



freestyle
love
supreme

EDUCATOR GUIDE



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freestyle love supreme



CONCEIVED BY

ANTHONY VENEZIALE

CREATED BY

**THOMAS KAIL LIN-MANUEL MIRANDA
ANTHONY VENEZIALE**

STARRING

**ANDREW BANCROFT RICHARD BASKIN JR. KURT CROWLEY JAY C. ELLIS
ANEESA FOLDS KAILA MULLADY MORGAN REILLY JAMES RUSHIN
CHRIS SULLIVAN ANTHONY VENEZIALE**

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THOMAS KAIL

CAST

FREESTYLE LOVE SUPREME IS

ANDREW BANCROFT *AKA* Jelly Donut
RICHARD BASKIN JR. *AKA* Rich Midway
KURT CROWLEY *AKA* The Lord and Lady Crowley
JAY C. ELLIS *AKA* Jellis J
ANEESA FOLDS *AKA* Young Nees
KAILA MULLADY *AKA* Kaiser Rözé
MORGAN REILLY *AKA* Hummingbird
JAMES RUSHIN *AKA* Not Draggin
CHRIS SULLIVAN *AKA* Shockwave
ANTHONY VENEZIALE *AKA* Two Touch

CAMEO PERFORMERS

(at certain unannounced performances)
UTKARSH AMBUDKAR *AKA* UTK the INC.
WAYNE BRADY *AKA* Mr. Brady Baby *AKA* Chocolate Bars
JAMES MONROE IGLEHART *AKA* J-Soul
CHRISTOPER JACKSON *AKA* C-Jack
LIN-MANUEL MIRANDA *AKA* Lin-Man

FOUNDING MEMBERS OF FREESTYLE LOVE SUPREME

CHRISTOPHER JACKSON, THOMAS KAIL, ARTHUR LEWIS,
LIN-MANUEL MIRANDA, BILL SHERMAN, CHRIS SULLIVAN,
ANTHONY VENEZIALE



Help us build the Foundations of Freestyle!

Scan this code, or head to freestylelovesupreme.com/audience,
to submit a word to be used in the show!



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, pagers and watches.

ABOUT THE SHOW



KAILA MULLADY, WAYNE BRADY, JAMES MONROE IGLEHART, ANDREW BANCROFT, AND KURT CROWLEY (ON KEYBOARD) IN *FREESTYLE LOVE SUPREME* AT THE BOOTH THEATRE. PHOTO BY JOAN MARCUS.

Before *Hamilton*, before *In the Heights*, there was ***Freestyle Love Supreme***, the critically acclaimed Broadway hit from the minds of longtime friends Thomas Kail, Lin-Manuel Miranda, and Bay Area artist Anthony Veneziale.

Launching its American tour at A.C.T.'s Geary Theater, ***Freestyle Love Supreme*** pays homage to John Coltrane's improvisational musical style as it takes audiences on a freestyle, never-before-seen-and-never-to-be-seen-again hip-hop comedy ride. Hailed as "sophisticated and haphazard, hilarious and serious" by *Rolling Stone*, no two shows will be alike, as performers—and special guest artists—take suggestions from the audience and spin them into instantaneous riffs and full-length musical numbers. Bay Area audiences will be the very first to see this slam-dunk hit straight from Broadway, a show conceived over 15 years ago and as fresh as today's Twitter feed.

American Conservatory Theater’s Education & Community Programs Department is delighted to welcome you and your students into the hilarious, magical, and educational world of *Freestyle Love Supreme*.

This guide was created in January 2021 by Natalie Greene.



HOW TO USE THIS GUIDE

This interactive, multimedia guide can be adapted to your students’ interests and needs. Take some time to click the hyperlinks and discover more about various topics. Find videos you can use alongside vocabulary lists & suggested activities. After spending some time with these materials, consider any of your own perspectives, experiences, or examples to share that will help contextualize this content for your students.

Please reach out to education@act-sf.org if you have any questions or support needs.

CENTRAL THEMES

Improvisation

Hip Hop

Teamwork

Consider for students:

- Which themes are familiar to you?
- What assumptions come to mind when you think about these themes?

Consider for educators:

- How might these themes connect to existing curriculum or classwork?
- How might these themes support your social-emotional learning goals?

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KAILA MULLADY, WAYNE BRADY, JAMES MONROE IGLEHART, ANDREW BANCROFT, AND KURT CROWLEY (ON KEYBOARD) IN FREESTYLE LOVE SUPREME AT THE BOOTH THEATRE. PHOTO BY JOAN MARCUS.

HISTORY IN ACTION -

FLS CONNECTS TO THE BAY

A.C.T. is the first stop on the *Freestyle Love Supreme* national tour. We chatted with three cast members about their Bay Area connections, working on a show that changes every night, and their favorite hip-hop artists from the Bay.

What makes the Bay Area the perfect launchpad for *Freestyle Love Supreme* in 2022?

AneesaFolds: Many members in our group have roots or have lived in the Bay Area at some point. It comes up a lot on stage so I know how much

it means to them. I'm excited to soak in the city and the beautiful people who live in it. I hope to see a diverse audience that appreciates hip-hop, improv, and theater.

Andrew Bancroft: I lived in San Francisco for 13 years and have lifetime friends and memories here. Some of the first times I freestyled on stage were in Oakland. The Bay is where I reconnected with Anthony "TwoTouch" Venezia. He and I started a sister group to FLS called The Freeze, where we rapped with Daveed Diggs and James "J-Soul" Iglehart. Some of my favorite comedy performances were with

my buddy Kenny Taylor as well as the sketch group Killing My Lobster. The Bay is constantly reinventing itself through creativity, and I can't wait to be here for a full month interacting with Bay audiences.

Anthony Venezia: I lived in San Francisco for 15 years, and coming back to the Bay feels like a homecoming. We have so many friends and family out here—the Felonious crew, The Freeze, Mortified, and of course there's an improv company I co-founded with Sammy Wegent called Speechless that still lives out here and does shows at Club Fugazi. It's a triple Mitzvah.

What are you bringing from your Bay Area roots into the show?

Bancroft: I try to bring a little of that Oakland rap battle energy into shows. We stay very positive on stage, but there are moments where we get to express frustrations in a funny way. I feel like the Bay's hip-hop scene also has a strong history of fusing intelligence, playfulness, and activism. If we can take even a little inspiration from artists like Hieroglyphics

and E-40, we'll be doing all right.

Veneziale: I will be using every neighborhood insight (I see you Mission burritos/new fancy high-rises downtown/commuters in the Dogpatch) that I can possibly muster into each show. Whatever the hometown crowd wants to give us—we will run with it. I'm just sad to see Buster Posey retiring.

How do you describe the origins of a show that is being rewritten every night?

Veneziale: The show started out as a way to check in with your friends and hear what's good—it's based on the Black art form of hip-hop born in the Bronx. Let me tell you about my day, my community, my life. We paired that with the art form of improv comedy which started as a way to help immigrant kids speak their authentic voice in Chicago (thank you Viola Spolin).

What are the fun and challenges of creating a new show every night?

Folds: Our show is completely made up every night. We get our words, stories, and ideas from the audience. They are a member of the show and we can't do it without them. That's what makes *Freestyle Love Supreme* so unique and special.

Bancroft: We try to break out of any patterns or habits that we find ourselves forming. That's why we take new words and stories from the crowd every night, rotate the cast, and the musicians adapt to everything as well. The best way for us to keep things fresh is to truly LISTEN to the audience. There's infinite variety baked into the crowd each night.

What do you hope the audience will take away from *Freestyle Love Supreme*?

Folds: I hope they walk away feeling joy. It's what we need most in the world right now. After spending a year and a half inside, being able to connect with humans has been a beautiful thing. Can't wait to laugh with you San Fran!

Bancroft: The past 2 years have been incredibly trying for people. We've been isolated from one another and stuck in an echo chamber of bad news. While we can't change those headlines, we can create an hour and a half of true connection. Our show is a moment to truly listen to each other and turn our experiences into music, laughter, and even tears.

Who are your favorite hip-hop artists from the Bay Area?

Folds: Tupac, Shock G, and Kamaiyah.

Bancroft: I mentioned E-40 and Hieroglyphics, and of course you have to shout Too \$hort. I also love a lot of the Quannum projects, like Blackalicious and Lyrics Born—brilliant lyrics and delivery. Can't forget Shadow for turntablism. And how can I miss our boy, Daveed Diggs?!

Veneziale: The Hieroglyphics, E-40, Mac Dre, Daveed Diggs, clppng, Souls of Mischief, Del the Funkie Homosapien, Digital Underground (2Pac), if we include Sac then Blackalicious too!

THINK and REFLECT

What makes Bay Area Hip Hop unique?

What else is unique about the Bay Area?

What do you think would be challenging about having to improvise a new show every night?



WHAT IS IMPROV?

What's the most important rule of improv?

Improv is based on the principle of **Yes-And**: improvisers agree and say yes to the made-up reality that starts off with audience suggestions or a scene partner's initial move.

The challenge? Without a prewritten script, the actors act, direct themselves, craft the plot, and interact with each other all at the same time without previous planning. They are co-creating a made-up world right there in the moment, and it helps if they agree on what this world is like, what is happening, and what might come next. **Yes-And** is a strategy that improvisers practice to create new worlds together, live onstage.



Why is Yes-And important?

Tina Fey sums it quite well in her book *Bossypants* (2011)

The first rule of improvisation is AGREE. Always agree and SAY YES. When you're improvising, this means you are required to agree with whatever your partner has created. So if we're improvising and I say, "Freeze, I have a gun," and you say, "That's not a gun. It's your finger. You're pointing your finger at me," our improvised scene has ground to a halt. But if I say, "Freeze, I have a gun!" and you say, "The gun I gave you for Christmas! You bastard!" then we have started a scene because we have AGREED that my finger is in fact a Christmas gun.....

The second rule of improvisation is not only to say yes, but YES, AND. You are supposed to agree and then add something of your own. If I start a scene with "I can't believe it's so hot in here," and you just say, "Yeah..." we're kind of at a standstill. But if I say, "I can't believe it's so hot in here," and you say, "What did you expect? We're in hell." Or if I say, "I can't believe it's so hot in here," and you say, "Yes, this can't be good for the wax figures." Or if I say, "I can't believe it's so hot in here," and you say, "I told you we shouldn't have crawled into this dog's mouth," now we're getting somewhere.

Stick figures explain the "Yes, And" rule of improvisation: <https://www.youtube.com/watch?v=s3ChGW6vGhM&t=72s> (1min. 14sec. video)

Learn more about the Freestyle Love Supreme cast members and how they each started improv: <https://www.playbill.com/article/meet-the-2021-cast-of-broadways-freestyle-love-supreme> (10-12 minute read)

IMPROV ACTIVITIES

Practicing improvisation helps with overcoming fear, expressing yourself, and supporting others.

In the article linked above, the Freestyle Love Supreme team mentions Viola Spolin, who was an actress, educator, director, author, and the creator of theater games, a system of actor training that uses games to organically teach the formal rules of the theater.

Here are a few improv theater games to try:

Shared Story

Active Listening

In this game, we work together as a team to tell a new story.

- Start in a circle and pick a title for a story. Anything from “Unexpected Good News” to “Worst Birthday Ever.”
- The story is told one bit at a time, taking turns around the circle (see variations below).
- Remind students to practice “Yes, And” - they are working together to tell one story, and it needs to make sense. Go for cohesion over comedy (it will be funny either way).

Variations

- One word at a time.
- One (short) sentence at a time.
- Students add anywhere between 1 and 5 words, depending on what they want to say. A great way to keep track is each speaker counting on their fingers. Once all 5 are used, they have to pass it to the next person.

Shared Memory

Active Listening

In this game, we work together as a team to create a new memory.

- One person starts the story by calling on someone and saying “Hey [person’s name], remember that time we...”
- The next person will respond with “Yes, and [new person’s name], do you remember when/how we...”
- Continue with students calling on each other and adding details to the “memory.”
- The story has to make sense! Using the principle of “YES, AND,” students have to listen to what the person before them said and add on to that idea.

Relating an Incident with Color

Active Listening

In this exercise, Player A narrates a simple story. i.e., “I was walking down the street and saw a parked car, blocking the house on the corner,” etc. Player B listens and sees color as the story is being told. Player B repeats the story back adding the color she saw as the story was told. “I was walking down the grey/black street and saw a bright red car, parked, blocking the yellow house on the corner,” etc. - Reverse so both players have the experience.

Things to Consider

There is a tendency to try to listen to the story and ‘remember it’, thinking that one could add color after. You can tell if this happens because the story is not repeated, but embellished. (Imposing one’s own frame of reference). If this happens, try a simpler story. Eventually everyone gets it.

Learn more about Viola Spolin and try some of the other activities listed here: <https://spolingamesonline.org/games/improv-games>

HIP HOP

Hip Hop: A Culture of Vision and Voice

Hip Hop is global, lapping on every shore and landing at every airport. But what does Hip Hop mean? Is it the music with a chest-thumping beat? The rapid-fire lyrics rapped into a handheld mic? Gravity-defying dance steps? Writers turning walls into canvases with larger-than-life letters and illustrations?

The answer is all of the above—and more. Hip Hop embraces these artistic elements, most definitely. But it also has blended and transcended them to become a means for seeing, celebrating, experiencing, understanding, confronting, and commenting on life and the world. Hip Hop, in other words, is a way of living—a culture.

The elements of Hip Hop came together in the Bronx borough of New York City. It was the early 1970s and times were tougher than usual for the poorer parts of urban America. From a whole lot of nothing—and a whole lot of imagination—Hip Hop took form.



Today, some Hip Hop scholars fold as many as six elements into Hip Hop culture. They include:

DJing—the artistic handling of beats and music

MCing, aka rapping—putting spoken-word poetry to a beat

Breaking—Hip Hop's dance form

Writing—the painting of highly stylized graffiti

Theater and literature—combining Hip Hop elements and themes in drama, poetry, and stories

Knowledge of self—the moral, social, and spiritual principles that inform and inspire Hip Hop ways of being.

So what is Hip Hop? All of the above and more—whatever we love enough to bring.

HIP HOP'S RAPPING POETS

An MC or rapper's "flow" is crucial to his or her performance. The flow is the combination of rhyme and rhythm to create the rap's desired effect: fluid and soothing to communicate romance, for example; staccato and harsh to signal anger and conflict.

Before Hip Hop and rap took hold in the United States, spoken-word poetry occasionally worked its way into jazz performances. Many history-minded rappers also connect their art to The Last Poets, a Harlem-based group, and The Watts Prophets out of Los Angeles. Both emerged in the late-1960s and paired political poetry with improvisational jazz. Gil Scott-Heron's "The Revolution Will Not Be Televised" resembles rap before it got the name.

Increasingly, students of Hip Hop culture recognize the best MCs as accomplished formal poets. They rap complex rhyme schemes, most built on a rock-solid four-beat rhythm, or meter. But again, a good MC surprises audiences with syncopation and other off-the-beat techniques. Hip Hop aficionados reserve special respect for MCs with freestyle skills—**the ability to improvise fresh rhymes while standing in the heat of the spotlight.**

MC-Terms to Know

The basic vocabulary of MCing—Hip Hop's vocal style:

End rhyme: rhyming words at the end of lines

Flow: a rapper's vocal style

Freestyle: improvised rapping

Griot (gree-OH): oral storytellers and historians of West Africa internal rhyme rhyming words within the same line

MC or **emcee:** short for "master of ceremonies"; also performer who uses rap techniques to interact with an audience

Meter: rhythm of a poem

Persona: character assumed by a performer

Rap: spoken-word lyrics performed to a beat; one of the elements of Hip Hop

Rapper: performer that rhymes lyrics to a rhythm

Spitting: speaking, performing a rap

Syncopation: shifting a rhythm away from the normal beat

This is Your Brain on Freestyle Rap - https://www.youtube.com/watch?v=Vca_rq_NwTA

(4 min. 8 sec.)

Great introduction to freestyle rap and its impact on the brain. Includes youth and BIPOC voices, female MCs, and more!

When you see FLS - remember this!

Freestyle means to rap off the top of your head and "free of style."

The vocals of the performers — from singing to rapping to beat-boxing with harmonies and freestyle flow — are backed by keyboards and human percussion. All of the performers onstage are working together to improvise the sound, music and words that you hear.

HIP HOP ACTIVITIES

A.C.T.'s Take 10 video series shares fun theater activities for you try out at school or at home with family and friends. In the videos below, A.C.T. Teaching Artist Sierra Gonzalez walks you through the steps to write your very own poetic Hip Hop masterpiece.

Take 10: Intro to Rap and finding your Rhythm with Sierra Gonzalez

<https://www.youtube.com/watch?v=ISj8wjVz8Mo> (10 min. 44 sec.)

Take 10: How to Rap with Sierra Gonzalez - PART 2

<https://www.youtube.com/watch?v=IEqM76q-2KU> (5 min. 31 sec.)

MUSICAL SAMPLES

The Evolution Of Hip-Hop

<https://www.youtube.com/watch?v=PrqDFDEJMmU&t=1s> (29 min 59 sec, however excellent to watch only a few minutes of, as well)

- This video features the Best Rap Song Of Each Year from 1979–2020.
- **Content Warning:** multiple instances of adult language and mature themes. Preview and listen closely in any section you decide to share with students.



TEAMWORK

“**Got your back**” is also what *Freestyle Love Supreme* members say to each other before every show. It means that no matter what happens, they’ll be there for each other.

“**Got your back**” is an expression that has been around for a long time, featured in many old movies and TV shows, where two people are in a dangerous situation and one of them is going to venture forward. The other person stays behind and watches for any danger coming from behind that the first person is unlikely to see.

DISCUSS:

How does the history of the expression “**Got your back**” apply to the art of *Freestyle*?

In modern times, when someone has your back, they are there to support you unconditionally. They will look out for your best interests and help if you have missed something. People who have each others’ backs stick up for each other.

DISCUSS:

How does “**Got your back**” apply to the idea of “**Yes, And**”?

The world can be a tough place these days, and we can all use people who have got our backs. Someone that has your back recognizes the goodness, even the greatness in you, and they act accordingly. Strong communities are formed by people who have each others’ backs.

DISCUSS:

Who is someone in your life that has your back?

Whose back do you have?

Can you share an example of a time someone had your back?

Can you share an example of a time you had someone else’s back?

Why does this matter?

To practice improvisation and teamwork at the same time, try some of Lindsay Price’s IMPROV GAMES FOR COLLABORATION <https://www.theatrefolk.com/blog/improv-games-for-collaboration/>



SEE FREESTYLE LOVE SUPREME IN ACTION



FANTASTIC FLS PREVIEW: <https://www.youtube.com/watch?v=fsAdpjlW4o> (2 min. 42 sec.)

- **Content Warning:** minor language (e.g. “we make this sh** up onstage” and “the only sh** I ever wanted” with the curse words bleeped out)
- Includes freestyle rap, singing, beatboxing, theatrical lighting & staging. If you watch **one video**, **make it this one!**

NEWS STORY ABOUT FLS

- <https://abc7ny.com/freestyle-love-supreme-lin-manuel-miranda-broadway-theater/11289027/> (2 min. 56 sec.)
- Explains a bit of the history, includes bits of information about improv and beatboxing, and clips of an interview co-creator Lin Manuel Miranda. Overall excellent introduction to various aspects of the show.

APPEARANCE ON JIMMY FALLON: <https://www.youtube.com/watch?v=nERNNOtIIO>
(5 min. 10 sec.)

- **Content Warning:** minor language (e.g. “what the freakin’ hell”), adult themes (e.g. hangover)
- This is a fantastic example of how alive & in-the-moment the show can be, including collecting ideas from the audience and immediately creating a song about them.

PREVIEW FOR THE DOCUMENTARY: WE ARE FREESTYLE LOVE SUPREME:
<https://www.youtube.com/watch?v=rWrOxKt9yQc> (2 min. 20 sec.)

- **Content Warning:** Lin-Manuel Miranda drops trousers and reveals boxers, says “why the f***” with the curse word bleeped out)
- This is a preview for the excellent [We Are Freestyle Love Supreme on Hulu](#), and a great introduction to the FLS collective and its history.

BREAK IT DOWN WITH QUOTES

The following quotes each relate to Freestyle Love Supreme in different ways.

- Introduce one or more quotes before the show and talk about what they suggest about the performance students will see.
- Introduce one or more quotes after the show and lead a reflection about how students experienced the themes and ideas quoted.
- Adapt for pair share, small group discussion, full class discussion, or writing activity.

“HIP-HOP IS SUPPOSED TO UPLIFT AND CREATE, TO EDUCATE PEOPLE ON A LARGER LEVEL AND TO MAKE A CHANGE.”

Doug E. Fresh

“CUTTING AND PASTING IS THE ESSENCE OF WHAT HIP-HOP CULTURE IS ALL ABOUT FOR ME. IT’S ABOUT DRAWING FROM WHAT’S AROUND YOU, AND SUBVERTING IT AND DECONTEXTUALIZING IT.”

DJ Shadow

“THE RULES OF IMPROVISATION APPLY BEAUTIFULLY TO LIFE. NEVER SAY NO - YOU HAVE TO BE INTERESTED TO BE INTERESTING, AND YOUR JOB IS TO SUPPORT YOUR PARTNERS.”

Scott Adsit

“IN THE LONG HISTORY OF HUMANKIND (AND ANIMAL KIND, TOO) THOSE WHO LEARNED TO COLLABORATE AND IMPROVISE MOST EFFECTIVELY HAVE PREVAILED.”

Charles Darwin

“THERE’S POWER IN LOOKING SILLY AND NOT CARING THAT YOU DO.”

Amy Poehler

HOW TO MAXIMIZE YOUR EXPERIENCE

LIVE IN-PERSON

PRIOR TO YOUR VISIT

- If you are the ticket booker of the exhibition, it is your responsibility to communicate A.C.T.'s vaccination and mask policy to others in your party.
- If you are feeling unwell, please stay home. If you or a member of your party is experiencing symptoms similar to those of COVID-19 or have had known exposure to someone with COVID-19, please stay home.

WHAT TO EXPECT WHEN YOU ARRIVE AT THE THEATER

- All audience members will be asked for proof-of-vaccination and identification at the door. Unvaccinated guests will not be admitted to the theater.
- Masks are required for all students, staff, and guests and are available upon request. Masks should fit well, meaning they cover your nose and mouth comfortably without need of frequent adjustment. You will need to wear your mask for the full performance.
- No food and beverages will be served or allowed. Water fountains are unavailable.
- Hand sanitizer stations are available throughout the theater.
- After you arrive to the theater, please move swiftly to your seat and don't linger unnecessarily in the lobby.

ASSISTANCE

- Front of House Staff, including Security Personnel, Ushers, and House Managers, are trained to assist guests and ensure that safety measures are followed. If you feel uncomfortable or perceive a risk at any time, please speak with one of these team members.
- More information about A.C.T. Covid protocols & safety measures can be [found here](#).

DURING THE SHOW

- Stay in your seat unless using the restroom.
- Participate and engage! *Freestyle Love Supreme* cast members need you help to make up the show! We encourage robust participation, applause, laughter and engagement.
- Read the [ACT "Rules of Play"](#) to learn more about how we hope you arrive, engage and enjoy the show!

HOW TO MAXIMIZE YOUR EXPERIENCE WATCHING ON VIDEO

Even though we won't see you in person, we hope you enjoy the show! Thank you for gathering in the virtual space for *Freestyle Love Supreme*. Below are a few tips to help maximize your video theater-viewing experience.

REMEMBER THAT THE SHOW WAS LIVE, AND ALIVE!

- What you see on your screen is an improvised performance, and the audience members in the theater at that time contributed ideas that the performers brought to life onstage.

EMBRACE THE MEDIUM

- Keep an eye out for the details. Watching the show on video gives you access to great sound (turn it up!) and all of the special bits and pieces that make *Freestyle Love Supreme* come together in the moment (listen carefully!).

IF POSSIBLE, MAKE SURE YOU HAVE A SECURE CONNECTION

- Use a wired internet connection, or make sure you are close to your router if using Wi-Fi. If the connection is very laggy or slow, reduce the quality of the video or turn off Wi-Fi on unneeded devices.

FOR BETTER SOUND/VISUALS

- Use headphones (ideally wired) for optimal sound quality and watch in full screen.



AFTER THE SHOW

DISCUSSION PROMPTS:

- Remember that the most important element of *Freestyle Love Supreme* is improvisation. The artists took ideas from the audience and brought them to life onstage. What was your favorite moment of improvisation? What was creative or interesting about what happened? How did it make you feel?
- Another important element of *Freestyle Love Supreme* is teamwork. The performers say “got your back” to each other before every performance. What teamwork did you witness in the show? How did you see the performers having each others’ backs? Was there anything surprising about their teamwork and collaboration?
- Music is a huge part of *Freestyle Love Supreme*, and the performers blend music and storytelling throughout the show. Timing, rhythm and beats are important in both music and comedy. What was your favorite musical moment and why? What was your favorite comedic (funny) moment and why? What sounds do you remember? Were those sounds created by instruments or humans (beatboxing)? How did the music add to the comedy? How did the comedy add to the music?

CONSIDER REVISITING THE LINKS FEATURED THROUGHOUT THIS GUIDE:

- For example, [This is Your Brain on Freestyle Rap](#) (4 min. 8 sec.) explains how fMRIs show what parts of rappers’ brains light up — and which don’t. This is an excellent way to bridge the performance experience to science curriculum, and to get students thinking about brain activity as it relates to what they saw and experienced in *Freestyle Love Supreme*.

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