you go.</p> <p>Focus on anchor elements.</p> <p>Don't just start yelling.</p> | <p>Ref can have team repeat scene in 10 sec. Backwards.</p> <p>See also <i>Mega-Countdown</i></p> |
| Da Doo Run Run | <p>Line game done to the Da Doo Run Run song. It goes something like this: Player #1 "Met him on a Monday and his name was Bill." All "Da Doo Run Run, Da Doo Run Run." Player #2, "I saw him there and my heart stood still." [<i>still</i> rhymes with <i>Bill</i>] Repeat All "Da Doo" line. Player #3 "He is a thrill". All "Yeah." Player #3 again "He gives me a chill". All "Yeah." Player #3 one more time "I'll never get my fill." All does the "Da Doo" line. Repeats until a player is eliminated for failing to rhyme or falling of the beat.</p> | <p>Be loud.</p> <p>Listen for the lead-in from the keyboard.</p> <p>Wait for it if audience reaction is noisy.</p> <p>Keyboardists play this in C, middle register.</p> <p>The name to rhyme is typically going to be a one-syllable name.</p> <p>Use pseudo-rhymes to stretch rhymes. E.g., 'Chevy' or 'ready' for 'Debbie'. Refs may or may not allow it.</p> | <p>Can get two-syllable name to make harder. If so, you can rhyme the last syllable.</p> |

| Name | Description | Bullet Points | Variations |
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| Day in the Life | <p>Basis of the scene will be details of the day in the life of an audience member. One player will usually play the audience member and the rest support and help that player portray that day. Supporting player will need to come out and remind main character what is next. Try to do the entire day as described by the audience member, but you may want to focus on particularly interesting aspects. Generally, you take everything to extreme.</p> | <p>Supporting player can play inanimate objects or animals.</p> <p>Gimmick is to not assume obvious details that the person failed to tell. E.g., Person didn't say that he got dressed or showered. Everyone might react as though the person stunk and was naked.</p> | <p>Typically, we get "today," but it can be any day in the person's life.</p> <p>Do it in different genres</p> <p>Combine with different games like <i>Superhero</i> or <i>Musical Comedy</i></p> |
| Dime Store Novel | <p>One player is the Novelist and the rest play a scene based upon the novel that the Novelist is writing. Game alternates between the Novelist narrating a story and the other players performing scenes. Novelist has extreme control over the path of the story and the characters in the story. However, the players should direct the story too by taking the Novelist's direction and adding to the story.</p> <p>Move focus of the scene back and forth regularly between novelist and characters/players.</p> | <p>Typically, the novelist sits to the side of the field and types the novel</p> <p>Move focus of the scene back and forth regularly between Novelist and Characters</p> <p>The Novelist can stop things and rewrite scenes.</p> <p>The Novelists can make "typos." E.g., "A heavy <i>frog</i> settled on the wharf." If the story is going really well avoid gimmicks like this and just let the story happen.</p> | <p>We typically play this game with a <i>film noir</i> theme.</p> <p>However, it can be played in a style chosen either by the players or by the audience.</p> |

| Name | Description | Bullet Points | Variations |
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| Dinner at Joe's | <p>Invite an audience volunteer onto stage and find out two or three friends/family they're with at the show (depending on size of team). Get one word to describe each friend/family member, then have people they're with give one word to describe the volunteer. Ask the volunteer to "cast" the players in the roles.</p> <p>Team then plays a scene from that person's life using the given endowments. Volunteer rings a bell or hits a buzzer (off-team players providing bell and buzzer sfx) to help guide the scene by indicating what is accurate and what is not.</p> | <p>Try to make sure the one-word endowments given are active and not simply physically descriptive (i.e. "generous" or "loving" and not "fat" or "tall.")</p> <p>Take each given endowment and heighten it 100%.</p> <p>Play this game like New Choice ... pause after lines to make the volunteer choose a bell or buzzer, then change as necessary.</p> <p>Always fun to make statements you think the volunteer <i>wouldn't</i> make, i.e. "Brad, I love you and want to marry you."</p> | |
| Dr. Know-it-all | <p>3 or 4 players share an all-knowing brain. Host gets questions from the audience. Dr. KIA answers the question. Players say one word at a time, similar in style to <i>Spelling Bee</i>. Early on, include the question in the answer. E.g., if question is "Why is the sky blue?" the answer might be "The-sky-is-blue-because-ants-ate-all-of-the-green." Each player supplies one word at a time.</p> | <p>A big character for the host helps keep the audience active.</p> <p>Host should never say, "One last question...."</p> <p>For Dr. KIA: speed, speed, and more speed.</p> <p>Let the words flow out of your mouth.</p> <p>Don't think too much. At the same time, don't screw up on purpose.</p> | Use an audience volunteer |

| Name | Description | Bullet Points | Variations |
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| Dr. Share-a-Tongue | Get a subject that Dr. SAT is an expert on. 3 or 4 players share a mouth (or a tongue), and they all will speak together. All of the players involved huddle together and speak at the same time. It is an exercise in listening and sharing. Although there should not be a lead, it inevitably happens. If it does happen, don't let the same player lead all of the time. Everyone should slur together, and 'speak in one voice.' Vary the lead, but lead carefully. Players should speak in one voice, not 2-3 voices lagging behind the leader. Players should stand shoulder to shoulder with the outside players turned in slightly. | <p>Observe all the guidelines listed above for Dr. KIA.</p> <p>Look at the other players' mouths when speaking in unison.</p> <p>Host can have Dr. SAT repeat brand names, sing jingles, or provide the audience with a toll-free number or a web page address</p> <p>The trick seems to be eye contact, as one player after the other takes the lead.</p> | |
| Emotional Party | Get a reason for having a party and get 4 varied emotions (one emotion per player). One player starts by setting up a party scene. Other players enter 1 by 1. Each player has an emotion, which immediately pervades the entire party upon his/her entrance. Once all of the players have arrived at the party, they leave in the opposite order in which they arrived. Their emotions leave with them and the party reverts to the previous emotion. | <p>Does not HAVE to be a "party."</p> <p>Door, no door. You decide.</p> <p>Enter with a big reason for being there. Push the scene forward.</p> <p>Order the entrance of emotions in contrasting order (with meatier emotions first and last, if also possible).</p> <p>Identify emotion to audience straight—don't blow your joke before the scene begins.</p> <p>Don't forget the suggestion. Use it.</p> | There is also <i>Emotional Festival</i> , <i>Emotional Small Business</i> |

| Name | Description | Bullet Points | Variations |
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| Emotional Symphony | The most common version of <i>Symphony</i> . Players get emotions. Typically, contrasting emotions. Make sure that similar emotions are not right next to each other. | See <i>Symphony</i> | See <i>Symphony</i> |
| Foreign Movie | Get a foreign country (preferably, European) or a fictional country. Two on-field players will speak only in that language. Luckily, there will be off-field players providing English subtitles. Each subtitle is assigned to one gibberisher. When a gibberish line of dialog is spoken, the assigned subtitle steps onto the field, front and center, and translates the lines into English. | <p>The standard translation gag is making a really long gibberish sentence and translating it to one English word, or vice versa.</p> <p>Subtitlers should take the focus when going across the field.</p> <p>Subtitlers may start with title and opening credits</p> | <p>Foreign country can be real or fictitious</p> <p>Blind Foreign Movie—subtitlers cannot see the gibberish players</p> <p>Translate an opera.</p> |
| Four Square (aka Four Corners) | <p>Form a square on stage with two players in front and two in back. Front pair gets a scene suggestion from the audience. Referee calls “Rotate left” and the next pair get a suggestion, and so on until all four pairs have suggestions.</p> <p>Game proceeds with the front most pair playing their scene, and ref rotating to switch between scenes.</p> | <p>Since every player is in two different scenes, vary characters between the two scenes.</p> <p>Avoid “static-feeling” scenes because of limited space to move on stage.</p> <p>Ref can rotate right, left, or rotate several spots at once.</p> | <p>Great audience volunteer game for three-player teams, but make sure volunteer understands that they are in two different scenes.</p> <p>12-player teams can play this as “Dodecahedron.”</p> |

| Name | Description | Bullet Points | Variations |
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| Forward/ Reverse | Just a basic scene, but the ref has a “remote control” and scene is playing on a VCR. Ref calls out forward or reverse. Scene moves in the appropriate direction. Should start scene at the end of a conversation or interaction so that when the scene goes past the beginning (when in reverse) you can continue that interaction with the “bookend” in reverse. The total scene would be 45 seconds to 1 minute if played only forward. | <p>HUGE, BIG, specific mimes—overdo every motion.</p> <p>Be prepared to rewind past the start</p> <p>Canadian crosses are encouraged</p> <p>Big entrances and lots of action</p> <p>Don’t do anything unless you think that you can repeat it 5-10 times. E.g., don’t do a back flip unless you have the stamina to do several times</p> <p>Avoid long sentences</p> <p>Use lists of items that will sound funny in reverse</p> | <p>DVD: May use other DVD/VCR functions, like pause, frame-by-frame advance, fast forward, rewind, adjust volume, foreign language track, widescreen, etc.</p> <p>Can get genres or styles</p> |
| Four Rooms | Two team game. Break up into four groups of two players each (without intermixing teams). Each group takes a corner of the field to hang out in. Each group gets a suggestion. That suggestion will color their scene. First group does a scene. At some point, the ref will call out “switch.” The next group follows, but their first line of dialogue must be the last line of dialogue from the previous scene. When ref calls switch in each scene, the next group must begin a scene with the ending line of the previous scene. This continues until the ref calls time. Players must justify their use of the required line. | <p>Remember, time may have passed since you did your scene</p> <p>Say the required line exactly. The audience will notice if you take any liberties.</p> <p>Be a character. Play up your group’s suggestion.</p> <p>Give the ref a good, unusual, and generic line that he can switch on.</p> <p>Ref gag is to find a prime line and let every group do it.</p> | <p>Typically, the scenes are completely unrelated; however, if appropriate, you can incorporate an element from another scene into your scene.</p> <p><i>Single Team:</i> This can be played with one team. 4 pairs of 2 players each with each player being in two pairs. 1&2; 2&3; 3&4; and 4&1 pair up.</p> |

| Name | Description | Bullet Points | Variations |
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| Freeze Tag | <p>Two players start a scene. At any time during the scene, a player off field can yell freeze! The on-field players must immediately freeze in position. The player that yelled freeze replaces one of the frozen players and initiates a new scene starting in that position. Ref will signal for the “bell” if he believes it deserves a point. Otherwise, ref will give it a “duck call.”</p> <p>After you call “freeze,” clearly tag or tap the on-field players that you want to leave and assume the exact position of one of those players.</p> <p>The mistake that most players make is not assuming the exact position of the player tagged out. The audience notices this and the magic is lost. Any off-field player can jump into an ongoing scene without calling freeze. They are becoming part of the scene just like any other scene game.</p> <p>On-field players listen for the freeze call.</p> <p>Off-field players yell out “freeze” loudly and clearly.</p> <p>Take the exact position as the player you’re replacing</p> <p>Between the “bell” and “FREEZE!”, take opportunities to get into new positions</p> <p>If you don’t have an idea, try jumping in anyway—it may help you.</p> | <p>Leaving someone in a compromising position and quickly freezing the scene before she can move out.</p> <p>Remember: Your first idea is the best.</p> <p>If a long period of time has passed without a “freeze,” anyone can call freeze and expect someone to jump in. This anyone can be ref, off-field players, or on-field players.</p> <p>KEY: the focus of when you call freeze should NOT be when you think that they are in an interesting position. NO! It should be right after the joke or the action is finished on the field. What do I mean? How many times have you seen or been involved when someone calls freeze steps up to do their thing, but before anything really happens, someone else calls freeze and takes their place. Let it happen, then jump in</p> <p>To get starting position, ref can have players move around until he says stop. Or an audience volunteer can pose them</p> <p>The following justifications are trite and should be avoided: dancing, statues, fighting, Twister, Crazy glue</p> <p>Freezes should start coming on a regular rhythm.</p> <p>Use each mini-scene as an opportunity to find new positions.</p> | <p>Blind freeze: The players line up in order of who is going to take the next position. They are facing away and cannot see the scene as it is progressing. This makes it easier for some players.</p> <p>Environment freeze: Once the new player has assumed the position of the tagged out player, the audience suggests an environment to base the scene on.</p> <p>Audience freeze: the audience is responsible for yelling freeze and not the players or the host.</p> |

| Name | Description | Bullet Points | Variations |
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| Game-o-matic | Completely undefined game. You make up all of the rules. Get a suggestion for the name of a game. While the other team is performing, your team goes off and creates a game based upon the suggested title. You can combine the rules of existing games or make up your own on the spot. | <p>This is what improv is all about, folks.</p> <p>To make it work, everyone must be accepting and help advance the scene or game.</p> | |
| Genre Scene | A scene done in the style of a suggested genre. 'Nuf said. | <p>Exploit plot clichés and formulas associated with the literary or film style</p> <p>Pay attention to details—mannerisms, gestures, speech, styles, and clothing associated with the genre</p> | |
| Good/Bad/Worst Advice | Three characters and a host. Each character is an advice giver of some sort. The host gets problems from audience members. The first adviser gives good advice, the next gives bad advice, and the last gives the worst possible advice. Good character should be extremely good and the worst character should be really horrible. The “bad advice” character should be distinctive but somewhere in between “good” and “worst.” | <p>Remember to give the advice in character</p> <p>None of the characters wish to give bad advice. Rather, they wish to give the best advice possible. It is just that their perspective of the world is warped; therefore, their subjectively “best” advice is not always objectively the “best”</p> <p>Establish the order of “good, bad and worst” advice, but then vary it after a while.</p> <p>After it gets going the characters can chime in whenever they feel like it, rather than wait for the host.</p> | |

| Name | Description | Bullet Points | Variations |
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| Hesitation | During dialogue the players in the scene pause or “hesitate” and look towards the audience for assistance. The players provide the blank and the audience fills it in. E.g., Player says, “I looked under the hood and found a...” pause and look towards the audience. The player takes the first thing that he hears clearly. Audience member shouts, “the Pope!” Player says “the pope” to complete the sentence. The player justifies the situation. | <p>Hesitate on nouns.</p> <p>Choose setups that will keep the suggestions present in the scene.</p> <p>Incorporate suggestions immediately—and keep them in the scene.</p> <p>Get a good hesitation within the first 30-sec. Continue to get them at a steady rate.</p> | |
| Hey Waiter | Jump-out game. Invite an audience volunteer to sit at the front of the field. Referee gets object suggestions from the audience. Players jump out one at a time and volunteer says “Hey Waiter, there’s a [object] in my soup.” Player responds with pun or punch line. | <p>Standard jump-out bullet points: Don’t let the energy drop, jump out if the game needs it, sell your joke even if it’s entirely lame.</p> <p>Good ask-fors later in the game include celebrities or fictional characters.</p> | |
| Historical Ballet | Get an audience volunteer and send them out of the room (with someone from the other team). Get an event in American history. Get people and things that might have been there. Bring volunteer back in. Act out the place, 2 people and 2 things in a ballet-like dance (no words). Volunteer guesses the event and who/what that players were portraying. It is done again with a team member guessing, volunteer dancing and using World history. | <p>Make the BIG ballet moves. Lifts splits, toe-steps, twirls, and expressive-and-open arms.</p> <p>Be creative with the ways your endowment moves</p> <p>Focus. Give each other a chance to enter and dance your endowment, then create a scene together</p> <p>Guesser should spit out guesses when asked</p> | |

| Name | Description | Bullet Points | Variations |
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| Interpreter | <p>Typically, two players are guests on a show. They are characters from some fictional foreign country. Get the country from the audience. Host of the show can interpret their language (lucky us). He solicits questions from the audience. For each question, the host repeats the question in English for everyone to hear clearly. Then, the host asks the question to foreigners in their native “gibberish” tongue. Foreigners answer in gibberish. Host interprets the answer.</p> <p>The standard translation gag is making a really long gibberish sentence and translating it to one English word, or vice versa. Translators can also struggle for the correct English word, caught in gibberish idioms. These gags work, but they are a bit overused. Don’t rely on them.</p> | <p>Gibberish Speakers:</p> <p>Emotional. Facial. Gesture. Expressive! Help them out. Be clear, big and distinct characters.</p> <p>Vary your gibberish in depth, tone, pitch, etc.</p> <p>Throw in an occasional English word</p> <p>You cannot understand English, so do not react to the question when it is asked in English</p> <p>Interpreters:</p> <p>Work with the material given you from gibberish speakers.</p> <p>Be your own strong “host” character. Extreme.</p> <p>Never say, “one last question....”</p> | <p>Best if played by 3 players, but if you have 4, the 4th can be a stage hand, an audience member asking stupid questions, a relative, a pet, a secret guest, etc.</p> |
| Irish Folk Song | <p>Preferably, 4 players but can be done with 3. Stand in a line facing the audience. The players sing the chorus before the song and between the verses. There is a standard tune for this and someone will have to sing it for you. Do four verses with the fourth verse beginning like this, “The moral of this story....”</p> | <p>Players get suggestions—ref will leave it to you.</p> <p>Player starting migrates from the left on down for each subsequent verse</p> <p>Do the meter right. Punch it. 2nd & 4th lines rhyme</p> <p>Have fun with the Irishness of it.</p> <p>Tell a story, rather than a bunch of disjointed rhymes.</p> | <p>Gets an audience volunteer to sing with everyone or perhaps do one verse (don’t laugh. We had an audience member do it spontaneously once and made the perfect rhyme. It rocked)</p> |

| Name | Description | Bullet Points | Variations |
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| Jam | <p>Get a musical style and a suggestion from the audience. Sing a song about the suggestion in the suggested style. Sing as a group. Help each other out. Typically, each player gets to sing one verse.</p> <p>Try to tell a story.</p> | <p>First player sets meter, scheme, & chorus.</p> <p>Sing with conviction.</p> <p>Strongest singers go first and last</p> <p>Back each other up. Be characters!</p> | See <i>A Cappella jam</i> |
| Last Action Joke | <p>Head-to-head line game. Starts with a player stepping forward and killing the person standing front and center (at beginning, it is the ref). After killing them, the player makes a comment that is based upon the suggestion and is reminiscent of the jokes made in action films after the hero kills the bad guy. E.g., if the suggestion is “yardstick,” you might pretend to whack the players with a yardstick and say, “he didn’t measure up.” Groaner foul is suspended.</p> | <p>Stay out in front after killing one of the other players. You’re the next victim.</p> <p>Kill the players on the spot with the object suggested by the audience</p> <p>Where possible, use a variety of action heroes (not just Arnold!) and their clichéd deliveries</p> | |
| Last Second Expert | <p>Get a topic of expertise. Players line up at the back of the field and one at a time step forward to speak on that topic. Opposite-team players challenge any statements and ref rules on whether the challenge is valid. Players making valid challenges get the floor to speak. At end of 90 seconds (or whatever time) whichever team has the floor wins the game.</p> | <p>Get a real topic, not something funny like “Underwater basket weaving.”</p> <p>Audience loves discoveries of errors in logic; avoid personal challenges.</p> <p>Challenges should come faster and faster towards end of game.</p> | |

| Name | Description | Bullet Points | Variations |
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| Laugh Out | <p>Players do not actively attempt to create any audience response. If at any time a player makes the audience laugh, then that player is removed from the scene and replaced by another player on their team. The players simply generate a scene as they would any other. Playing things very serious and maybe even melodramatic. At some point, the audience will find some element amusing and the player responsible will be switched out.</p> <p>Scoring: When a player is switched, the other team gets a point. If your team is way ahead, then you want to jump into the scene so that your team will be eliminated more often; thus, the losing team will catch-up.</p> | <p>Remember that this game exploits the tension generated by telling the audience that the scene won't be funny</p> <p>It's OK for a third player to enter the scene later on; it is preferable for the winning team to have the third player so that the losing team can get more points.</p> <p>Switch quickly when someone is eliminated</p> <p>Intentionally switching sexes, etc.</p> <p>Intentionally being funny, but use this very sparingly and only if really needed.</p> <p>The built-in gag of the game is that players replaced are usually the wrong sex, wrong height, or wrong race. Then things get even more amusing.</p> | Try it with a genre. |
| Limerick | <p>Line game done in the fashion of a limerick. The rhyming scheme is a-a-b-b-a. You get a subject for the limerick and you begin telling a story in rhyme based upon that suggestion. Limerick moves one person and one line at a time down the line of players. Players are eliminated for failing to rhyme, falling off the rhythm, and not making any sense.</p> | <p>Start easy. Punch the meter strongly. Teach the audience.</p> <p>Twist the suggestion any way you like</p> <p>Listen. Limericks are a little story. It should make sense.</p> <p>Try to go down with energy</p> | Ref can direct in "story-style" where he points to the next player to give a line. |

| Name | Description | Bullet Points | Variations |
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| Lounge Lizards | Get an audience member up on the field. Give them a stool to sit on field. Typically, the volunteer is a female, but they can be any of the many sexes available. Find out her name, job, hobbies, and pet peeves. Typically, one player is the “host” and the 3 remaining players are singers. Host interacts with the audience and the volunteer. Host should be a big character. Host introduces each singer. Each singer has a cheesy stage name (Harry Knuckles, Amber Waves, etc.) Each singer is assigned one of the topics (job, hobby, or peeve). Singers sing to the volunteer and the audience. Be positive. Do not make fun of the volunteer no matter how tempting that might be. | <p>Try backing each other up for more team involvement</p> <p>Contrast singing and performing styles</p> <p>Try singing a verse or two, then a team chorus for big effect, particular for ending number</p> <p>Use the volunteer’s info.</p> <p>Rhyme unexpected punch lines.</p> <p>Make sure the “host” knows your characters name</p> <p>The host can be much more than filler</p> | |
| Madrigal | 3-4 players form a line facing the audience. Being in costume/in character is a plus. Players will sing a 16 th century madrigal. Each player is assigned a line of 4 words or more. Typically, you get an advertising slogan, something your mother told you to/never to do, famous movie line, bumper sticker, and a Weekly World News headline. Sing your line. Players sing their line individually and in succession. The 2 nd -4 th time you sing your line, mix it up with words from other players’ lines. Get progressively wackier each cycle through. | <p>Introduce your line straight-faced</p> <p>Be sure to sing your own unique part (notes, rhythm)</p> <p>Enunciate. Help the audience understand you.</p> <p>Go down the line.</p> <p>Sing each line at least twice.</p> <p>This is a musical game. Be musical.</p> <p>Back each other up.</p> <p>Watch the conductor for big ending.</p> | <p>See <i>Rap Madrigal</i></p> <p><i>Free-form Madrigal</i>: where there is no direction by the ref or anyone; go in order the first time through and then come in and out as the mood strikes; find choruses; and end big.</p> |

| Name | Description | Bullet Points | Variations |
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| Marshmallow | Do a serious dramatic scene. Whenever the audience laughs, the player that caused the laugh must pop a marshmallow into their mouth and keep it in their mouth until the end of the scene. Like <i>Laugh-out</i> , the ref calls the laugh and indicates who caused it. | Can use any food product, but it can become messy | |
| Mega-Replay | Same as <i>Replay</i> , but done with both teams. Two neutral scenes, each followed by two replays. Winning team does first neutral scene. Replay by losing team and replay by winning team. Losing team does a different neutral scene. Replayed by winning team and replayed by losing team. | The team that is behind should do the 2 nd neutral scene, so their replay of it will be the last thing the audience sees | |
| Moving Bodies | The players in this scene will be unable to move for themselves. A mover will move their bodies around in the scene. The players can speak and will supply dialogue for the scene, but the mover will supply their motion. Move the players by pushing on the body part you want to move. Don't force their backs or necks, and be careful pulling on their clothing. Movees should cooperate. Start with one player. Add as necessary. Build to all three. JUSTIFY! | <p>Dancing, hugging, kissing,</p> <p>Not being able to see things because one is not looking the right way.</p> <p>Movers and Movees—pimp each other, big time.</p> <p>Priority for focus goes to the player being moved.</p> <p>And watch your head. You can't move it.</p> <p>Make sure to face the front of the field as the game starts so you can see what's going on.</p> | Audience volunteer(s) to be the movee or mover or may simply be in the scene. |

| Name | Description | Bullet Points | Variations |
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| Mr. So-and-So | <p>Play a scene. Players are endowed during dialogue in the following manner, “You always say that, Mr. Post-it™ Note Adhesive.” The character now is so endowed. Player starting the scene should endow next player upon his or her entrance. That player needs to reciprocate as soon as the scene permits. Remember that although players exploit their endowments, the scene is not about the endowments and the plot shouldn’t be sacrificed.</p> | <p>Players maintain their endowments throughout the scene unless they exit and return as a new character—then this new character should get a new endowment.</p> <p>Endowments should display variety.</p> <p>See other document called “Endowment & Rules Hints” for hints on endowments for this game.</p> | |
| Musical Chairs or Musical Rumble | <p><i>Musical Chairs</i> is like the children’s game Musical Chairs. Start with 6 players (3 per team) and with 5 chairs on the field. Start music. Players orbit the chairs. When music stops, every player attempts sit in a chair. The one left standing sings. Get a suggestion and a style. Others do backup. After song, singer leaves and one chair is removed. Do it all over again. This continues until there is no one left.</p> <p><i>Musical Rumble</i> is a variation of <i>Musical Chairs</i>. No chairs. Players come up in pairs and duel for who sings next. Quicker than <i>Musical Chairs</i>.</p> | <p>On your turn, lead. Be LOUD! Others do back-up.</p> <p>3-on-3 for sake of time. One verse and a chorus.</p> <p>Try to alternate red and blue, if possible.</p> <p>Be both musical and physical. Dance steps are fun.</p> | <p>For Rumble, use a variety of duels (coin flips, arm wrestle, rock/paper/scissors, odd/even, etc.) to decide player order.</p> |

| Name | Description | Bullet Points | Variations |
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| Musical Comedy (R& H style) | <p>Musical Scene. A parody of Rogers and Hammerstein (R&H) musicals.</p> <p><u>Structure of a R & H style Musical Comedy:</u></p> <p>Typically, main character (Main1) begins</p> <p>Opening number begins within 0-30 seconds</p> <p>Opening number typically employs the “environmental bustle”</p> <p>Main1 meets Main2 either during the opening number or immediately thereafter</p> <p>One or maybe two (if they are short) songs are done during the plot development</p> <p>A big ending number where, hopefully, conflict is resolved and lovers reunite.</p> | <p>See Musical Comedy handout from workshop.</p> <p>Prefer keyboards over disks</p> <p>The “environmental bustle” is background movement, talking, and singing.</p> <p>The typical plot is Boy meets (or already knows) Girl. Something prevents Boy and Girl from being together. Boy and Girl overcome it for a big ending</p> <p>Plot hint: Before starting determine who is Main1 and what keeps lovers apart.</p> <p>R&H songs nearly always rhyme and chorus</p> <p><i>After each song, the audience should know the name of the song.</i></p> | <p>Of course, there are other types of musical comedies other than R&H. But, their style is so predominate and appears in other musicals.</p> |

| Name | Description | Bullet Points | Variations |
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| Musical Comedy (Sondheim style) | <p>Musical Scene. A parody of Sondheim style musicals. Sondheim musicals are as tragic as they are comedic.</p> <p><u>Structure of a Sondheim style Musical Comedy:</u></p> <p>Typically, main character (Main1) begins</p> <p>Opening number begins within 0-30 seconds</p> <p>Opening number may employ the “environmental fugue”</p> <p>The audience will typically meet the Main2 during the opening fugue. Alternatively, supporting characters may start and sing about the main characters and their past.</p> <p>One or maybe two (if they are short) songs are done during the plot development. One of the songs in the middle may be a fugue if no fugue was done at the beginning.</p> <p>A big ending number.</p> | <p>See Musical Comedy handout from workshop.</p> <p>Prefer keyboards over disks</p> <p>The “environmental fugue” is when multiple people sing at the same time</p> <p>Plots will typically be cynical</p> <p>Songs are often sung in a conversational style</p> <p>Sondheim songs need not rhyme or chorus.</p> <p>Since you are free from the pressure of rhyming and chorusing, focus on the emotional presentation of the song. Really get into it the feelings of the characters and express them in the song</p> | |

| Name | Description | Bullet Points | Variations |
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| Musical Replay | <p>A short neutral scene is repeated three times. The replays are in a specific musical style. The players should keep the first scene simple and neutral. The gimmick works best if there is a simple clear environment, and simple clear relationships. Like any scene really. The next time the scene is played out it is flavored with the musical style that was chosen. Adjusting the relationships to suit the environment is an important choice as well. Keep with the story that was originally told. The audience is watching closely, and you can guarantee that they will notice when their favorite part of the story is left out.</p> | <p>Entrances, physicality, specific repeatable mime</p> <p>Get 4th player into the neutral scene at the very end (end big)</p> <p>Order replay options with highest energy third and lowest in the middle</p> <p>Replay as accurately as you can, considering that you singing the replay.</p> | <p>Can get anything as a suggestion for replay.</p> <p>If not music then it is a <i>Replay</i>.</p> <p>If you are getting styles and music, then it is <i>Potpourri</i>.</p> |
| Musical Styles | <p>This is basically the same as <i>Musical Chairs</i> or <i>Musical Rumble</i>, but you do not compete to see who goes first. Unlike those others, all songs will be about the same suggestion. It is just one team. Typically, do three songs. Thus, one person solos in a particular musical style. Forth person can be backup and/or duet with someone. Subject of each song should be a variation on the suggestion.</p> | <p>Each player should find different aspects of the audience suggestion to sing about</p> <p>While each musical style will be performed by one of the players, others need to provide backup, harmonies, and chorusing as appropriate.</p> | |

| Name | Description | Bullet Points | Variations |
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| Naïve Reply | One player leaves the room. A scene suggestion is gotten from the audience. The remaining players do a scene based upon the suggestion and do it as though the out-of-the-room player was in the scene. After the scene, the out-of-the-room player returns and the scene is replayed exactly as it was before. The “naïve” player must interact with the players in the scene even though the in-the-room players cannot adjust their dialogue or actions. Naïve player must justify. | <p>In-the-Room Players</p> <p>Make the Naïve player an important character.</p> <p>Give them plenty to do and say.</p> <p>Imagine naïve player’s dialogue and leave the appropriate pauses.</p> <p>Repeat the scene EXACTLY!</p> <p>Naïve Player</p> <p>Go for it. Don’t wait around trying to figure out what is going on and what the scene is about.</p> <p>When asked a question, answer it.</p> <p>Remember that they are replaying the scene exactly, so try to put yourself where they expect you to be.</p> | See <i>Mega-Naïve Replay</i> |
| New Choice | Like Scantron, but instead of getting the replacement dialogue/object/person from different players, it is gotten from the player who originally said it. E.g., player may say, “I want to hug you!” Ref may yell, “new choice.” Player then says, “I want to smack you!” Ref says “new choice.” Player says, “I will give you all of my worldly possessions and touch you with a stick.” If Ref doesn’t say “new choice” again, then the scene continues with the last choice. | <p>Set up the ref with lines to change</p> <p>Start modest with first new choices, then get crazier</p> <p>While three is a common number for choices, be prepared to keep going</p> <p>Ref should vary both the numbers of new choices you ask for and the speed with which you request them. Work with the players.</p> | Try it with other genre type scenes like <i>Shakespeare</i> |

| Name | Description | Bullet Points | Variations |
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| Object Tag (Yard Sale) | Head-to-head line game. At half time, ref asks audience to go to their cars and get any unusual objects. Before each object is brought out on the field, the players have the backs turned. Once the object is placed there, players turn around and step up when they have something. Then can use the object in any what other then the way the object is usually used. E.g., if object is an umbrella, it is not appropriate to open it and protect yourself from the rain. It is fine to open it and use it as a parachute or a satellite dish. | <p>Avoid the stock bits (unless nothing is happening and the crowd needs the boost)</p> <p>Don't lean in, look at it, and fade away, saying, "No way"</p> <p>If you don't have an idea, jump out and see what happens</p> <p>Know the difference between what's cool to break and what is not</p> <p>Use a friend and double the fun!</p> | You can dump all of the objects onto the field and call it Yard Sale. When the players turn around, the pickup any item that they want, hold it up for the audience to see and then use it as they would in any Object Tag game. |
| Opera | Do an Opera. It is a scene done in the style of an opera. Basic themes: longing and achievement; betrayal and massive death at the end. Rhyming is nice, but not essential. | <p>Enunciate and sing to the back of the room</p> <p>Make motions and emotions large and exaggerated</p> <p>Variety of songs: solo, duet, chorus</p> <p>Read the treatise on Opera in players manual</p> <p>Feel free to pimp large chunks of the plot.</p> | Dubbing Opera |
| Parallel Universe | <p>Get 3-5 different locations from the audience. Begin in one of them. Periodically, the ref will call out a new location. Justify your position in your new location. The ref will return to locations. When this happens, remember that time has past since our last visit</p> <p>See also, <i>Hyperlink</i> and <i>Death Pendulum</i></p> | <p>Big physical movements—help the ref</p> <p>Explore the beauty...of the pause</p> <p>Remember that time has elapsed. Think what might have just happened in you new location based on previous set up</p> <p>Portray contrasting characters in the different locations</p> | Locations can be anything. Often we get retail establishment, vacation spot, fanciful place, a place you wouldn't want to be, and a place smaller than a breadbox. |

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| Pavlovian Response | Similar in many respects to <i>Calvin Ball</i> . Do a regular scene except that for each player there is a certain action by another player that causes a reaction or response. For example, A is told that he is to bark like a dog whenever B touches A; B is told to sing his next line when C mimes anything; etc. Players get these suggestions while on the field and one at a time. The players who are not getting the suggestions need to stand with their back turned, ears plugged and humming. | <p>Although it is nearly impossible, try to keep a scene going</p> <p>The major drawback of this game is the time it takes to get suggestions from the audience. Therefore, the suggestions should be gotten quickly. The ref can help do this by getting very specific suggestions from the audience and selecting from the triggers himself.</p> | |
| Pick-A-Play | One player is off-book. The other players are on-book, meaning they must read from a play and cannot make up any of their own lines. Each on-book player grabs a handful of books (of plays) and has audience member(s) pick a book, pick a page, and pick a character. The on-book player will only read that character's lines from that play. On-book player reiterates their play, playwright, and character before the scene begins. Off-book player starts scene. On-book players enter and give a line from the book. Off-book player should justify that line. Off-book player should create a scene from the disjointed lines. Help him out. Give him one line at a time to work with. On-book players should come and go. Don't hog the field. | <p>On-Book Players:</p> <p>Don't search for the "right" words on field.</p> <p>Always allow off-book player to justify every line</p> <p>Do not follow another reader's line immediately</p> <p>You may search for funny lines while off field, but not at the expense of losing track of scene</p> <p>If your character's lines turn out to be sparse or obscene, then use lines of another character</p> <p>Off-book player:</p> <p>Progress the actions, locations, etc., as best as you can</p> <p>Avoid asking questions. Answers will be hard to come by.</p> <p>Give the on-book players tasks to perform.</p> | <p>The gimmick in this game and the justification is so difficult that no variation is necessary or desired.</p> <p>See <i>Scene on-book</i> and <i>Comic Book</i></p> |

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| Playground Insults | Variation of <i>Sideline Debate</i> . Instead of debating, it is two kids arguing with each other. The kids face each other with their back to the other team's clue givers. | <p>Be a real kid</p> <p>Include playground-like insults in argument, but do more than just insult</p> | |
| Radio | All players at the same time. No one is eliminated. Each player on field will represent a certain type of characteristic radio channel. Get four music, two talk, and two made-up radio styles. Turn down the lights. The ref directs with a flashlight. He shines it into the person's face that he wants to be "on." Ref scans the dial to begin with. He skips to certain stations and stays on them for a few seconds. Players should really play up their style. | <p>Commercials, talk, call-in, traffic, self-promos, news, give-aways, "rock blocks," trivia—use everything radio does</p> <p>Remember time has elapsed between every appearance</p> <p>Use your radio-style suggestion in an uncommon way if you're stuck</p> <p>Can do without a common suggestion or can get a general common suggestion for everyone</p> | Examples of the type of suggestions you might get: Rock, Country, Easy Listening, and Jazz for music; Sports and News for talk; and Barbie and Construction Workers for the made-up styles. |
| Rap | Same as any other elimination line game (like <i>Elimination Limerick</i>), but we do a rap. Rhyming scheme is a-a-b-b-c-c. Be a rapping dude/dudette. | <p>Tell a little story. Rhyme is doubly impressive when it fits</p> <p>Punch those rhymes. Help others hear you.</p> <p>Always maintain a big character</p> <p>Use stock bits sparingly and only once.</p> <p>Take dives when necessary</p> | Funky Fresh Style: done in a lay-up style. Person rhymes line, lays a line, and then goes back to end of their team's line. |

| Name | Description | Bullet Points | Variations |
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| Rap Madrigal | <p>Variation of <i>Madrigal</i>. Singing rap instead of traditional madrigal style. Rather than getting the specific lines in the traditional <i>Madrigal</i> style, get a word or short phrase per person. One person should get a name of someone (fictional or real). Reiterate the suggestions before beginning. First time through just rap your suggestion exactly as given and go in a traditional <i>Madrigal</i> order. After the first time through, vary the order and mix up the suggestions.</p> | <p>Same points as <i>Madrigal</i></p> <p>After the first time through, feel free to rap a short verse that includes two of more of the suggestions</p> <p>At all times, move around the field. Do NOT stand in a line.</p> <p>Since you are not going in a particular order, indicate that you want to sing next by stepping up to the front of the field just before you sing.</p> <p>FIND A CHORUS!! Yo, Yo, I say it again. FIND A CHORUS!!!</p> | <p>Good musical game to choose when you don't have disks or keyboard. Can use keyboards or disk, but can easily be done without either. One player does the rhythm and beats</p> |
| Replay | <p>A short neutral scene is repeated three times. The replays are in specific styles or genres. The players should keep the first scene simple and neutral. The gimmick works best if there is a simple clear environment, and simple clear relationships. Like any scene really. The next time the scene is played out it is flavored with the genre or style that was chosen. Adjusting the relationships and dialogue to suit the environment is an important choice as well. Keep with the story that was originally told. The audience is watching closely, and you can guarantee that they will notice when their favorite part of the story is left out.</p> | <p>Entrances, physicalities, specific repeatable mime</p> <p>Get 4th player into the neutral scene at the very end (end big)</p> <p>Order replay options with highest energy third and lowest in the middle</p> <p>Replay accurately. Just lay the suggestion on top.</p> | <p>Can get anything as a suggestion for replay.</p> <p>If music then it is a <i>Replay Music</i>.</p> <p>If you are getting styles and music, then it is <i>potpourri</i>.</p> <p><i>Blind Date Replay</i>: See <i>Blind Date</i>. Do neutral scene as blind date.</p> <p><i>Mega Replay</i> – One team does setup scene, replayed by second team, replayed again by first team. Repeat with other team setting up a scene, if desired.</p> |

| Name | Description | Bullet Points | Variations |
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| Revolving Doors | Each player is assigned some word that might come up in casual conversation. Whenever another player in the scene speaks a player's word, that player must enter or exit. If the player's word is spoken and she is off the field, she must immediately come on field and justify her entrance. If her word is spoken while on field she must immediately exit and justify her exit. This is a listening game. If your word is spoken, but you don't hear it, the audience will immediately notice. If the players notice that someone has not heard their word, they should repeat it. Each player must also remember each of the other players' words. This scene can get quite chaotic. Remember to build a story and justify the entrances and exits. | <p>Assignment of an extremely common word: "and," "but" or "yes." This makes players blast in and out like a rubber ball.</p> <p>Not saying someone's word, and putting them in a situation where they have to leave: e.g., firing them, kicking them out the house, or leaving them in a burning room. Or vice versa.</p> <p>Repeating someone's word rapidly giving him or her no choice, but to Ping-Pong in and out of the scene.</p> <p>Avoid saying your own word.</p> <p>Use expressions that sound like another's word</p> | |
| Rhyming Verse | Similar in structure as <i>ABC</i> and <i>N-word</i> , except the players do a scene in a rhyming verse. Each player rhymes the previous line and does another line to be rhymed by the other player. The rhythm or meter of the rhyming verse is "'Twas the Night before Christmas". The ref will eliminate players for failure to rhyme and for falling off the meter. Use a hat, but do not use any more of a costume because it slows transitions. | <p>Stay on the meter</p> <p>Use first line to rhyme, and your second to move the scene</p> <p>Strong character voice and physicality—passed from one player to the next</p> <p>Switch quickly when someone is eliminated</p> | |

| Name | Description | Bullet Points | Variations |
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| Shakespeare | <p>A scene done as if William Shakespeare had written it.</p> <p>What does one have to do to make their scene a Shakespeare scene? The most obvious one is to change the way that one talks. An English accent helps. The use of words associated with Shakespeare's age also helps. The better we understand Shakespearean language. The more we can mock it. Verily, alas, alack, anon, a plethora of that's, ohs, fores and forsooths. There are also grammatical alterations that lend to the genre. "Fore the skills to describe those here I do lack." The relationships are usually familial and bitter. The stories usually involve intrigue, betrayal, quests, or revenge. There are lots of licenses to advance the plot. Soliloquies, witches, prophecies are part of the genre. Shakespeare is really just a genre like any other (science fiction, film noire, detective, love story). It has earned its own little blurb because it is such a mainstay of the improv scene.</p> | <p>All characters use Shakespearean language</p> <p>Only a few plays, in certain instances, rhyme</p> <p>Tone and delivery are as important as the actual language</p> <p>Plots include longing, corruption, witchcraft, forests, blindness, distance, letters, love, transformations, manipulating others, war</p> <p>Overdone emotion, drama, and hand-gestures by nearly all</p> <p>Lots of tips and tricks are in players manual</p> | <p>Combine <i>Shakespeare</i> with any other gimmick-type games, like: new choice, <i>Scantron</i>, <i>Superhero</i>, etc.</p> |

| Name | Description | Bullet Points | Variations |
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| Shopping Spree | <p>One player is the guesser/shop owner and he leaves the room. Ref gets five items that someone might purchase in a store of some kind. He gets adjectives or simply words and uses them to modify the items. E.g., "It is not just a 'mop.'" "It is an 'hallucinating mop.'" Guesser starts by opening up a fictional store. Clue-giver comes in as customers wanting to purchase the "item," but they can't say the name of the item. They must describe it. Once the guesser guesses it, the clue-giver give more clues about the modifier of that item. E.g., "Ya, I want the mop, buddy. But I want one made out of Peyote."</p> | <p>Performers:</p> <p>Vary your characters</p> <p>Begin with more circuitous clues and become more direct as time gets shorter</p> <p>Demonstrate the attribute of the object you are buying if possible (e.g., act psychotic if you want a 'psycho hammer')</p> <p>Help each other out with supporting characters when needed</p> <p>If you're taking up too much time, offer to go look for item and leave the field.</p> <p>Guessers:</p> <p>Sometimes "tease" the audience with a series of erroneous guesses if the clue is obvious</p> <p>Interact with the players. Take objects from imaginary shelves, open crates, operate the cash register, etc.</p> | |
| Siamese Scene | <p>A scene where two players play the role of one person. Two players share the same brain and stand/move shoulder-to-shoulder and arm-around-each-other. Each player says one word at a time. Remember: You're one person. It is "I", "me", and "mine" and not "we", "us", and "our"</p> | <p>Decide which player of the twin has the "first word." Stick to it.</p> <p>Speed is key—spit it out</p> <p>Strive for action! Do something.</p> <p>Mime can suggest where dialog will go</p> | <p>Works well with an audience volunteer(s)</p> |

| Name | Description | Bullet Points | Variations |
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| Sideline Debate (Other variations: Sideline Karaoke , Sideline Sermon , & Playground Insults) | <p>Head-to-head. One team is <i>Pro</i> and the other is <i>Con</i> in this “debate.” One player, the debater, from each team is sent out of the room while getting a topic. Topic is always in this format: V-ing A N, where V = verb, A = adjective, and N = noun. N is always plural. Each word is multi-syllabic. E.g., “Tenderizing Reciprocating Alligators” or “Conjugating Veracious Catamarans.”</p> <p>Clue givers break each word up into manageable bits that are roughly phonetic equivalents. E.g., “Tenderizing” might be broken down like this: ten (mime ten people or ten fingers), dirt (mime potting plants), eyes (point to eyes) and ring (mime putting on a ring), thus you get <i>ten-dirt-eyes-ring</i> (say it out loud).</p> <p>Game proceeds one debater at a time and one word at a time in the order of V, A, N. The clue givers silently mime the phonetic bits to their debater. When one team is going, the other turns their backs so that they do not see the mimed clues (this includes the debaters). The debater can only guess when it is his turn. The ref allows each team a few sec. (15-20 sec.) per turn.</p> | <p>Debaters:</p> <p>Piece together the whole word bit by bit.</p> <p>Maintain a sense of pro and con, as if a debate.</p> <p>Keep the “reality” alive by using the conventions of debate.</p> <p>if you know it quickly, you might wish string it out</p> <p>Clue Givers:</p> <p>Break words into small parts, which invite very physical enactments.</p> <p>assign who” doing what ASAP</p> <p>No props or sound effects</p> <p>Clap and cheer when the guesser says the word or phonetic bit that you want. This tells her that she has guessed correctly</p> <p>At beginning of a new word, someone holds up 1, 2 or 3 fingers to indicate which word is being mimed</p> | <p>A different format for the words is “Should A N V?”</p> <p><i>Sideline Sermon</i> where the debaters preach instead of debate. We usually don’t do because it can easily offend some people</p> <p><i>Playground Insults</i> is two kids arguing with each other. The kids face each other with each having their back to the other team’s clue givers.</p> <p><i>Sideline Karaoke</i> is where guessers sing rather than debate</p> |

| Name | Description | Bullet Points | Variations |
|-----------------------------|---|--|---|
| Sing for Your Supper | Like emotional symphony but players sing individually or collectively as directed by the ref. Get a suggestion from the audience and sing about that suggestion. Try to make it a story. | <p>Watch the conductor</p> <p>Sing in the background if you are not the main player singing</p> | |
| Sing It! | <p>Similar to Musical Comedy but the Ref will determine the title of the song based upon a line of dialog. Ref will periodically yell "Sing it!" and then restate the line just said on the field. The player who said that line must sing a song using that line. It can be used anywhere, but is most effective if it is the first line or the chorus.</p> <p>DO NOT FORGET TO SING THE LINE. The audience becomes very irritated when you are told to sing a specific line and you never do. They notice. If you think that you might forget, then make it the very first line of the song. If you have forgot the line, allow your backup singers to provide the line.</p> | <p>Observe all the key points associated with Musical Comedy.</p> <p>Players can "pimp" the ref to a certain degree by presenting funny sounding lines that would seem to be difficult to sing about</p> <p>Like any other musical game, end big.</p> <p>If you are providing backup and you believe the singer has forgotten their line, you can jump in (perhaps at the chorus) and sing the line.</p> | Combine with other games like <i>Day in the Life</i> , <i>What if...</i> etc. |

| Name | Description | Bullet Points | Variations |
|----------------------------|--|--|--|
| Sit Stand Kneel Lie | <p>At no time can any of the four players occupy the same orientation on the field simultaneously. One player must be lying down, another player must be standing, and so on. Try to create a story. Try to justify why you have changed position. Try not to hurt yourself. Change position often, but justify the change. If you can telegraph the move to the other players, the whole scene will benefit.</p> | <p>Force one player to maintain a position (tie them up, kill them, nail them to their chair), and then make them justify a change.</p> | <p>As many positions as wanted can be added. Sit, stand, kneel, lie-down, curl-up, lean, crouch, bend, etc.</p> |
| Slide Show | <p>For this game, you must be able to turn the lights on and off. When lights are off, the room needs to be as dark as possible. One player is the host or narrator of the slide show. The other players are the people pictured in the slides. Begin with lights off. The host introduces the slides. Posers take position. Lights come on and host tells audience about the slide. Go to next slide and so forth.</p> <p>Standard gags include:</p> <p>Posers face away, host says, "oh, I have the slide in backwards"</p> <p>While slide is lit, players wither away and host says, "oh no, the slide is melting"</p> <p>Upside down...</p> <p>Accidental inclusion of an embarrassing slide</p> <p>Wig held up as if it was dust or lint</p> | <p>Posers:</p> <p>Pose Big! Change dramatically from slide to slide.</p> <p>Be careful in the dark. Especially with volunteers</p> <p>Don't wear the glow-in-the-dark vest</p> <p>Narrators:</p> <p>Try setting the posers up.</p> <p>Respond directly to their body positions.</p> <p>Try to tell a story, or go "logically" through a process.</p> <p>When faced with a "slide" that is odd or unusual, the best thing to say may be nothing at all.</p> | <p>Can do with an audience volunteer</p> <p>Theme of the slide show can be vacation, science, history, or industrial</p> |

| Name | Description | Bullet Points | Variations |
|---------------|---|--|---|
| Slo-Mo | <p>Get an indoor or outdoor activity / chore. That suggested activity now becomes an Olympic-level sporting event. Two players are athletes and two are commentators. Players warm-up in full-speed motion and before the event takes place. Gun fires and action begins in <i>slow</i> motion. When one competitor falls behind, they may take drastic and illegal action to catch up. May turn into a slow-motion frenzy by end of time. Commentators include a play-by-play man and a “color” man.</p> <p>Examples of play-by-play include Pat Summerall, Al Michaels, and Marv Albert. They are typically professional sports journalists and they describe all of the action as it happens. Examples of color include John Madden, Don Meredith, Dick Vital, and Bill Walton. They are typically ex-coaches or players and their job is to provide some insight into the game.</p> | <p>Everyone: Watch. Listen and Innovate.</p> <p>Players:</p> <ul style="list-style-type: none"> Do everything in slow motion! Be careful to mime actions accurately Exaggerate facial expressions <p>Commentators:</p> <ul style="list-style-type: none"> Tools—a past, interviews, and chalkboard. Do not use the stop action chalkboard more than once. Remember to step in front of the players as though you were stepping in front of a two-dimensional screen. Stand on side of field facing the audience and facing the competitors. Watch the action. | <p><i>Cooperative-Style:</i> Two players are working together as members of a team. Similar to pairs ice-skating or synchronized swimming. Players should work together, but something goes terribly wrong by the end. Music accompaniment is nice. Players should start together w/out a gun firing. Announcer should be very supportive and nice. E.g., “that was a very nice example of the Swedish sweeping motion. Ooohh!”</p> |

| Name | Description | Bullet Points | Variations |
|-------------------|--|---|------------|
| Soap Opera | <p>One player does voice-over (on mike if available.) That player will portray the inner thoughts of the characters on the field. The other players perform a scene in the style of a soap opera. Periodically during the scene, the keyboardist will play the “sting” and the on-field players will look at each other, at audience, at each other, and one will step up and place their hand on the on-field stool / chair and look like they are thinking to themselves. Voice-over player says what they are thinking. Players must now justify the “thought” within the scene, but remember the other characters do not know what the “thoughtful” character just thought. Act upon the offer made by the voice-over player. Do not just repeat it.</p> <p>Play with the common soap opera elements: melodramatic, overacting, affairs, scheming, etc. You can play with the standard characters: good guy / girl, tramp, playboy, doctor, etc.</p> | <p>Make sure to play up looking towards the audience, then one another, and then to the audience upon hearing the “sting” from the keyboards.</p> <p>Players should convey an attitude consistent with their “inner thoughts” expressed in the voice-over</p> <p>Captain should check to see if the sound crew is ready for this game</p> <p>It is typical and common to story to wind up in the hospital because so many Soap Operas are about hospitals. Avoid if you can, but if it happens in happens.</p> <p>Move the scene forward. Voice should not repeat what has just taken place and characters should not repeat what was just thought.</p> | |

| Name | Description | Bullet Points | Variations |
|----------------------|--|--|---|
| Sound Effects | Scene. Bring an audience volunteer onto (or beside) the field and give them a mike. The volunteer will do all of the sound effects for the scene. | <p>Do a good scene.</p> <p>Pimp the volunteer so that there is plenty of opportunities for juicy sound effects.</p> <p>Avoid “dissing” the volunteer by commenting on the crappy sound effects.</p> <p>You can change your motorcycle into a bike based upon the unexpected sound effect, but don’t complain about the sound effect during the scene.</p> | Alternatively, show off the sound effects of the sound person and have the regular sound person do the effects. |
| Spelling Bee | 3 or 4 players are a team of spellers. Host gets words to spell from the audience. Spellers spell the words. Players say one letter at a time, similar in style to Dr. KIA. Start with pre-school or kindergarten word, e.g., “ball” or “cat.” Get progressively harder words: Grade school, jr. high, high school, college, graduate, etc. Spellers stand shoulder-to-shoulder. Goes from right to left. Spelling pattern after receiving the word: Deep breath to establish spelling rhythm, state words collectively, spell one letter at a time, one player at a time, again collectively state word, use word in sentence with each player taking one word at a time, and once again collectively state word. | <p>Host:</p> <p>A big character helps keep the audience active.</p> <p>Never say “One more word....”</p> <p>Start with an extremely easy word and move to big, complicated ones.</p> <p>You can refuse to take Disney or made-up words.</p> <p>Spellers:</p> <p>Speed, speed, speed.</p> <p>Don’t try to screw up.</p> <p>Postpone gimmicks and them only once.</p> <p>Approach the spelling in high status.</p> <p>Act like you believe that you intelligent.</p> | Example of format: (all) breath, “Dog”, (individually) “D-O-G”, (all) “Dog”, (individually) “My-dog-ate-my-homework”, (all) “Dog” |

| Name | Description | Bullet Points | Variations |
|-----------------------------|--|--|--|
| Sticker-doodles | <p>All team members leave the room. Get one suggestion per player from the audience. Suggestions such as movie fear animal, etc. Write each of them onto a sticker and place one on the forehead of each player when they return to the room. Before scene begins, players show each other and the audience their stickers. Do a scene where you drop suggestions to the player that you are talking to. Be subtle at first and become very obvious at the end. Remember to give everyone clues, but do not sacrifice the scene for the clues.</p> | <p>Start with one or two players and the scene suggestion.</p> <p>Don't blow all of your good clues in the first 30-sec.</p> <p>Do an activity. Pursue a goal.</p> <p>Give physical as well as verbal clues.</p> <p>Guess with conviction or at least funny</p> | |
| Story / Story Manual | <p>Head-to-head. Elimination. Line game. Players stand in a line. Ref gets the title to a story. Ref will point to a player who begins telling the story. He will then point to another player and will continue to do so until someone is eliminated. Eliminations occur when player fails to "cut off" when ref removes finger, when player fails to "pick up" when ref points at them, when player uses poor grammar, or makes not sense. Last player standing gets the win.</p> | <p>Stick to a few solid characters—don't add willy-nilly.</p> <p>Stay out of first person.</p> <p>Be excited about the story you're telling.</p> <p>Reincorporate earlier story elements as you go—LISTEN.</p> <p>Action is better than description. No "deciding" and no stores.</p> <p>Don't try to be clever. Tell the story as a team.</p> | <p><i>Ghost Story</i> – turning out the lights and using a flashlight to point at the players.</p> <p><i>Story Manual</i> – Perform the manual or handbook for a company, college or product. Great for road shows.</p> <p>Ref can get endowments at any time.</p> |

| Name | Description | Bullet Points | Variations |
|-------------------------|---|--|---|
| Superhero | <p>A scene with a reasonably well-defined structure: villain attacks Victim. Superhero appears to save the day. Villain almost defeats the superhero. Superhero's sidekick shows up to save superhero. Superhero finally defeats the villain. Good triumphs over evil again. Whew, hoo! Of course, your scene may (and probably will) vary, but this is the basic structure. Like any other genre, make fun of it. Other helpful elements: villain and hero knew/know each other, powers of hero/villain should be related to their names, both hero and villain can have a sidekick.</p> | <p>Have a motivation and a past for the hero & villain.</p> <p>Think "secret identities." Often in contrast with hero/villain.</p> <p>Flashbacks, cliffhangers, traps, revealing plan—all good.</p> <p>The player's manual has a very good discussion of this genre game. Read it.</p> <p>Heroes and villain should use their endowment as superpower.</p> | <p>Suggestions can be:</p> <p>A name of a hero and a name of a villain.</p> <p>Any general suggestions with which you can create hero/villain with appropriate names and powers</p> |
| Switch Interview | <p>Head-to-head. Two stools or chairs are placed on field. The one on the left of the audience is typically the interviewer's stool and the other is the interviewee's stool. A member of each team takes a stool. Get a topic and have an interview inspired by the suggestion. At some point ref calls switch. Interviewer leaves and gets at the end of the line on their team's bench. Interviewee sits in the interviewer's stool and becomes the new interviewer. A new player (alternating between teams) takes over the interviewee's position.</p> | <p>Go with BIG characters.</p> <p>Remember either the interviewer or interviewee may begin the conversation.</p> <p>The player in the interviewee chair should NOT ask questions.</p> <p>Use visual humor and sight gags where appropriate.</p> <p>Use the audience; even go out into the audience.</p> | <p>Get suggestions right before each interview.</p> <p>Get a bunch of suggestions before any interviews and the ref calls one out before each interview.</p> |

| Name | Description | Bullet Points | Variations |
|----------------------------|--|--|--|
| Symphony | Line game. All players stand in a line facing the audience. Get suggestion per player. Ref is typically the conductor. "Ready your instrument" by raising your hands to cover your face. When directed, lower hands and have an appropriate expression on your face. When directed to do so, express the suggestion with sounds. Words are okay, but avoid them. Follow the directions of the conductor. Find the rhythm. Make it musical. | <p>Avoid a gruntfest.</p> <p>Express your suggestions musically!</p> <p>Keep the rhythm.</p> <p>Start nice and subtle. Build as you go.</p> <p>Use words if needed (but limited use)</p> <p>Watch the conductor.</p> <p>Identify suggestions to audience straight.</p> | <p>Suggestions can be anything, e.g., emotions, styles, genres, a facial expression, driver's license photo, etc.</p> <p><i>Conducted Gripe:</i> Players get complaints. More verbal than <i>Emotional Symphony</i>. Much more one-dimensional.</p> |
| What Are You Doing? | Elimination. Head-to-head, one-player from each team at a time. A player will begin miming an action. Miming player is asked, "What are you doing?" to which the miming player responds with anything other than what they are actually doing. The response nearly always begins with a verb. The asking player must then start miming the action of the response. This goes back and forth until a player is eliminated. The team with the last player remaining wins. You may be eliminated for hesitation, making no sense or straying from the theme, suggesting the action similar to what you are actually doing, or repetition. | <p>Start simple. Teach the audience how the game is played.</p> <p>Fire out, "What are you doing?" at your opponent.</p> <p>When asked—stop immediately, turn slightly toward your opponent and answer.</p> | <p>Themes- all activities relate to theme.</p> <p>Initials – the first letters of words in the responding activity must begin with the suggested initials.</p> <p>Short word – same as initials, but you get a short word (like CAT).</p> <p><i>Jeopardy Round:</i> You do the activity and the other person guesses in the form of a question.</p> <p>Any Question Style with Initials: Instead of "What Are You Doing?" you can ask any question, i.e.: for the letter "P" and "S" ... "How's your Mom?" ... "Plenty Sick" ... "What's your favorite kind of pizza?" ... "Pepperoni Smoothie."</p> |

| Name | Description | Bullet Points | Variations |
|------------------------------|---|--|------------|
| Word From Our Sponsor | <p>Get the following suggestions:</p> <p>One topic of expertise that you wouldn't normally think of needing an expert for</p> <p>One name of a TV show that's never been produced</p> <p>One name of a product that has not been made or invented yet (not what the product does, but just the name of the product)</p> <p>One made up "cause" - like save the whales, only don't make near that much sense.</p> <p>Game begins with talk show (typically a volunteer is the expert, being interviewed by the CSz TV host). The talk show is "interrupted" by "words from our sponsor" which is where the rest of the team and volunteers present "commercials" based on the suggestions taken.</p> | <p>Host "announces" the breaks.</p> <p>Music going into commercials and going out of commercials is good.</p> <p>Players let the host know they are ready for the next spot by all standing and facing him or her from the bench.</p> <p>Host can make the guest sing, dance, whatever. You can also "lead up to" making them do things, then take a break.</p> <p>Good game for remotes, with up to three volunteers playing.</p> | |

5 ■ Workshops

Besides their own team workshops, ComedySportz teams offer a variety of workshops that serve dual purposes: as a revenue stream and as a way (for some teams) to find and train new players. In addition, many ComedySportz teams offer teambuilding workshops specifically for corporate, church and school clients. Teambuilding will be covered in a separate section.

Some ComedySportz teams are now dubbing their entire workshop process the “Training Center” and branding their organization as an improv training ground – this can be good for perception, as audiences want to see a show from an organization that trains the finest improvisers.

The bulk of this chapter was written by Patrick Short of ComedySportz Portland.

Workshops and Classes for your Team

Most ComedySportz Teams practice at least weekly on an ongoing basis. Sometimes newer teams practice as often as everyone can be gathered together. Practices are vitally important for building and sustaining your team, for integrating new players before you throw them in front of paying fans, for building skills and for keeping the ComedySportz Show fresh.

We recommend choosing a night for practice and keeping it consistent; this allows players to adapt their work and family schedules so they can attend most, if not all of the practices.

In the first few years of your team you’ll want to have the Artistic Director lead most of the practices. Have them plan the workshops to build the skills and practice the games you need to enhance the show. (For your first six months of the show, licensees are asked to limit their teams to 21 games; these games should be mastered before new games are added. You will probably face some resistance to this limit, but it’s coming from people who’ve led new teams, watched teams succeed, and cringed as some teams failed.) Are there players on

your team who have specific skills? It's great to have them share those skills in practices; have the Artistic Director assist them with the syllabi.

Once your team gains experience, you may switch to classes run by various members of your team and even outside instructors. Some teams have their weekly practices planned and administered by a member of the team, with the teaching supplied by every member of the team, based on their interests and expertise. This is a terrific way to keep things fresh.

It's also important to shake things up once in a while; your team will appreciate teambuilding nights a few times a year. Lazer Tag, bowling, volunteering at the Food Bank, board game night, unexpected parties – let your imagination guide you to some great ways to build your team.

In a later section of this chapter, we'll talk about some of the other classes you can offer. In addition to their importance as a revenue source, these classes are a great way to enhance your team's skills as players, teachers and leaders.

If you're stumped for ideas on specific practice topics, look around on the ComedySportz Forums – start a thread if you don't see one. Helpful CSz folks will leap to your aid.

Some teams schedule one practice a month as a “mandatory” workshop dealing with business matters or whole-troupe issues, as well as for bonding and treats.

Helpful Books for Teachers

Below is a list of books on improv that are chock-full of exercises, games and interesting things to think about:

- Barker, Clive. *Theatre Games: A New Approach to Drama Training*. Eyre Methuen (London), 1977.
- Belt, Linda and Stockley. *Improvisation Through TheatreSports*. Thespis Prod's, 1989.
- Bernardi, P. *Improvisation Starters: A Collection...* Betterway Pub.
- Boal, Augusto. *Games for Actors and Non-Actors*.
- Book, Stephen. *Book on Acting: Improvisation Technique*. Silman-James Press, 2002.
- Boyd, N. *Handbook of Recreational Games*. Dover Prod.
- Brook, P. *The Empty Space*. Avon, 1969.

- Brook, P. *The Shifting Point*. Harper & Row, 1987.
- Caruso and Clemens. *The Actor's Book of Improvisation: Dramatic Situations for...* Penguin, 1992.
- Chekov¹, M. *On the Technique of Acting*. Harper-Collins, 1991.
- Frost and Yarrow. *Improvisation in Drama*. St. Martin's Press, 1989.
- Goldberg, Andy. *Improv Comedy*. Samuel French, 1991.
- Halpern, Close & Johnson. *Truth in Comedy: The Manual of Improvisation*. Meriwether, 1994.
- Horn, D. *Comedy Improvisation: Exercises & Techniques for Young Actors*. Meriweather, 1991.
- Johstone, Keith. *Improv: Improvisation and the Theatre*. Theatre Arts Books, 1979.
- Marowitz, Charles. *The Act of Being*.
- McCaslin, Nellie. *Creative Drama in the Classroom*. Longman, 1984.
- Meisner and Longwell. *Sanford Meisner on Acting*. 1987.
- Nachmanovich, Stephen, *Free Play: Improvisation in Life and Art*. Tarcher/Putnam 1990.
- Napier, Mick, *Improvise. Scene From the Inside Out*. Heineman Drama, 2004.
- Pierse, Lyn/ *Theatresports Down Under*. Improcorp Australia and ish production & design, 1993, 1995
- Pollock, Michael. *Musical Improv Comedy*. Masteryear Publishing, 2003. (Includes CD!)
- Ristad, Eloise. *A Soprano on Her Head*. Real People Press, 1982.
- Scher and Verral. *200+ Ideas for Drama*. Heinemann.
- Sills, Paul. *More Story Theatre*. Samuel French, 1981.
- Sills, Paul. *Story Theatre*. Samuel French, 1971.

¹ Not the guy on the Starship Enterprise.

- Spolin, Viola. *Improvisation for the Theatre*. Northwestern University Press, 1963.
- Spolin, Viola. *Theater Games for Rehearsal: A Director's Handbook*. Northwestern University Press, 1985.
- Spolin, Viola. *Theater Games for the Classroom: A Teacher's Handbook*. Northwestern University Press, 1986. ‡
- Stanislavski, C. *An Actor Prepares*. Theatre Arts Books, 1981.
- Sweet, Jeffery. *You Only Shoot People You Love*. American Theatre, 1990.
- von Oech, Roger. *A Whack on the Side of the Head*. Warner Books, 1998.

The Johnstone, Pierse and Spolin books are great places to start. (The Pierce book can be ordered from Amazon; it's expensive, but valuable for new teams.) The Book book¹, while aimed at teaching improv for film-acting purposes, is loaded with exercises, each containing a specific focus and side-coaching recommendations.

Exchange Workshops

In February of 2005, the WCL established May and June to be “exchange months” for the League, in which a team from each city would travel to one other city to perform in a weekend of shows and facilitate a workshop for the host team.

The host team provides accommodations for the visiting team (does not have to be hotel rooms, unless requested, but should be agreeable to the visiting city), and the visiting team provides a minimum of three players and pays all transportation costs. Players are not paid for these shows or workshop(s).

These exchanges are for the development of the host team. The workshop should consist of mutually agreed upon training – artistic, business-related, etc.

Exchange workshops and shows create a special energy on both teams, and making this happen every year should be a top priority.

¹ Guy's probably kicking himself that his last name isn't “NBA First-Round Draft Pick.”

ComedySportz 101 (also known as Level One)

This is the introductory class offered by most teams. It's usually attended both by aspiring improvisers who are perhaps interested in one day playing on a ComedySportz team, and also by members of the community who are simply interested in a gentle introduction to improv or in gaining confidence in public speaking. There is no prerequisite for ComedySportz 101. Because ComedySportz is a fundamentally different format than other forms of improv, most teams require ComedySportz 101 as an introductory course even if a student has taken improv classes elsewhere or has other improv experience. And most students who balk at taking ComedySportz 101 because they believe they have ample prior experience soon discover that there's still a lot to learn and that this class is very valuable to them.¹

ComedySportz 101 typically focuses more on the basics of improvisation and less on the nuts and bolts of specific game play. Though 101 covers some games, the overall emphasis is on building improvisational skills.

CSz Level One Sample Syllabus

The following syllabus is a Patrick Short (Portland) variation of a Jeff Kramer (San Jose) workshop that owes a lot to Mike Rock (original Madison team). (This is Tribal Knowledge indeed!) For space considerations, some of the games are not detailed. You may contact Patrick or Jeff if you need explanations, or ask at your nearest CSz gathering.

¹ If you are using ComedySportz 101 as a recruitment method for your team, we advise turning away anyone who "balks" at the class. They are probably not the team players you need.

ComedySportz 101 Workshop - Class One - Introduction

I. Introductions

- CSz history
- CSz-Portland history
- Teacher history
- Student introductions - who are you, what do you do outside of class (job or hobby or whatever you want to share) and what are your goals?

II. Workshop Goals & Philosophy

- You have accomplished the hardest part just by showing up!
- Not an audition for CSz - no pressure to "perform" some may go on
 - Mention Other Workshops Available
- Work together - emphasis on the team aspect, not individual
- Non-Judgmental - of others or yourself No "right" or "wrong" way of doing CSz, only "good" and "better"
- No need to try to be funny or clever
- We're here to play – adults don't get to do that too often
- Guidelines:

Listen, Trust, Commit, Risk, Accept, Share, Enjoy

- Concepts:
 - Don't **edit** yourself
 - Avoid **judgments** of yourself and others
 - Embrace Failure (If you're going to fail, fail big.)
 - Make eye contact
 - Avoid questions
 - Avoid denials
 - Use your tools:
 - Team, Story, Body/Space, Endowment, Status

III. Group Building

- Name Game (Perfect Pat and Rowdy Ruth, etc)
- Pass the Clap
- Yes Circle
- Zip Zap Zop - work for eye contact, pointing, readiness and consistency - not speed. Yet.
- Zoom Schwartz

IV. Questions?

- Beep
- Administrative Time (meet with students one on one for payment, questions)

ComedySportz 101 Workshop - Class Two - Teambuilding and Trust

I. Review

- Questions from last Workshop
- Quick name review, welcome new students and find out about them

II. Warm-Up

- Physical (stretching, grape picking, face massage)
- Mental (review of Zip-Zap-Zap, Zoom Schwartz)

III. Group Trust Building

- Knots
- Timmy and Lassie
- Stinky Socks (requires 12 people)
- I Am (requires 12 people)

IV. Warm-Down

- Questions?
- Preview of Next Class- Storytelling
- Admin Time

*****Notes*****

Trust Exercises Will Take Up A lot of Time, But Are Very Important For Future Workshops. Allow For All the Time They Require!

This syllabus is for fairly large classes (more than 15 students). You may need to add some exercises like Blind Walk for smaller groups.

ComedySportz 101 Workshop - Class Three – Narrative and Giving Up Control

Or

“Don’t plan – just react.”

I. Review

- Questions from last workshop

II. Warm-Up

- Vocal (one-hen... go to 8)
- Mental-Physical (Bippity Bippity Bop.)

III. Narrative

- One word story in circle - try to actually tell story - 3 rounds
- Story in pairs - one, two and three words at a time tell three stories
 - ask for story summary, moral and three images
- Story - without endowments – try regular and story manual
- Mutants in Trouble (Siamese Story - act out as they tell story - moral at the end)

IV. One minute stream of consciousness talk

- Have a list of general subjects ready (vacations, pets, the forest...). Give the subject to the talker once they are seated and start the clock. Stop it at 60 seconds.
- Discuss results – what was harder, alone or with teams?
- Where did the humor seem more natural?
- How did it feel to be alone versus with the team?

V. Warm-Down

- Questions?
- Preview of next Workshop- Physical Space
- Admin Time.

ComedySportz 101 Workshop - Class Four – Physical Space

I. Warm-Up

- Physical (Stretching and Review)
- Finish One Hen, Two Ducks
- Whoosh Bong

II. Creating a "Where"

- Grasp and Release
 - Grasp a Peg in the air in front of you.
 - Release Peg, then begin to grasp and move Peg to another point in space
 - Move Peg with resistance
 - See Peg move itself, then grasp in new space
 - Let Peg move you
- Pole Exercise
 - Locate pole in front of you which stretches from floor to ceiling
 - Grasp and release pole with one hand, then two hands
 - Find someone else's pole, reach and grasp with one hand, while not losing your pole
 - Attempt to move from pole to pole without losing any in space
 - Leader calls "Freeze", moves around and counts the number of poles
 - Try to have same number of poles as at the beginning, without gaining or losing any
 - Try playing with eyes closed
- "Show, Don't Tell." Demonstrate the difference between pretend objects and mime; we USE objects, we don't "draw them in the air".

III. Basic Mime

- Lead students through using objects, i.e. push, pull, open, close, lift, throw, etc.
- Change and adapt- Lift something which becomes light, Bowling ball becomes baby, etc.

IV. Imagination Object

- Sit in Circle – game cannot start until all questions are answered
- Leader makes a small imaginary object, uses it, then passes it to the right
- Next player uses object briefly, then transforms it into different object, then passes
- After completing the circle, players say what they thought they received.
- Note that "using" the object makes it clear; making the object does not.

V. Statues/Machine

- Create free-form sculpture, one player at a time
- Create a machine , one player at a time
- Create silent, moving scene, one player at a time

VI. Comic Strip

- Stay in groups of 4 or 5 - Teams pick a story to tell
- Try to tell silent story in four still pictures- everyone else closes eyes between pictures

VII. Warm-down

- Questions?
- Next Week - Status and intro to scenework!

ComedySportz 101 Workshop - Class Five – Status

I. Warm-up

- Vocal (Review One Hen)
- Mental/Physical (Kitty Wants a Corner)

II. Status and Status Games

- Explain basics of Status – that it creates conflict and interest
- ComedySportz' Top Secret Use of Status – we play people different from ourselves in high status!
- Status Cards
 - Entire group stands in a horseshoe shape.
 - Leader places a playing card on their palms, face down, players place it on their foreheads, players hold it facing out, so that they cannot see their own card
 - Players play a party scene, greeting each other according to the status they observe on the card (K/Q highest, Ace is lowest)
 - When players have all met each other, they try to arrange themselves, (according to the information/endowment they received) from highest to lowest, without reacting to cards around – “go where you think you belong”.
 - Try again silently, encouraging them to be more specific without giving too many obvious clues.
- King/Queen game
 - Person who sits in chair is King/Queen - high status
 - Other players are servants - low status
 - If King/Queen is dissatisfied, they may kill servant by snapping finger
 - Players try to be the last servant left alive
- Pecking Order
 - 4-5 Players are numbered 1-5, - 1 has highest status, down to 5, lowest
 - Give them a task to accomplish (something to build or a service to deliver)
 - 1 can only talk to player 2, #2 can only talk to players 1 and 3, #3 speaks only to 2 and 4, and #4 speaks only to 3, etc.
 - Players must try to accomplish task while playing their status
 - Watch for breakdowns, attempts to change own status, attempts to change status of others – apply to real world
- Discuss Status in the real world – children, marriage, tech support, etc

III. Introduction to Character Endowments

- We're different from scripted theatre; we have to move quickly.
 - Physical
 - Verbal
 - Emotional

- Occupational

IV. If there's time, play the Endowment Party from Week 6.

V. Warm-Down

- Questions?
- Next Week – actually working with Endowments

ComedySportz 101 Workshop - Class Six – Character Endowment

I. Warm-up and Focus

- Mental (Celery, Group Count)
- Physical (Group Juggle)

II. Character Endowment

- Review types of Endowments – physical, verbal, emotional, occupational
- Discuss Stereotypes – only bad with low status about who people are

III. Endowment Games

- Endowment Party (do this with everyone at once, not watchable in small groups)
 - Each person endows others in each one-to-one exchange, and not themselves. Choose from famous person, just released from prison, funniest person, terminally ill person).
 - Concentrate on listening for offers and giving offers clearly, without being super-obvious.
- Endowment Interview ("My Friend")
 - Talk show scenes
 - A anonymously endows B with 2-3 character traits, then identifies B by name
 - B enters, playing endowments, in scene with A.
 - After A leaves (90 seconds to 3 minutes) B goes neutral.
 - B endows C, another talk show scene, etc)
 - Note how endowments give players something to talk about
 - Note how satisfying honored endowment offers can be
- Hitchhiker
 - Work Endowments and Group Cooperation
 - Do at least two rounds for each person

IV. Warm-Down

- Questions?
- Next Week – Putting it together in scene starts
- Beep

ComedySportz 101 Workshop - Class Seven - Putting It Together

I. Warm-up

- Class picks favorites from first six weeks
- Bunny

II. Intro to Scenework

- Re-emphasize previous space, status and endowment work
- Review “not planning”
- Demonstrate the damage of denials and questions

III. Lay-up drills

- Two lines of students
- One line gives a line, the other line gives the “second line of the scene”
 - Emphasize giving information – who, where, what, relationship
 - No questions from first line
 - Emphasize “YES AND” for second line
- Expand to 4 line scene, first, second, first, second
 - Offer “tools” – CROWEM (don’t have to use all of them at once)
 - Character
 - Relationship
 - Objective
 - Where
 - Emotion
 - Middle – start in the middle!
- Change to “Very Short Scene in Reverse”
 - First line gives line, second line is “the line before it”
 - Do it in reverse and then play it back in forward
- Change to 4 Lines in Reverse
 - Do them in reverse, then play forward
 - Don’t be afraid to offer help to melted brains – this is hard

IV. Warm-Down

- Questions?
- Next Week- Graduation!
- Review upcoming workshop options (share with players what follows 101)
- Beep

ComedySportz 101 Workshop - Class Eight - Doors

I. Warm-up

- Introduction of guests
- Categories
- Physical Stretching – Roman Sit
- Last chance for I Am or Stinky Socks

II. Doors

- Two players on stage, one Stage Left, One Stage Right – each in a “room”
- One is declared the “last person to have gone”
- New player steps into “hallway” between the “rooms”
- “New Player” opens a “door” into the room of the “last player to have gone”
- “Last player to have gone” initiates a scene, creating relationships, where, what, who
- “New player” plays in scene, justifies an exit.
- “New player goes neutral in the “hall”, enters through the “door” into the other room
- Another, unrelated scene hosted by the person already in the room
- Host justifies an exit, leaving the “New Player”, now as the “last player”, in the room.
- Next player enters the hall, then the room of the NEW last person to have gone.
- And so on until all have gone through the game, playing at least four scenes each
- Each new player enters two scenes created for them by others, and then hosts two scenes for others before exiting
- Always follow the last player to have gone
- Always leave your first scene, stay in your second, stay in your third and exit in your fourth (unless you started on the field).
- Sidecoaching:
 - Play for relationships, not just wacky ideas
 - Listen
 - Let the host create for you and bring you in
 - Always honor the original idea from your host – YES AND
 - Keep the questions to a minimum
 - Use your tools

III. And that's it!

- Questions and Comments
 - Remember to have students recall where they were in week one
- Review options ahead
- Beep

Level 2 and beyond

After completing ComedySportz 101, most teams offer intermediate level ComedySportz classes. Some teams divide these into further levels (i.e. ComedySportz 201, ComedySportz 301), while other teams simply offer a single Level Two class. Often, this Level Two class is an ongoing class that students can participate in on a drop-in basis. It is from this class that many teams choose players to go on to join the professional team.

Level 2 and beyond syllabi vary greatly, but the general focus is a mix of improv skills and learning specific ComedySportz games.

Other Workshops

Many ComedySportz teams also offer other workshops on advanced improvisational topics, sketch writing or other areas of interest. These are typically determined by the skills and interests of the team and the needs of the students in other workshops.

High School League

Many ComedySportz teams offer High School League, which encompasses workshops and shows for high school students. In some cases, these workshops are organized by individual school, and the schools compete against one another. In other cases, High School League is simply a workshop for high school students from all schools culminating in a show or shows at the end of the workshop period.

From James Bailey of Los Angeles:

"This is as much about community service and good will as much as about whatever financial income we receive. We currently coach about 70 schools. They have group and private coaching and play in their schools where some schools develop huge audiences. In one of our schools, students line up three hours early, and their team makes more money than the school football team."

Case Study: Los Angeles High School League®

The ComedySportz High School League® in Los Angeles is the largest, most successful improv training program for high school students in the country. The High School League® empowers students to create their own theatre and nourishes their communication skills through improvisational theatre workshops and performances. It encourages their individuality and provides the forum to succeed or fail in a safe environment that combines showmanship and sportsmanship. The League provides an extracurricular activity that goes beyond stage work into everyday situations. And the students just think they're having fun!

ComedySportz Los Angeles has established teams in schools across Southern California, where winning is the least important part of the game. The High School League® is low-cost, terrific theatrical training and a great way for schools to fundraise.

How much does it cost?

Each student pays \$10 and there is a \$500 team fee.

This fee includes:

- 5-10 group workshops
- 4 private workshops
- Team Leadership workshop
- Unlimited performance rights for the academic year
- Unbelievable skill training for your students
- Team Handbook
- Individual Membership cards good for Pro Match discount tix
- You keep 100% of box office

What if my school can't afford the fee?

If you don't have the money in your drama budget, ask your administrator about ASB funds. Or find a local business to sponsor you like a Little League team--it's not much money, they get some good promotion and your students get sponsored for the year. Remember, when your team performs at your school, you keep the money. Most schools make the fee back in their first performance and use the rest of their shows to raise funds.

If all else fails, call us! We have never turned down a school because of a financial problem.

How do the workshops work and who teaches them?

Twice a month we hold large group workshops at one of the League schools where all of the students will work together. Two are scheduled so that you can attend the workshop closest to you--or attend both! In addition, we send a coach to your school for private workshops four times during the year. The coaches are ComedySportz professional team members who are skilled in their craft and bring with them a tremendous amount of talent, experience and enthusiasm.

How do performances work?

We train your students to run their own show. You can have two teams from your school play each other or invite other schools to come and play like any other varsity sport. All performances are played as home and away games in the schools. Use it as a production itself or add it to your existing production schedule. It can be as big or small as you want.

How many students can participate?

You will need at least 4, but your team can have as many members as it can handle.

How do we get uniforms?

We provide them for \$25 per set. Each set includes two jerseys (one red, one blue) with the ComedySportz logo. You may add your team name, student names or sponsor's name on the back. Each kid usually buys his or her own as souvenirs or you can buy a team set and share them. We can also offer you personalized items: shirts, caps, sweatpants, sweatshirts and more. It's up to you!

I'm not sure I have time to run it.

You don't have to. Each team elects a team manager who coordinates everything from workshops to shows. We provide leadership training and a manager's handbook to help your student along. Each team also recruits a Team Parent to help with organization. All you need to do is be supportive and check in from time to time. Give the kids the space to rehearse and perform as you feel they need, or as much help as you can give.

How can I see a show or train myself?

Our professional team plays every weekend in Hollywood, and at several theatre festivals throughout the year. We offer a summer camp for teachers and students, and adult workshops all year. You can train at the same time as your students and have the time of your life!

LA High School League® Philosophy

Why do we do this thing called ComedySportz?

We put ourselves on display in front of a bunch of people we don't know and risk falling on our faces.

Why do we do this to ourselves?

Because it's *fun*, that's why. There is nothing more exciting and personally fulfilling than pushing yourself to the limit and succeeding. There is nothing more rewarding than the sound of hands applauding. There is nothing as joyous as the sound of *laughter*.

We do it to make people feel good.

ComedySportz is about risk. It can also mean failure. But more important, it's about dusting yourself off, picking yourself up and pushing forward. All with an ear-to-ear smile on your face.

We don't care if any of you become actors. If you do, that's great. Hopefully the things you learn in CSz will help you with your other drama activities.

If you don't become an actor, that's fine too. No matter what you do after you leave the ComedySportz High School League, we hope you take a few things with you:

- The ability to see the humor in every situation. *Never underestimate its power.*
- The courage to risk failure.
- The desire to try new things with an open mind.
- The wisdom to recognize that diversity is strength.
- The willingness to sacrifice for the good of others.

- The understanding of the power of teamwork.
- The vision to set goals and see them through.

Case Study: Houston High School League

Courtesy of Dianah Dulany

Houston started their HSL in 1995 and currently has 14 schools in the program. Each school is required to have a Sponsor for their troupe (typically a teacher in the Fine Arts or Theater Department) who is on-site for all practices and matches. CSz provides a Coach from the professional CSz troupe for each high school troupe.

This is a fairly intense program, which has become an important and respected adjunct program for the schools' drama departments. It is a very large commitment on the coaches' part, and CSz Houston does not reap much monetary benefit. Non-monetary benefits include a high quality program, quality matches, and publicity for the ComedySportz brand in the Houston area.

The schools currently pay \$820 for the year, which entitles them to receive up to 14 workshops (one hour, thirty minutes each) with their coach. (These workshops are just with that schools troupe and their coach.) All of this money goes to the coaches.

Each HSL troupe is limited to having no more than sixteen participants, each of whom pay a "participant fee" of \$12 for the year. This fee covers administrative costs to add them to our emailing list and to staff matches throughout the year. This represents most of the money made by CSz on this program.

Each CSzHSL athlete is required to attend at least one CSz Houston match as a spectator before they can perform in a HSL match. HSL members pay \$7.00 admission (half price) to all matches they attend during the academic year. (With 14 teams and 16 kids per team, this is an approximate \$1300 income for CSz Houston.)

Once a troupe is approved to have matches, they have to hold a match at their school with only their troupe members participating (no visiting teams). After this match, they can visit other League matches and invite other schools to their home matches. Schools charge admission to these matches and keep 100% of the revenues. They are required to hire a professional CSz Referee and may hire a professional CSz sound person. (All money goes to those two staff members.)

Approximately 50 CSzHSL matches were scheduled in the 2005/2006 academic season, with an average audience size of around 80. Some schools also hold a faculty match (where a team of kids play a team of faculty members) and many times this match's proceeds go to a named charity.

At the end of the Spring semester, we hold a HSL Tournament that is hosted at the school who won the tournament the previous year. This is typically attended by over 350 patrons. Proceeds are split between the host school and ComedySportz Houston.

Other benefits:

CSzHouston has featured all-stars from the CSzHSL playing with the CSz Houston pro team to boost house sales and exposure, as well as to cover shows on nights we needed players.

Since the League's inception, CSzHouston has incorporated nine former CSzHSL players into the professional troupe's roster.

Case Study: Milwaukee High School League

Courtesy of Dick Chudnow

Our high school league currently has 14 teams. The League began in 1987 with 8 teams. Teams have come and gone. Teams are handed down from class to class. There is a general orientation meeting in October. The week after, practices begin. Every Saturday at 11 and 2. Teams can consist of as many team members as they want. Each member pays \$110. Teams must have at least 3 members.

The practices take place at ComedySportz. In February, match play begins. The matches are on Saturdays at 11, 12, and 1. They are 50 minutes long. Three CSz Actletes run the league, with one as the Leader. They run workshops, schedule, and Referee. The three Instructors get 50% of the fees collected, and 60% of the ticket revenues. Tickets are \$2 for CSz HSL team members, and \$3 for adults and non-members. The HSL members can get into any CSz professional show for free if there is room. We offer two scholarships for members. The scholarships cover 100% of the cost of a CSz 102, or 103 workshop, or entrance fee for the

Recreational League workshops are \$150 for eight weeks, and the Rec League is \$300 per team or about \$75 for a team of four.

We have gotten many pro players from the HSL: Bill Bartell, Dylan Bolin, Mark Redlich, Matt Garnaas, Tim Higgins and Dave Nelson are still with us, and all

have run the High School League at some time and all developed into Referees. We have also employed numerous HSL members as Hosts, Ballet Parkers, Ticket People, and wait staff.

A little history ... In 1986 I was asked to run some improv workshops for the Milwaukee High School Thespian Convention. There were quite a few high schools represented. I thought it was a great source of energy for CSz, so I asked, after the workshop, if anyone was interested in forming a team and playing against other high school teams. Every high school signed up. Some couldn't follow through, but that's how the League started. I ran the workshops, scheduled the teams, reffed and recruited CSz people when I couldn't. We tried having sponsors for each team (CSz players, who would go to the school to run additional workshops, but it was hard to keep people committed).

Guidelines for Workshop Teachers

Thanks to Kasey Christie for this section.

Arrive Early

Try and get to workshop at least 10-15 minute early. It gives you time to set up and go over what you will be teaching before folks arrive. When you are late, it sends two messages: 1) class was not that important to you and 2) it's all right to arrive late—since you did, everyone else can show up late as well. It's a guarantee that more folks will arrive late the following week.

Your discipline will be reinforced more through your actions, than your words. If you arrive early, your actions say, "I couldn't wait to get here to share these games and exercises with you." Your students will catch your enthusiasm before the class even begins.

Enthusiasm and Energy

Energy. Enthusiasm. You got to have them. Otherwise, the workshop will suck regardless of what you have planned. The workshop will never be more energetic than you are. Go back and read that sentence again. If the students are low energy, you need to bring that up.

Preparedness

If you are not prepared, then the workshop is a waste of time.

Always arrive with a clear plan. It should be written, not in your head. An outline is a great way to do this. Don't worry if you need to refer to an outline during the class – it will not diminish your status as a teacher. Rather they will think more highly of you – you took the time to make sure that everything went according to plan.

Stick to your outline, but don't feel chained to it. It's improv. If you feel that class should be rearranged or changed to address the current issue, then do that. A good teacher recognizes the occasional need to deviate from the set plan. For example, you arrive at workshop where you plan to cover status and intro to scenes. For some reason as you warm-up, you notice a distinct lack of focus and concentration from the group. Rather than diving right into status exercises, you decide instead to introduce some concentration and focus games. Once their concentration is back on track, then you go back to your scheduled material. Yes, this does rob your planned workshop of some time, but you would have wasted more trying to grab the group's focus and attention.

As a general rule of thumb, before each workshop, tell them what you'll be covering, and review at the end of the workshop what you've accomplished.

Status

Of course, you want to have high status as the leader of a workshop, but please resist the urge to demonstrate your authority. The knowledge that you possess as a teacher automatically gives you a higher status than the people in the workshop. You have earned their respect already, but if you are going to keep it, you must continue to be organized, professional, and respectful (to them).

Peer teaching: When a peer is teaching a workshop, status can be a problem. Often a player does not give their fellow player the degree of respect deserved. They are not usually conscience of their disrespectful actions. Its typical manifestation is excessive chit-chat and joking that occurs while the instructor is actually attempting to instruct and/or while a scene or game is happening. How to stop this? This is how the peer instructor accomplishes this:

- Be aware that it is happening and decide that you will NOT tolerate even the tiniest bit.
- If it is happening when you are trying to talk, then stop talking and simply stare at the offenders. Say nothing. Wait for them to stop talking. Once they stop, then you continue.
- If it is happening at the start of scenes, don't start a scene until there is silence and focus.

- If it is happening during scenes, pause the scene and then just stare at the offenders, again saying nothing. Once they stop talking, then continue the scene if the above does not work and the talking continues, then stop everything and address it directly. Talk about it. Avoid naming names and pointing fingers (because everyone will know who the offenders are).

Warm-ups

Warm-ups are vital. In fact, you should plan your warm-ups so that they complement your workshop's subject matter. So, figure out which warm-ups lend themselves to teaching the lessons that you want to express in your workshop.

Introducing Games & Exercises

The fewer rules there are to a game or exercise, the more successful that the students will be. Therefore, only explain the bare minimum of the rules (and the easiest rules) and let them go. As they feel more comfortable, start adding in the pickier (and more complicated) rules.

Also, under-explaining is good because it allows the students the freedom to create a new approach (and maybe even a new game) based upon their misunderstanding of the directions.

As "failures" occurs, discuss what can be done to make it work better. These "failures" are teaching opportunities that would not occur if you explained everything at the beginning. As they work on the game and get better at it, start introducing the tips and gimmicks.

Compared to you telling them, they will learn and retain more if they discover the nuances for themselves.

Demonstrating

A common CSz philosophy is "show, don't tell." However, as a teacher, you need to follow the opposite advice, "Tell, don't show."

Students will constantly ask you to demonstrate games. Please resist this temptation. It's a no-win situation for all. At best, the students will merely copy you without actually learning anything. Therefore, you are stifling their learning and creativity. At worst, you will reinforce their notion that they can't possibly play the game as well as you.

The typical reason why someone wants the teacher to demonstrate is because they want to know how to do it “right.” There is no one “right” way and your way is definitely not the ONLY way.

The best teachers give their students just enough information to inspire them and allow them to make their own discoveries.

Nurturing

It’s very important to establish a feeling of group trust and dependency as early as possible. Remember that this is about having fun.

You must consciously remind yourself to constantly look for and expressly point out the wonderful things that you see. Point them out as positive examples. At the same time, you must consciously remind yourself to weigh whether it is worthwhile to expressly state anything negative that you see occur. Your goal should be that your comments are 80% positive and 20% negative. If that is your goal, then the actual balance will turn out to be about 50/50.

This is very important. You need to constantly remind yourself to do this.

Why? If you don’t do this, then your comments quickly deteriorate into a litany of negatives. In a short time period, this shuts down a student’s creativity and willingness to take risk. They are now afraid of “failing” in your eyes.

Also, remember focus on the so-called “negatives” without actually being negative. One way to do this is to point out the “negative” and get asked if it worked. If it didn’t, how could it be done better?

Perfect Practice

Despite the cliché, practice does not make perfect. Simply doing bunches of scenes and games will not improve anything. Rather, we need to find ways to encourage improvement with each scene. Part of that is to practice the way that we play or more precisely the way we want to play.

Unless your lesson plan has different goals, I highly recommend that a scene never go any longer than they go in shows (3-5 minutes, but typically 4 minutes). Just like a show, cut it off early if it is not going well.

Remember, the scenes and games are not being done for your enjoyment. Rather, find teaching opportunities.

Other Teaching Tips

You must watch the clock. If you don't have a watch, borrow one.

You are the ref for everything unless you have expressly chosen someone else to do that.

Debriefing

There should be some debriefing after every segment of the workshop. There should be more at the end of the workshop also.

It may be an effort to avoid revealing any of their true nature, but I am astounded by how frequently debriefing questions are answered with jokes or commentary on specific minutia about what just occurred.

Instead, we want to get comments on patterns observed, broad concepts, and general principals gleamed from the workshop.

These questions are in order of importance. Not all of them need be asked each time. But the first few should be asked constantly (e.g., after each scene or series of scenes or games).

How do you feel...? Ask the participants about their personal experience of the activity first. If they don't voice that they won't be able to move on to the more cognitive processing.

What happened...? Spend some time dissecting the actual events, so that you can extract principles

What did you learn...? Ask, don't tell.

How does this relate...? This is the million-dollar question. Allow the group to connect what was learned back to the show content itself.

What if...? Here is an opportunity to explore how the rules of the game affect the outcome, and how the lessons affect outcomes? For example, what if we had been trying to make our partners look stupid? What if we said "no" instead of "yes"?

Did you accomplish your goals...? If not, what could you do next time to do so?

What next...? This question spurs discussion of the developmental next steps.

6 ■ Corporate Training and Teambuilding

This chapter by Patrick Short of ComedySportz-Portland.

In 1989, the ComedySportz-San Jose team was approached after a show by a group of engineers from Apple Computer. The engineers were involved in a project that wasn't yielding results because of infighting. The engineers wanted to know if ComedySportz could teach them to interact as seamlessly as the players did on stage. An agreement was struck, and CSz-San Jose constructed and led a 6-week workshop based on what was then the ComedySportz Level I workshop sequence. It was a great success, despite our inexperience.

No one actually remembers whether that was the first ComedySportz workshop for business, but it certainly was one of the first, and it was CSz-San Jose's largest contract up to that point in time. The CSz folks involved in that experience learned how powerful the ComedySportz approach to improvisation and our emphasis on team play can be when applied in business situations. We've been honing that approach ever since.

Many potential clients will approach you about "teambuilding"; we can offer training that goes beyond that simple (and overused) term to solve real business problems.

Selling Corporate Workshops

The exciting part about selling corporate workshops is that many potential clients do not know what they want to buy. If you can become their "trusted advisor," you can make them look like a hero in their company. Make someone look like a hero and they will evangelize for you. More than any other service we offer, corporate workshops are sold because of word of mouth.

Even if you are not actively selling workshops, make sure that you can passively market them. Devote a portion of your website to corporate workshops – with

the right keywords and your numerous links because of the ComedySportz network of teams, folks looking for teambuilding will find you.

Respond to any teambuilding inquiries immediately. Either the prospect was told about you or will be calling a number of potential teambuilding sources in the same day. Your show may have very few competitors, but your teambuilding service has many possible competitors. Don't sit on a lead, even if someone in your company has to call the prospect to tell them when you will be responding. And don't respond to teambuilding inquiries with pricelists – ever. You need to follow a process before you get to the price. Many workshop engagements are completely customized. A pricelist destroys your advantage as an improviser.

When you are on the phone with the prospect, ask them what they are looking for and why they called you. This will allow you to determine whether you are up against an afternoon of bowling or outside human resources consultants. There's a huge difference, but you can compete with both. Not every prospect comes from the corporate world, either; you might find yourself talking to a school principal, an admin from a small not-for-profit or a church pastor. The needs are often similar; the price tolerance may not be similar.

Here are some typical situations where a client might be looking for teambuilding:

- Recent new hires in the company or department
- Recent downsizing
- New manager or managers
- Merging of departments or functions
- Meeting of groups from multiple worksites
- Quarterly meeting or training; looking for something new
- Looking for something to provide a spark during a single-day or multiple-day meeting
- Want their employees to know each other better
- Tired of bowling and Lazer Tag
- Beginning of a new school year or sales year

The main thing you need to do is LISTEN to the client and play back their needs to them – proving you were listening and understanding them. Do this first.

Find out how much time they can devote to the workshop. Teambuilding workshops can range from a single one-to-four hour workshop to a series on multiple days. Some teams combine shows and workshops in a single package.

In general, if folks are looking for a “fun thing to do,” a one-hour workshop may fit the bill, and if you can sell them both a show and workshop, they will love it. If they are looking for any “deeper” business results, you’ll need at least two hours, and the more hours, the more value you can provide. Make certain you listen to the prospect so that you don’t propose something that doesn’t fit their needs or limitations.

Offer to meet with the prospect as part of the sales process. Listen, take notes and invite them to see a ComedySportz show. It’s difficult to have an outsider attend a workshop as a sample, and the show can be the next best thing. It shows the prospect the type of people we are and how well we work together. It’s also fun, which is an important part of what we’re selling.

Hold off on giving prices as long as you possibly can. To someone who is simply checking for prices, you’ll seem expensive. To someone you’ve shown the value of your service, through listening, playing back and proposing a solution, you’ll seem like a bargain. Charging for workshops is less a science than an art. You need to figure out what your client will bear and charge that amount. It may be a dollar figure per participant. It may be an hourly fee. It may be a flat fee. Figure out what works for you and present it as a proposal.

The proposal is your “Yes And...” response to a customer’s needs.

Teambuilding

A teambuilding workshop uses improvisational techniques and exercises to help a group of people learn to work, play and laugh together. Teambuilding exercises are largely trust and communication exercises. Often, a teambuilding workshop will resemble the first few workshops of ComedySportz 101. The goal of the teambuilding workshop is to break down barriers and foster communication and trust.

Sample Teambuilding Syllabus

Patrick Short and his team in Portland, along with Jeff Kramer and his team in San Jose, developed the following syllabus. The games and exercises come from numerous sources. If you don’t have experience with these types of engagements, make arrangements to observe corporate workshops with some of the experienced teachers from around the WCL. We’d be glad to help.

A standard teambuilding element should open every corporate workshop that you do. Just as we emphasize teambuilding in our own ComedySportz 101 Classes and in the development of our own teams, teambuilding comes first in

the corporate workshops. Other elements can follow and build on the base you build with teambuilding. Depending on the size of your group, the games below represent about five to six hours of workshop.

Opening Sequence – Loosen Up!

| Game or Exercise | Focus | Reflection / Takeaway |
|-----------------------------|---|---|
| Covenant* | We will all participate and put energy into this. You can sit out an exercise if you are uncomfortable, but cannot ever comment on it if you do, nor may you lure someone else out. | Gained agreement and a base from which to begin. |
| Pass The Clap | Focus, eye contact, passing along what our teammate gave us | It's OK to look silly doing this. Everybody does. |
| Yes Circle | Taking one step at a time, helping your teammates | We can get better at things we're new at, even in chaos. |
| Attacker / Defender | Another step in loosening up. | Taking care of your own stuff reduces the chaos. |
| Tiger, Martian, Salesperson | Try to match your teammates' needs. | Teams can celebrate small victories; there are no losers. |
| Evolution | Find the teammates who have what you need. | Cooperation works; disagreeing on rules does not. |

* Covenant concept lifted from Pat Riley's book *The Winner Within*. Patrick Short says: "I tell people I stole this from Pat Riley in my opening remarks. It disarms them."

Trust, Cooperation and Sharing Mistakes

We offer seven different games in this category. In some workshops, you'll have a chance to do them all, or others like them. You may not have time for all of them; pick two or three at a minimum before you leap into the meat of your workshop.

| Game or Exercise | Focus | Reflection / Takeaway |
|------------------|---|---|
| Zip, Zap, Zop | Speed, reaction and eye contact | It's OK to make mistakes – the entire group takes responsibility |
| Zoom Schwartz | Extend Zip Zap to a more complex set of rules | Doing something – even making a mistake – is better than doing nothing. |
| Hula Hoop | Working together and problem solving. | Problems are easier to solve than we think. |
| Knots | Perspectives shift; who's in charge should change with the perspective. | We all need to contribute from our positions. |
| Group Count | Focus, or re-focusing. | Patience. Let your teammates help. |
| Group Juggling | Cooperation. Patience with others' skills | The rules will always change. Be ready. |
| Chair Tag | Work together to avoid disasters. | Recognize who is in the best position to help the team. |

Getting to Know You

A lot of clients request workshops so their workers can “get to know each other better.” While the whole workshop serves this purpose, the games below get them to reveal things about themselves that most would never reveal in a normal work environment. It may seem like these games are simple warm-ups, but your clients will get a lot less out of them if they haven’t done several focusing and trust games first.

| Game or Exercise | Focus | Reflection / Takeaway |
|-------------------------|---|---|
| Blind Leading the Blind | Actually a trust game, but very revealing about communication styles. | People communicate differently, and comfort levels may change as the mode of communication changes. |
| Categories | Getting to know our teammates | Finding previously unknown connections between teammates. |
| Anybody Who | Getting to know our teammates even better. | People are complex and interesting than we assume! |

Chaos and the Unknown

This section was named to fit the needs of a 2006 Portland client, but it would probably work for many clients. These games are more complex, more difficult, and have higher failure rates. Don’t get into them too early.

| Game or Exercise | Focus | Reflection / Takeaway |
|------------------|------------------|--|
| Lego | Problem solving. | Finding your role. Everyone contributes to success, even those who thought they didn’t have a role. Know what’s going on in all parts of your company. |

| | | |
|------------------|------------------------------------|--|
| Chocolate River | Risk-taking and finding solutions. | Find your role. Sacrifice may be necessary. Evaluation of solutions is essential. |
| Timmy and Lassie | Communication and Trust. | Instructions depend on perspective Success depends on precision and balance Success is celebrated Get rid of “Us versus Them” |
| This is a Red... | Focus without panic. | We are capable of succeeding under pressure and change. |

Closing Sequence

No matter what the focus of your workshop is, end with fun, reflection and energy. The reflection portion allows you to get some direct feedback from the participants. Even though no one will “hate” the workshop to your face, you’ll get a sense of what worked for them and what didn’t, and whether the group “got” the main ideas of the workshop. It’s also nice to “feel the love” directly.

| Game or Exercise | Focus | Reflection / Takeaway |
|-------------------|--|---|
| Knife and Fork | Construct objects without talking or directing. | Find where you are needed – don’t wait for orders. |
| Reflection | Cool down from the workshop and get feedback at the same time. | Share something you liked about the workshop, something you didn’t like or something you learned about one of your teammates. |
| Final Team Huddle | End with a bang. | End with energy! |

Other Types of Corporate Training:

Whether you offer anything besides teambuilding depends on what you and your team bring to the table. Here are some other types of training offered by ComedySportz teams:

- Communications Skills
- Customer Service (Basic improv skills and our theories on Status are very powerful for customer service)
- Creativity
- Brainstorming
- Personal Branding
- Sales
- Role playing (who better than trained improvisers to role play?)
- Presentation Skills
- Virtual Ropes Courses

Challenge your prospects to come up with goals. Let them know you can design a workshop that meets those goals – and then use your WCL contacts to find the help you need. The secret to improvisation-based corporate training is that you can do virtually anything with improv exercises. Fitting it to the client is a matter of listening, playing back during the sales cycle and adapting the presentation, side-coaching and reflection to fit the goals.

7 ■ Players

ComedySportz players are the bread and butter¹ of ComedySportz. Without players there would be no ComedySportz. Finding, training, hiring, motivating, rewarding and working with players is both a challenge and one of the huge rewards of ComedySportz. The sports motif really holds here – you’re building a team. And, in many cases, a family.

Auditions Versus Workshops

There are two primary ways of finding or developing ComedySportz players. Some cities use workshops to find and develop players. This has a number of advantages: it gives you a chance to get to know a player over a period of time before committing to inviting them onto the team, and it allows you to train the player in your particular team’s improvisational philosophies. The drawback of developing players through the workshop system is of course that it takes time. A ComedySportz team –and especially a new ComedySportz team – does not always have the luxury of time to find and develop players.

For this reason, some ComedySportz teams use the audition process to find new players. This is, of course, faster than developing players through the workshop system. The drawback is that it doesn’t afford you the opportunity to get to know the player over a period of time. In general, teams that develop their players through a longer workshop process find that they have fewer personnel issues down the road. But many teams use the audition process with great success. Auditions work particularly well in a city that already has a strong improv community.

There are also hybrid methods involving auditions to place potential players into fast-track workshops, while still developing other players through the regular workshop process.

¹ European teams: “Toast and marmalade.”

Mary Strutzel of Minneapolis on auditions:

"We hold auditions about once a year. We hold them over 2 nights and then have callbacks a week later. The auditions are for our minor league team from which we bring players up. Some players come up right away, some never do. We also add people to the minor league from the workshop classes if auditions are a ways off. You do not pay to be in the minor league, and you get a cut of the house for minor league shows you perform in.

We take Polaroid pictures and have a form for them to fill out (improv experience, availability, etc.) Everybody who auditions gets a ticket to a show. We tell everybody to come back and audition again next time if they don't make it in.

First we break into groups of eight or 10 and do warm ups. Then we do What Are You Doing from two lines. We do Emotional Symphony because we have found it helps jitters being on stage with a group to start. Then we do back to back justifications, who what where, three person scenes. Then we take a break and let people go. With the remaining we do Story, Switch Interview, Replay. It changes or we add things depending on how many people we get. Then after the two nights we pick the 20 or so people we want to see more of and have callbacks.

Callback night we do more who-what-where, scenes, point and sing, musical rumble, and other games. Then we decide who we want. We only call people who have made it in and tell them the day by which they will have heard.

I think a lot of it depends on how many people you get at auditions and the kind of people. Minneapolis has a lot of theater and improv so we get a decent number of people auditioning.

We have found that having them in a minor league works out great for them and us. They get a lot of attention and we can see what kind of personality they have and if we think they will mesh with us before we bring them into the group.

The longer your team is together the harder it is for newer players to be accepted. You must come up with a plan to integrate them properly and safely. They are your future."

Player Contracts and Employment Status

Although it can be tempting, for tax purposes, to classify your players as independent contractors, teams which have been audited by the IRS have been told in no uncertain terms that their players do not qualify as independent

contractors and must be classified and paid as employees. If you have any questions on this matter it is highly recommended that you contact a tax attorney.

Greg Werstler of ComedySportz Chicago says:

"Always get EVERYTHING in writing. If your players are putting up a show in your space, even if you're not charging them rent, write a contract. If you're borrowing costumes from a player, write a contract. When you let new people in your group, write a contract laying out expectation of CSz and of the player. Get everything in writing. It doesn't have to be fancy legalese, just a list of what the agreement is."

Paying Players

Teams use a variety of formulas for paying their players. Some teams pay a fixed amount per show, while others pay a percentage of profits (i.e. a percentage of the show gross). Recognizing that outside shows (i.e. corporate shows), in most cases, account for the largest chunk of income, some teams pay a minimum stipend (as little as five dollars) for home shows and pay much larger amounts for Touring Company shows. Each team must find its own formula that balances the need to compensate players fairly versus the reality of maintaining enough profit to operate the business and have cash on hand to weather slow times

General Care and Feeding of Players

Your players are your team and your business. Do everything possible to make them feel welcome and appreciated. If at all possible, pay them, but if that's not possible, make them feel appreciated and invested in the organization.

At the same time, don't allow problem players to bring down your organization. If there's one piece of advice echoed by every experienced ComedySportz manager, it's to cut loose players who are destructive to the team. It can be hard to fire players -- and harder still to fire players who are highly skilled -- but you will not regret getting rid of players who cause trouble. Life is too short. No player's on-stage skills make up for off-field hassles¹.

¹ Trust your gut feeling if you're on the fence about a potential player. Just about every manager echoes this sentiment.

Make sure to have player and staff member job expectations and requirements in writing to minimize confusion. It also will help you be able to evaluate how they are doing.

Having employees is just like parenting. Don't let things go. Don't say something that you aren't going to follow through with – negative or positive.

Suggested ways to make players feel valuable (besides cash)

- An annual company picnic.
- An annual banquet or party.
- Take a team picture and blow it up to hang in the space. Makes players feel like part of a team (which they are).
- Individual player pictures on the wall (some cities let players write their own bios). Put up their pics in the green room.
- Check letter. (Dick Chudnow says: “In the checks, every two weeks, I include a letter thanking people and keeping them abreast of stuff.”)
- Give players “lockers,” or their own space at the Arena to keep their personal belongings and uniforms.
- Food. Players love free food.
- Say yes to letting them try their ideas (within reason).
- Let them use the Arena space on a night it's not in use for whatever they would like, as long as it doesn't conflict with what you do on the other nights.
- Give comps to the player's significant other, plus additional comps or discounted tickets to give to friends and family.
- Actively help promote your players as talent for local commercials and locally produced movies.
- You can often barter with local entertainment establishments to create an event for your players in exchange for free tickets for their employees.

According to the National Survey of Human Resource Trends recently published by the Society of Human Resources, a lack of recognition and praise is cited as the leading reason employees leave a company. 79% of all employees surveyed named “lack of appreciation” as one of the top reasons they would leave a job.

Recognition makes employees feel valued, reinforces the behaviors you want to encourage and fosters teamwork. Further, providing recognition increases retention of valued employees and has a direct impact on the bottom line.

Tell your players regularly that you appreciate them. It makes more of a difference than you can imagine.

Scheduling

Teams schedule players for shows anywhere from a few days to a month in advance. Some teams prefer to know well in advance who will be playing in which shows; other teams prefer the flexibility of scheduling the same week as the shows.

There is a nifty online scheduling application that was designed specifically for ComedySportz teams by ComedySportz Los Angeles that is available to any team on a subscription basis. This application allows individual players to login and set their availability for home and Touring Company shows, and allows the team manager to see that availability and to create schedules through a web-based interface. For more information on this scheduling system contact James Bailey of ComedySportz Los Angeles (james@comedysportzla.com).

Visiting Player Policies

Playing in another city

ComedySportz Players are encouraged to visit other ComedySportz cities and play with their teams on a space-available basis. This exchange of players helps to share new ideas on games, warm-ups and ComedySportz play.

It is league policy that all player exchanges MUST be coordinated by the team managers. In other words, a player must have his or her manager make arrangements through the manager of the city in which he or she wishes to play.

It is entirely at the discretion of the visited team manager as to whether to play the visiting player. In some cases, there may not be space available, or the shows may already have been scheduled.

Seeing a show in another city

Players visiting another city should be given free admission to the shows, and their guests should be offered whatever that team's guest price is for its own players. This is, of course, at the discretion of the city and its box office.

Players should be encouraged to watch shows in other cities. They'll learn a lot.

8 ■ Touring Company Shows

Road shows (or “remotes”) by your Touring Company are the financial lifeblood of any ComedySportz team. For most teams, revenues from home shows may or may not even cover operating expenses. It is absolutely essential to sell outside shows for corporations, schools, churches and other organizations. Not only do these outside shows act as a significant source of revenue, but they also act as advertising for the ComedySportz home show. Successful ComedySportz teams spend as much or more time on selling and developing outside show opportunities as they do on generating audience for the home show.

Road show veterans will tell you that Touring Company shows can be the most exciting, rewarding shows you’ll ever play, as well as the most difficult and horrifying shows you’ll ever play. Most teams have stories of incredible shows with raucous standing ovations for hundreds and hundreds of fans, as well as stories of disastrous, drunken Christmas parties with audience volunteers falling out of chairs, swearing, and spilling drinks on themselves. Touring Company shows run the gamut, but the beauty of ComedySportz is that it can adapt to most any situation and most any audience. The victories are incredible and the bad situations not nearly as bad as they could be.

Types of Touring Company shows

Unlike the home show, which always features a competition between two teams and is generally standardized on three or four players per team, Touring Company shows may come in a variety of configurations. One such configuration is the “half-court” show, which features a single ComedySportz team performing games without the element of competition. This can be a lower cost option for potential clients with less money or a smaller event. For competitive Touring Company shows featuring two teams, there are often two options presented to the client – a 3 on 3 and a 4 on 4 show. While there usually isn’t much of a tangible difference between a three on three and four on four show, salespeople will tell you that most purchasers, when given a small,

medium and large option, will often go for the medium option. Your mileage may vary.

Typical Road Show formats

Terminology

1Team: only one team performs the game/scene

2Team: both teams perform in game/scene that typically uses only one team

H2H: both team perform in a "head to head" style game/scene

Jump-out: Games (like 185) where players jump-out and tell improvisational jokes

Guessing: Games (like Chain Murder) where team can earn points by guessing

Full-Court (60 min) [3 on 3]

- Opening (H2H or H2H guessing)
- 1Team (x2) (choice round)
- H2H or 2Team
- 1Team (x2) (challenge round)
- (if needed, H2H or 1Team catch-up)
- Jump-out or H2H

Half-Court (30-40 min) [one team of 3 or 4]

- Opening
- 1Team (x3 to x5)
- Jump-out, 1Team, or H2H
- (H2H here is w/out competition factor)

Road Show Games

While there may be over 100 ComedySportz games, most teams play a limited number of tried and true games on Touring Company shows. There are a couple of reasons for this. For one, since Touring Company shows pay the bills, you can't afford to take too many risks with unproven games or hit and miss games. Also, there is a completely different dynamic with the audience at many Touring Company shows. Unlike a home show, where the audience is presumably there to see a comedy show, at a road show you may very well get an audience that has no idea what to expect. These audiences have to be won over.

Each team has its own list of “go to” games that they play on the road. Generally speaking, road show games tend a bit more towards the gimmicky and audience volunteer types.

Some recommended Road Show games

Story Manual¹ or Story
Madrigal
Spelling Bee
Forward/Reverse or DVD
Changing Emotions
Arms Expert/Interview
Foursquare
Word From Our Sponsor
Dr. Know It All
Day in the Life
Dinner at Joe’s
Columns
Audience Sound Effects
Replay or Mega-Replay
Animatronic Jamboree
Freeze Tag
Foreign Movie
Good Bad Worst Advice
New Choice
Sing For Your Supper
Musical Comedy
Opera
Last Second Expert
Moving Bodies
Shakespeare
Da Doo Run Run
Blind Line
5 Things
Emotional Symphony or ID Symphony
185
Slogans

¹ This is a great road show opener. For a business client, good options are a manual about the client’s product or an “employee manual.” If it’s a school, a student manual usually works very well. For churches, a regular story is sometimes more appropriate.

What'dja Get
Hey Waiter

Tailoring Your Show to the Crowd

One of the key selling points of a ComedySportz road show is its ability to tailor itself to the specific organization and audience for which it is performing. Before the show, the team leader should discuss the audience with the organization's contact, finding out what the event is about, who will be in the audience and whether there are any specific topics that the team should try to cover or needs to avoid. Also, it's good to find out if there are any particular people in the audience who would make good volunteers (i.e. the boss, the pastor, the school principal, etc.).

Then, when playing the show, make certain that the ask-fors relate directly to the organization. For example, if playing a show for a company, ask about a product they sell or a service they offer. If playing at a college or university ask for something interesting that happened in a dorm or on campus. Then, be sure to play this scene or game about the organization and its people. One of the cardinal mistakes at Touring Company shows is forgetting to play the scene about the people in the audience. When the scene is about THEM they will appreciate it far more than if it is just a generic scene. This cannot be overstated. Touring Company shows must be about the organization.

It also should go without saying that Touring Company shows should be as clean or cleaner than home shows. Because the audience is often not there by choice you should not even skirt the line of Brown Bag-worthy content. It should be the audience, not the players, receiving brown bags on the road.

Example "Ask-fors" for use at Roadshows

Companies

- What's something funny that's happened in the company in the last 6 months?
- What's something unusual that's happened in the company in the last 6 months?
- What's something that happens in the company every day?
- What's a feature that your major product (or service) should have?

- What's a product (or service) you wish your company offered?
- What is a phrase or term that only people in your company know?
- What's the best thing about working for (company)?
- What's the oddest request a customer has made recently?
- What's the oddest thing a vendor has done recently?
- If you could create a company-wide event, what would it be?
- Mission Statement? Company Motto?

Colleges

- What's something funny that's happened recently?
- What's something unusual that's happened recently?
- What's something that you hope will happen in the next 6 months?
- What's something that you won't be telling your parents about?
- What's something that's different about going to school here than you expected before you came here?
- What's a major you think the school should offer?
- What's the best thing about going to school here?
- What's the weirdest thing someone has in their dorm room?
- What's the coolest thing someone has in their dorm room?
- What's the coolest thing your parents ever did for you?

Sound on the Road

If possible, always bring your own sound equipment. Even if the event organizer claims they will have a certain sound set up, you want the confidence of knowing for sure that you will have your own reliable sound system. Even if you get to the event and there is a sound system already set up, you would be well served to use your own sound system because you don't want to get into the middle of the show and have any surprises that you don't have control over.

Patrick Short of Portland on sound systems:

"CSz-Portland has found that having our own sound systems benefits us in two ways:

The most important is that WE control the sound in what are sometimes difficult venues. When you depend on someone else to provide sound, you are opening the door to mistakes in communication. You are also going to get bad or inappropriate equipment at some shows. Sound people don't know improv, and you don't know their equipment inside and out. That's a bad combination.

Having our own equipment also benefits our customers during the sales cycle. They don't have to worry about arranging sound systems. Once in a while, you will run across a competent event planner who can do it correctly, but that's rare; even if they are competent, it takes a lot of your sales time to get things straightened out. It's a convenience for your customer – you are providing a "turnkey" service, and it gives you peace of mind.

Is setting up sound a pain in the butt? Sometimes. But it's a lot better than having an audience that can't hear you."

A Basic Sound System

- Two speakers with stands and cables. (Four speakers for larger rooms.)
- Amplifier
- Mixing Board
- CD Player
- Minidisc and/or MP3 Player or laptop with Mr. Voice
- Wireless mic system for the Ref
- Wireless (preferable) or area mics for the players (in larger rooms)
- Standard microphone for the sound person (and audience sound effects)

A sample sound setup from Portland:

We own a lot. We use it a lot, and it has saved us time and time again. Here are the brands we use:

Speakers

4 JBL Eon 1500 (not the powered kind) with stands. (*Great for volume, easy to carry for their size.*)

6 Bose 800 (very old) with stands. (*Wide dispersion, good for reproducing vocals – we also use these in our arena*)

2 Peavey 10" monitors

Amps

Alesis RA-100. (*We own 5, you can buy the RA-150 now, it's fine*)

Mixers

Mixer: Behringer Euromix UB2222

Mackie 1202VLZ Pro

Mackie 1402VLZ Pro

Power Conditioners / Rack mounted Plug Strips

American DJ PDP-800 power conditioner

Furman is another good brand

Road Cases

SKB U Series or Roto Series

Microphones

Shure SM-58 for sound person. (*Virtually indestructible and good for sound effects*)

Shure T-Series wireless for the refs

Shure UT-4 Series wireless mics

Countryman ES-6 over the ear mics

Shure WL-84 clip on mics

Shure WL-93 clip on mics

Crown PCC-160 mics for area stage miking. *(This also requires an equalizer -- we have an Alesis MEQ-230 -- to fight feedback, but in 2002 we finally figured out that if you only run the Crowns through the back speakers, you can get lots of volume without feedback.)*

Behringer Feedback Destroyer

This box plugs in between the mixer and the amp. It searches out feedback frequencies and takes them out. Best to sound check and deliberately create feedback, rather than hope it works during the show. We've used it for a few tough remotes, and it allows us to be really loud.

Other

CD Player, MD Player, keyboard. We also carry several 50' and 100' speaker cables, and both short and long mic cables to fit the needs at any given time. Develop a good relationship with a professional sound gear repair shop. You'll need it.

Avoiding Touring Company Disasters

While some aspects of the touring show are simply out of your control, it pays to control the situation and the environment as much as possible. As mentioned, bringing your own sound system is one key way to avoid disasters.

Take the time to learn about the room or space you'll be playing in. Sometimes, going to a hotel or conference center website will give you enough information. Offer to call the event site's planner to discuss room setup FOR the client. If possible, do a site visit. It never hurts, and it will also give you another contact in the event planning industry.

Some specific tips:

- ComedySportz plays better on the “long wall.” It’s generally better to play wide to an audience than to play down a long tunnel from the end of a room.
- Do not play during meals. Playing during meals is a recipe for disaster – no one will be paying attention. You should build right into your contract a stipulation that you will not play during a meal. (Desserts are usually OK.)
- If there is an open bar in the room, try to have it closed during your show. Perhaps you might want to suggest to the event planner to have the bar in another room.
- Make certain you know if there is a time by which the show must end. There are few things worse than having the audience get up and leave in the middle of the show – it has happened before, and it’s ugly.
- Don’t play for free. Reduce your fee a lot for non-profits if you wish, trade-out with business or media clients, but don’t play for free. Your time and talent will have a value of zero to the client if that’s what you charge, and they will treat you accordingly. Many of us have learned this through bitter experience.
- If you are playing for kids on the road, try to ensure that their parents will be in the room. There is something about unsupervised kids at a ComedySportz show that turns them into little monsters.¹

Sample Road Show Contract Provisions

Courtesy Kasey Christie, ComedySportz Spokane

- **Artistic Content:** Client acknowledges that [ComedySportz] is solely responsible for the artistic content of the performance. Without express written permission from [ComedySportz], no other performers may appear before, during or after the performance, nor may the performance be videotaped or otherwise reproduced.

¹ Your monstrosity may vary. Void where prohibited.

- **Force Majeure:** Performers shall be under no liability for failure to perform or appear in the event that such failure is caused by an act of God, acts or regulations of public authorities, civil tumult, epidemic, or any other similar or dissimilar cause beyond the control of [ComedySportz].
- **For Best Results:** No food shall be served during the performance. This rule is strictly intended to give you the best possible performance. Our experience has shown that the performance is less successful if food is being served during the performance. Client will provide an intimate setting when making seating arrangements for the audience (please see attached performance spec sheet). The closer to the performance area the better. We recommend a raised stage for audiences over 100. It is recommended that the seating arrangement be discussed with the [ComedySportz] representative in advance.
- **Cancellations:** Cancellations by client more than 7 days before the event result in 25% cancellation fee. Cancellations 7 or less days of event result in 100% cancellation fee. Client will make all reasonable efforts to control the audience. In the event of a hostile, apathetic, or uncooperative atmosphere, performers reserve the right to cancel the remainder of the performance and collect 100% of the balance due.
- **Performance Requirements:** Client will provide a safe and sound performance area at least 12' x 16', eight chairs, and eight bottles (or glasses) of water. Client will provide access to restrooms. Client will provide a separate and secure "green room" area for storage of personal items and show preparation available 30 minutes prior to show
- **Set-up:** Expect us to arrive about 30-45 minutes before show time. Upon arrival, we will immediately setup and test our sound equipment. When we arrive, please greet us and direct us to the performance space to set-up and to the "green room" for warm-up and preparation. If you would like us to arrive sooner so that our sound check does not interfere with other scheduled events, then there is an additional "early arrival" fee. If so, the invoice must specify the time that "early arrival" set-up must be completed.
- **Promptness:** Performance must begin on or about the agreed start time. If start is thirty minutes late, a 25% late fee may be charged. If sixty minutes late, a 50% late fee may be charged. If ninety minutes or more late, we reserve the right to cancel the performance and collect 150% of the balance due. If the performance begins late, we reserve the right to shorten the

performance accordingly. If necessary, we will call you at the emergency phone number above if we are unavoidably delayed.

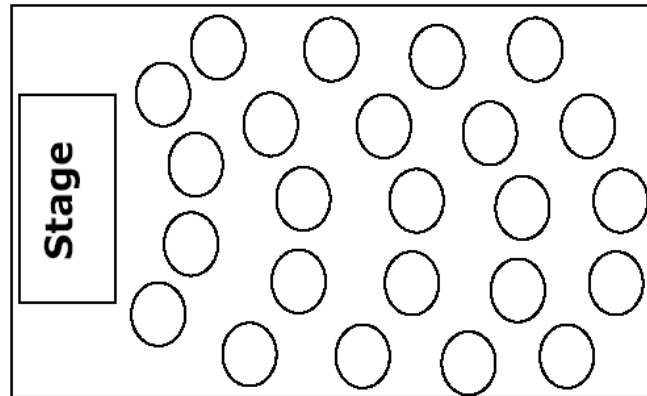
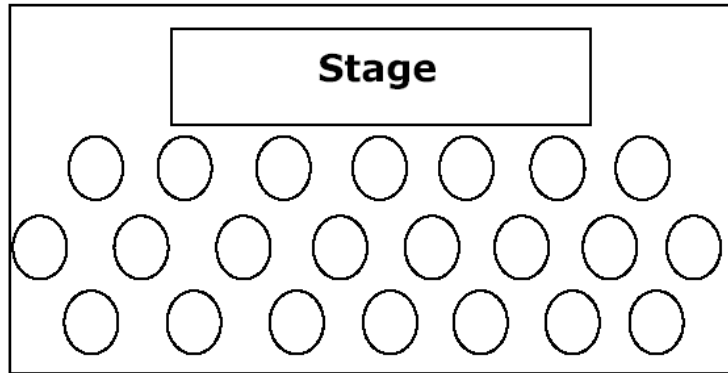
- **Promotions:** We are happy to assist you with information and resources for promoting the event. You will find promotional graphics at <http://comedysportz.net/graphics>¹. For an additional “promotional” fee, we will be glad to actively promote the event. The agreement must indicate that we are providing such “active promotional assistance” and briefly describe the nature of that assistance.
- **Seating Arrangement:** We encourage intimate seating. Theater-style is best. But table-chairs is common. It is best if the stage is towards the middle and side of the room (as opposed to the corner or far end). Also, best if tables/chairs are as close the stage as possible. Avoid dance floor in front of stage. The following provides exemplary seating arrangements:

¹ Or your own promotional graphics page. An example team promotional graphics page: <http://www.portlandcomedy.com/graphics>.

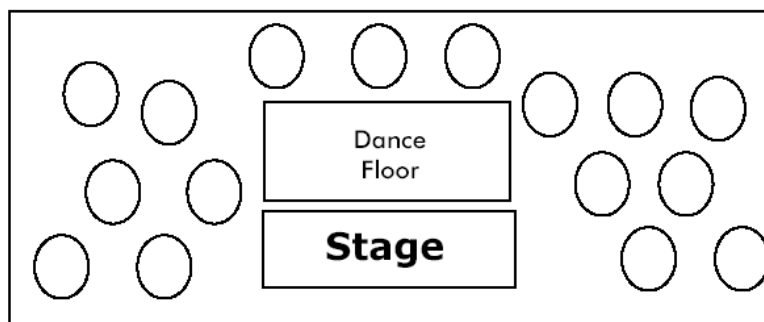
Performance Specifications

Seating should be as close to the stage as possible. Intimacy, both in proximity of audience to the performance area, and to one another is a key to the success of the show. **A dance floor between the performers and the audience will result in an unsuccessful show.**

Good Floor Plans



Poor Floor Plan



Post-Road-Show Follow-Up

After the show, follow up with the event organizers to get any feedback (and, of course, praise) about the show. Some teams follow-up by sending a card or a gift basket. You may also want to request a letter of recommendation if the client is particularly appreciative. Remember, it's always easier to get repeat business than it is to get new business, so cultivate those relationships. Also, happy road show clients will always be your best word of mouth advertising.

Regions

You may not book a road show in another team's region without their express permission. You may book shows in locations that do not fall within any team's specific region, but it is strongly recommended that you communicate this with the rest of the league to avoid having multiple teams competing for the same business. There is a section on the ComedySportz Forums to list Touring Company shows outside your region that you are performing or bidding on.

From WCL Exhibit H:

1. All Licensees must respect the home territorial rights of other licensees. Home Territories are defined in Exhibit C. If a licensee receives a lead for business with a prospective client within the territory of another licensee, they must negotiate, prior to the signing of an agreement with the prospective client, one of the following, or another settlement equitable to both licensees:

a. Make an arrangement to share the booking as co-producers of the show and split the proceeds in an equitable manner. Sharing the booking constitutes that each Licensee will provide a minimum of 25% of the talent needed to perform the show. Talent includes: Players, Referees, Field Judges, Keyboardists, and Sound Technicians;

b. Offer the show to the host club for a 15% referral fee

c. Play the show and pay a fee of 25% to the host club

The licensee of the territory may also deny the guest club the right to perform the show.

2. Minor League Teams are not allowed to perform outside of their territory without permission of the Executive Council.

9 ■ Sound and Video

Every ComedySportz show should have a sound person (announcer) who introduces the referee and the players, calls out the score and makes announcements, plays music, makes sound effects and generally pumps the energy in the room. A good sound person is as important and as valuable to the show as the players on the field.

Tips for the sound person

Thanks to Jim Sapp of Portland.

There are three distinct responsibilities for the sound person. Individually, each of them is pretty easy but juggling them can get pretty hairy when you're new, resulting in glaring errors like introducing the players without the mike on or drowning out the athletes with overly loud rap music. Here are some points about each of the four responsibilities to keep in the back of your mind.

1. Play music: This task becomes somewhat onerous when a keyboard player is not there, at least the first few times out. When you do sound you need to do the following:

- Play miscellaneous tunes before and after the show and at half time.
- Don't leave the audience with dead air.
- Keep the music loud enough to be stimulating but don't make conversation difficult or impossible.
- Play music that keeps the energy level up — it doesn't have to be Metallica but avoid Leonard Cohen medleys.

Unless you have a keyboard player, every match you do sound you'll be playing "Take Me Out to See Improv" and the national anthem on MDs, CDs or on Mr. Voice. The whole crowd will be singing along so crank the volume.

Every night you do sound you'll need to provide entrance music for players returning to the room for 5 Things, Chain Murder, etc.

On nights when no one is on keyboards, you'll also have to do the "selling" and "player intro" music. This means a lot of fast changes so it's helpful to use CDs or Mr. Voice for these. Think through your opening sequence while you set up.

Regardless of which ending we use, the music should be cued and ready to go as soon as the sound person announces the final score.

Background music

Avoid dead air between games and during explanations.

Avoid music with vocal parts to the extent possible. They tend to distract.

Timing: There are a few different ways to time the music. Usually, let the captains choose or challenge and start the music when the ref begins to describe the game and cut music after "Players, are you ready?" Also, listen to how the keyboardists do it; they are very effective.

With games like "Object Tag," return to the music when the players are turning their backs and objects are being displayed to the audience.

2. Announce/keep score: This is generally easy if you're not doing music as well.

Use your voice to keep the energy high, particularly during player intros.

Scoring: Although the ref usually announces the points for each game, you can sometimes miss them. As a rule of thumb, Opening Round – 4 points, Choices and Challenges – 5 points, and Ref's Choice – 3 points. 5 Things, Catch Up, and Last Chance Round vary in terms of number of points scored. Also, be aware of exceptions — e.g., extra points for assists or for guessing 3 or 4 clues correctly in Dysfunction Junction or Stickerdoodles.

Scoring bell and duck call or elimination games: Bell and duck call games are fairly straightforward – one point to the team getting the bell. Games like Rhyming Verse and Beastie Rap are scored by counting the number of times a particular team (e.g., the blue team) has been eliminated and awarding that many points to the OTHER team (e.g., the red team).

Always announce the final score as "By a score of _____ to _____, tonight's winner's are... (*Winning team's score always goes first.*)"

3. Sound effects: The fun part.

Provide sound effects for most of the games that require miming of any sort. (Do not provide sound effects for interview type games or 'Sideline Debate'.)

Timing is important — anticipate but don't lead.

Take notes on 5 Things to be better prepared to provide sound effects (or even use recorded material where appropriate).

Be aware that your sound effects can help performers with brain fade during Chain Murder and 5 Things exchanges.

Live Versus Recorded Music

A keyboard player gives a ComedySportz team a wonderful boost and flexibility in performing musical games. If at all possible, try to find a skilled improvisational keyboard player – it will be a wonderful addition to the show.

However, recognizing that some teams don't have such a person, it is also possible to put on a perfectly good show (and play perfectly good musical games) with recorded music. There are a number of musical resources available to ComedySportz teams:

Patrick Short of ComedySportz Portland has recorded a number of musical styles discs that are available to any ComedySportz team. These disks, dubbed "Show in a Box," contain various styles with clean, easy to follow beats and rhythms, ranging from reggae to jazz to polka to rap. For more information contact Patrick Short.

Wade Minter of ComedySportz Chapel Hill has created a computer program called Mr. Voice that many ComedySportz teams use in their arenas. Mr. Voice plays MP3 files (and other formats) and has a number of features specifically designed for ease-of-use during ComedySportz shows, including one-button hotkeys and user-configurable play lists of common music and sounds. The hardware requirements for Mr. Voice are extremely low. Pretty much any PC will work.

For more information on the free Mr. Voice software contact Wade Minter at minter@mrvoice.net or visit Wade's web site.

<http://www.mrvoice.net>

Wade also maintains an online database of music and sound effects in MP3 format for ComedySportz teams. Users may browse this database and download

music for use in their shows via the Internet. For information on accessing this database contact Wade.

Music Licensing

To legally use copyrighted music in your show your arena must be licensed with ASCAP and BMI. If your arena is in an existing theatre or restaurant you should check with the management to see if they have existing licenses. If you are in your own space you are responsible for these licenses.

The World Comedy League has a relationship with ASCAP and BMI and has negotiated a fair license fee that is paid yearly by the League in November. The WCL then bills each city for their share of this fee. New cities are added in November after their signing of the license agreement. The fee is mandatory if you are not already covered by a license in your performance space and is due in the WCL offices before the end of the calendar year.

<http://www.ascap.com>

<http://www.bmi.com>

Video

Several cities, including Los Angeles and Portland, incorporate video screens at the sides of the field. These video screens are used as a scoreboard, to list audience suggestions, to run marketing slides or videos and for other show enhancement purposes.

For a dual video set up, you need two televisions, an inexpensive PC, multiple video cards, and a variety of audio/video cabling. James Bailey of ComedySportz Los Angeles built the original system and can offer information on specs and set up.

Bill Cernansky of ComedySportz Portland has completely rewritten the video screen software from scratch. His feature-rich version of the software (dubbed JANIS) includes modules for Five Things, custom slide shows and other display options. Contact the Portland team for more information.

10. ■ Community Involvement

Most ComedySportz teams give back to the community in a number of ways. This community involvement includes giving away tickets to shows to underprivileged families, giving away tickets to raffle off by organizations holding fundraisers, performing at fundraisers for worthy causes, sending players out to volunteer in the community and many other things.

Some ComedySportz teams also donate a percentage of pretax profits to charity. Being able to use our skills to bring laughter (and money) to worthy causes is one of the great benefits of being part of the ComedySportz family.

Every February, many ComedySportz teams hold fundraisers for Gilda's Club, with whom ComedySportz has a longtime association.

<http://www.gildasclub.org/>

Sample community initiatives

Milwaukee

- We give thousands of tickets away each year to almost anyone who sends us a letter asking for tickets.
- We do benefits for free in our space.
- We are planning a "running of the clowns" for charity.
- We send people to career days

Houston

- We give gift certificates for four to charitable organization silent auction events.

- We hold a Silent Auction at our anniversary match (where we invite all former players to perform with all the current players). We gave all proceeds to Gilda's Club for many years. Last year we chose Texas Children's Hospital's Cancer Center because a third Houston athlete was diagnosed with cancer last year and that's what she wanted.

Minneapolis

- Children's Surgery International. We donate a show and tickets for auctions to other non profits on a regular basis

Chicago

- Donates tickets to most requests they receive from charity events. Also give away coupons to volunteers at charity events.

Portland

- Donate a percentage of pre-tax profits to charities each year.
- Gives tickets to charity events and will do shows at a reduced cost for charities.
- Holds fundraising shows for charities.
- Produced a play about hunger in partnership with Oregon Food Bank and performs the play for schoolchildren. Volunteers at the Food Bank and donates food collected at the door.

Richmond

- Richmond has worked with the Central Virginia Food Bank for nine years, offering discounts on tickets with canned food donations. We also attend and perform at other non profit events such as the Big Brother, Big Sister Duck Race, GRAVA, HOME, etc.

Chapel Hill

- Run Comedy Marathon to benefit NC Children's Hospital.
- Provide talent for Comedy Hour on local non-profit radio station.
- Give tickets away (raffles and auctions: Children's Cooperative Playschool, PTA, local Substance Recovery program, etc).

11. ■ Logos

The ComedySportz logo should be used as-is and not modified. This is part of maintaining a unified brand strategy. The full ComedySportz logo includes the wordmark “ComedySportz,” the phrase “the interactive improv experience” and a silhouette of a laughing audience. For marketing purposes the logo may be used like this, or the wordmark and tagline may be used alone without the silhouette.



The official ComedySportz logo colors are red and blue, with “comedy” written in red and “sportz” written in blue. Teams are encouraged to maintain this color palette when printing in color.

When written as text, ComedySportz begins with a capital “C” and has a capital “S” in the middle. And, of course, don’t forget the Z. ComedySportz is always written as one word.

ComedySportz is a registered trademark of World Comedy League, Inc.

The ComedySportz logo – along with a number of other graphic resources – is available for download from the following URL:

<http://www.comedysportz.net/graphics>

12. ■ Web Resources and Tools

There are a number of Web sites owned and operated by ComedySportz for the benefit of the league, fans, teams and workshop attendees, as well as several other web-based tools, resources and sites that can be of benefit to ComedySportz Teams.

ComedySportz Web Site

The main national ComedySportz web site URL is:

<http://www.comedysportz.com>

This web site contains basic information about ComedySportz and links to the individual city web sites for each team. The national web site is maintained by the Executive Director's office.

The ComedySportz Forums

There are a number of forums (message boards) for use by ComedySportz players, managers, fans and workshop attendees. The largest, and most heavily trafficked of the forums, are the ComedySportz player forums.

<http://www.comedysportz.net/forum>

Each ComedySportz team is eligible to have its own individual city section within the ComedySportz forums as well as access to the national sections. All ComedySportz players are encouraged to register for the ComedySportz forums and participate in discussions. There are special categories for manager access only, that contain a wealth of important information and conversations.

Fan Forumz

ComedySportz also maintains a separate forum for use by ComedySportz fans. Each ComedySportz city may also have its own forums and sub forums within the fan forums. Because these forums are publicly available to all ComedySportz fans, it's important to keep the discourse there clean and positive. ComedySportz players are encouraged to register for the fan forums and participate in discussions with fans.

<http://www.comedysportz.net/fans>

High School League Forums

Finally, ComedySportz maintains a separate forum for ComedySportz high school league players. So far, there's been little traffic on these forums, but any team running a high school league or high school workshops is encouraged to point players there. Like the fan forums, any city may have its own sub forums.

<http://www.comedysportz.net/hsl>

Graphics and logos

ComedySportz graphics and logos can be downloaded from:

<http://www.comedysportz.net/graphics>

Mr. Voice Online Database

Wade Minter's Mr. Voice online database can be accessed at:

<http://www.mrvoice.net>

Constant Contact

Constant Contact is a web-based email newsletter creation and mailing service for sending out emails to your mailing list. James Bailey of ComedySportz Los Angeles has arranged for a small discount for ComedySportz teams. Contact James for more information (james@comedysportzla.com).

<http://www.constantcontact.com>

Online Scheduler

ComedySportz Los Angeles has developed an online Scheduler program for scheduling shows and player availability. This program is available on a hosted subscription basis, with no need to install and software or run your own server. For more information, contact James Bailey of ComedySportz Los Angeles (james@comedysportzla.com).

A demo of the Scheduler is available at:

<http://www.comedysportzla.com/oss>

Choose the city “Demoville” and login as Administrator with password “demo.”

SugarCRM

SugarCRM is a web-based customer retention management program that is available in both paid and free versions. Several cities use the free version for managing sales leads. Andrew Berkowitz (andrew@andrewberkowitz.com) can install SugarCRM on your web site for a nominal charge.

<http://www.sugarcrm.com>

ComedySportzStore.com

Your source for ComedySportz-branded items, to buy or sell. For more information, see page 162.

13. Business

To succeed, you must run your ComedySportz team as a business. This means setting budgets and tracking income and expenses. This means hiring people for sales who can bring in audiences and make more money. And understanding that selling isn't just part of your job – it IS your job.

If you run your ComedySportz team as a hobby you will very likely not be very successful. You must run your ComedySportz team as a business.

Group Sales

One of the keys to building audiences is a strong group sales department. Large groups at your show can mean the difference between small houses and sold-out houses. To best pursue groups, it is recommended that you hire a group sales person.

Where do group sales come from? From travel associations and tour operators. From organizations in the hospitality industry. From churches. From party and meeting planners. From singles groups. And from many other organizations for adults and families. In many cases, your group sales person will need to attend trade shows in order to meet the right decision makers

Your group sales person should aggressively target these organizations, recognizing that sales is about building relationships. In many cases you won't see the fruits of their efforts for six months or more. But persistence will pay off, and ComedySportz is a product that should be in high demand as a group activity.

Your group sales person may also handle buyouts -- private shows for groups in your theater.

Other Positions

You may wish to consider hiring (or if necessary, having volunteers) in the following other positions within your organization:

- Remote Sales
- Teambuilding Sales
- Marketing
- Public Relations
- Business Manager
- Artistic Director
- Box Office Manager
- House Manager

If you can afford it, don't hire players for these positions. But if you can't afford it, you may have to. Above all, remember: You cannot do it all by yourself. Don't try to do it all yourself.

Wise advice from Mary Strutzel of ComedySportz Minneapolis:

"Once you get to a point where you can only react, you need another staff member. You must be proactive if you are going to grow your business."

Additional Revenue Streams

Besides your home and Touring Company shows and workshops, other revenue streams may include:

- Renting out your space (private parties, teen dances, on-going or one-time classes or meetings, church groups).
- Vending Machines (Picture booth. Golf game. Driving game. They don't cost anything and they bring in a steady revenue.)
- Concessions (t-shirts, logo items, etc). Display prominently (it makes a huge difference), list for sale in the program and flog mercilessly during the show announcements.
- Food sales.

- Summer and Children's Programs: Richmond has many different children programs available, such as one-hour Day Care shows at the theatre and workshops at the Day Care during summer months, Girls Scout theatre badge workshops, Destination Imagination workshops and shows, and summer improv camp for kids. The summer programs provide jobs for college students and CSz Instructors in your troupe.

The Chicago Business Seminar

ComedySportz Chicago offers a customized business seminar that can help audit your business practices and give sage advice on how to run your ComedySportz more profitably. This includes information on creating and maintaining a group sales and remote sales department, budgeting, marketing and more. Those who have participated in the seminar say it is well worth it.

For more information, contact Greg Werstler (greg@comedysportzchicago.com).

Greg Werstler, ComedySportz Chicago, says:

"Do extra shows around holidays. Especially Thanksgiving / Christmas / New Years. CSz is the perfect thing to take the out-of-town-family to in the evening. Schedule more shows than you think you can fill and put a little advertising \$\$\$ behind it. It will surprise you."

14. ■ Marketing

ComedySportz is a unique show. Selling ComedySportz to potential fans involves both explaining what the show is and what the show isn't. People who hear the phrase "comedy show" are often inclined to expect that the show is stand-up comedy and they generally picture a smoky room, a two drink minimum and a comedian hurling insults and epithets from the stage. Selling ComedySportz is as much about changing people's expectations as anything¹.

Even though ComedySportz players take great pride in the fact that ComedySportz is in improv show where everything is made up, for most audience members the main selling point is the fact that it's a clean, family-friendly, very funny show. Often, trying to explain the improvisational part is more difficult and less useful than simply explaining that it's a show that you can take the entire family to. Explaining that the show is appropriate for – and funny to – both church groups and a bachelor parties is one way to get the message across.

Many potential fans are familiar with the television show *Whose Line Is It Anyway* and mentioning that show is usually a good way to give them a general idea of what improv is. It helps them understand the difference between ComedySportz and stand-up comedy.

The good news from a marketing perspective is that there's a huge potential audience for ComedySportz. It has broad-based appeal and once people understand what it is they become very enthusiastic. The number-one marketing challenge is simply getting people to know about ComedySportz. Most teams have found that word-of-mouth is their primary generator of business. Enthusiastic fans evangelize for ComedySportz. That said, further marketing is always required to generate a larger fan base.

¹ It doesn't help matters that "The Improv" is a chain of comedy clubs for *stand-up*. Nuts.

Obviously, if money were no object, traditional advertising and marketing could be used to build an audience. However, very few ComedySportz teams have the budget to engage in persistent traditional (newspaper, radio, television) advertising. Because of this most teams have to think outside the box and market in other ways.

Your Marketing Director

Uh, you do have a marketing director, don't you?

If not, get one. Somebody needs to plan and execute marketing strategies. It may be an unpaid volunteer position at first, but someone in the organization needs to be responsible for day-to-day marketing tasks – at minimum, sending out press releases to newspapers every single week to ensure being listed.

Marketing Strategies

The following are some strategies that various ComedySportz teams have used for marketing. More information on marketing is available on the ComedySportz Forums.

Email Newsletters

Most ComedySportz teams maintain an e-mail mailing list for their fans and uses it to announce special events, special shows and occasional discounts via a weekly, bi-weekly or monthly newsletter. The cost to maintain and operate an e-mail mailing list is nominal compared to the return on investment.

Some providers of email mailing list services:

www.constantcontact.com

www.myemma.com

www.bcentral.com

www.lyris.net

www.campaignmonitor.com

James Bailey of ComedySportz Los Angeles has arranged for a small discount with Constant Contact for ComedySportz teams. Contact James for more information (james@comedysportzla.com).

Special Events

Special events serve two purposes. First, they are an opportunity to generate media coverage. For example, some ComedySportz teams challenge their local Fire or Police Department to a celebrity ComedySportz match. This can often garner coverage from the local television station or newspaper. Second, special events encourage regular fans to come out more often.

You can use your e-mail mailing list and your web site to promote the special events. For example, ComedySportz Chicago does an annual March Madness tournament (paralleling the NCAA basketball tournament) in which the players are bracketed into teams and participate in a month-long elimination tournament. This has proven to be highly popular and very good advertising. Many teams try to hold between four to six special events each year.

Milwaukee says their best special event ever was holding a press conference telling the media that they would move if the city didn't build them a new arena. Make stuff up. Create your own events. Think outside the box.

Flyering

Many teams send players out to distribute flyers or postcards to businesses and individuals. Sometimes this is done immediately prior to a show to bring in foot traffic; in other cases it's simply to distribute flyers to as many locations as possible.

That Internet Thing

You may have heard of it.

More and more people are taking their marketing cues not from traditional media, but from the Internet. Factor search engine placement and advertising (Google), MySpace¹, FaceBook, CitySearch and other Internet sources into your marketing. In many cases this is much less expensive than traditional advertising, and requires only an investment of time to create opportunities.

Teams that have invested in Internet marketing and advertising say it has paid off, big time.

¹ You may know nothing about MySpace, but ALL of your potential customers under the age of 18 and many over 18 do. Find someone in your organization to create a MySpace page for your team, and get your team members to link to it. If you have a High School League, get them involved with your MySpace page. You need to do this. Really.

Audience Giveaways

People love to get free stuff. Giving away gifts and prizes at shows – no matter how small – makes the show a unique experience that the fans will remember. Best of all, giving away show tickets, gift cards or ComedySportz-branded items help remind fans about the show and bring them back again.

Some items that cities give away include:

- Gift Cards, Loyal Fan Cards or Gift Certificates to come back to another show. Free tickets bring back fans, and returning fans bring new fans.
- Whoopee Cushions. (Dick Chudnow says: Oriental Trading Catalogue. Get the smaller cushions. 6-inchers. They should cost around 20 cents apiece. Stamp them with a CSz Stamp. They can bring it back and get in free¹.)
- Beach balls and mini-Frisbees. Very popular amongst the younger set.
- Cap Snaffler. That rubber thing that opens hard-to-open jars.
- T-shirts.
- Magnets. Business card size.
- Koozies²
- “Ref Treats” – Candies or mints with the ComedySportz logo.
- Pens.
- A ComedySportz temporary tattoo. They are cheap and funny. For remotes, give the tattoo and a free ticket to ComedySportz so they come to the theater.
- Groucho Glasses.
- Passes to local restaurants, theatres, water parks, bowling alleys and other businesses that you have relationships with.

¹ Or bring it back to get a discount on workshops ... audience volunteers are often good candidates to take workshops.

² You put them around your can or bottle to keep it cold. And by “your can” we’re referring to a beer or soft drink. What did you think we meant?

- Give away old props or costumes to the kids; they seem to love this.

The Milwaukee Script for Audience Giveaways:

Congratulations _____ just for being a ComedySport you win a brand new 2006 ComedySportz _____! This state of the art _____ is made of the latest space-age polymers and will provide hours of family fun. And that's not all, _____. Not only can you use/play (with) this_____, you can bring it back to any one of the 22 ComedySportz cities in the USA and Europe and get in ab-so-lutely ... FREE!!

Marketing Materials

Every team needs a variety of marketing materials such as brochures, postcards, a web site and so on. Examples of some teams marketing materials are provided at the end of this manual in Appendix H. While it is tempting to go the cheaper route on marketing materials, professional level graphic design and printing can go a long way towards paying for itself. Almost every team has at least one player (or spouse or friend) who is a graphic designer. Take advantage of that resource. Also, most cities are happy to let other cities copy their designs – it never hurts to ask. Scrimping on the quality of marketing materials is always a mistake in the long run.

Gift Cards and Loyal Fan Cards

A number of teams participate in a Gift Card and Loyal Fan Card program. The gift card is similar to the gift cards sold at retail establishments, and allows patrons to give gifts in any dollar amount. The Loyal Fan Card allows fans to purchase and earn points and redeem them for admissions or merchandise. Each city participating in the program can determine how they want to assign and redeem points.

These cards can be used at any CSz that participates (more than 12 currently). It also allows you to capture demographics, track purchases and attendance and target market. The cards are high-quality and designed just for ComedySportz. Available through James Bailey of ComedySportz Los Angeles.

Everybody Laughs Corporate Video and Images

This four minute corporate video is customized with your city's contact information. The video offers good descriptions of Touring Company shows and corporate training and does not feature pricing. You receive DVD and Web files. Along with the video are approximately sixteen photographic images for your use in developing promotional materials.

To see the video or find out about pricing information for purchasing and customizing to your city, contact – you guessed it – James Bailey of ComedySportz Los Angeles.

ComedySportzStore.com

ComedySportzStore.com is the official on-line store for CSz merchandise. If you haven't added the link to your site, please do so. You may sell *your* products on the store – the store operators will photograph it, manage and store your inventory, ship it and send you the money.

ComedySportzStore.com also offers group-buying discounts any time they place a new order, allowing you to receive merchandise to sell in your Arena. Additionally, any time that you need some merchandise quickly, you can always order from the store and you will receive a 25% discount for any order of 36 items or more. You can also mix and match those items.

ComedySportzStore.com is managed by ComedySportz Los Angeles.

Other Miscellaneous Marketing Collateral and Doodads

From time to time, individual ComedySportz teams create marketing materials, collateral or promotional items, which they offer to other teams in the league. This group buying helps out all teams by lowering costs and avoiding re-inventing the wheel. To keep up on current items being offered, be sure to check out the Managers Marketplace forum on the ComedySportz Forums on a regular basis.

Items for sale sometimes include:

- Glossy white pocket folders with the ComedySportz logo, suitable for trade-shows and junior high social studies class.

- Generic Touring Company posters that clients can use to promote your show at their venue.
- Promotional “Tickets” that can be used as VIP comp tickets, offered at trade shows, given to charity organizations who request tickets and for "best suggestion" at shows.
- Pens, pencils, Judges Whapners, key ring, flashlights, whoopee cushions and so on.

If you are creating your own materials, consider getting other teams to share in the cost of creation.

Appendix A: List of cities with contacts

Boise

www.comedysportzidaho.com

Arena:

7609 W Overland Rd
Suite 160
Boise, Idaho 83709

Capacity: 130

Business Address:

8974 W Inca Ct
Boise, Idaho 83709

Nichole Stull
Owner and Managing Director
nichole@comedysportzidaho.com
nichole@darvic.net

Jared Stull
Sidekick (and Artistic Director)
jared@comedysportzidaho.com
jared@darvic.net

Shauna Good
Player Manager/Trainer
shauna@comedysportzidaho.com

Sean Hancock
High School League Manager
sean@comedysportzidaho.com

Debra Bell
Website Genius
debra@comedysportzidaho.com

Buffalo

<http://www.buffalocomedysportz.com>

Business:

1352 Swann Road
Youngstown, NY 14174
(716) 471-0524

Arena:

The Comix Cafe Comedy Club
3163 Eggert Road
Tonawanda, NY 14174

(716) 835-4242
(716) 835-1113

Capacity: 200

Randy and Karen Reese
(716) 754-0010 (home)
(716) 471-0524 (cell)
cszbuffalo@yahoo.com

Chapel Hill

<http://comedysportznc.com>

Business:

PO Box 1330
Chapel Hill, NC 27514

Box Office: 919-338-8150
Toll Free: 866-701-8349

Arena:

DSI Comedy Theater
200 N Greensboro St. Suite B-11
Carrboro, NC 27510

Capacity: 84

Zach Ward
Manager
919-225-6330 (Mobile)
zach@dsicomedytheater.com

Chicago

<http://www.comedysportzchicago.com>

Mailing Address:

5100 N. Ravenswood, #200
Chicago, IL 60640

(773) 549-8080 (phone)
(773) 549-8142 (fax)

Greg Werstler
Managing Director
(773) 549-8080
greg@comedysportzchicago.com

Dave Gaudet
Executive Producer
dave8888@aol.com

Jill Shely
Executive Producer
jillshely@aol.com

Steph Dewaegeneer
Creative Sales Director
steph@comedysportzchicago.com

Jo-El Lacy, CMP
Director of Group Sales and Tourism
jo-el@comedysportzchicago.com

Chorley (U.K)

<http://www.comedysportz.co.uk>

Business:

Brainne Edge
Manager
Flat 3
25 Copson St
Manchester
M20 3HE

011 44 7931 710 456
brontone@aol.com

Dallas

<http://www.comedysportzdfw.com>

Arena:

603 Munger Ave
Dallas, TX 75202

Capacity: 120

Business:

2600 Beechcraft St.
Plano, TX 75025

Rob Haddon
Managing Director
214-542-6548
rob@comedysportzdfw.com

Elizabeth Haddon
Business Director
214-521-5233
elizabeth@comedysportzdfw.com

Houston

<http://www.comedysportzhouston.com>

Arena:

901 Town & Country Blvd.
Houston, TX 77024

Capacity: 120

Business Mailing Address:

P.O. Box 701277
Houston, TX 77270

Business Office:

113 Northwood Street
Houston, TX 77009

713.868.1444 (phone)
713.868.4248 (fax)

Dianah Dulany
Owner/Manager
832-978-3009
houston@comedysportz.com

Indianapolis

<http://www.indycomedysportz.com>

ComedySportz Theatre
721 Massachusetts Ave.
Indianapolis, IN 46204

Capacity: 100

317-951-8499 (phone)
317-803-2157 (fax)

Mia Bauman
Co-Owner/ Manager
317-590-7071 (cell)

Ed Trout
Co-Owner/ Artistic Director
317-590-7305 (cell)
edcsz@msn.com

Lynn Burger
Co-Owner/ Financial Coordinator
317-331-0781 (cell)

Dave Ruark, Director of Sales & Marketing
317-951-8499

Los Angeles

<http://www.comedysportzla.com>

Business:

8033 Sunset Boulevard #506
Los Angeles CA 90046

Arena:

National Comedy Theatre
733 N. Seward Street

323.856.4796 (Reservations)
323.871.1192 (Fax)
323.871.1193 (Office)

James Bailey
james@comedysportzla.com
323.273.7300 (Cell)

Milwaukee

<http://www.comedysportzmilwaukee.com>

420 South First Street
Milwaukee, WI 53204

Capacity: 178
Total for Space: 450

(414) 272-8888

Dick Chudnow
(414) 272-8888
(414) 708-3855 (cell)
dchud@aol.com

Jennifer Rupp
Vice President/ Payroll
jrupp25@wi.rr.com
(414) 331-0691

Bob Orvis
Partner/ Remotes

info@comedysportzmilwaukee.com

(414) 272-8888

Michele Kieweg

Workshops

michele@comedysportzmilwaukee.com

(414) 339-0956

Tickets

info@comedysportzmilwaukee.com

(414) 272-8888

Ed Schott

Restaurant/Bar

info@comedysportzmilwaukee.com

(414) 272-2972

Minneapolis

<http://www.comedysportztc.com>

Arena:

3001 Hennepin Ave.

South, Minneapolis, MN 55408

Business:

PO Box 130745

St. Paul, MN 55113-0745

612-870-1230 (Office and reservations)

information@comedysportztc.com

Mary Strutzel

Owner

mstrutzel@comedysportztc.com

612-623-3920 (cell)

Doug Ocar
Owner
docar@comedysportztc.com
612-860-2720 (cell)

New Orleans

<http://www.comedysportznola.com>

Business:

111 Weatherly Cove
Slidell, LA 70458

504-899-0336
booking@comedysportznola.com

Yvonne Landry
yvonneland@aol.com
504-231-7011 (cell)

New York, NY

<http://www.comedysportznewyork.com>

Improv Comedy Club

318 W. 53rd Street
New York, NY

Capacity: 90

info@comedysportznewyork.com
SmartTix (212) 868-4444

Greg Triggs
Team Manager
(917) 640-4634
GregTriggs@aol.com

Jill Shely
Team Manager
(917) 208-7280
jillshely@aol.com

Lynn Marie Hulsman
Team Manager
(917) 273-7267
lynncohen@mac.com

Philadelphia

<http://www.comedysportzphilly.com>

Arena:

2030 Sansom St.
Philadelphia, PA

Capacity: 125

Business:

1721 S. 10th St.
Philadelphia, PA 19148

1-877-98-LAUGH (Reservations/Office)

David Dritsas
Executive Director
267-975-8657
Dritsas@comedysportzphilly.com

Bobbi Block
Owner
215-805-4303
bobbiblock@comcast.net
Jim Carpenter
Kevin Dougherty

Portland

<http://www.portlandcomedy.com>

Arena:

ComedySportz Arena
1963 NW Kearney St
Portland, OR 97209

Capacity: 135

503.227.3877 (Arena phone)

Business Office:

ComedySportz Portland
3308 East Burnside St
Portland, OR 97214-1956

503.236.8888 (reservations and information)
503.235.6291 (fax)

Patrick Short
General Manager
patrick@comedysportz.com
503.909.9035 (pager)
503.442.7151 (cell)

Ruth Jenkins
President
ruth@comedysportz.com

Mary Ann Rambo
Office Goddess
503.705.6618

Karen Karr
Group Sales
503.703.9994

Provo

<http://www.comedysportzutah.com>

Arena:

36 West Center St.
Provo, UT 84604

Business:

279 North 1120 East
Orem, UT 84097

801-802-8250
801-802-8912 (fax)

Curt and Tonia Doussett
toniacsz@aol.com
323-823-7713 (Curt Cell)
801-362-2755 (Tonia Cell)

801-377-9700 (Reservations)

Quad Cities

<http://www.csz-qc.com>

1818 3rd Ave
Rock Island, IL

309-786-7733, ext. 2 for reservations
309-762-4162 for touring shows

Jeff Adamson
Owner
cszqc@mchsi.com
309-721-1598 (cell)

Richmond

<http://www.comedysportzrichmond.com>

7115 Staples Mill Road
Richmond, VA, 23228

Capacity: 96

804 266-9377 (Reservations)
804 266-7458 (Fax)

Christine Walters
Executive Director
804 833-2067
cszrich@aol.com

Shannon Stott
Sales Director
shannon-d@rocketmail.com

Tim Sinclair
Office Manager
sinclairts@vcu.edu

San Jose

<http://www.comedysportzsanjose.com>

Business:

1549 Hilton Ct
San Jose, CA 95130

408-224-0842
408-385-1125 (fax)

Jeff Kramer
408-206-9677 (cell)
jeff@comedysportz.com

Spokane

<http://www.spokanecomedym.com>

Arena:

ComedySportz Theater
227 W. Riverside Ave
Spokane, WA 99201

Capacity: 94

Business:

PO Box 21024
Spokane, WA 99201
509-363-1279 (Tickets / Office)
509-363-1280 (fax)

Kasey Christie
Principal Shareholder / Executive Producer
kasey@spocomedy.com
509.954.7213

Tanya Christie
Shareholder
tanya@spocomedy.com

Lisa Griffin
Shareholder
Business Manager
lisagriffin@spocomedy.com
509.979.3763

Washington, D.C.

<http://www.comedyindc.com>

The Comedy Spot
Ballston Common Mall

4238 Wilson Blvd
Arlington, VA 22203

Capacity: Mainstage: 200, Blackbox: 100

703.294.LAFF (5233)
703.875.9111 fax

Liz Demery
Owner / Artistic Director
liz@comedyindc.com
703.979.2022 home
202.325.1626 cell

Jim Doyle
Office Manager / Creative Director
703.294.LAFF
jim@comedyindc.com

Appendix B: Online Improv Links

The goal of this manual is to teach about what makes ComedySportz unique, not a full range of improv skills. There are many great resources about improv available on-line. Here are some favorites that will lead you to more resources, sites and recommended reading.

YesAnd

A general Web site about improv, with very active messages boards

<http://www.yesand.com>

Improv Encyclopedia

A very comprehensive list of games and warm-ups

<http://www.humanpingpongball.com/>

The New Improv Page

A good place to start for more links and resources

<http://www.fuzzyco.com/improv/>

The Improv Wiki

A community-built resource on improv

<http://greenlightwiki.com/improv>

The {Insert Something Funny} Players Improv Handbook

A downloadable improv manual, great for beginners

<http://www.davehitt.com/improv.html>

Appendix C: Forms and Waivers

Some sample forms and waivers used by ComedySportz teams. You may borrow these for your own use, but please keep in mind that you should consult your own attorney with any legal questions.

Team Introduction Script

Good Evening, Ladies and Gentlemen and welcome to COMEDYSPORTZ! Here are the starting line-ups for tonight's match between the _____ in blue, and the _____ in red.

Please welcome the _____. (*Blue team first!*)

Wearing # _____,

_____,

_____,

Wearing # _____, and captain: _____.

And now, wearing red, the _____.

Wearing # _____,

_____,

_____,

Wearing # _____, and captain: _____.

Tonight's referee, _____.

And now, to honor America, please rise and join us in the singing of our National Anthem.

Sample Waiver for Workshop Participants



ComedySportz - Portland

office of the G.M.

phone: 503.236.8888

fax: 503.235.6291

Viewers Like You, LLC (DBA ComedySportz – Portland)

Waiver of Responsibility for Workshop Participants

I, _____, as a ComedySportz Workshop Participant, realize that my personal behavior is directly related to my safety. I agree that VIEWERS LIKE YOU, LLC, DBA ComedySportz – Portland, and Patrick Short and Ruth Jenkins, have no responsibility for any personal injury sustained during a ComedySportz workshop.

Viewers Like You, LLC assumes no liability for any injury which above said workshop participant may sustain during a workshop.

I acknowledge that I freely choose to participate in the workshop activities, and am free, at any time, to decline to participate in any activity, provided I do not interfere with the free choice of others to participate or not participate.

I also acknowledge that ComedySportz, the ComedySportz logos and the ComedySportz format, as described in the Comedysportz Manual, are trademarked and copyrighted materials, and that I may not use them outside of officially sanctioned ComedySportz activities without the written permission of Viewers Like You, LLC, or the World Comedy League, Inc. I acknowledge that use of the methods, exercises and games learned in this workshop for commercial purposes may be in violation of trademarks and copyrights held by the World Comedy League, Inc, to whom Viewers Like You, LLC is contractually obligated to protect said trademarks and copyrights.

Signed _____ Date _____

Signed _____ Date _____
Legal Guardian (if required)

ComedySportz "Scoop Sheet" for Touring Company Clients

Company Name:

Generally, what does your company do?

Who are your biggest competitors?

How is your company organized, i.e. is this event for a specific department or division?

What are some "buzz words" in your industry?

Key people in your company* (please limit this to no more than five (5) individuals): Please include their name, title and any "quirks" they might have.

**These aren't necessarily the top executives - more importantly, they should be people that have "quirks" AND a good sense of humor about them.*

Has anything unusual or eventful happened in or around the office recently? Tell us about it!

Feel free to put down anything else you would like included. *Please remember, the above information should be familiar with most, if not all, of the party guests.* Thank you!

TICKET SALES SLIP

Today's Date & Time _____

SHOW DAY, DATE : _____ TIME: _____ CHARGED? ☐

NAME: _____

PHONE: _____ How'd you hear about us? _____

RESERVATION NAME: _____

Do you have any coupons or other discounts?

OF SEATS SUBTOTAL

REGULAR ADULT TICKET PRICE \$14 x _____ = _____

SENIORS (65+) STUDENTS KIDS \$12 x _____ = _____

GROUP RATE (10 or more) _____ x _____ = _____

HIGH SCHOOL LEAGUE (on roster) \$ 7 x _____ = _____

2-4-1 COUPON \$ 7 x _____ = _____

PROF. COMP/GIFT CERTIFICATE \$ 0 x _____ = 0.00

CSZ 4 KIDZ SHOW \$ 7 x _____ = _____

IN PARTY: _____ TOTAL

Celebrating anything? _____

*We will charge your credit card now, and ALL SALES ARE FINAL. NO REFUNDS. We'll have a receipt for you at the box office.

TYPE: ☐ AMEX = 3 ☐ VISA = 4 ☐ MC = 5 ☐ DISCOVER = 6

C/C NO. _____ EXP. ____/____

*Need security code, which is the last three digits printed on the back _____

To verify your card, we'll need your street address and zip code:

Address: _____

City: _____ State: _____ Zip: _____

*Would you like to join or e-mailing list?

Email: _____

TICKET SALES SLIP

Today's Date & Time _____

SHOW DAY, DATE : _____ TIME: _____ CHARGED? ☐

NAME: _____

PHONE: _____ How'd you hear about us? _____

RESERVATION NAME: _____

Do you have any coupons or other discounts?

OF SEATS SUBTOTAL

REGULAR ADULT TICKET PRICE \$14 x _____ = _____

SENIORS (65+) STUDENTS KIDS \$12 x _____ = _____

GROUP RATE (10 or more) _____ x _____ = _____

HIGH SCHOOL LEAGUE (on roster) \$ 7 x _____ = _____

2-4-1 COUPON \$ 7 x _____ = _____

PROF. COMP/GIFT CERTIFICATE \$ 0 x _____ = 0.00

CSZ 4 KIDZ SHOW \$ 7 x _____ = _____

IN PARTY: _____ TOTAL

Celebrating anything? _____

*We will charge your credit card now, and ALL SALES ARE FINAL. NO REFUNDS. We'll have a receipt for you at the box office.

TYPE: ☐ AMEX = 3 ☐ VISA = 4 ☐ MC = 5 ☐ DISCOVER = 6

C/C NO. _____ EXP. ____/____

*Need security code, which is the last three digits printed on the back _____

To verify your card, we'll need your street address and zip code:

Address: _____

City: _____ State: _____ Zip: _____

*Would you like to join or e-mailing list?

Email: _____

Appendix D: CSz Anthem and March

The ComedySportz Anthem

Lyrics by Dick Chudnow and Music by Paula Foley, © 1990 Comprov, Inc

C-S-z, C-S-z, we are family
W-C-L, W-C-L, our comedy will never smell!
We laugh until we gag
And we never get brown-bagged

We will sa-cri-fice
'cos at ComedySportz, we're nice!

The ComedySportz March

Lyrics by Dick Chudnow and Music by Paula Foley, © 1990 Comprov, Inc

Ha ha ha ha, Ha ha ha ha
Ha ha ha ha, Ha ha ha ha

Comedy League, World Comedy League
We fight for your right to laugh
We floss every day and we wear nice shoes
We play to win, but we don't care if we lose
Oh, Comedy League, World Comedy League
We fight for your right to laugh, Laugh, LAUGH
This is the end!

Ha ha ha ha, Ha ha ha ha
Ha ha ha ha, Ha ha ha ha

Comedy League, World Comedy League
We wear nice shoes
We wear nice shoes and we wear nice shoes
We wear nice shoes and we wear nice shoes
Oh Comedy League, World Comedy League
We wear nice shoes, Shoes, SHOES
These are our shoes!

Appendix E: WCL bylaws

**BYLAWS OF
WORLD COMEDY LEAGUE, INC.**

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BYLAWS OF
WORLD COMEDY LEAGUE, INC.

Vision: The World Comedy League Inc. is dedicated to enriching lives and transcending all boundaries by celebrating the creative imagination of the human spirit ... in four minutes or less.

ARTICLE 1. OFFICES

1.1 Business Office. The principal office of the World Comedy League, Inc. (hereinafter "WCL" or "corporation") shall be located at any place within the state of Oregon as designated in the corporation's most current Annual Report filed with the Secretary of State. The corporation may have such other offices, either within or without the state of Oregon, as the Executive Council may designate or as the business of the corporation may require from time to time. The corporation shall maintain at its principal office a copy of certain records, as specified in Section 2.13.

1.2 Registered Office. The registered office of the corporation, shall be located within the state of Oregon and may be, but need not be, identical with the principal office. The address of the registered office may be changed from time to time.

ARTICLE 2. SHAREHOLDERS

2.1 Annual Shareholders' Meeting. There shall be two annual meetings of the WCL. The shareholders shall meet each year at National Tournament and at a separate meeting during the spring. Each year at the Spring Meeting, teams licensed by the WCL may bid to host the meeting for the following year, and the shareholders will select the site by majority vote. The time and place of the annual meetings will then be set by the Executive Council.

2.2 Special Shareholders' Meetings. Special meetings of the shareholders, for any purpose or purposes, described in the meeting notice, may be called by the president, the secretary, or by the Executive Council, and shall be called by the president at the request of the holders of not less than 40% of all outstanding votes of the corporation entitled to be cast on any issue at the meeting.

2.3 Place of Shareholders' Meeting. The Executive Council may designate any place within a territory where the WCL has a licensed team as the place of

meeting for any annual or special meeting of the shareholders. If a majority of the shareholders entitled to vote at the annual tournament or spring meeting agree by written consents (which may be in the form of waiver of notice or otherwise) to a location for the annual tournament meeting or the spring meeting, then the next such meeting may be held at that location even if there is no licensed WCL team at the location of the meeting. If no designation is made, the place of meeting shall be the principal office of the corporation in the state of Oregon. The shareholder's meeting may also be held at any location as may be unanimously approved by all shareholders of the corporation.

2.4 Notice of Shareholders' Meeting

2.4.1 Required Notice. Written notice stating the place, day, and hour of any annual shareholders' meeting shall be delivered not less than 60 nor more than 90 days before the date of the meeting, either personally, by e-mail or by mail, at the direction of the president or the Executive Council, to each shareholder of record entitled to vote at such meeting and to any other shareholder entitled by law or the articles of incorporation to receive notice of the meeting. Notice of any special meeting of shareholders shall be delivered not less than 10 days nor more than 60 days before the date of the meeting in the same manner as for the annual meetings; provided that if a shareholder is given less than 60 days notice of a special shareholder's meeting, that shareholder may appear at the meeting and vote on any matter that is described in the meeting notice by telephone, by email (if the email is forwarded to the and received by the secretary prior to the close of the meeting), and through the use of a written proxy. Notice shall be deemed to be effective at the earlier of:

- (1) When deposited in the United States mail, addressed to the shareholder at the shareholder's address as it appears on the corporation's current record of shareholders, with postage thereon prepaid;
- (2) On the date shown on the return receipt if sent by registered or certified mail, return receipt requested, and the receipt is signed by or on behalf of the addressee;
- (3) When received; or
- (4) Five days after deposit in the United States mail, if mailed postpaid and correctly addressed to the shareholder at an address where the shareholder receives mail other than that shown in the corporation's current record of shareholders.

2.4.2 Adjourned Meeting. If any shareholders' meeting is adjourned to a different date, time, or place, notice need not be given of the new date, time, and place, if the new date, time, and place is announced at the meeting before adjournment. But if a new record date for the adjourned meeting is, or must be, fixed (see Section 2.5) then notice must be given pursuant to Section 2.4.1, to those persons who are shareholders as of the new record date.

2.4.3 Waiver of Notice. The shareholder may at any time waive notice of the meeting (or any notice required by the Act, articles of incorporation, or bylaws) by a writing signed by the shareholder entitled to the notice and delivered to the corporation for inclusion in the minutes for filing with the corporate records.

A shareholder's attendance at a meeting:

- (1) Waives objection to lack of notice or defective notice of the meeting, unless the shareholder at the beginning of the meeting objects to holding the meeting or transacting business at the meeting; and
- (2) Waives objection to consideration of a particular matter at the meeting that is not within the purpose or purposes described in the meeting notice, unless the shareholder objects to considering the matter when it is presented.

2.4.4 Contents of Notice. The notice of each special shareholder's meeting shall include a description of the purpose or purposes for which the meeting is called. Except as provided in this Section 2.4.4, or as provided in the corporation's articles, or otherwise in the Oregon Business Corporation Act, the notice of an annual shareholder meeting need not include a description of the purpose or purposes for which the meeting is called.

2.5 Fixing of Record Date. For the purpose of determining shareholders of any voting group entitled to notice of or to vote at any meeting of shareholders, or shareholders entitled to receive payment of any distribution or dividend, or in order to make a determination of shareholders for any other proper purpose, the Executive Council may fix in advance a date as the record date. The record date shall be the same for all voting groups. Such record date shall not be more than 70 days before the date on which the particular action, requiring such determination of shareholders, is to be taken. If no record date is so fixed by the board for the determination of shareholders entitled to notice of, or to vote at a meeting of shareholders, or shareholders entitled to receive a share dividend or distribution, the record date for determination of such shareholders shall be at the close of business on:

- (1) With respect to an annual shareholders' meeting or any special shareholders' meeting called by the board or any person specifically authorized

by the board or these bylaws to call a meeting, the day before the first notice is delivered to shareholders;

(2) With respect to a special shareholders' meeting demanded by the shareholders, the date the first shareholder signs the demand;

(3) With respect to the payment of a share dividend, the date the board authorizes the share dividend;

(4) With respect to actions taken in writing without a meeting (pursuant to Section 2.11), the date the first shareholder signs a consent; and

(5) With respect to a distribution to shareholders (other than one involving a repurchase or reacquisition of shares), the date the board authorizes the distribution.

When a determination of shareholders entitled to vote at any meeting of shareholders has been made as provided in this section, such determination shall apply to any adjournment thereof unless the Executive Council fixes a new record date, which it must do if the meeting is adjourned to a date more than 120 days after the date fixed for the original meeting.

2.6 Shareholders' List. The officer or agent having charge of the stock transfer books for shares of the corporation shall make a complete record of the shareholders entitled to vote at each meeting of shareholders thereof, arranged in alphabetical order, with the address of and the number of shares held by each. The list must be arranged by voting groups (if such exist, see Section 2.7) and within each voting group by class or series of shares. The shareholders' list must be available for inspection by any shareholder, beginning two business days after notice of the meeting is given for which the list was prepared and continuing through the meeting. The list shall be available at the corporation's principal office or at a place identified in the meeting notice in the city where the meeting is to be held. A shareholder, or the shareholder's agent or attorney, is entitled, on written demand, to inspect and, subject to the requirements of Section 2.13, to copy the list during regular business hours and at the shareholder's expense, during the period it is available for inspection. The corporation shall maintain the shareholders' list in written form or in another form capable of conversion into written form within a reasonable time.

2.7 Shareholders' Quorum and Voting Requirements. If the articles of incorporation or the Oregon Business Corporation Act provides for voting by a single voting group on a matter, action on that matter is taken when voted on by that voting group.

2.7.1 Shares entitled to vote as a separate voting group may take action on a matter at a meeting only if a quorum of those shares exists with respect to that matter. Unless the articles of incorporation, a bylaw adopted pursuant to Section 2.15, or the Oregon Business Corporation Act provides otherwise, a two-thirds of the votes entitled to be cast on the matter by the voting group constitutes a quorum of that voting group for action on that matter.

2.7.2 If the articles of incorporation or the Oregon Business Corporation Act provides for voting by two or more voting groups on a matter, action on that matter is taken only when voted on by each of those voting groups counted separately. Action may be taken by one voting group on a matter even though no action is taken by another voting group entitled to vote on the matter.

2.7.3 Once a share is represented for any purpose at a meeting, it is deemed present for quorum purposes for the remainder of the meeting and for any adjournment of that meeting unless a new record date is or must be set for that adjourned meeting.

2.7.4 If a quorum exists, action on a matter (other than the election of Executive Council members) by a voting group is approved if the votes cast within the voting group favoring the action exceed the votes cast opposing the action, unless the articles of incorporation, a bylaw adopted pursuant to Section 2.15, or the Oregon Business Corporation Act require a greater number of affirmative votes.

2.8 Proxies. At all meetings of shareholders, a shareholder may vote in person or by a proxy that is executed in writing by the shareholder or that is executed by the shareholder's duly authorized attorney-in-fact. Such proxy shall be filed with the secretary of the corporation or other person authorized to tabulate votes before or at the time of the meeting. No proxy shall be valid after 11 months from the date of its execution unless otherwise provided in the proxy. Proof of the Proxy must be submitted to the other current shareholders at least ten days before the proposed meeting in the form of a letter or e-mail message authorizing the Proxy holder to vote the shares of the absent shareholder. Failure to properly notify the secretary and other shareholders will render the proxy ineffective.

2.9 Voting of Shares. Votes of the shareholders may be conducted in person at the Spring Meeting or during the National Tournament or at any special meeting of shareholders duly called. Votes at other times may be taken (as set out in Section 2.11 below), conducted in person, by phone, by e-mail or by any

other reasonable means accessible to all members, at the discretion of the Executive Council. Notwithstanding Section 2.7 to the contrary, any vote submitted for the consideration of all shareholders requires a Quorum to be present in order for any vote to be binding on the shareholders.

The Secretary shall be in charge of maintaining an accurate count of outstanding shares.

2.10 Corporation's Acceptance of Votes

2.10.1 If the name signed on a vote, consent, waiver, or proxy appointment corresponds to the name of a shareholder, the corporation if acting in good faith is entitled to accept the vote, consent, waiver, or proxy appointment and give it effect as the act of the shareholder.

2.10.2 If the name signed on a vote, consent, waiver, or proxy appointment does not correspond to the name of a shareholder, the corporation if acting in good faith is nevertheless entitled to accept the vote, consent, waiver, or proxy appointment and give it effect as the act of the shareholder if:

- (1) The shareholder is an entity as defined in the Oregon Business Corporation Act and the name signed purports to be that of an officer or agent of the entity;
- (2) The name signed purports to be that of an administrator, executor, guardian, or conservator representing the shareholder and, if the corporation requests, evidence of fiduciary status acceptable to the corporation has been presented with respect to the vote, consent, waiver, or proxy appointment;
- (3) The name signed purports to be that of a receiver or trustee in bankruptcy of the shareholder and, if the corporation requests, evidence of this status acceptable to the corporation has been presented with respect to the vote, consent, waiver, or proxy appointment;
- (4) The name signed purports to be that of a pledge, beneficial owner, or attorney-in-fact of the shareholder and, if the corporation requests, evidence acceptable to the corporation of the signatory's authority to sign for the shareholder has been presented with respect to the vote, consent, waiver, or proxy appointment; or

(5) Two or more persons are the shareholder as co-tenants or fiduciaries and the name signed purports to be the name of at least one of the co-owners and the person signing appears to be acting on behalf of all the co-owners.

2.10.3 The corporation is entitled to reject a vote, consent, waiver, or proxy appointment if the secretary or other officer or agent authorized to tabulate votes, acting in good faith, has reasonable basis for doubt about the validity of the signature on it or about the signatory's authority to sign for the shareholder.

2.10.4 The corporation and its officer or agent who accepts or rejects a vote, consent, waiver, or proxy appointment in good faith and in accordance with the standards of this section are not liable in damages to the shareholder for the consequences of the acceptance or rejection.

2.10.5 Corporate action based on the acceptance or rejection of a vote, consent, waiver, or proxy appointment under this section is valid unless a court of competent jurisdiction determines otherwise.

2.11 Action by Shareholders Without Meeting. Any action required or permitted to be taken at a meeting of the shareholders may be taken without a meeting if a written document setting forth the action so taken is signed by all of the shareholders entitled to vote with respect to the subject matter thereof, and the document is delivered to the corporation for inclusion in the minute book. If the act to be taken requires that notice be given to nonvoting shareholders, the corporation shall give the nonvoting shareholders written notice of the proposed action at least 10 days before the action is taken, which notice shall contain or be accompanied by the same material that would have been required if a formal meeting had been called to consider the action. A consent signed under this section has the effect of a meeting vote and may be described as such in any document. Any action provided in this section may also be conducted by exchange of email subject to the right of the secretary to validate the responses before the matter voted on is accepted by the corporation and provided that email is a means of communication of persons entitled to vote at the hearing.

2.12 Voting for Members of the Executive Council. Shareholders will vote on a divisional basis to nominate a representative to serve on the Executive Council. The number of divisions and the membership of the divisions shall be set from time to time by the Executive Council. Initially there will be four divisions. Each division is entitled to nominate one representative to serve on the Executive Council. Each shareholder with a valid WCL license in one or more of the divisions is entitled to vote in each of those divisions where he or she holds such a license. The voting procedures such as quorum and eligibility requirements for representatives will be set from time to time by the Executive Council.

2.13 Shareholder's Rights to Inspect Corporate Records

2.13.1 Minutes and Accounting Records. The corporation shall keep as permanent records minutes of all meetings of its shareholders and Executive Council, a record of all actions taken by the shareholders or Executive Council without a meeting, and a record of all actions taken by a committee of the Executive Council in place of the Executive Council on behalf of the corporation. The corporation shall maintain appropriate accounting records.

2.13.2 Absolute Inspection Rights of Records Required at Principal Office. If a shareholder gives the corporation written notice of the shareholder's demand at least five business days before the date on which the shareholder wishes to inspect and copy, the shareholder (or the shareholder's agent or attorney) has the right to inspect and copy, during regular business hours any of the following records, all of which the corporation is required to keep at its principal office:

- (1) Its articles or restated articles of incorporation and all amendments to them currently in effect;
- (2) Its bylaws or restated bylaws and all amendments to them currently in effect;
- (3) Resolutions adopted by its Executive Council creating one or more classes or series of shares, and fixing their relative rights, preferences, and limitations, if shares issued pursuant to those resolutions are outstanding;
- (4) The minutes of all shareholders' meetings, and records of all action taken by shareholders without a meeting, for the past three years;
- (5) All written communications to shareholders generally within the past three years;
- (6) A list of the names and business addresses of its current Executive Council members and officers; and
- (7) Its most recent annual report delivered to the Secretary of State.

2.13.3 Conditional Inspection. In addition, if a shareholder gives the corporation a written demand made in good faith and for a proper purpose at least five business days before the date on which the shareholder wishes to inspect and copy, describes with reasonable particularity the shareholder's purpose and the records the shareholder desires to inspect, and the records are

directly connected with the shareholder's purpose, a shareholder of a corporation (or the shareholder's agent or attorney) is entitled to inspect and copy, during regular business hours at a reasonable location specified by the corporation, any of the following records of the corporation:

- (1) Excerpts from minutes of any meeting of the Executive Council, records of any action of a committee of the Executive Council on behalf of the corporation, minutes of any meeting of the shareholders, and records of action taken by the shareholders or Executive Council without a meeting, to the extent not subject to inspection under Section 2.13.2;
- (2) Accounting records of the corporation including tax returns; and
- (3) The record of shareholders (compiled no earlier than the date of the shareholder's demand).

2.13.4 Copy Costs. The right to copy records includes, if reasonable, the right to receive copies made by photographic, xerographic, or other means. The corporation may impose a reasonable charge, covering the costs of labor and material, for copies of any documents provided to the shareholder. The charge may not exceed the estimated cost of production or reproduction of the records.

2.13.5 Shareholder Includes Beneficial Owner. For purposes of this Section 2.13, the term shareholder shall include a beneficial owner whose shares are held in a voting trust or by a nominee on the shareholder's behalf.

2.14 Dissenters' Rights. Each shareholder shall have the right to dissent from and obtain payment for the shareholder's shares when so authorized by the Oregon Business Corporation Act, articles of incorporation, these bylaws, or a resolution of the Executive Council.

2.15 Increasing Either Quorum or Voting Requirements. Unless stated otherwise above, and with the exception of any divisional votes to be taken by shareholders the process for which will be set from time to time by resolution of the Executive Council, the vote of a majority of the voting shares at a meeting at which a quorum of two-thirds of the outstanding shares is present shall be required to take action on any and all matters requiring or subject to shareholder approval if all shares are voting together as one voting group. If two or more voting groups are voting separately on any such matter at such meeting, then each voting group must adopt such matter by a majority of the voting shares of its group present at the meeting at which a quorum of two-thirds of such voting group is present. This Section 2.15 may not be amended or repealed by the Executive Council. Any amendment of this Section 2.15, that adds, changes, or

deletes either the quorum or voting requirement for the shareholders must meet the same quorum requirement and be adopted by the same vote and voting groups required to take action on the matter under the quorum and voting requirement then in effect or proposed to be adopted, whichever is greater.

ARTICLE 3. EXECUTIVE COUNCIL

3.1 Representation. The shareholders shall elect the members of the Executive Council on a divisional basis as described in Section 2.12 above. The Executive Council shall be comprised of 5 members:

1. 4 members elected from the divisions and
2. Dick Chudnow, Founder of ComedySportz

If the Executive Council votes to increase the number of divisions of the WCL, for each new division created, the Executive Council will expand by one member to accommodate a representative from that division. If the Executive Council votes to constrict the number of divisions in the WCL, the number of representatives of the Executive Council will be reduced to reflect the loss of the division.

3.1.2 The elected members of the Executive Council must be individuals holding a Class A or Class B License from the WCL or must be an owner of an interest in and an officer of an entity holding a Class A or B License in the WCL and that License must be in good standing with the WCL at the time of their election. The representative must maintain good standing on the License with the WCL for the duration of their term.

3.1.3 With the exception of the initial members of the Executive Council, each Executive Council member will serve a two-year term. New Terms will begin at the end of the National Tournament.

3.1.4 Two of the four initial divisional members of the Executive Council will be assigned two year terms and two of the initial divisional members of the Executive Council will be assigned one year terms. This will be done so that in the future, no more than half of the board members will be replaced in any year. The assignment of one and two-year terms among the initial members shall be assigned by a vote of the initial members of the Executive Committee. The successors to the divisional members who serve one year terms will thereafter be entitled to full two-year terms.

3.1.5 Executive Council Members may not serve more than two consecutive terms; although they may be re-elected after an interregnum of two years. It is

the intention of the WCL that all owner/operators have the opportunity to serve the league as Members of the Executive Council over time. A Member may serve additional consecutive terms if voted in unanimously by the division represented.

3.1.6 Should an Executive Council Member resign from the Council, leave the WCL or lose its WCL license, the division shall elect subject to the provisions of section 3.11 below a replacement for the remainder of the term within 30 days of the departure. The person filling the seat will be eligible to stand for the Executive Council at the following election.

3.1.7 Should Mr. Dick Chudnow become unable to serve on the Executive Council, Comprov, Inc. shall appoint a replacement within 30 days. The replacement should be an officer or director of Comprov, Inc. Comprov, Inc may authorize the WCL Members to elect a replacement from among the shareholders. If Comprov, Inc. fails to nominate a replacement, then the shareholders may select a replacement by a majority vote at any regular or duly called special meeting where a quorum is present. The representative so elected shall serve until Comprov, Inc. elects a replacement.

3.2 General Powers. All corporate powers shall be exercised by, or under the authority of, the Executive Council and the business and affairs of the corporation shall be managed under the direction of the Executive Council.

3.2.2 The Executive Council shall conduct the business of the corporation including but not limited to the following matters:

- Artistic and standardization issues
- Significant revenue opportunities
- Dividend payments to members
- Shared marketing programs
- New team approval and development
- Change in member status or class
- Selecting agendas for member meetings
- Staffing and pay of the WCL office
- Any change in fees paid by the members
- Any other issue allowed it by a three quarters vote of the members
- Referral of issues to consideration and vote by the entire membership

3.2.3 The Executive Council must prepare and present an annual report of the WCL finances for the previous year at each Spring Meeting.

3.2.4 The Executive Council may not:

Authorize the WCL to accrue debt in excess of \$10,000 without the approval of three-quarters of the outstanding shares of the corporation.

3.3 Number, Tenure, and Qualifications of Executive Council Members.

Except as provided in section 3.11 below, the Executive Council of the corporation shall consist of Executive Council Members. If the Executive Council member's term expires, the Executive Council member shall continue to serve until his or her successor is elected and qualified or until there is a decrease in the number of Executive Council members. Executive Council members need not be residents of the state of Oregon.

3.4 Regular Meetings of the Executive Council.

The Executive Council may provide, by resolution, the time and place, either within or without the state of Oregon, for the holding of regular meetings, which shall be held without other notice than such resolution. Participation in and voting at regular meetings may be done in any manner as may be approved from time to time by the Executive Council including but not limited to participation and voting in person, by telephone, by email, or by any other reasonable means accessible to all members.

3.5 Special Meetings of the Executive Council.

Special meetings of the Executive Council may be called by or at the request of the president or by a majority vote of the Executive Council. The person authorized to call special meetings of the Executive Council may fix any place within the county where this corporation has its principal office as the place for holding any special meeting of the Executive Council.

3.6 Notice of, and Waiver of Notice for, Special Executive Council Meetings.

3.6.1 Notice of any special Executive Council's meeting shall be given at least three days before the meeting either in writing or in person (in person notice shall include sending a facsimile transmission to the member's primary place of business with all of the information required in a written meeting notice or speaking directly with the Executive Council member on the phone). Provided, however, that if a an Executive Council member is given less than 60 days notice of a special meeting, that the member may appear at the meeting and vote on any matter that is described in the meeting notice by telephone, by email (if the email

is forwarded to the and received by the secretary prior to the close of the meeting), or through the use of a written proxy.

3.6.2 Any Executive Council Member may at any time waive notice of any meeting. The attendance of a Executive Board Member at a meeting shall constitute a waiver of notice of such meeting, except where a Executive Council member attends a meeting for the express purpose of objecting to the transaction of any business and at the beginning of the meeting (or promptly upon the Executive Council member's arrival) objects to holding the meeting or transacting business at the meeting, and does not thereafter vote for or assent to action taken at the meeting.

3.7 Executive Council's Quorum, Voting Requirements

3.7.1 The presence at a regular or special meeting of the number of four-fifths of the number of votes entitled to be cast by the Executive Council shall constitute a quorum for the transaction of business at any meeting of the Executive Council.

3.7.2 Each Executive Council member shall have one vote on each matter.

3.8 Executive Council, Manner of Acting. If a quorum exists, action on a matter is approved if the votes cast favoring the action exceed the votes cast opposing the action.

An Executive Council member who is present at a meeting of the Executive Council or a committee of the Executive Council when corporate action is taken is deemed to have assented to the action taken unless the Executive Council member objects at the beginning of the meeting (or promptly upon the Executive Council member's arrival) to holding it or transacting business at the meeting.

3.9 Executive Council's Action Without a Meeting. Unless the articles of incorporation provide otherwise, any action required or permitted by the Executive Council at a meeting may be taken without a meeting if all the Executive Council members take the action, each one signs a written consent describing the action taken, and the consents are filed with the records of the corporation. Action taken by consent is effective when the last Executive Council member signs the consent, unless the consent specifies a different effective date. A signed consent has the effect of a meeting vote and may be so described in any document. Any action provided in this section may also be conducted by exchange of email subject to the right of the secretary to validate the responses

before the matter voted on is accepted by the corporation and provided that email is a means of communication of persons entitled to vote at the hearing

3.10 Removal of Executive Council Member. The shareholders may remove one or more Executive Council Members at a meeting called for that purpose if notice has been given that a purpose of the meeting is such removal and a quorum is present. The removal may be with or without cause. An Executive Council member may be removed only if the number of votes cast to remove the Executive Council member exceeds the number of votes cast not to remove the Executive Council Member. An Executive Council Member may also be recalled from office by a unanimous vote of the other shareholders of the Division who elected the Executive Board member who is to be removed.

3.11 Executive Council's Vacancies. Except as provided in Section 3.1.7 above, if a vacancy occurs on the Executive Council, including a vacancy resulting from an increase in the number of Executive Council members, the shareholders within the division affected shall be entitled to fill the vacancy. During such time that the shareholders fail or are unable to fill such vacancies then and until the shareholders act:

(1) If the shareholders in a division fail to act within 30 days, the Executive Council will appoint a replacement; or

(2) If the Executive Council members remaining in office constitute fewer than a quorum of the board, they may fill the vacancy by the affirmative vote of a majority of all the Executive Council members remaining in office.

A vacancy that will occur at a specific later date (by reason of a resignation effective at a later date) may be filled before the vacancy occurs but the new Executive Council member may not take office until the vacancy occurs.

The term of an Executive Council member elected to fill a vacancy expires at the next shareholders' meeting at which Executive Council members are elected. However, if the Executive Council member's term expires, the Executive Council member shall continue to serve until the Executive Council member's successor is elected and qualifies or until there is a decrease in the number of Executive Council member.

3.12 Executive Council Members' Compensation. At the discretion of the Executive Council, each Executive Council Member may be paid expenses, if any, of attendance at each meeting of the Executive Council. The Executive Council may pay a stated salary to each Executive Council member or a fixed sum for attendance at each meeting of the Executive Council or both. Any salary

or subsequent increase in the salary shall be subject to the approval of two-thirds (2/3rds) of the shareholders at any regular or special meeting. No such payment shall preclude any Executive Council Member from serving the corporation in any capacity and receiving compensation therefor.

ARTICLE 4. OFFICERS

4.1 Number of Officers. The officers of the corporation shall be a president, a secretary, a treasurer, and a council jester each of whom shall be appointed by the Executive Council from among its members. Such other officers and assistant officers as may be deemed necessary, including any vice-presidents, may be appointed by the Executive Council. If specifically authorized by the Executive Council, an officer may appoint one or more officers or assistant officers. The same individual may simultaneously hold more than one office in the corporation. The president, secretary and treasurer must be shareholders as well as currently elected members of the Executive Council whose terms have not expired.

4.2 Appointment and Term of Office. The officers of the corporation shall be appointed by the Executive Council for a term of two (2) years. (The designation of a specified term grants to the officer no contract rights, and the board can remove the officer at any time prior to the termination of such term.) If no term is specified, they shall hold office until they resign, die, or until they are removed in the manner provided in Section 4.3. The president, secretary and treasurer may serve consecutive terms.

4.3 Removal of Officers. Any officer or agent may be removed by the Executive Council at any time, with or without cause. Such removal shall be without prejudice to the contract rights, if any, of the person so removed. Appointment of an officer or agent shall not of itself create contract rights.

4.4 President. The president shall be the principal executive officer of the corporation and, subject to the control of the Executive Council, shall in general supervise and control all of the business and affairs of the corporation. The president shall, when present, preside at all meetings of the shareholders and of the Executive Council. The president may sign, with the secretary, certificates for shares of the corporation and deeds, mortgages, bonds, contracts, or other instruments that the Executive Council has authorized to be executed, except in cases where the signing and execution thereof shall be expressly delegated by the Executive Council or by these bylaws to some other officer or agent of the corporation, or shall be required by law to be otherwise signed or executed; and

in general shall perform all duties incident to the office of president and such other duties as may be prescribed by the Executive Council from time to time.

4.5 The Vice-Presidents. If appointed, in the absence of the president or in the event of the president's death, inability, or refusal to act, the vice-president (or in the event there be more than one vice-president, the vice-presidents in the order designated at the time of their election, or in the absence of any designation, then in the order of their appointment) shall perform the duties of the president, and when so acting, shall have all the powers of and be subject to all the restrictions upon the president. (If there is no vice-president, then the treasurer shall perform such duties of the president.) Any vice-president may sign, with the secretary or an assistant secretary, certificates of shares of the corporation the issuance of which have been authorized by resolution of the Executive Council; and shall perform such other duties as from time to time may be assigned to him or her by the president or by the Executive Council.

4.6 The Secretary. The secretary shall:

- (1) Keep the minutes of the proceedings of the shareholders and of the Executive Council in one or more books provided for that purpose;
- (2) See that all notices are duly given in accordance with the provisions of these bylaws or as required by law;
- (3) Be custodian of the corporate records and of any seal of the corporation and if there is a seal of the corporation, see that it is affixed to all documents the execution of which on behalf of the corporation under its seal is duly authorized;
- (4) When requested or required, authenticate any records of the corporation;
- (5) Keep a register of the post office address of each shareholder, which shall be furnished to the secretary by such shareholder;
- (6) Sign with the president, or a vice-president, certificates for shares of the corporation, the issuance of which shall have been authorized by resolution of the Executive Council;
- (7) Have general charge of the stock transfer books of the corporation; and
- (8) In general perform all duties incident to the office of secretary and such other duties as from time to time may be assigned to him or her by the president or by the Executive Council.

4.7 The Treasurer. The treasurer shall:

- (1) Have charge and custody of and be responsible for all funds and securities of the corporation;
- (2) Receive and give receipts for moneys due and payable to the corporation from any source whatsoever, and deposit all such money in the name of the corporation in such banks, trust companies, or other depositories as shall be selected by the Executive Council; and
- (3) In general perform all of the duties incident to the office of treasurer and such other duties as from time to time may be assigned to the treasurer by the president or by the Executive Council.

4.8 The Council Jester. The Council Jester shall:

- (1) Take charge of all levity at Executive Council meetings and at shareholder and licensee meetings if authorized by a majority vote of the shares present (including those by proxy) at the meeting.

4.9 Salaries. The salaries of the paid staff shall be fixed from time to time by the Executive Council.

4.10 Executive Director. The Board may appoint an Executive Director of the Corporation who shall hold office at the pleasure of the Board. The Board may delegate such executive power and authority as the Board may deem necessary to facilitate the management of the corporation or of the Corporation's assets and business. The Executive Director may be compensated by the Corporation for performance of his or her duties as authorized by the Board. The Executive Director shall be supervised by the President of the Board. The Executive Director will be a non-voting ex officio member of the Executive Council.

ARTICLE 5. INDEMNIFICATION OF EXECUTIVE COUNCIL MEMBERS, OFFICERS, AGENTS, AND EMPLOYEES

5.1 Indemnification of Executive Council Members. Unless otherwise provided in the articles of incorporation, the corporation shall indemnify any individual made a party to a proceeding because the individual is or was a Executive Council member of the corporation, against liability incurred in the proceeding, but only if the corporation has authorized the payment in accordance with ORS 60.404 and a determination has been made in accordance

with the procedures set forth in ORS 60.404 that the Executive Council member met the standards of conduct in Section 5.2.

5.2 Standard of Conduct. The individual shall demonstrate that:

- (1) The individual conducted himself or herself in good faith; and
- (2) The individual reasonably believed that the individual's conduct was in the best interests of the corporation, or at least not opposed to its best interests; and
- (3) In the case of any criminal proceeding, the individual had no reasonable cause to believe his or her conduct was unlawful.

5.3 Indemnification of Officers, Agents, and Employees Who Are Not Executive Council Members. Unless otherwise provided in the articles of incorporation, the Executive Council member may indemnify and advance expenses to any officer, employee, or agent of the corporation, who is not a Executive Council member of the corporation, to any extent consistent with public policy, as determined by the general or specific action of the Executive Council.

ARTICLE 6. CERTIFICATES FOR SHARES AND THEIR TRANSFER

6.1 Certificates for Shares

The corporation shall not issue certificates representing shares of the corporation. Instead the corporation shall keep an official list setting out the number of shares and date of issue of said shares for each individual shareholder.

6.1.1 Shareholders' List. The name and address of the person to whom the shares represented thereby are issued, with the number of shares and date of issue, shall be entered on the stock transfer books of the corporation.

6.1.2 Transferring Shares. All shares surrendered to the corporation for transfer shall be canceled and no new share shall be issued until the officer has entered the cancellation in the stock transfer book.

6.2 Registration of the Transfer of Shares. Registration of the transfer of shares of the corporation shall be made only on the stock transfer books of the corporation. In order to register a transfer, the record owner shall surrender the shares to the corporation for cancellation, properly endorsed by the appropriate person or persons with reasonable assurances that the endorsements are genuine

and effective. The person in whose name shares stand on the books of the corporation shall be deemed by the corporation to be the owner thereof for all purposes.

6.3 Restrictions on Transfer of Shares Permitted. The shareholders may impose restrictions on the transfer or registration of transfer of shares (including any security convertible into, or carrying a right to subscribe for or acquire shares). A restriction does not affect shares issued before the restriction was adopted unless the holders of the shares are parties to the restriction agreement or voted in favor of the restriction. There is currently in place a Restrictive Stock Agreement to which all shares issued by the Corporation are subject.

A restriction on the transfer or registration of transfer of shares may be authorized:

- (1) To maintain the corporation's status when it is dependent on the number or identity of its shareholders;
- (2) To preserve exemptions under federal or state securities law; or
- (3) For any other reasonable purpose.

A restriction on the transfer or registration of transfer of shares may:

- (1) Obligate the shareholder first to offer the corporation or other persons (separately, consecutively, or simultaneously) an opportunity to acquire the restricted shares;
- (2) Obligate the corporation or other persons (separately, consecutively, or simultaneously) to acquire the restricted shares;
- (3) Require the corporation, the holders or any class of its shares, or another person to approve the transfer of the restricted shares, if the requirement is not manifestly unreasonable; or
- (4) Prohibit the transfer of the restricted shares to designated persons or class of persons, if the prohibition is not manifestly unreasonable.

A restriction on the transfer or registration of transfer of shares is valid and enforceable against the holder or a transferee of the holder if the restriction is authorized by this section. Unless so noted, a restriction is not enforceable against a person without knowledge of the restriction.

6.4 Acquisition of Shares. The corporation may acquire its own shares and unless otherwise provided in the articles of incorporation, the shares so acquired constitute authorized but unissued shares.

ARTICLE 7. DISTRIBUTIONS

Distributions. The Executive Council may authorize, and the corporation may make, distributions (including dividends on its outstanding shares) in the manner and on the terms and conditions provided by law.

ARTICLE 8. CORPORATE SEAL

Corporate Seal. The Executive Council may provide a corporate seal, which may be circular in form and have inscribed thereon, any designation including the name of the corporation, Oregon as the state of incorporation, and the words Corporate Seal.

ARTICLE 9. AMENDMENTS

Amendments. These bylaws and the articles of incorporation may be altered, amended, or repealed and new bylaws may be adopted, at any regular or special meeting of the shareholders. Amendments shall be approved upon an affirmative vote of three-quarters of the then outstanding shares. Amendments may be voted on at an annual or special meeting of the shareholders duly called with a notice setting out the proposal amendments to the bylaws

Adopted this 1st day of July, 2002.

Appendix F: WCL Exhibits

Exh. A:

The WCL will contract with Comprov, Inc. for the rights to use the formats, trademarks, and logos of ComedySportz, a comedy improvisation show, in all markets worldwide, and in all media, and administer those rights to companies producing the ComedySportz show.

In return, the WCL will pay Comprov, Inc. a pre-determined percentage of gross revenue collected from sources such as License Fees, Minor League Royalties, Television Performance Rights and Internet Performance Rights. In addition, the WCL will take reasonable steps to protect and enhance the value of the World Comedy League trademark(s).

The WCL will use the remaining revenue to initiate and administer programs for marketing, public relations, charity, training and development, as voted by the Executive Council and/or the Licensees.

The WCL will maintain a national website, www.comedysportz.com, as a central way for people to find World Comedy League clubs in their destination city. All Licensee clubs must have a website of their own, and link to the national website. The WCL may also maintain other websites for the assistance of its licensees.

Exh. B:

The WCL will work to ensure nationwide standards for the ComedySportz show, by supporting our core values.

The core values of our show are:

The ComedySportz show is an interactive, improvisational comedy experience suitable for all audiences

We play with energy and with a spirit of goodwill toward other players, support staff and fans

We play to win, but we don't care if we lose

At all times, we play for the good of the audience

We are skilled players, using tools (improvisation, characterization, mime, gibberish, music and styles) that we are continuously upgrading and improving

The WCL will honor and recognize regional styles. Members acknowledge that while the spirit and energy of the ComedySportz show are inviolate, some variations in game selection and format are inevitable, and actually strengthen our national game.

Style and decor of arena spaces, and uniforms will reflect major league sports - there are variances from team to team.

The WCL recognizes that the skills of teams and players of our sport must be continually upgraded. To this end, the WCL will establish a formal training regimen for new team development. The WCL will also establish a clearinghouse of workshop ideas and content, as well as a list of certified teachers for different artistic and business functions, to give existing teams at all levels access to our collective, most experienced and able teachers.

In April, 2003, the Executive Council adopted the following statement into Exhibit B:

The ComedySportz Show contains many elements. The Executive Council has determined that a ComedySportz show performed in a Licensed Arena must contain the following elements:

Scoring

Clean Content

Referee with Ref Shirt, Whistle, Flag and Stopwatch

Illusion of Competition

Ref Spiel
Sports Motif including Sports Terminology and Penalties
Energetic Player Introductions
Music
The National Anthem
Announcer
Sports Uniforms
American Flag
Red and Blue Uniforms
ComedySportz Logo Displayed in the Venue
Combination of Single Team & Team on Team Games
Halftime
Coin Toss
Standard Game Titles
Audience Volunteers
Ending Song and/or Dance
Sound Effects
Theatrical or Sports-Style Venue
Scoreboard
Team Names
Defined Playing Field with Penalty Box and Markings
Two Teams
Timeouts
Vending
Costumes

The above were determined from a ranking vote taken at the February, 2003, Manager's Meeting in Los Angeles. The board then discussed the rankings via forum and conference call, and unanimously adopted the above statement.

If a licensed club does not regularly perform the show with the above elements, they are expected to adapt to the standard.

If your club CAN NOT adapt to one or more of the standards, you may apply to the Executive Council for a variance. Per the articles of the corporation and your license agreements, you are bound by the rulings of the Executive Council.

(You will note that there is some flexibility in the language of the list. It does not say, "Astroturf", it says, "Defined Playing Field with Penalty Box and Markings ". This list was not constructed to get rid of anyone or force them into a corner. It is intended to move us forward and particularly to help us guide new clubs as they come on line.)

Exh. C (revised 8/2005):

Class A License:

Class A Licensees are licensed owners/operators of World Comedy League/Troupes/Producing Organizations who have attained a full License in the Comedy League of America by a 2/3 vote of the entire Licensees or by a 4/5 vote of the Executive Council, and have maintained that License by:

- Staying current on all financial obligations to the organization
- Maintaining organizational and artistic standards as set by the Executive Council and/or vote of the entire Licensees
- Making a reasonable effort to attend CSZ National Tournaments, National Managers' Meetings and Regional Manager Councils. The requirements for these meetings may be set in the future by the Executive Council or may be set by a two-thirds vote of the shareholders at any regular or special meeting of the shareholders.

Each Class A Licensee may field a team for the National Tournament by committing a 3 or more person team to the tournament more than 60 days before the tournament starts. Teams unable to commit by the 60-day mark will play at the discretion of the host team.

Each Class A Licensee has a guarantee of a minimum of one space in each workshop offered at a National Tournament or other gathering of the WCL.

Each Class A Licensee has the right to share in the proceeds of the WCL in direct relation to the percentage of the total shares held.

Each Class A Licensee must contribute \$500.00 dollars per territory per month, due at the designated WCL office by the end of the month, for the right to use the World Comedy League name, trademarks and logos in each territory.

Class B License:

Class B Licensees are licensed owner/operators of World Comedy League/Troupes/Producing Organizations who have either:

- Chosen a reduced royalty payment of \$350.00 dollars per month per territory for a period not to exceed two years, or
- Are in financial, artistic and/or organizational arrears with the CLA as determined by the Executive Council or a 2/3 vote of the shareholders.

Each Class B Licensee may field a team from the National Tournament at the discretion of the Executive Council. This decision must be renewed each year.

Each Class B Licensee has a guarantee of a minimum of one space in each workshop offered at a National Tournament or other gathering of the WCL, unless the Licensee is suspended by the Executive Council.

Each Class B Licensee has the right to share in the proceeds of the WCL in direct relation to the percentage of the total shares held.

Class B Licensees will be listed on the WCL website and in other materials.

Each Class B Licensee must contribute \$350.00 dollars per territory per month, due at the designated WCL office by the end of the month, for the right to use the World Comedy League name, trademarks and logos in each territory. Class A Licensees who have become Class B Licensees due to a decision by the Executive Council will contribute \$500.00 per month.

Class B Licensees may become Class A Licensees by petitioning the Executive Council. A 4/5 decision of the Executive Council is required for a change in Class from B to A.

Licensees at the Class A level may also be owners of the clubs at the Class B and Minor League Level. If, as these new territories develop, these clubs become Class A clubs, the Licensees may be granted additional stock and voting privileges for each territory as may be determined by Executive Council.

Class C Licenses were voted out of existence in August, 2005.

For All Classes of Licensees:

The WCL will not charge Licensees Clubs a royalty fee, percentage or other fees for any non-World Comedy League improvisational show performed by the Licensee, for High School League or other educational programs, or for any workshop, public, private or corporate.

Exh. D:

Minor League Teams are organizations licensed to perform the ComedySportz show, who are not Members of the WCL.

Minor League Teams are founded only upon application to, and approval by, the Executive Council.

It is recommended that all new Minor League Teams are owned in whole or part by current WCL Members, and Minor League Teams will be assigned a Class A Member as a Mentor Club

Minor League Teams must follow the training program established by the Executive Council.

Minor League Teams own no stock, and have no voting privileges in the WCL.

Minor League Teams shall pay a royalty of \$250.00, due at the designated WCL office by the end of the month, for the right to use the World Comedy League name, trademarks and logos in each territory.

Minor League Teams will be listed on the WCL website and in other materials.

Minor League Teams may not play in the National Tournament. Tournament participation is limited to workshop auditing, and active workshop participation on a "space available" basis, for workshops at the beginning and intermediate levels only

Minor League Teams may not play NACA or other college shows without written permission from Executive Council.

Minor League Teams may, following a 2-year minimum probationary period, apply to the Executive Council for Class C Membership in the WCL. Members at the Class A level may also be owners of clubs at the Class B, C and Minor League Level. If, as these new territories develop, these clubs become Class A clubs, the member may be granted additional stock and voting privileges for each territory.

Exh. E: (revised 8/04)

There will be three regional divisions. East, Central, and West. All three divisions are made up of certain cities. New Licensees added to the WCL will be added to the most appropriate division. Listings are as of 7/06:

East:

- Philadelphia
- Washington, DC
- Richmond
- Buffalo
- New York City (Minor League)
- Chapel Hill, NC (Minor League)

Central:

- Houston
- Indianapolis
- Dallas (Minor League)
- New Orleans (Minor League)
- Milwaukee
- Minneapolis
- Quad Cities
- Chicago

West:

- San Jose
- Los Angeles
- Portland
- Provo
- Spokane
- Boise (Minor League)

Exh. F:

Licensees' contributions to the World Comedy League (also termed "Royalties") are payments to the organization for the rights to perform the ComedySportz show, use the trademarks and use the logos.

These payments are sent to the League Office by the end of the calendar month in which they are due (ie January payment is due in the office by January 31).

There is a late payment charge of 10% for payments received after the due date. This late charge must be paid with the next month's payment, or the Licensees club will be considered in arrears.

The amount of payment is linked to the Class of the Licensees Club:

- Class A Licensees: \$500.00 per month
- Class B Licensees: \$350.00 per month (Class A Licensees assigned to Class B by the Executive Council pay \$500.00 per month unless otherwise informed by the Council.)
- Minor League Teams: \$250.00 per month

A pre-determined percentage of the amount collected each month will be forwarded to Comprov, Inc, by the 35th day following the close of the month.

The remainder of the funds is to be used for WCL business, such as staffing the league office, league meetings, communications, national website, and other items benefiting the Members of the League. There are no obligations and general liability insurance for the WCL will be paid from collected funds.

Exh. G:

If the Executive Council creates regional divisions, the shareholders within those regions will be required to meet at least once a year. The meeting will take place in late fall or winter in order for the shareholders to exchange ideas and issues for their representative to bring before the Executive Council at the spring meeting. If the divisions are by club size or market size, the meetings may take place by teleconference. Regional meetings at any time are encouraged.

The teams in each region will organize their own elections for a nominee from their region for Executive Council Membership and send their candidate to the Executive Council. The candidates are subject to review for eligibility by the Executive Council. After review, the Executive Council will select the officers from among the licensees of the Executive Council.

The Executive Council shall meet each spring and fall in person; the spring meeting may coincide with a meeting of the entire membership. For separate meetings, airfare, hotel and a reasonable per diem shall be paid from WCL funds within 15 days of the presentation of a satisfactory expense report and receipts to the WCL office.

Attendance at the annual Spring Meeting and the National Tournament are required for Licensees whether or not their team is otherwise participating. Licensees may send an authorized representative if they cannot attend themselves. If a licensee fails to attend or to arrange for a designated representative to attend the Spring Meeting or the National Tournament, the Executive Council may impose a sanction not to exceed \$5,000.00.

Exhibit H (added 7/2004, amended 2/2005):

Performances outside of the Licensed Territory

1. All Licensees must respect the home territorial rights of other licensees. Home Territories are defined in Exhibit C. If a licensee receives a lead for business with a prospective client within the territory of another licensee, they must negotiate, prior to the signing of an agreement with the prospective client, one of the following, or another settlement equitable to both licensees:

- a. Make an arrangement to share the booking as co-producers of the show and split the proceeds in an equitable manner. Sharing the booking constitutes that each Licensee will provide a minimum of 25% of the talent needed to perform the show. Talent includes: Players, Referees, Field Judges, Keyboardists, and Sound Technicians;
- b. Offer the show to the host club for a 15% referral fee
- c. Play the show and pay a fee of 25% to the host club

The licensee of the territory may also deny the guest club the right to perform the show.

2. Minor League Teams are not allowed to perform outside of their territory without permission of the Executive Council.

Exhibit I: Pro-Active Marketing

1. Each licensee is free to pro-actively market in its own home territory. Home Territories are defined in Exhibit C.
2. In addition to its own home territory, each class A licensee is free to pro-actively market outside its own home territories as long as the area it is marketing is also outside the home territories of other active licensees.
3. Without expressed and specific permission from the Executive Council, each minor league licensee and class B and C licensee is restricted from pro-actively marketing outside of their own home territories.
4. A licensee is considered to be pro-actively marketing outside its home territory when it takes intentional, active and knowing steps to market, advertise, solicit, promote, etc. booking one or more ComedySportz shows to take place outside its own home territory.
5. Licensees that are geographically nearby and/or licensees in the same state are strongly encouraged to coordinate pro-active marketing activities.
6. When a licensee follows a lead/inquiry generated from its proactive marketing activities, the licensee is strongly encouraged to determine if it is competing against other licensees. If so, the licensee is strongly encouraged to coordinate and cooperate with the competing licensee.

Exhibit J: Team Exchanges

1. Each year, at a MINIMUM, each licensee will host another CSz club and visit another CSz club for purposes of organizational development.
2. Each visiting team will consist of at least 3 players.
3. The visiting team provides inter-city transportation.
4. The host team provides mutually agreed-upon accommodations.
5. The visiting team provides at least one workshop on a topic that both teams mutually agree upon.
6. The visits should take place in May and June of each year.

Adopted in February, 2005 by the Shareholders

Exhibit K: New Licensee Orientation Sequence

1. Beginning August 27, 2005, all new licensees will follow the New Licensee Orientation Sequence outlined in Appendix F of the ComedySportz Manual, First Edition.

2. Exceptions to this sequence may be granted by the Executive Director and/or the Executive Council. Licensees must apply in writing for exemptions.

3. The New Licensee Orientation Sequence is a “living document”. Ongoing changes and additions will be made by the Training Committee, Executive Council and Executive Director. The Committee will use the ComedySportz Forum to log suggested changes to the document.

Changes will be published on the ComedySportz intranet, and published in each new edition of the ComedySportz Manual.

4. WCL Trainers assigned to work with new licensees in the Orientation will check with the WCL office prior to traveling to the licensee’s location to make certain they have the latest version of the New Licensee Orientation Sequence in their possession.

Exhibit L (adopted by the shareholders on February 24, 2006)

1. Bids to host the ComedySportz World Championships must contain the following elements (known as the “Lucky 13”):

- hotel rates and what is included
- players must see shows (closed circuit is a minimum)
- dates
- registration fee
- distance between hotel and shows
- rough schedule of activities
- air travel info
- number of meetings rooms and location/transport to and from
- late night party arrangements
- off-hour things to do
- amenities
- typical weather
- required elements of the CWC are:
 - all-league meetings
 - shows
 - workshops
 - manager meetings
 - anthem/march

Bids are to be posted on the WCL ComedySportz Forums one month prior to the start of the shareholder’s meetings, the year prior to the CWC the Licensee is bidding to host.

2. Bids to host the WCL Shareholder’s Meeting must contain the following elements (known as the “Great Eight”):

- hotel rates and what is included
- dates
- plans to visit local arena
- rough schedule of activities
- airport transportation
- off-hour things to do
- amenities
- typical weather

Bids are to be posted on the WCL ComedySportz Forums one month prior to the start of the shareholder’s meetings, the year prior to the Shareholder Meeting the Licensee is bidding to host.

3. Milwaukee has the option to host the ComedySportz World Championship every fifth year, beginning in 2009. Milwaukee must confirm that they will exercise this option before or during the CWC two years prior to the year they are scheduled to host.

Exhibit M (adopted by the Executive Council in April, 2006)

Accurate Source Labeling: When a licensee knows or should know that promotional material is being (or may be) distributed or disseminated outside of its licensed territory, the licensee must clearly and prominently label the material with its regional name (e.g., city, metro, region, etc.) so as to clearly identify the source of the material as being the particular licensee (rather than another licensee or the league). "Promotional material" expressly includes anything accessible to the public via the Internet. If the material is audio and/or video, the audio/video content of the media must include an audio or visual identification of the licensee's regional name.

Appendix G: New Licensee Orientation Sequence



Contents of the New Licensee Orientation Sequence:

Timeline
Training Session Outlines
List of Certified Trainers
Format of ComedySportz Match
Recommended Staffing
List of Games for the First Six Months

Timeline of Activities

Overall View:

- Application
- Application Discussion and Approval by Executive Council
- Applicant receives License Checklist (when available)
- Applicant (or Licensee) attends the next ComedySportz World Championship as a guest/observer
- Preparation and presentation of Business Plan by Applicant
- Review of Business Plan by Executive Council
- License Approval
- First Training Visit
- Second Training Visit
- Show Opening with Guest Ref/Trainer Visit
- Follow-up Training (Fourth Training Session; 3-6 months after opening)
- Licensee attends Business Symposium in first year of operation
- Licensee attends both ComedySportz World Championship and Shareholder's Meeting during each year of operation

WCL Actions Prior to License Approval

- Assign Mentor Team
- Send License Checklist
- Review of Business Plan
- Review of site selection
- Review of auditions / team selection procedures
- Review of opening schedule
- Prospective Licensee must visit at least one CSz Team with checklist

WCL Actions Immediately upon License Approval

- Ship current version of ComedySportz In A Box
- Sign Manager(s) onto Forums and Intranet
- Create E-mail forwards and POP3 from comedysportz.com
- Schedule Training Session One and Training Session Two
- Sign on to ASCAP license, if necessary
- Mini-Business Symposium
- Prospective Licensee visits second CSz Team with checklist
- Place City on National Website Map (when opening date is set)

Training Sessions

Training Session One – Prior to Opening

- Training with Manager
 - Review WCL Standards and ComedySportz Philosophy
 - Review Match Format
 - Assist with implementation of standards (see below)
 - Venue Review and Inspection
 - Website, Forums and Intranet Review
 - Review Scheduling system and Mr Voice
 - Review ComedySportz World Championships and Managers' Meetings
- Initial Training with Team
 - Follow the CSz Initial (Level One) Syllabus (available in manual)
 - Teambuilding
 - Narrative / Giving Up Control
 - Physical Space
 - Character Endowments
 - Status
 - Lay-up Drills for Scene Start Skills
 - Discuss CSz and WCL - from a player's perspective
 - CSz Philosophy
 - Forums – tell players how to sign on
 - Websites
 - Playing in other cities - guidelines
 - ComedySportz World Championships
 - Other
 - Teach Opening CSz Games (see list below)

Training Session Two – Prior to Opening

- Training with Manager
 - Review WCL Standards
 - Venue Review and Inspection
 - Review marketing and PR for opening
 - Discuss training progress
 - Discuss workshop structure
 - Team Practices
 - Public Workshops following opening
- Training with Team
 - WCL Standards
 - Games Review
 - Questions and Discussion
 - Ref Training
 - Work the ComedySportz Match Format
 - Mr Voice, Keyboard and Music Training

Training Session Three - Opening Weekend – Week-long Visit

- Guest Referee
- Dress Rehearsal
- First match with Guest Referee
- Follow up notes
- Follow up workshops during the intervening week
- Second Weekend of matches with notes

Training Session Four - Within three to six months of opening date

- Specialist Training in one or more of the following:
 - Music
 - Scene work
 - Characters and/or endowments
- Review show and venue for standards
- Discuss any ongoing or new issues

Certified Trainers List
July, 2006

- Initial Training
 - Dick Chudnow (CSz Founder / Milwaukee, 1984-)
414.272.8888 dchud@aol.com
 - Jeff Kramer (Owner / San Jose, 1987-, Madison, 1985-86)
408.224.0842 jeff@national-comedy.com
 - Dianah Dulany (Owner / Houston, 1990-, Milwaukee 1986-1990)
713.868.1444 houston@comedysportz.com
 - Patrick Short (Owner / Portland, 1993-, San Jose, 1987-92)
503.236.8888 portland@comedysportz.com
- Games, Referee and Format Training
 - Jeff Kramer
 - Patrick Short
 - Dick Chudnow
 - Jeff Adamson (Owner / Quad Cities, 1990-)
309.786.7733 cszqc@mchsi.com
- Character and Scene Work
 - Dave Gaudet (Owner, Chicago, 1990-)
773.549.8080 dave8888@aol.com
 - Jill Bernard (Player / Minneapolis, 1993-)
jbernard@comedysportztc.com
 - Jeff Kramer
- Improv Music Training
 - James Bailey (Owner, Los Angeles, 1988)
323.871.1193 james@comedysportzLA.com
 - Patrick Short (also a keyboardist)

Format of Matches for First Six Months of Operation

- Opening Sequence
 - House Open
 - Vending (either “classic” or “new school”)
 - Ref Spiel
 - Fan Warm-Up (“Take Me Out to See Improv”)
 - Introduction of Players
 - Introduction of Ref, Sound and Keys
 - National Anthem
- Rounds of Play
 - Opening Round: Head to Head game
 - Team Choices
 - 1 scene or gimmick game by each team
 - Each Team Captain chooses their own game
 - Team ahead after Opening Round goes first
 - Fan Judging for points
 - Team Challenges
 - 1 scene or gimmick game by each team
 - Each Team Captain challenges the other team to a game
 - Team behind in points challenges other team first
 - Five Things
 - Played by team that is behind in points
 - Halftime
 - Head to Head game
 - Head to Head or Team Challenges
 - Last Chance Round: 185, Freeze Tag or Object Tag
- Closing Sequence
 - Ref thanks house staff, sound and music staff
 - Ref thanks audience volunteers and judges
 - Ref thanks entire audience, inviting them to tell their friends about CSz
 - Announcement of final score by sound person
 - Final Musical Number (Mac or Chariots)

Recommended Staffing

Referee

6 players (3 per team)

Sound/Light/Announcement Person

Keyboard Player

House Staff – at least one non-player, depending on the layout of your arena;

Having 2 or more is better

Games Played in the First Six Months of Operation

- Focus the team on mastering these classic games before adding dozens of other games to your list.
 - Head to Head
 - What Are You Doing?
 - Sideline Debate
 - Story
 - Freeze Tag
 - Da Doo Run Run
 - 185
 - Object Tag
 - Scene Games (Team Choices and Team Challenges)
 - Changing Emotions
 - Replay
 - Forward/Reverse
 - New Choice
 - Blind Line
 - Foreign Movie
 - Moving Bodies
 - Single Team Gimmick Games (Team Choices and Team Challenges)
 - Dr. Know it All
 - Spelling Bee
 - Emotional Symphony
 - Slo-Mo
 - Interpreter
 - Arms Expert
 - 5 Things

Appendix H: Sample Marketing Materials

The following sample marketing materials have generously been provided by individual teams. Many teams are willing to share templates and graphics for other teams' use. These are just a fraction of the marketing materials in use, so please use the ComedySportz Forums or contact list to find out what materials are available for you to borrow and re-brand with your own team's information.

ABOUT COMEDYSPORTZ



ComedySportz is nationally recognized for the performance of improv comedy and has been entertaining audiences across the country and around the world for almost twenty years.

ComedySportz

features two teams of comedians who compete against one another through a series of completely improvised scenes, songs and games. Your guests will be **cheering** their favorite team, calling out suggestions to our players, and some may even volunteer to join the **fun** on stage!

ComedySportz is an excellent example of good, clean fun!

ComedySportz will be a part of our annual awards trip for years to come..."

— Tony Carrell —
4-H Youth Development,
Boon County, IN



From Montreal to Manila, Kansas City to Cancun, our internationally traveled ensemble has the **excitement** and experience to deliver a great group event every time!

**"The show was great...
I laughed until I cried!"**

— Margaret Thomas —
Travel Adventures

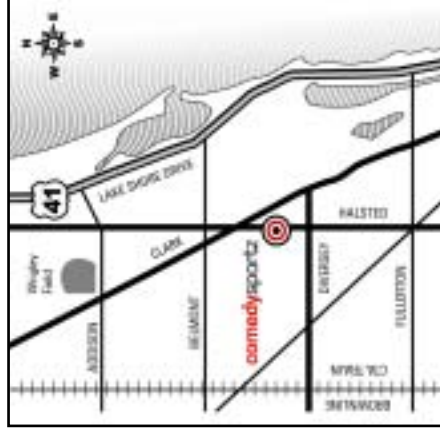


SOME OF OUR CLIENTS

• Travel Adventures • My Kind of Town Tours • Advantage Tours
New Horizons Tour and Travel • Jim Mulvihill Tours • Tour-Rific of Texas
Ernst & Young • Quaker Oats • Highlife Adventures • Sterling Travel
Skyline Tours Corporation • Northwestern University • PriceWaterhouse
Coopers • Glenbrook South High School • Teutopolis High School
New Trier High School • Avery Dennison • Trinity Christian College
Calvary Church • College Church of the Nazarene • Kam Isiah Israel
Young Adult Ministry • Temple Israel • University of Illinois

ComedySportz is conveniently located in our NON-SMOKING, 200-seat, air-conditioned theater in the Lakeview neighborhood of Chicago, just minutes away from Wrigley Field and downtown Chicago. ComedySportz is easily accessible from I-90/94 and public transportation. Vehicle parking is available. Motorcoach drop-off/pick-up is available in front of our building.

The ComedySportz Theatre is located at
2851 N. Halsted Street, Chicago



the interactive improv experience
comedysportz

GROUP SALES

the interactive improv experience

comedysportz



GROUP SALES

ComedySportz is a fully improvised, audience **interactive**, 90-minute comedy competition!

This show isn't about sports, it is a sport, and the competitors you see at any given show represent the

best comedy talent Chicago has to offer. And, it's always **clean** and appropriate, so you never have to worry about recommending it to anyone!



The students

loved it – they wanted to come back to see the evening performance and have already asked about next year!"

— Nancy Hoffman —
Group Leader,
Northview High School

Group sales are available at all our current show times. *

Showtimes:

- Thursdays 8pm
- Fridays 8pm & 10:30pm
- Saturdays 8pm & 10:30pm

WHAT DO GROUPS GET?

Groups of 15 or more qualify for group privileges. Tour operators, ask about additional privileges just for you and your clients! We now have assigned seating so book early to get the best seats for your group!



* Book your group early, our shows can sell out, even in our 200 seat theatre! (Always non-smoking. Great for seniors and students!) And, if these showtimes don't work for you, how about having a private show? Read on for more info.



PRIVATE SHOWS

Group Friendly – Any Day, Any Time!

Our clean, fun and professional comedy show makes **ComedySportz** the perfect venue for any group.



CUSTOMIZABLE: Your guests see comedy tailored to their experience! Does your tour have a specific theme? Let us help you carry it through their entire visit with laughter!

FLEXIBLE: Our shows are available 24 hours a day, 7 days a week, all year round!

COMPLETE: Host other aspects of your visit in our space, as well! Our lobby and theater are available for everything from dining and receptions to team-building seminars and awards presentations. We can even provide a Master of Ceremonies!

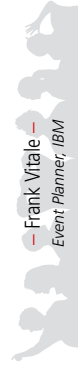
EVENT CATERING

Before or after your show, have an elegant sit down dinner, a festive hors d'oeuvre buffet with top shelf drinks, or just a plain old pizza party! ComedySportz is proud to partner with some of Chicago's most popular eateries to bring you a world of options. Make a night of it!



"Your group did an outstanding job! I would have no hesitation in highly recommending ComedySportz to any organization or company."

— Frank Vitale —
Event Planner, IBM



WORKSHOPS

Combine fun and education by adding a ComedySportz workshop to your itinerary!

Your group will not only get to see great improvisational comedy, but they'll learn it too — from the pros themselves.



"The teachers at ComedySportz make the classes so much fun."

— Mary —
Small Business Owner,
Training Center Graduate

Plus, your workshop will be customized! Our instructors will design a workshop to help you meet the goals of your trip. Whether you're looking to achieve specific business or educational goals or you just want to show your group a good time, our workshops are perfect!

Various packages are available to fit your schedule and budget.

AWARDS

2003 Concierge Preferred Business

2001 Travel Adventures "Attraction of the Year."

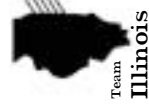
3 Time Winner, Critic's Choice, The Chicago Reader



AMENITIES

Guided Tours • Coat Check • Concession Stand
Gift Shop • Restaurant Packages • Advance Merchandise
Custom Invitation • Post-Show Discussions
• Additional Fees May Apply •

Contact the ComedySportz Group Sales Department at (773) 549-8080 . For more information, go to www.comedysportzchicago.com.



CHICAGO
CONVENTION AND TOURISM BUREAU

the interactive improv experience
comedysportz



the interactive improv experience
comedysportz

TRAINING CENTER



The **ComedySportz Training Center** offers four levels of classes in eight-week sessions teaching short form improvisation. If you like "*Whose Line is it Anyway?*" we're the best place in Chicago to learn. Each class culminates in a ninth week performance to showcase what you've learned for friends and family.

TESTIMONIALS

"The classes were really fun and so were the people."

— Sarah, Marketing Coordinator & Training Center Graduate

"I love going on stage and entertaining my friends and co-workers"

— Gene, IT Auditor & Level 303 student

"The teachers were fun and supportive and I learned the skills I needed to pursue my improv career in Chicago."

— Robyn, ComedySportz Ensemble Member & Training Center Graduate

ADDITIONAL TRAINING

Master Classes
Corporate Workshops
High School Workshops

CONTACT

For more information about the ComedySportz Training Center, call (773) 549-8080 or go to www.comedysportzchicago.com

the interactive improv experience
comedysportz



ENROLL TODAY!

the interactive improv experience
comedysportz
HOUSTON



ComedySportz-Houston
P.O. Box 701277
HOUSTON, TEXAS 77270-1277
TEL 713.868.1444
FAX 713.868.4248
INFO@COMEDYSPORTZHOUSTON.COM
WWW.COMEDYSPORTZHOUSTON.COM

**YOU HAVE JUST MET
A COMEDYSPORTZ
HOUSTON ACTLETE**

2 FOR 1



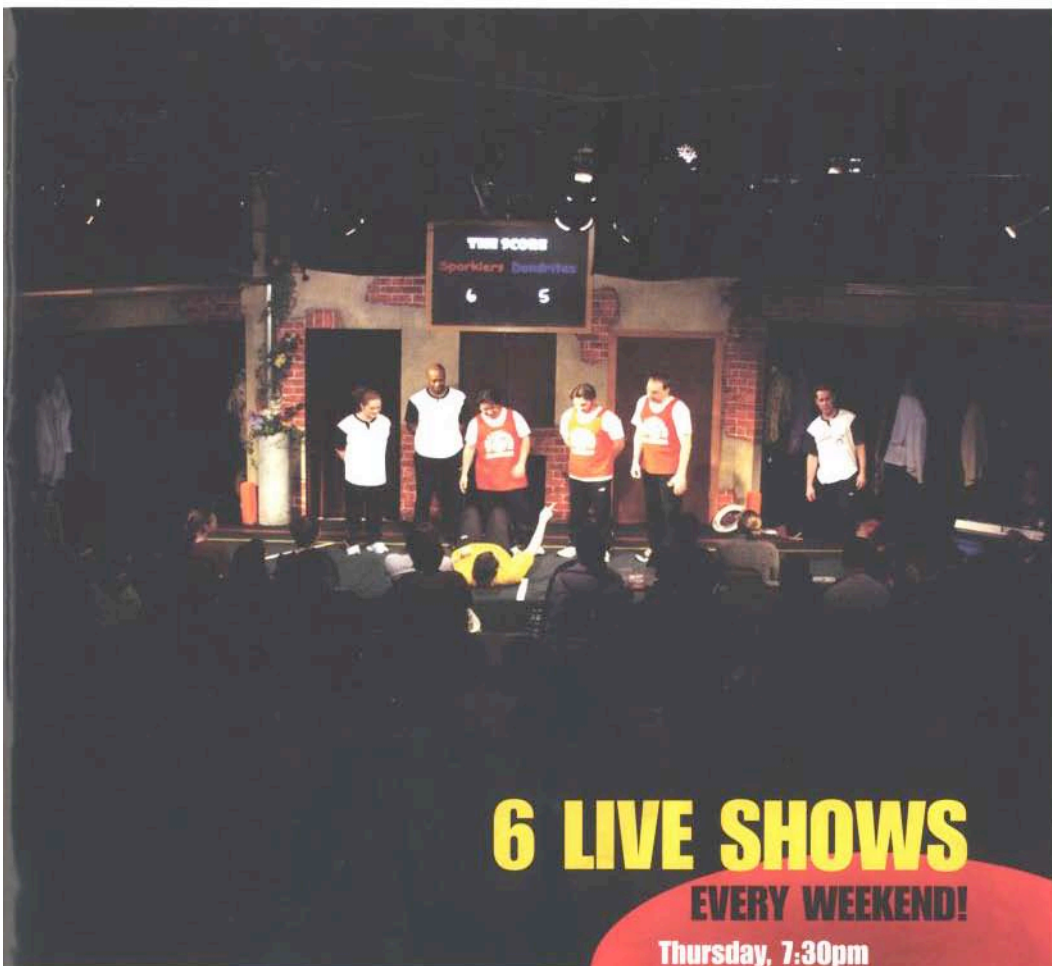
THIS CARD GRANTS THE RECIPIENT
TWO ADMISSIONS FOR THE PRICE OF
ONE TO ANY REGULARLY SCHEDULED
COMEDYSPORTZ HOUSTON MATCH.
RESERVATIONS REQUIRED.

CSZ HOUSTON ACTLETE

All ages - based on audience suggestion - never the same twice

the interactive improv experience
comedysportz™
PLAYBOOK

FREE BUT PRICELESS



6 LIVE SHOWS
EVERY WEEKEND!

Thursday, 7:30pm

Friday, 7:30pm & 10pm

Saturday, 3pm, 7:30pm & 10pm

ComedySportz Milwaukee Arena

420 South First Street, Milwaukee, WI 53204
(414) 272-8888

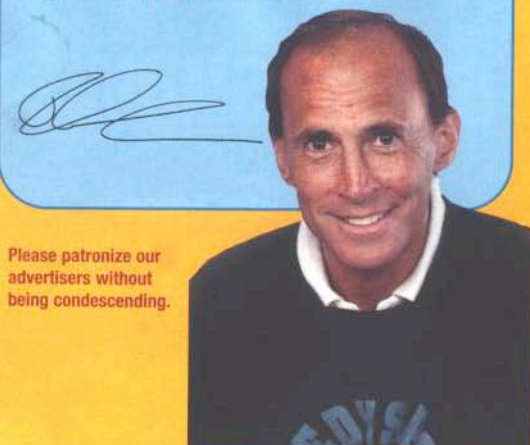
WWW.COMEDYSPORTZMILWAUKEE.COM

Dear ComedySportz Fan:

Because of frequent arena fights/brawls between fans and players at professional sporting events, I'd like to include a word about ComedySportz etiquette in this publication.

1. ComedySportz players (actletes) are giving 150-175% all the time.
2. As in any sporting competition, they want to win and the only way they can do that is by making you laugh.
3. If you don't laugh, they don't win, and if they don't win, they are mopey and disappointed.
4. This mopiness may lead to hostility and anger.
5. This anger may manifest as fistfights and/or brawls with the fans. (Those fans who didn't laugh.)
6. We'd like to avoid lawsuits and/or injury to any fans. Mainly the lawsuits.
7. We can avoid any of these undesirable results if the audience laughs at everything the players do on the field. If you, too, give around 160%.
8. Hence, our motto: "LAUGH, AND NO ONE GETS HURT."

Thank you.
NOW ENJOY THE MATCH.



Please patronize our
advertisers without
being condescending.



No Smoking in the Arena

Unless you are on FIRE.

SMOKING IS ALLOWED IN THE
BAR AREA AND OUTSIDE.

ComedySportz MENU of Shows

- ✓ 6 LIVE SHOWS EVERY WEEKEND
- ✓ SPECIALTY SHOWS
- ✓ WORKSHOPS
- ✓ RECREATIONAL LEAGUE
- ✓ HIGH-SCHOOL LEAGUE
- ✓ UNCENSORED SHOW
- ✓ PRIVATE PARTY SHOWS
- ✓ ON LOCATION SHOWS
- ✓ MOTIVATIONAL SEMINARS
- ✓ COMEDYCOURTZ FRIDAY 10PM SHOW

sometimes we say witty things in the hallways

WWW.COMEDYSPORTZMILWAUKEE.COM

Take me out to see improv
Take me to CSz
Buy me a drink and a souvenir
I'll raise my hand and I'll volunteer
And I'll yell out all my suggestions
I hope I never get bagged
'Cuz it's ha ha ha ha ha ha
As we laugh 'til we gag.

OUR SONG

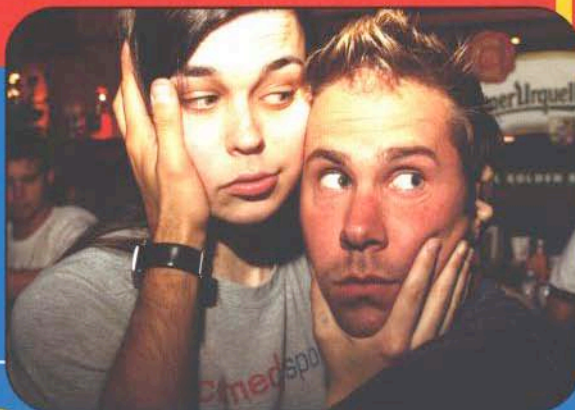
Q.

How can you
find the good-
lookin' person
in a crowd?

See us at the ticket booth
for something that fits
your style!

A.

They're the one in ComedySportz gear!



HUNGRY?

We have great grub.
Ask your waitstaff for a menu.

BURGER CHICKEN SANDWICH FISH FRY HOT DOG BRATWURST GRILLED CHEESE REUBEN
CORNED BEEF PHILLY CHEESE JALAPEÑO POPPERS FRIES ONION RINGS CHIPS AND SALSA
CHICKEN WINGS CHICKEN TENDERS MINI CORN DOGS FRIED CANDY BARS



the interactive improv experience
comedysportz



**Is your company's
morale on life support?**

comedysportz ☆ HOUSTON
P.O. Box 701277
Houston, Texas 77270-1277

**Then it's critical that you perform CPR:
Comedy. Participation. Results.**

How would your organization's dynamics change if everyone smiled when they passed in the hall? Imagine giving every employee something to smile about! Think that's impossible? Think again!

ComedySportz has the unique ability of presenting quality, fun and funny entertainment. We've performed for all types of organizations over the past fourteen years – big to small, corporate to casual – with even the most diverse of groups coming together in laughter.

Every ComedySportz show is one-of-a-kind and tailored to your group. And because everything we do is based on audience suggestions, everyone gets involved! We offer entertainment options to meet any budget and we can bring our show to you or you can bring your group to us.

Everybody says laughter's the best medicine. Let us prove it.

Call today for complimentary tickets to our regular show or for a promotional packet.

YOU MAKE THE CALL!
713.868.1444
www.comedysportzhouston.com

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6683

CHECK US OUT

Here's a sampling of our client list:

| | |
|-------------------------|---------------------------------------|
| Abbott Laboratories | Midwest Airlines |
| All State Insurance | Miller Brewing |
| American Red Cross | Milwaukee Brewers |
| Robert W. Baird | Northwestern Mutual Insurance Company |
| H&R Block | Oshkosh B'Gosh |
| Daimler Chrysler | Pepsi Cola |
| Coca Cola | Quad Graphics |
| John Deere | Rockwell Automation |
| Harley Davidson | Sargento Foods |
| GE Medical Systems | Sysco Foods |
| SC Johnson Wax | Time Warner |
| Johnson Controls | US Bank |
| Kohler Company | Verizon Wireless |
| MacDonald's Corporation | |
| Marcus Corporation | |

Be our guest

Use this as a free pass to any regularly scheduled weekend ComedySportz show in our 200 seat arena at 126 North Jefferson Street, Milwaukee.

**Whatever you need...
ComedySportz™ can make it happen**



www.comedysportzmilwaukee.com

the interactive improv experience
comedysportz™

ROAD SHOW



the interactive improv experience
comedysportz™

Book the ComedySportz Road Show.



ComedySportz has been entertaining corporations, conventions, special events and festivals for 20 years. We've done thousands (really) of shows all over Wisconsin, the midwest and the United States.

Why is ComedySportz so popular?

We put on a terrific show for a reasonable price. The show features clean, interactive humor. We're flexible, reliable, on time, cooperative and really nice people. We even smell good.

It's an ace-in-the-whole show.

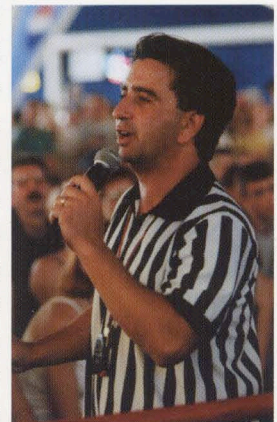
If you're a meeting planner or manager, you know how hard it is to find entertainment that will please your entire group. We tailor our show to meet your time, budget, and your audience. We brief our players on your organization and guests so that your show is special. Just give us good directions and we'll be there to provide the laughs.

Brief History

ComedySportz started in Milwaukee in 1984 and has spread throughout the world from Los Angeles to New York to Manchester, England. This is the original troupe and most of our players have over 10 years of experience.

Show Options

Our shows range from the Full Competitive Show (8 players including referee, musician and two teams of 3 players each) to 3 and 4 Player Exhibition Matches to Team Building Workshops to Video Projects. We've performed in churches and we've performed in prisons. We've performed for day camps and we've performed for retirement centers. We'll perform wherever you wish. Simply put: we love what we do and it shows.



CHECK US OUT

Here's a sampling of our client list:

| | |
|-------------------------|---------------------------------------|
| Abbott Laboratories | Kohler Company |
| Aurora Health Care | Marquette University |
| Harley Davidson | MacDonald's Corporation |
| Foley & Lardner | Marcus Corporation |
| GE Medical Systems | Milwaukee Brewers |
| Hoffman York | Northwestern Mutual Insurance Company |
| Junior Achievement Inc. | Social Security Administration |
| SC Johnson Wax | |
| Johnson Controls | |

Be our guest

Use this as a free pass to any regularly scheduled weekend ComedySportz show.
Call 414-272-8888 for reservations or information.

Whatever you need... ComedySportz™ can make it happen



www.comedysportzmilwaukee.com

the interactive improv experience
comedysportz™

CORPORATE WORKSHOPS & TEAM BUILDING

We teach your team to: think quickly, react positively, make great decisions, create innovative approaches, trust co-workers & take risks



the interactive improv experience
comedysportz™

Sign-up for **CORPORATE WORKSHOPS** & **TEAM BUILDING**



Corporate Workshops include:

- Team-Building
- Team-Building for Multiple
Worksite Groups
- Meeting Kick-Offs
- Risk-Taking
- Laughter in the Workplace
- Management/Leadership Skills
- Customer Service Communication Skills
- Creative Problem Solving

**When people are having fun,
they're relaxed.
When they're relaxed,
they're listening.
When they're listening,
that's when real
communication takes place,
and that's good.**

This ain't no Powerpoint Workshop

Have you ever marveled at the quick thinking and creative skills of improvisational performers on stage? The skills required for improvisation - teamwork, trust, focus, communication, listening, creative problem solving and overcoming obstacles - are the same skills required for corporate teamwork and leadership. We teach these skills in our corporate workshops and help participants apply them to their workplace in a way that is fresh and fun.

Low Stress. High Impact.

Our method is a common sense, hands-on, get-up-off-your-chair-and-have-fun approach that will get people energized and laughing. During our workshops, people connect and interact. The workshop format is an interactive use of games and exercises designed to energize participants, teach them new skills and leave 'em laughing.

Our corporate workshop leaders are professional teachers and performers with 20 years experience in leading through laughter. We will meet with you, assess your needs and customize a program to meet those needs.

comedysportz **Kidz**

INTERACTIVE IMPROVISATION FOR ALL AGES

**LAUGHED
WITH YOUR
KID LATELY?**

Family Matinee
Saturdays at 3:00pm

Birthday Party
Packages Available

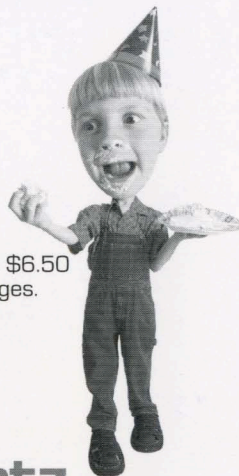
**"ComedySportz brings theatre
into the forefront of kid cooldom."**

- Creative Drama Magazine

comedysportz

420 South 1st Street
Milwaukee, WI 53204

**This
Card Good for One
Free Kidz Ticket
to a Saturday
Matinee
expires 12/03/05**



All tickets to Saturday Matinees are \$6.50
Ask about our Birthday Party Packages.

Regular matches every weekend:

Thursdays 7:30

Fridays 7:30 & 10:00

Saturdays 3:00, 7:30 & 10:00

comedysportz

420 South 1st Street and Virginia
Milwaukee, WI 53204

for reservations call (414)272-8888

www.comedysportzmilwaukee.com



comedysportz®

PORTLAND'S FAST-PACED AND HILARIOUS SHOW FOR EVERYONE

comedysportz® shows

CLEAN. FUNNY. UNIQUE. CUSTOMIZED.

There isn't anything like comedysportz®.

Two teams of professional actors battle for laughs in improvised scenes based on suggestions from our fans. It's comedy that's *always clean* and *always funny*.

One team wins – and so does the audience, *every time!*

PUBLIC SHOWS EVERY WEEKEND

ComedySportz Arena, 1963 NW Kearney St

PRIVATE SHOWS AVAILABLE 24/7

CSz Touring Company or buy out our Arena

CLASSES • WORKSHOPS • TRAINING

503.236.8888

PORTLANDCOMEDY.COM



comedysportz®
IS RATED E FOR EVERYONE!



comedysportz® teambuilding

Does your group need help working together?

ComedySportz® Teambuilding Workshops use the same approach and techniques that make our improv teams so seamless, fast and funny. We help your team **communicate, focus, create, innovate** and **lead**.

We tailor teambuilding, customer service, communication, brainstorming, presentation skills and other training for **any** group. You'll laugh together, learn together and get thoroughly energized.

Designed for Your Goals.

Totally Fun. Real Results. No PowerPoint.

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portlandcomedy.com



Ask us about combining a show with workshops for your group!

