

# Fuzzy Improv's

## Student Guide to: Peter Gantz's How To Manual

# Welcome to the *Fuzzy Improv's* Student Guide to

*Improv As Improv Does Best Manual*  
The How To  
Patrick Gantz 2018



I personally am a strong advocate of Patrick Gantz's approach to Improv. Starting an Improv scene can be challenging. Gantz gives excellent instruction on nearly fool proof approaches to starting Improv scenes. I find that Gantz has a way of getting down to the core of what it takes to consistently create good improvisations.

No matter what approaches to Improv you have experienced, I believe studying Gantz's ideas will add to your tool chest of what to do on stage to create good Improv.

The purpose of Improv is to have fun and entertain the audience. Let's get to it!

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**These pages are a guide** to Gantz's publication. As a student guide this does not contain all the ideas , examples, or explanations that are in the original.

To see the original work [go to Gantz's web site.](#)

(<https://improvdoesbest.com/curriculum/> ) Right under Core Curriculum find the link to **"Improv As Improv Does Best" manual.**

**So, if you have Gantz's original why read this?** This is a study guide. I wrote this so I could get a handle on all this information. Reading through this guide is akin to reading a popular publication of notes published for various literary classics. I have added charts and diagrams to clarify ideas in my own head. I have added some ancillary information and things based on my own experience that might be useful. I hope so.

**NOTE:** Most topics in this guide originate in Gantz's **"Improv As Improv Does Best" manual.** For those I have put a notation like "G p4" behind the topic title. This means the topic is based on Gantz's work on page 4 of his manual. A "+ H" means I added my own twist. And a simple H means it comes from my experience or ideas.

Harold Dreibelbis , *Fuzzy Improv*, [www.CW4SP.com](http://www.CW4SP.com)

Based on: *Improv As Improv Does Best Manual*  
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### 1.0 – The 3 Elements of Scene G p4

**Improv is at its best when it leverages its monopoly on spontaneous collaboration before a live audience.**

We want the audience to see magic in our Improv. Their best complement to us would be , **“The way you made that all up on the spot was amazing!”**

Remember – and capitalize on – how our live audience is crucial to improv.

**There are three elements that harness the magic that makes improv unique: Details, Reactions, and Games.**

Stable, sustainable scenes rest on a balance of **3 Legs: Details, Emotions, and Patterns.**



#### Leg 1. THE DETAILS of the scene:

- **The Details are the *specifics* about improv**, the words, the characters and the premise. *Be specific. Surprise is inherent to improv.* You make the surprise most satisfying when you are specific in-the-moment.
- **Dig into your personal and specific knowledge on stage.** Share yourself with the audience. Isn't it fun to be in the audience and think, "Damn, that guy knows a lot about how cheese is made"?
- **Specifics connect us to the audience through their knowledge, too.** "You were totally right; Cheez-Its are totally better than Cheese Nips." G p5
- **Specifics also help the audience visualize what's not there.** Don't just drink a beer; drink a Mad Tree Psychopathy!.
- **Starting with specific helps us fall into more specifics.** Love not just cars but love manual- transmission or German cars with diesel engines.
- **Let the audience see you to give them the ability to connect with you and ultimately root for you.**
- **The more you know the more you can share.** Bring all the specifics that make up YOU to the stage.

## Leg 2. THE EMOTIONAL REACTIONS in the scene : G p5

- **Be brave, reacts boldly in-the-moment to make-believe and tap into Improv's unique surprise.**
- **The most powerful reactions are emotional reactions.**
- In improv; **we are all experiencing what's happening in real time. You can react without words or a why**, they will come. **In the moment, commit to your reaction, to your emotion** and the audience will believe that you have a reason even if you don't have a motivation in mind.

## Leg 3. THE PATTERNS in the scene G p6-7

- We are **hardwired to respond to patterns**.
- Pattern recognition and response is **part of our brain** and never goes away; it just goes to the background.
- The **audience will respond instinctively** – almost unconsciously – **to the patterns** that shape our games.
- **React to rather than thinking through** the evolving patterns your team develops.
- The **most important** tool in playing patterns is simply **recognizing patterns**.

## The importance of PATTERNS in GAMES.

- **Game** – a sequence of actions, related by rules of cause-and-effect, that heightens with repetition. Create a **pattern** from the sequence, rules and heightening of the game.
- **Explain the game to the audience before playing it**, invite them to “get” your mechanics.
- **When the audience understands the game rules, they can react to the expectation of the joke.**
- **Games help performers collectively craft cohesive scenes that engage the audience.**
- **Games help the audience** understand the world performers are creating. Games help the audience see that the show was “made for them.”
- **Improv is at its best when the audience feels “in on it (the game).”**
- **Games are fun.**

**Conclusion:** *Let's do what improv does best: using the 3 legs of Details, Emotional Reactions and Patterns, capitalize on what makes improv unique among performance mediums. Leave it screenwriters to agonize over premise and character motivation. Let stand-up comics struggle for the perfectly worded joke.*

## 1.1 – The Self-Contained Emotional Statement G p9

- The **Self-Contained Emotional Statement** aligns you with an emotional perspective. It's a solid foundation on which to build possibilities.
- **It's a statement.** Not a question. There's a period. It's definitive.
- **It's an *emotional statement*.** Emotional reaction is the 2<sup>nd</sup> leg of a stable, sustainable scene (see pg 3). Give your feeling a direction.
- **Being self-contained, the statement places you on solid ground without dictating the scene to your partners.** "Take care of yourself" without confining the scene. Allow your TMs choice. Being self-contained is increasingly an imperative the larger a group you have on stage.

## How do you start an improv scene? G p10

### Start with just one thing.

- – Assume a posture. – Grab an object. – Start a motion. – Engage your environment. – Embody a character. – Emote.
- **Then, expand (heighten) that one thing.** Discover through "if this then what?" Build that one thing out or draw a line to another point of the scene.
- **The Self-Contained Emotional Statement can be as simple as:**
- – I love it here. – I hate the arts. – I'm uncomfortable.

**CLARITY**, must take priority over subtlety so the players and audience can play along.

- Clarity is about specificity *and* **BREVITY**.
  - Keep your initiations short and succinct.
- Enable your partners to establish a verbal pattern around your contribution.
- Allow the scene flexibility to build in myriad directions.

**Clarity and Brevity** are two scene partners that should always be on stage with you!

## AND FOR OUR FIRST TRICK: WALKING BACKWARDS! G p11

- Get good at walking backwards with direction.
- In an improvised scene, **we can't know where we're going; we can only keep track of where we've been.**
- Make each step based on those preceding it.
- **Only through studying the path we've laid down can we determine where we're going.**

## 1.2 – Collaboration G p13

### **GOOD improv REQUIRES A TEAM that is in AGREEMENT.**

Improv also **requires an audience**. This Team/Audience collaboration makes improv exciting.

**Riffing** is running with a tiny idea and building it into a chain of associative ideas, each one jumping off the last. TMs heighten the idea but **keep within the lane of the scene**. Each TM's response is a variation on the scene's theme.

**You need something to riff off.** Riffing demands that there be an “accompaniment” or “exchange” between TMs and audience.

The more TMs and audience the harder it is to maintain focus.

Focus requires **clarity**. Initiate with a Self-Contained Emotional Statement. Give the scene clarity by concentrating **on specificity and brevity**. The scene's clarity relies **on agreement, a cornerstone of improv**.

**Agreement is the improviser's mantra: “Yes, And.”** Walk backward, take each step in the context of the preceding path, including the last step.

**Try to unify all that's been laid down in a collective direction. Agree** - minimize the amount of “stuff” on stage.

**Improv leverages what makes it unique among performance mediums** when TMs + audience come together collaboratively through sharing one group mind.

### **GROUP MIND HD**

I describe Group Mind as the one single collective mind that all TMs and audience can plug into. This is where Improv enters the Si-Fi realm of the **hive mind** ala “Stranger Things.” The Borg Collective mind in *Star Trek* is a hive intelligence—an immense, interconnected consciousness in which trillions of cybernetic beings (TMs) think, act, and decide as one. It's defined by total unity, relentless efficiency, ~~and the erasure of individuality~~, all directed toward the Borg's singular purpose: assimilation and “perfection.”

**The Improv Group Mind** is like the above, but with better intentions! We seek TM unity and efficiency but with the purpose of playing games for our fun and the entertainment of our audience.

When we play “21” we are striving to plug into Improv's Group Mind.

G p14-15 **A group can play together as a tighter unit if they're working from the same playbook.** To be aligned with Your TMs you must plug yourselves into the group.

**Group Mind is about immediate, enthusiastic acceptance.** What *is* is right.

**Group Mind is an individual choice.** You need to show your TMs that you trust their ideas, trust that you can make a bold move and trust your TMs' respect and love of your contributions

**Your TMs do not *earn* this trust. You must *give* them your trust.** You must surrender to the group and they to you.

**Surrender yourself to the group.** Find the balance between confidence and vulnerability. Play focused outward in acceptance from a secure center.

**You don't make forward progress by judging each step. Accept whatever is.** You must. The audience saw and/or heard it. Whatever has happened is now the something we must build from.

**Accept whatever *is* confidently.** 🧠 The audience will only get in their heads to wonder "why" if you are in your head wondering "why."

**If everyone is doing it then no one looks dumb "doing it" –** 🧠 but all TMs must be committed else the audience will doubt the entire endeavor.

**Repetition is the only "why" you'll need.** Accepting what has happened through repeating it creates all the "sense" we need in a scene. Let TMs + A see the "Yes, And" connection between even unrelated responses. If TM1 says "vulture" and TM2 says "porridge" those two words become connected. (Don't argue the point!). The 2nd time a TM say "vulture," and they get the response "porridge" their connection has been set. The 3rd time a TM says "vulture," the response better well be "porridge" and the connection has been cemented. It is now that's the "right" connection to make.

### **WALK BACKWARD WITH ME... G p15**

**TM1** takes the stage, mimes adjusting a ship's wheel, and says, "I hate the sea." (Don't argue the point!). And **TM2** takes the stage, mimes adjusting a ship's wheel, and says, "I hate the sea." And **TM3** takes the stage, mimes adjusting a ship's wheel, and says, "I hate the sea."... ***Then your team is headed into improv as improv does best.***

🧠 Audiences can't accept your imagined reality if you and your TMs are not fully committed to it. If you aren't certain about what you're doing, the audience can't be.

## THE ONE PERSON SCENE G p16

If ten sea captains all hate the sea, well, the audience just must accept that. Whatever the reason, ten sea captains can't be wrong.

**If ten players each take the stage, mime adjusting a ship's wheel, and say, "I hate the sea." Then a ten-player scene, through agreement and repetition, becomes a *One Person Scene*.**

**Minimize the amount of stuff on stage through agreement** and any number of players on stage can *establish a One Person Scene* by uniting behind *a single emotional perspective*.

- **Resist the impulse to be different for difference's sake.**
- **Everyone can share the same self-contained emotional statement.** You don't need to understand the motivation – just agree to the feeling. "I hate the sea." "Yeah, the sea is the worst." "Yeargh, stupid sea."
- **If everyone gets on board, then the ship can take off, and we can set about finding its direction together.** Don't stand on the docks demanding to know where the ship's going before you get on.
- **Prioritize heightening the agreement and the group will find fun areas to explore together.** Each contribution doesn't need to be individually funny; it only needs to align with the common perspective. "I hate the sea's rough waves." "Ugh, I get so seasick." "Yeargh, I have ruined so many shirt ruffles with vomit." Agree, agree, agree.
- **Committed to agreement in a One Person Scene, we can collectively share any single player's endowment**
- 🚫 A single player who refuses to align with the group makes a One Person Scene unachievable.
- **Lead by following.**

By **committing** to **focusing outward** and **following** the group, we will look to an audience like we have ESP and create that unique improv magic.

# One Person Scene (OPS) HD

## **OPS A The Ship's Captain**



TM1's Emotional Perspective  
**I HATE THE SEA!**



Self Contained  
Emotional Statement

**1** TM with One Emotional Perspective = One Person Scene

## **OPS B 2 SODA JERKS**

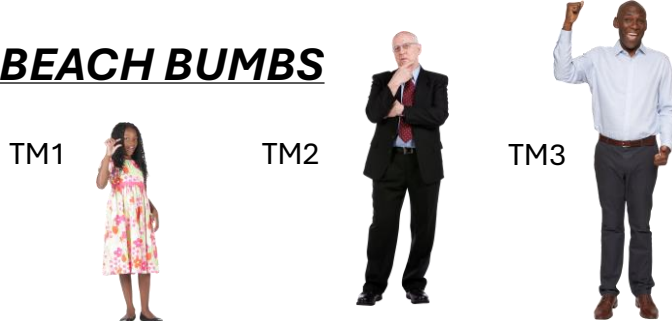


TM1's Emotional Perspective  
**I LOVE BUTTERSCOTCH!**

TM2's Emotional Perspective  
**I LOVE BUTTERSCOTCH!**

**2** TMs sharing One Emotional Perspective = One Person Scene

## **OPS C 3 BEACH BUMBS**



TM1's Emotional Perspective  
**I ADMIRE AMBITION!**

TM2's Emotional Perspective  
**I ADMIRE AMBITION!**

TM3's Emotional Perspective  
**I ADMIRE AMBITION!**

**3** TMs sharing One Emotional Perspective = One Person Scene

## **OPS D 4 ANARCHIST**



TM1's Emotional Perspective  
**I VOTE FOR UNITY!**

TM2's Emotional Perspective  
**I VOTE FOR UNITY!**

TM3's Emotional Perspective  
**I VOTE FOR UNITY!**

TM4's Emotional Perspective  
**I VOTE FOR UNITY!**

**4** TMs sharing One Emotional Perspective = One Person Scene

And so on...

## One Person Scene (OPS) HD

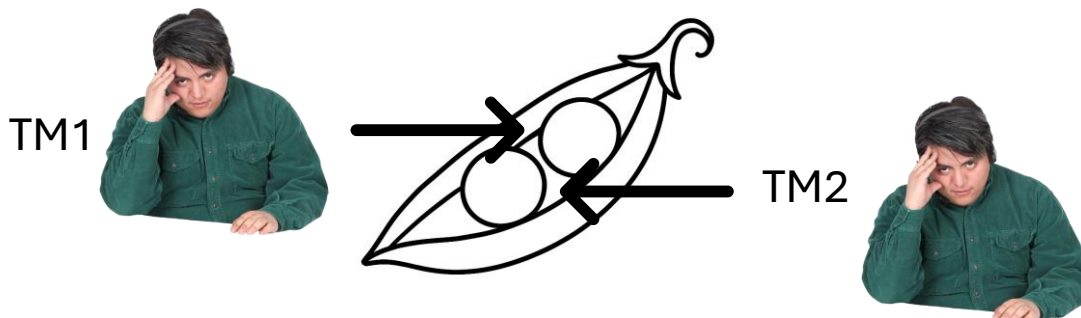
In a One Person Scene TMs share an emotional perspective, but each TM is still his/her own person. Of the 4 anarchist one could be a Canadian lumberjack, another a bank COE, the 3<sup>rd</sup> a Downunder crock hunter, etc. They may talk, walk, and behave differently (or not) – but they would all share the stated emotional perspective.

Contrast this to **a special case of the One Person Scene, Peas in a Pod**. Here two TMs share not only an emotional perspective but also build characters who are almost comically similar—matching posture, voice, rhythm, and emotional tone to create instant connection and agreement. Think of two twins who finish each others sentences.

### Peas in a Pod – the game:

TM1 initiates a simple movement, sound, or emotional stance.

- TM2 mirrors it immediately and naturally.
- They begin a scene where both characters share similar physicality, emotional tone, verbal habits, etc.
- The scene evolves through heightening—each player amplifies the shared traits in small increments.



### 1.3 – Game Mechanics G P20

#### **OFFER, SET, CEMENT: THAT’S GAME!**

Some definitions:

**Pattern** – a sequence that can be repeated / a structure that can be reused.

**Game** – a sequence of actions, related by rules of cause-and-effect, that heightens with repetition.

Repetition makes the sequence purposeful. And repetition alone *is* heightening .

**To elevate pattern work into game play**, focus on two aspects.

1. Have a ***relationship*** between the steps of the sequence.
2. Have a ***progression*** of the sequence that heighten it in a concentrated direction.

**Your “Yes, And” implies a relationship between what is agreed to and what is added.** Make each contribution in the context of everything that came before it. “Yes, And” to the whole of what’s been laid down before us, aiming to **heighten in one direction**.

**The “rules” of a game define how the parts of a sequence relate** – “C” follows “B” as “B” follows “A.” Clear rules enable everyone – the audience included – to play the game. With clear rules, you do not need to contrive a response. The rules compel your response. The clearer the rules are defined, the faster and easier the game can be heightened, evolved, and played boldly and confidently.

**Think of patterns as being defined by three moves.**

1. The **Offer**. Anything is an offer. Improvise one something. Anything.
2. The **Set** . Many directions are available after the Offer. The Set begins to define a single trajectory.
3. The **Cement**. Clarifying the pattern in a direction that can be repeated and heightened.

This guide to creating patterns is easy to remember as one sentence: **Offer set cement**. HD

**First sequences of Offer Set Cement can be non-verbal.** HD

Example:

First round:

**Offer** = snap fingers.

**Set** = snap fingers of both hands.

**Cement** = clap hands.

Second round: HD

**Offer** = tap foot.

**Set** = stomp foot.

**Cement** = jump and stomp both feet.

Third round: ...

Continue sequence till out of examples of making a pattern of sounds with body parts.

**Second sequence of Offer Set Cement** can be the repetition of a familiar phrase. HD

Example:

First Round:

“Lions, Tigers, and Bears. Oh My!” The **OFFER** is how TM1 says the phrase. The **SET** is how TM2 emphasizes the phrases, The **CEMENT** is how TM3 builds on the SET.

Second Round:

TM2 OFFERS a new phrase. The sequence above is repeated.

**The Third sequence can be built from the Categories game.** Do a practice round of Categories then use Categories to build **Offer Set Cement** sequences . HD

Example:

Categories = CARS

First Round:

**Offer** = I love limos.

**Set** = Yes and stretch limos are the bomb.

**Cement** = Oh! And better yet is the Limu Imu yellow Stretch Limo!

Second Round:

**Offer** = Sedans with white wall tires are creepy.

**Set** = Yes, and lime green Ford sedans with spinner hub caps and white wall tires are too gross!

**Cement** = The most terrifying is a sparkly blue Lincon Continental with oversized mag wheels and white wall tires with a small red line around the white!

Third round:...Continue sequence till out of examples of cars with embellishments.

## **The Fourth sequence can be built from the Carpool game. HD**

Driver is picking up friends. Use 4 chairs as the car. The car has doors, windows, controls etc.

- TM1 starts driving a car and **OFFERS** a Self-Contained Emotional Statement (SCES). ("I love apples!").
- TM1 Stops for TM2 who **OFFERS** their own SCES ("The South scares me.) TM1 immediately **SETS** TM2's perspective, ("The dark swamps are scary".) TM2 **CEMENTS** the scene's direction ("I once saw a 10-foot alligator in a ditch!") TM1 stops for TM3 who **OFFERS** their own SCES ("Work is such a bore!"). A TM **SETS** the direction of the scene ("Same old stuff day after day.") A TM **CEMENTS** the scene's direction ("Same cafetiere menu week after week, UGH!")
- **If you have more than 4 TMs, when the TM5 enters the car TM1 is bumped out and TM 2 takes the wheel. Everyone shifts seats. Repeat till all TMs have played.**

In our **One Person Scenes**, the Set move is TM2's choice to agree with TM1's initiation – mirroring the perspective, the self-contained emotional statement, the posture, or anything of the Offer. When TM3 also agrees with the other TMs – and all three are captains at ships' wheels who hate the sea – it is cemented for the rest of the group that they're playing a One Person Scene. HD

Cultivation of **pattern recognition** skills takes practice. Focus outwardly and open your lizard brain to the **patterns surrounding you in daily life**. Slow down and notice the speedometer. G p24

Establishing and identifying the **Offer, Set and Cement** moves that **define a game's pattern** will help you track the relationships between pattern moves. This facilitates strong games in all our scenes. Your personal attention to pattern mechanics helps focus scenes and enhance their sustainability.

**Learn rigidly to play free.**

## **GAME ON! AND, SCENE. G p24**

Improvise; leave plot and exposition to writers. Focus on what makes Improv unique among performance mediums. **With detailed, emotional reactions we establish patterns that allow us to play games collaboratively and engage a participating audience.**

In any given scene **there can be many games at play**. Distinguish between *Personal Games and Scenic Games*.

**Personal Game** – is how you react to who you are, where you are or what you’re doing. (Your reactions to INTERNAL stimuli.) G p24

- I love cake; when I eat a piece I’m overcome with joy and I sigh involuntarily. (This is all coming internally from yourself!)

GHT pg 24 + HD

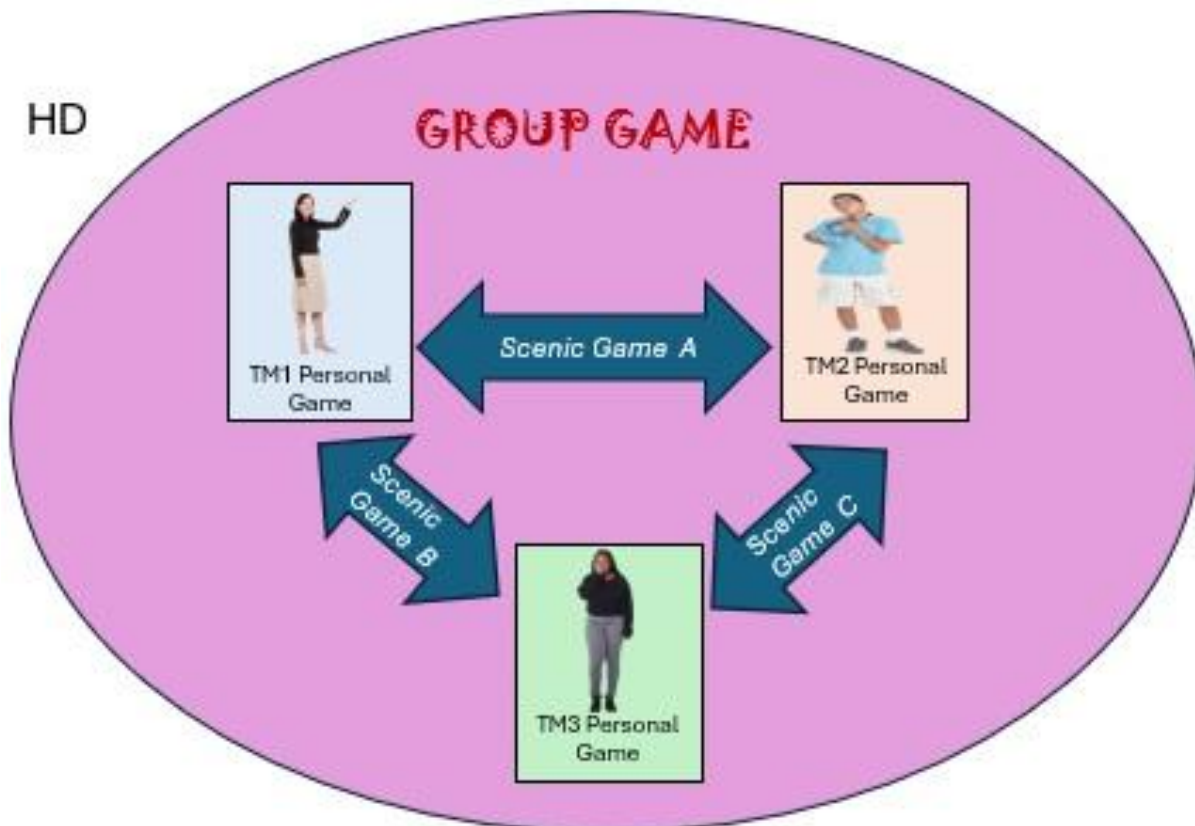
**Scenic Game** – is the game pattern you create as you react to who your TM is, what your TM is doing or how your TM is acting. . (Your reactions to EXTERNAL stimuli.)

- Greg is my hero; when he criticizes me, I’m destroyed.
- We fear ghosts; when we hear a noise we freak and run around.

**Group Game** - is the game pattern that is the focus of the patterns that unites all TMs while each TM plays their own internal *Personal Game* (reacting to self) and simultaneously plays their own external *Scenic Game* (reacting to TMs) .

### Remember your TMs Clarity and Brevity!

The more people on stage the clearer you must be, the tighter you should attempt to be with the game rules, and the closer you must stick to the pattern. In a Group Game scene, TMs establish focus behind *patterns* that unite all TMs.



[HD] In sections 1.4-1.6 Gantz presents games that focus on using the game mechanics presented in Section 1.3: The PATTERNS of Offer, Set, Cement and Personal, Scenic and Group games.

## 1.4 – To The Ether Games

[HD] Wikipedia says Ether (i.e. **luminiferous ether**)—was a hypothetical, invisible substance that scientists from the 17th through the 19th centuries believed filled all of space. It was imagined as a **weightless, frictionless, perfectly transparent medium** through which light waves could travel, much like sound waves travel through air. The concept arose because physicists assumed waves *must* have a medium; since light travels through a vacuum, ether was proposed as the universal “stuff” that filled the cosmos. This idea persisted until experiments such as the **Michelson–Morley experiment (1887)** failed to detect ether, and Einstein’s **special relativity** rendered the concept unnecessary.

In a **To The Ether** game, the progression of personal games establishes the **PATTERN**, and the scenic game is heightened in that pattern’s evolving repetition.

Emphasized pattern over any need to contextualize or justify where the players are or who they are to one another. **Players can literally deliver their lines into empty spaces without expectation of a conversational response.** Thus, “**To The Ether**” games.

### To The Ether Game

Lessons:

- **Not a purely verbal exercise.**
- Characters help.
- **Emotion’s a must.**
- **Heighten** your character’s physical and emotional attributes.
- **Interact with and inhabit your physical space;** TMs can exist in their own physical space.
- TMs aim to **seamlessly flex with the pattern’s progression.**

[G pg 26-28]

To the Either – the game:

TM1 Offers a SCES.

TM2 Sets a direction which supports TM1 by agreement.

Set the direction with clarity.

**Change one thing (the noun) and heighten everything else.**

TM3 Cements the direction deciding how the Set move is related to the Offer move.

**Seek to heighten the relationship between the Set and the Offer.**

[Review OFFER SET CEMENT pg 13.](#)

G 29 + HD

Example:

TM1 Offer: I like batting a ball of yarn around. = Activity

Where “I” is an Animal : Cat.

TM2 Set: I like running in a wheel. = Activity

Where “I” is a Smaller Animal : Hamster

TM3 Cement: I like perching on a pointer finger. = Activity .

Where “I” is a Smaller Animal: Bird

Now the direction of the patters is cemented and the next examples follow...

I like swimming through plastic castles.

I like performing in table-top circuses.

I like avoiding nit combs.

I like swimming across eyeballs. and...

Continue till TMs run out of examples for this pattern. TM1 starts anew. All TMs up their personal game in successive rounds.

**WALK BACKWARD WITH ME BETWEEN POLES...**

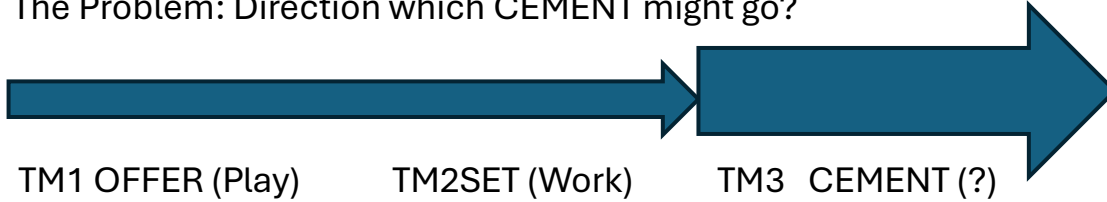
**When the OFFER and the SET are at opposite poles:**

TM 1 OFFER – I like Frisbee.  
Frisbee is PLAY

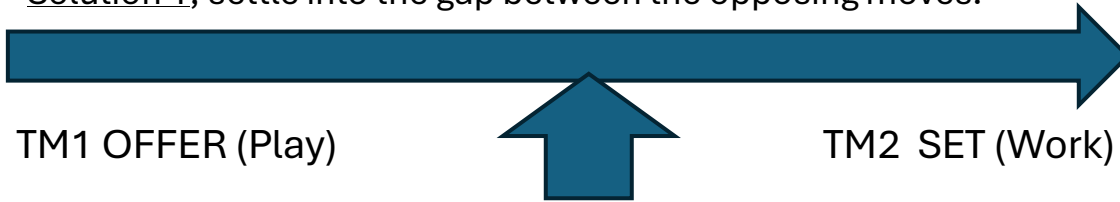
TM 2 SET – I like work.  
Work is, well WORK

} These are opposites. There is a straight line between them, but what is the direction indicated which CEMENT might go?

The Problem: Direction which CEMENT might go?



Solution 1, settle into the gap between the opposing moves.



TM3 CEMENT . (I work for the weekends. ) This attempts to fill the gap between play and work

BUT most times settling into the gap between the opposing moves can be dangerous...because it can be boring.

I'm hot.

I'm cold.

I'm lukewarm.

**G 33-4 ,HD When the OFFER and the SET are at opposite poles:** continued

Solution 2 TM3 seeks to set another two poles by focusing on heightening Player One's Offer.

TM 1 OFFER – I like Frisbee.  
Frisbee is PLAY

TM 2 SET – I like work.  
Work is, well WORK

} These are opposites. There is a straight line between them, but what is the direction indicated which CEMENT might go?

**TM 3 CEMENTS TM1's OFFER**

– I like video games.  
Video games is PLAY

**TM 4 CEMENTS tm2'S SET**

– I like balancing the books .  
Books are WORK

} These are also opposites. TM3 seeks to set another two poles by focusing on heightening Player One's Offer.

TMs 1 and 2 (or 5 and 6) see the pattern that 3 and 4 have cemented and continue the pattern with:

- I like presiding as Dungeon Master over my role-playing cronies.
- I like being Chairman of the Board.

So, the continuing sequence might look like this:

I like Frisbee.

I like work.

*I like video games.*

*I like balancing the books.*

I like presiding as Dungeon Master over my role-playing cronies.

I like being Chairman of the Board.

*I like playing with Monopoly money.*

*I like leveraged buyouts.*

**G 34 ,HD When the OFFER and the SET are at opposite poles: continued**

Find the Pattern in these To the Ether games.

TM1 - I like Frisbee.

TM2 – I like work.

*TM 1 – I toss it out with a flick of the wrist and I catch it gracefully.*

*TM 2 – In one movement, I drop it in my Outbox and pick it up from my Inbox.*

TM 1 (mimes missing a catch, following it with his eyes) – Little help?

TM 2 (mimes pulling a memo out of the Inbox and clearly confused by its content, scans the office) – Little help?

TM 1 – I like Frisbee.

TM 2 – I like work.

TM 3 – I work for the weekends.

*TM 1 – I want to have fun.*

*TM 2 – I want to be productive.*

*TM 3 – I’m productive during the week so my time is free for fun.*

TM 1 – I’m going to blow up your banks.

TM 2 – I’m going to cancel your Welfare check.

TM 3 – I’m going to vote for Obama. No, I’m going to vote for Romney. No, I’m going to take the kids to Disney World.

(Hint: TM3 is attempting to fill in the gap between TM1 and TM2)

I’m hot,. > I’m cold      *I’m black. > I’m white.*    I’m young. > I’m old

*Stop with the thermostat; I’m burning up . > You stop with the thermostat; I’m freezing.*

Wear a sweater! > Take off a layer!

In this To The Ether game, **character and emotion are important components.**

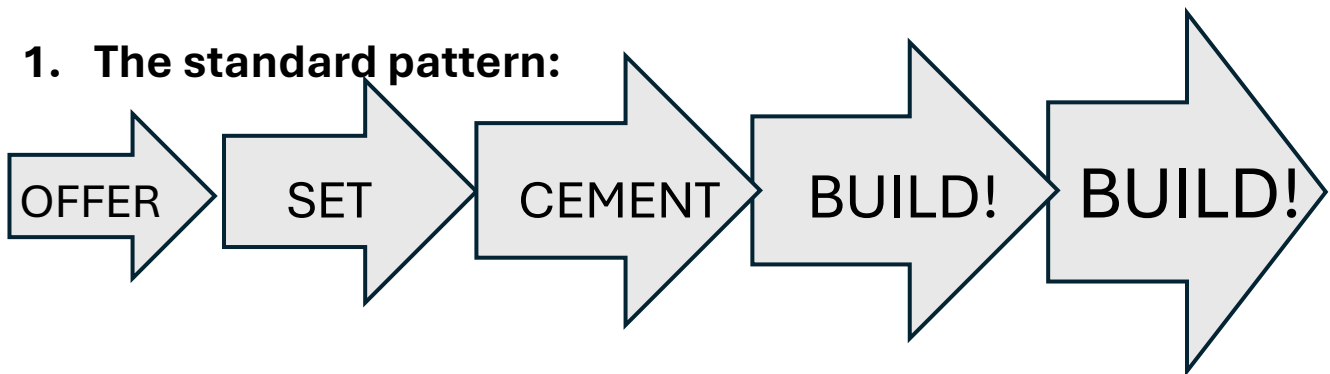
**Attention to stage picture**, too, would heighten the scenic game in this example – staggered groups of two would serve to emphasize the poles.

G 35, HD

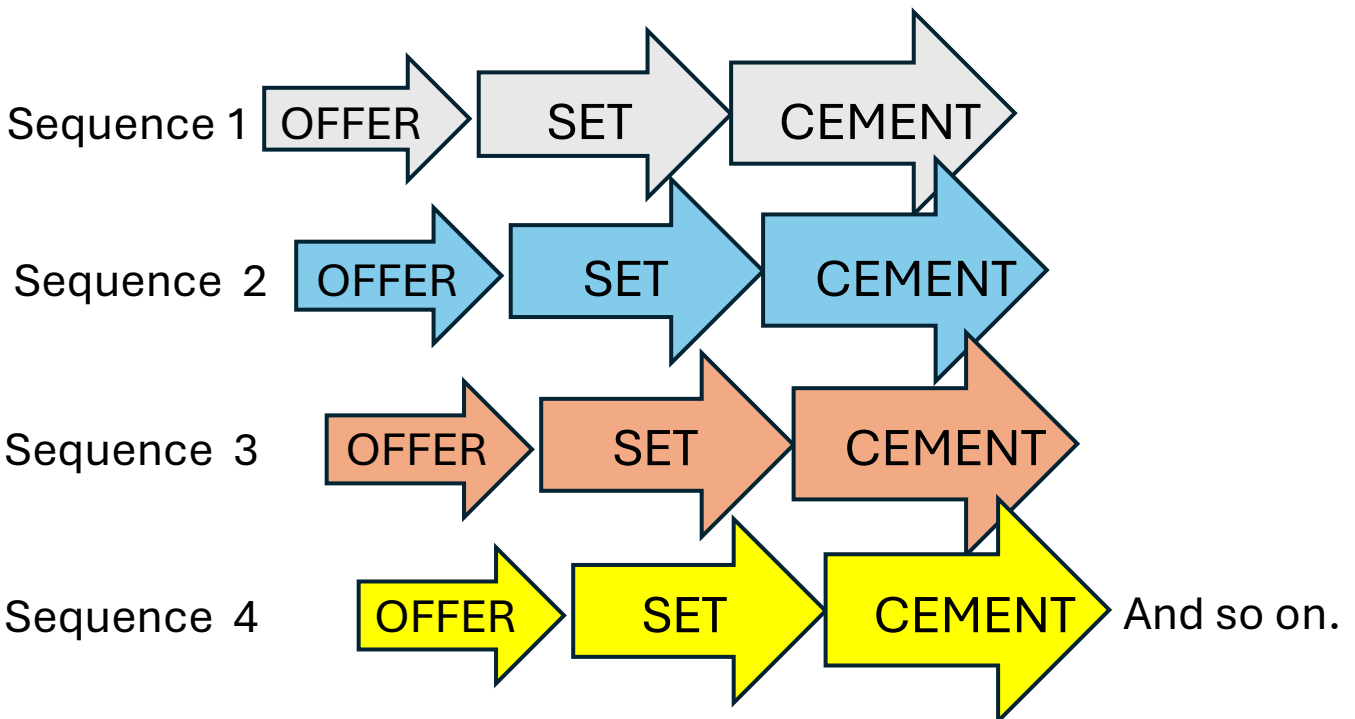
To *The Ether* games navigate TMs choices of opposite poles by seemingly simple mechanics that result in progressions that can take many different paths. Learning this skill, cultivated through repeated practice, will develop us as improvisational actors who can collaboratively building something out of nothing before a live audience.

To the *Eather* pattern variations:  
ARROWS represent TMs

**1. The standard pattern:**



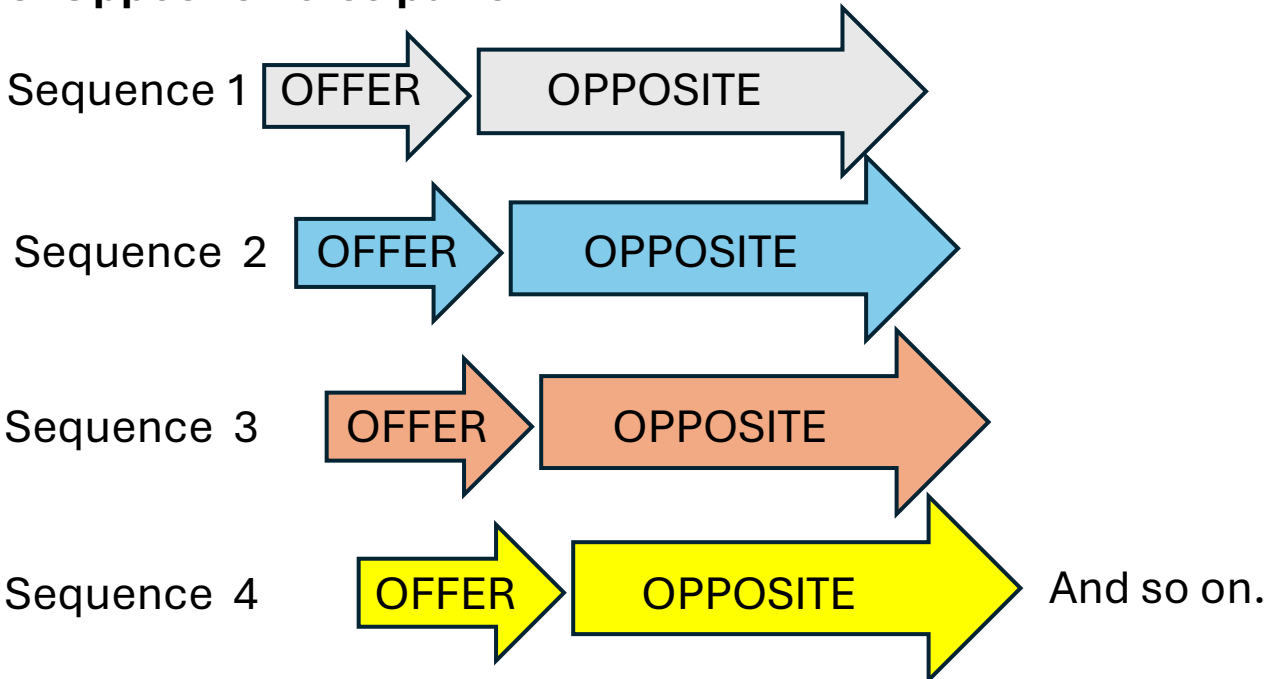
**2. Resetting the pattern:**



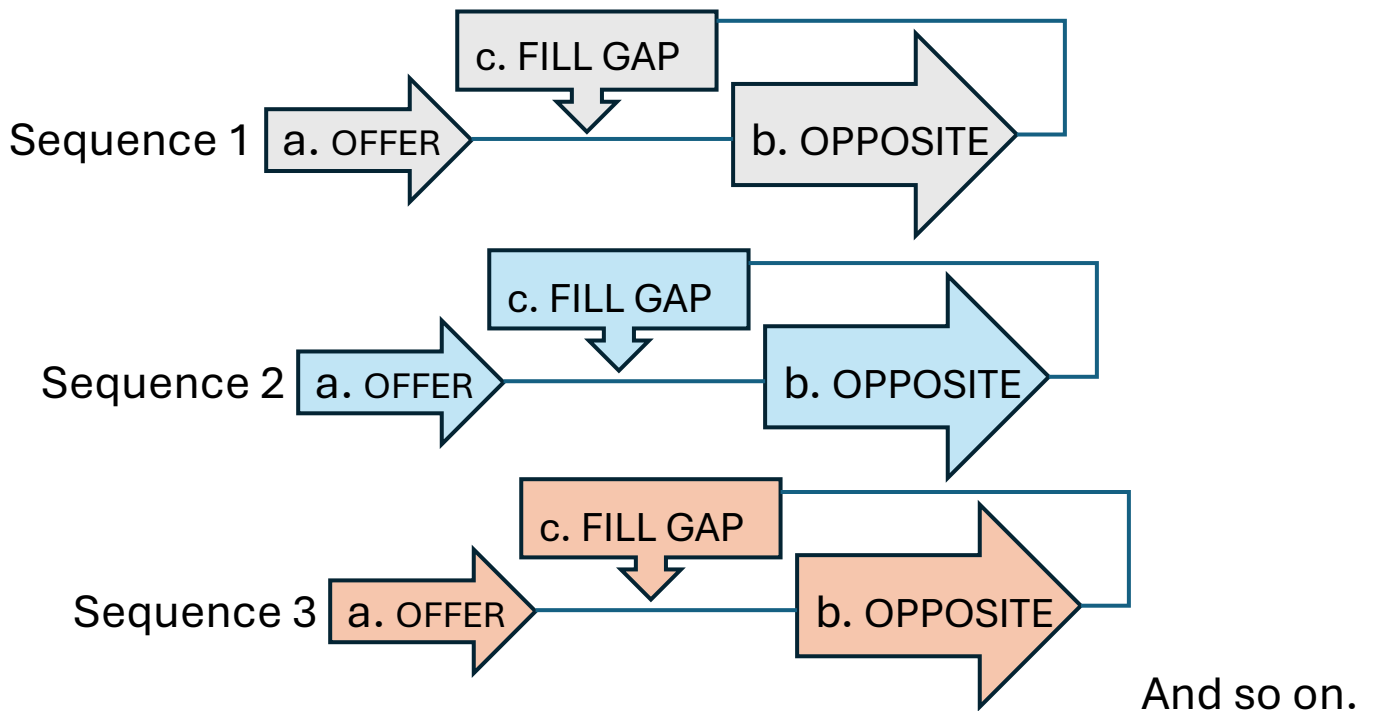
G 35, HD

To the Eather pattern variations continued:  
ARROWS represent TMs

### 3. Opposite Poles pattern:



### 4. Opposite Poles then fill in the gap:



G 35, HD

*To the Eather* pattern variations continued:  
Dots represent TMs

### 5. One Person Scenes:

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