

# THE COMEDY GAZELLE





# ABOUT THE GAZELLE

When I first moved to Chicago, I was immediately struck by the level of talent in the scene. "Fuck, she's good," I thought as I watched Kristen Toomey annihilate a sold out Laugh Factory. *Why haven't I heard of her before?*

It's a question I come back to often, and a major problem here. The city's bursting with household-name-level talent, but unless you're in the midst of it, it can pass you by.

That's why I started The Comedy Gazelle – to bring outsiders into the heart of Chicago comedy, and to share knowledge that can hopefully make the scene that much stronger. It was also the pandemic and I had shit else to do.

Thanks for your support!

– Jerry

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**HOSTING ADVICE, 3**

**VOUCH COMEDY SHOW, 11**

**COMEDIANS RECOGNIZING COMEDIANS, 12**



# IT ISN'T ABOUT YOU: HOSTING A STANDUP COMEDY SHOW

*Opinions and practical advice on hosting, compiled from various comedians, bookers, and club owners.*

## **KYLE KINANE** **COMEDY CENTRAL**

"I think the traditional idea of a host is antiquated. 'Is anyone celebrating anything tonight?' Yeah, being alive. Or being closer to death. Who cares. You know who has a birthday? Every living thing on Earth. People are married. Or they're not. Sometimes they're on a first date. Holy shit can you believe that? Do your jokes. If you're a host, maybe do them with a little bit more of a oomph than usual. It's a thankless position. Remind them to tip the servers. Threaten violence if they don't. Prove it by slitting the throat of the man on the first date. 'More like a last date, amiright!' Order a quesadilla from the stage. Hit on the newly single woman. Quit comedy. Fight the cops. I don't know. I was always a lousy host."

## **BLAKE BURKHART** **2022 GAZELLIES WINNER, BEST HOST**

### **What kind of advice would you give to someone hosting for the first time?**

If you think too much about it, you're probably not gonna be a good host. We're all entertainers, you know how to entertain a crowd. Start out by being entertaining. Tell your jokes, however shitty they are. Tell one last fun one, talk to the crowd a little bit if you want — you don't even have to — and get them ready for the first comedian. You're the captain of the ship, so don't fuck up for your crewmates. Just commit to being an entertainer and making sure everyone has a good time. Also, don't do a ton of time between comics cause you look like a real fucking asshole.

"The best advice I ever got was from Danny Kallas, who started CYSK. When he hired me to work for them, he let me host after like two months and I was absolutely terrified. What he told me right before was 'Blake-O, just do your best out there. We've seen you perform great, we know you're a good fit for the show. Just make sure when you're getting off stage, the crowd is ready to go. Whatever that means to you. I don't care if you get barely any laughs. Get them hyped up, get them ready to start a show. You know how to do that. You've seen us do that.' And that just washed away the pressure."



## **DANNY KALLAS**

### **COMEDIANS YOU SHOULD KNOW, PHYLLIS' MUSICAL INN COMEDY OPEN MIC**

#### **What separates a good from a great host?**

Likeability. That's why most comedians are terrible hosts because no one likes them. Stop doing mics and read a book on charisma, you creep.

#### **Best hosting advice you've heard or been told?**

"If all else fails, at least you brought your gun." - R. Budd Dwyer

## **BRIAN MOSES**

### **CREATOR & HOST, ROAST BATTLE**

#### **What makes a great host?**

A great host is always looking out for the show to shine and not themselves. A great host is like a great point guard: you wanna make the game easier for your teammates and make sure they score. Ultimately you're hosting a party. Make sure it's not boring, loser.

#### **Any hosting pet peeves?**

Seeing someone up there being boring. Not upping the energy, meandering through the show and not riffing with the crowd. Make the experience inclusive.

#### **Best advice you've heard about hosting?**

"You're never bigger than the show."

## JOEY VILLAGOMEZ

### BILL BURR PRESENTS: THE RINGERS

"Hosting makes you very comfortable on stage. Host a lot when you're new. Don't turn down hosting gigs. It got to a point where if I hosted at the Improv or Zanies, hosting was my open mic. That's where I'm gonna try new shit, cause I'm just the host. I'll crack a couple jokes, make them laugh, but I'll try some new jokes. When you're the host, you're the host. They didn't pay to come see you. You get to learn how to do a little crowd work. Hosting teaches you every aspect of it."

## SARAH PERRY

### LAUGH FACTORY, COMEDY BAR, ZANIES

**What advice do you have for people who are new to hosting or haven't hosted before?**

Be energetic, upbeat, make the crowd feel welcome. You have to remember that these are normal people. You are the first person that they are going to see and hear from. Don't be too gross or intense up top. Be fun and excited to be there. If you go up and you're like, "Heyy" they're not gonna be excited. And remember that people paid money to see this. Take it seriously.

**Do you feel like you have a different energy when you're hosting?**

I do feel like an exaggerated version of myself because I'm like, "Hiiii!" Me personally, I'm like a game-showey host. Like, "Oh my god, you're from Arkansas? Give it up for Arkansas!!" But I also am myself because I kind of am a dick. Like, "Oh, you're from Ohio? I'm sorry. Oh you're celebrating a month together? Great." I think it's exaggerated for sure, but you just need to get them excited to be there.

## SAM MORRIL

### COMEDY CELLAR, NETFLIX

"Crowd work is a thing I think is mostly for headliners. There's a lot of hosts who do crowd work in New York for some reason. When I hosted in New York, I would do a lot of material cause I thought the material would better set up the comics for the show. I think sometimes when you do too much crowd work, you're making the show about you. But if you're headlining, then they're there for you, so you can do that. If it's a showcase, it can derail the show sometimes. Not every comic wants to talk to the crowd."



Sarah Perry - Photo by Rachel Lewis @RaeLew77

## BRANDON KIEFFER

### CHICAGO THEATRE, LINCOLN LODGE

**Some people think the host needs to do crowd work, but when I interviewed Sam Morril, he said that by doing his jokes he was setting the other comics up best to succeed. Where do you stand on that?**

I think it's a mix. You're trying to have a good show, so if you're the guy that just has to go straight into material, do it. But sometimes that doesn't work; you have to read the room and be like, "The room is drunk. They don't want to hear me talk about therapy for 10 minutes."

"I think the perfect hosting set is you crush, but everybody after you does a little bit better and a little bit better and a little bit better. That's when you did the best job. Now, the worst job is when you crush as a host and then everybody bombs after you. That means you've done something wrong. You're the buffer between the comedians and the audience. It should be like, 'Audience, here I am. Trust me. You like me. Now here's what I want to show you.' And then they go, 'I like this guy. He wants to show me something cool.' Okay, now here's the cool stuff. 'Oh, this is why the show exists, for these people after him.'"

"People hate it, people are scared of it, but if you can host, it's gonna benefit you a ton. It would benefit me to get better at hosting, cause that's another route you can take to getting an opportunity."

**GEOFF ASMUS**

**COMEDY CELLAR, COMEDY ON STATE**

**When you have someone host for you, what do you look for?**

I like a host who I know can deal with any situation and won't be thrown off no matter what the crowd is up to. And also someone with high energy. Can't be a low energy host.

**Does it bother you if a host does/doesn't do crowd work?**

I think it's insane that hosts now do insane amounts of crowd work. It's lazy, unprofessional and ruins the show for everyone. It sets the audience up to believe they won't be hearing jokes and that most of the show will be a series of two-way interactions. If you can't do 10 minutes without crowd work you shouldn't be a damn host. Can't do more than 20% crowd work.

**Best advice you've been given/heard regarding hosting?**

Never ask how the crowd is feeling. Just be funny and you will know how they are feeling.

**SAHAR LANE**

**OWNER, BOOKER – THE COMEDY BAR**

**What do you look for in a host?**

I look for someone who has a medium-high energy level, a solid 10+ minutes of written jokes, GREAT crowd work capabilities and is always the most professional/reliable comic in the room.

**What separates a good from a great host?**

A GOOD host can wake up the audience and get them fully engaged and attentive within 5-10 minutes before bringing up the next comic. A GREAT host treats the show like a job/responsibility. They are helping time the comics, they never stop watching the show, they do more crowd work than written material up top, and adjust their set for every show based on the audience. They also arrive early, introduce themselves to everyone (from staff to headliner) and look clean/professional. The club staff feels more at ease knowing this person is the emcee.

**Does it bother you if a host does/doesn't do crowd work?**

It absolutely bothers me if a host doesn't do crowd work. That's honestly half their job. I typically won't hire

someone who can't do crowd work or have new jokes written from week to week that address current topics or regional references. We use a lot of weekly hosts and we record/stream all the content. It's a waste of stage time for me to have the same person do the same set over and over again each night/week. It's also a great way to lose a regular audience/following. Our regular emcees are hired knowing that this is part of the job requirement and the "good ones" get paid accordingly. Usually more than the feature or even the headliner sometimes. It's a job and it's not about you.

**Any hosting pet peeves?**

- Showing up late or RIGHT before the show starts
- Looking disheveled or dirty.
- Talking/socializing loudly with other comics and being more of a disruption than an asset
- Treating ANYONE on our staff disrespectfully
- Doing ALL written material up top and not adjusting their set to cater to the audience
- Doing time in between comics when the energy of the show is flowing well
- Getting drunk while working\*
- Not tipping the person who's taking their drink/food orders\*

\*the last two go for any comic at our club

**BRIAN HICKS**

**COMEDIAN, GENERAL MANAGER – ZANIES CHICAGO.**

**What do you look for in a host?**

Energy, likability, usually on the cleaner side of material.

**Any hosting pet peeves?**

Mentioning another venue or club.

**Does it bother you if a host does/doesn't do crowd work?**

I actually appreciate the crowd work as long as they can transition into material and set up the next comic properly.



## As a comic, what's the best hosting advice you've heard/been told?

Make people feel comfortable, and make them feel they made a good decision on coming to the show.

### CURTIS SHAW FLAGG

#### PRESIDENT, BOOKER - LAUGH FACTORY CHICAGO

##### What do you look for when booking a host?

The host is the most important part of any comedy show. Whether it is a headliner or showcase. They are the conductor of the train, they take the bullets when necessary, and primary objective is to put the show and the other comics above their own interests. Which can be hard to do when you're also trying to get your rocks off. Sometimes the crowd doesn't even know the host is an *actual* comic. I look for a host that is punctual, reliable, funny, and is able to stick around for the entirety of the show. A host that sticks around in the showroom to keep a temperature of how the show is going and be able to vibe off of one comic to the next is the best. Nothing worse than a host going up asking the same questions or engaging the same people as the comic before, unless they are building off of whatever the previous comic was going at.

Energy is key too. A bummer coming up between each comic isn't fun for anyone. Hosting is a muscle that everyone should work. But it is also isn't for everybody.

##### What separates good from great? Or a weekday host from a Saturday night host?

A good host is any host. Can you get the names of the comics on the lineup correct? Can you remember credits? Can you *not* do 5 minutes in between each act? A GREAT host can make the show better, acknowledge the staff, other comics, and club. A great host can somehow increase bar sales, can get customers to return, and can keep the show on time. A weekday and weekend is no different except for you will likely have more in attendance. Always keep the same energy no matter the night of the week, the amount of people in the crowd, or the quality of comedy on the lineup. A small crowd wants to feel like a big crowd. It is not their fault the show wasn't packed, as a matter of fact, they should feel even better for coming out to the show.

##### Any hosting pet peeves?

Get. To. The. Next. Comic. Also - don't bring the energy down before the next comedian. If the comic before murdered, let the next comic ride that wave. Don't be selfish. You're already doing the most time on most

showcases because you're going back up on stage between. Don't suck all the air out of the room.

##### Does it bother you if a host doesn't do crowd work?

Sometimes a part of taking the bullets is getting the "me me me" out of the crowd before starting the show. "Who's birthday, divorce party, bachelor party, blah, blah, blah is it?" It is the host's job to interact with those people. If another comic wants to revisit? Great. But get it all out of their systems so they don't feel compelled to be an unsolicited part of a crowd work clip. Does the club have house rules? Two-drink minimum? Remind them to tip and "give it up" for the hard working wait staff.

### NATHAN CLEMONS

#### COMEDIAN, OWNER & BOOKER - THE COMEDY CABIN

##### What do you look for when booking a host?

I'm usually looking to provide some opportunity to someone working hard first and foremost when the lineup dictates it's a fit. Otherwise a good professional host. The show is not about them. It's their job to warm up the crowd.

##### Any hosting pet peeves?

I'm not a big fan of when hosts do crowd work. Some headliners prefer they don't. Also for me, it's more about I don't want to invite audience participation too early. Oftentimes hosts have not done comedy as long and don't have the same tools in their bag to move on or re-calm down the situation if needed. I love a host who can also appease any type of crowd.

##### As a comic, what's the best hosting advice you've heard/been given?

I would say everybody who is new to comedy or wants to get better at hosting should listen to James

Mattern's podcast *The Commissioner of Comedy*. The first two episodes are just about hosting and it's perfect.

## MICHAEL MEYERS

### LINCOLN LODGE, ZANIES, HIGH DIVE

#### What makes a great host?

A great host is funny, personable and pays attention. You have to get people ready at the beginning of the show to let down their guard and laugh while also being aware of moving the show along in a way that keeps the audience engaged, while also providing the best possible circumstances for the other comedians to perform. A great host watches the show and pays attention when things happen so you can address it during the show or provide a nice "organic" laugh in between comics. YOU WILL NOT ACCOMPLISH THAT IF YOU ARE TALKING IN THE BACK OF THE ROOM, GETTING A DRINK AT THE BAR, OR GOING OUTSIDE FOR A CIGARETTE.

#### Best hosting advice you've gotten?

I think the best advice is to not be a jackass. You are the host which means you take the bullet and you steer the ship back when it goes off course. You are not the focus of the show even though you are the one they see the most. You are there to build up the other comics and leave them with optimal performance conditions. Doing more than a quick one liner or story in between comics is selfish and the sign of a bad host.

#### Any advice if you aren't high energy or a crowd work comic?

Be yourself and be confident in your material doing the work it's supposed to do. You have to get the audience ready to laugh and have fun so that means some engagement, but somewhere along the way everyone decided that crowd work and the same generic, corny questions like "Anyone celebrating anything?" Or "Who's from out of town?" have become the go to for the most boring interactions you'll ever see at a comedy show. Stop asking people those questions, nobody gives a shit except for the person answering it. Everyone else is like, "Why do I care that that person is from North Dakota? I don't. This sucks." Ask questions that get people to clap and become engaged, don't ask questions that let the audience shout out answers. You are setting a bad precedent for what the audience should be doing during the show. Write funny jokes, engage the audience, and then tell those jokes. And when your time is up, get people clapping and making noise for the next comedian.



Photo by @krforbesphotography

## ALEX KUMIN

### COMEDY CELLAR, NY COMEDY CLUB

"I think sometimes I put on a different hat when I'm hosting. Cause really, the host's job is to warm up the audience and keep the energy of the show up and make the other comedians look as good as possible. The host is the host. Versus being on stage as a performer, I sometimes find, 'Wait you don't need to do crowd work at the beginning of your set. They're already warmed up. Say your thing.'"

"I think a big part of the energy you give the room is the energy they give back. It's very easy to host well and with enthusiasm when the people in the room are excited to be there and are paying attention and enjoying themselves. And conversely, you have nights when maybe it's packed, but people are there in more of an observing capacity, and those are the most draining nights. When I sense a little bit of low energy, I try to bring it up, and it's tough when you don't get that back. But it's definitely a give and take with the audience."

"Accept that sometimes you're just not gonna get them. Like, you've been to shows when an audience is on fire, and then there are also times when the audience is tired or it's a small audience with not a lot of energy. And to just accept that on those nights, that's okay. And to not get mad at the audience too."

**KRISTEN TOOMEY****ZANIES, LAUGH FACTORY, COMEDY BAR**

"When I host, I try not to wear the audience out by asking them to clap repeatedly for every little thing. The best way to warm them up is to be conversational and it helps if you are actually excited for the show yourself. I think a great host is someone who is likable, quick witted and has some solid material they can tie to whatever topic is brought up. It is probably the hardest job of the night in my opinion. It takes time to hone that skill, but enthusiasm goes a long way. Keeping the momentum of the show is so important and if the crowd is onboard, don't suck up their energy for yourself. Bring up the next comic and keep it moving. If a performer loses the crowd it's your job to bring them back up in between."

**ALI DRAPOS****ZANIES, LAUGH FACTORY, COMEDY BAR****How does your approach change when you're hosting versus doing a normal set?**

I like to ask more questions to the audience that I have jokes prepared for. Whereas in a set, I'm just addressing you. I've got 10 minutes, I'm gonna go into this joke right away. Whereas with hosting, you just have a genuine conversation with somebody. If you've got a joke about where you're from, you ask where they're from, then you kinda work in your joke. It makes them feel like you're coming up with it in the moment, which is very impressive to them — they don't know — and it makes them feel like they're in your house and they're welcome there. I know that's corny, but I try to be a little bit more upbeat, definitely get people to clap a lot more than I would during my set. Can you imagine? During my set: "Come on guys, clap it up! That one was good! That joke was good!" There's more of a party girl energy that I bring to hosting and I like to ask a lot of questions because that way it feels personal. My job isn't to do the best set that night, it's to do the jokes that are gonna get them amped for the next person. You're there to set the other comics up for success. It's not about you.

**JOE EAMES****THE HUMBOLDT JUNGLE, ZANIES****You host every Humboldt Jungle show. Do you ever worry about repeat customers hearing the same set? How do you keep it fresh?**

We do have repeat customers so I try my best to have at least 5 mins of new stuff every month.

**How has your approach to hosting changed since starting the Humboldt Jungle? Do you think hosting your own show has helped you grow as a comic?**

My approach really hasn't changed much. Go up and tell jokes until the audience understands what a comedy show is. Some rooms/nights it's easy and other times it's work, but for the sake of the other comics you need to tell jokes. Hosting my own show has definitely helped me develop just because I have this looming deadline every month to write new jokes.

**Best hosting advice you've ever gotten?**

I loved Kieffer's line, "Your job as host is to murder and have the worst set of the night." I'm not sure if I've gotten any advice better than that, but my advice to any host is accept the fact that you're probably going to have to work a little bit to get the room where you want it to be. They're not going to be great the moment you walk on stage. So instead of lashing out and calling them a terrible audience, maybe just try another joke.



**CHRIS GRIECO****ROAST BATTLE CHICAGO**

“When we first started our show, my first few times hosting the shows – without any exaggeration – was a complete catastrophe. It was really rough hosting it, but I was like, ‘The next few shows I wanna host because of how bad that last one went.’ So if you’re a comedian looking to start a show, use it as an opportunity to get better cause ultimately you’re in it for comedy, you’re not in it to be a producer. One of the things you can take away from your show, even if it doesn’t work, is the knowledge you gained from doing it.”

**ERIC EMERSON****ZANIES, LAUGH FACTORY**

**Say you're hosting and you realize the crowd isn't super into it. What do you try to do to turn the show around?**

As much as I hate to admit it, I go super positive and smiley. I just go, “We’re having fun!” Sometimes it works and sometimes it doesn’t. I don’t know if I’m consciously telling myself this, but I think it comes from a place of, “Comedy is the funnest thing I could be doing.” Even bombing the host set is so much better than the day job. Even if this moment isn’t fun, this is cosmically fun and I know I’m doing what I want to be doing. I’m good at grinning and bearing it now. You learn to not bomb in an angry pathetic way. I think when you start blaming the crowd, you start lashing out, that makes everyone uncomfortable.

**JOE FERNANDEZ****LAUGH FACTORY, WILL’S NORTHWOODS**

“Your job is to keep everyone engaged and give the rest of the comics on the lineup their best chance at success. You have to do a lot of stuff that gets them clapping and involved right off the top. After that it’s up to you if you wanna do the ‘Anyone celebrating anything?’ but I always feel that opens the pandora’s box of them thinking they can talk. I think mostly you ask questions like, ‘Y’all ready to have a good time?’ ‘Anyone here for the first time?’ It gets them paying attention without having them verbally respond. It’s kind of training them for the show they’re about to see.”

“A lot rides on the host for a show’s success. If off the top they don’t do well, the crowd starts to wonder if they made the right decision coming out. Like, ‘Oh no, did we waste our money? Is this gonna be the whole night?’ Having energy and being loose and fun is most important to get the crowd loose. Your jokes may not land like they would in a normal set, but that’s just part of the deal you make hosting.”

**Difference between hosting a mic and hosting a show?**

A mic is more fun cause there are no stakes. You can literally do whatever you want and if it tanks, so be it. Everyone’s there just trying stuff out and if audience members come in, don’t like it and leave, so be it. A show you have to do everything you can to keep them engaged and having fun the whole time. Also being forced to try and write new jokes every week for a mic is great.

**Best hosting advice you’ve heard/been told?**

If the show is going well, keep it going. But if a person bombs, you have to do a bit as a palate cleanser to get them back. And sometimes if someone crushes SUPER HARD you have to do a bit just to get the audience out of the rhythm and cadence of the previous comic so the next comic can get a clean slate. Also you have to keep it relatively light if you’re hosting, which I despise, so I prefer a standard set where I can make an abortion joke here, a Hitler joke there, the fun stuff.

## JOE MEDOFF

### ZANIES, DISCOUNT THERAPY

**You just hosted your first weekend at Zanies. What was your biggest takeaway from that experience?**

To stay loose. I don't think I'm the most high or low energy comic, but when you're the face of the night, you got to stay happy and lively to keep the energy up.

**What advice would you give someone hosting their first weekend at a club?**

Being nervous is understandable but counterproductive, just have fun, etc. But one thing to keep in mind is that you don't just have to consider the audience, but the club and headliner as well. Clubs are usually good about letting you know if they have any rules, like "Don't talk about \_\_\_\_, plug next weekend's shows" etc. But if they don't, double check with them when you get there and make sure if there's anything you should or shouldn't be doing. Also, ask the other comics (particularly the headliner) if there's anything you shouldn't joke about. A lot of touring comics are working on new stuff and they might not want you to do a similar joke on the same topic. And when you're new to working at clubs, you might be worried about someone important who can give you more work watching you in the back of the room, but being nervous about that is just shooting yourself in the foot. Just get comfy and the audience will trust you.

**Best hosting advice you've heard or been given?**

One thing that's always been very comforting to me is that it's always great if the host does well, but a bad host set doesn't necessarily derail the whole evening. Hosting/going first is the hardest job of the whole show. You're not expected to have as good a set as the people after you, so there's really no way you could get buried. Just make sure you're supporting the other comics. If you recognize the crowd isn't feeling you, don't try to "save" your set by doing any time in-between, just take the licks and keep the show moving.

## NATE CRAIG

### ALL THINGS COMEDY, COMEDY BAR, COMEDY STORE

"If you're hosting a show, you were asked to host the show. Be the host of the show. Have confidence in that. It's putting yourself in a position and working very hard to put yourself in that position. I think that speaks volumes and should probably alleviate a lot of doubt."



**IF YOU FOUND THIS HELPFUL, DROP US A FOLLOW @COMEDYGAZELLE.**



*The Comedy Gazelle*

Presents

**VOUCHER**

**Featuring**

Erikson Dockery

Steve Raines

Claire Malkie

Sam Dicke

Hunter Hirsh

Arlieta Hall

Joe Fernandez



**Hosted by**

Jerry Hamedi

**Tuesday, October 3 – 7:30pm**

**Laugh Factory**

3175 n Broadway, Chicago, IL 60657



# Comedians Recognizing Comedians

## **ELAINE GOLDEN**

"Elaine is such a great writer and she has unbelievable charisma with the crowd. She's constantly running new material at mics & I saw her 30 mins a few months ago and she MURDERED. I've seen her pick up a cold room countless times. She's also just such a cool & down to earth person. The best thing to come out of Florida for sure."

## **CASSIDY KULHANEK**

"So few people both are actively killing on shows and producing shows for a future they want to see in comedy. Cassidy does both seamlessly, creating a fun room with her performances and the shows she creates."

## **SAM BIRU**

"Sam is criminally underrated despite having a rolodex of jokes that I've seen kill in hot and cold rooms. Great economy of words and a unique demeanor on stage that separates him from other comics."

"Sam is newer to Chicago and comedy. He works hard at open mics and consistently stands out from the pack. His laid back style is easy to like and feels very authentic. Excited to see where he goes."

## **JEFF BRAUN**

"Jeff is one of the funniest and most inventive comedians in the scene. Whenever I see him perform it's something unique and hilarious. It motivates me to try and be more inventive and think outside the box with my own comedy."

## **SOPHIA SMARANDESCU**

"Sophia is absolutely hilarious! She makes bold choices that create the best punchlines. Her dating stories on stage always have me cackling. She's the best!"

## **LIA BERMAN**

"Not only does Lia run the longest running mic in Chicago, but she brings it every time she's on stage. Her material is hilarious, she has a great stage presence, and she is a comic's comic."

## **TY RIGGS**

"The growth and hard work he puts in is amazing. He goes to shows to support his peers on top of that! Always a great person to be around and work with."

# Comedians Recognizing Comedians

## KATIE KINCAID

"Katie always has stellar material and has killed every time I've seen her perform. She has great confidence on stage and really commands it when she's up there. Also incredibly kind and generous off stage so she's just all around great!"

## AARON KLEIN

"I look forward to every time I get to see Aaron perform. His dry, dark demeanor on stage perfectly matches his tightly written jokes delivered perfectly. Truly one of my favorites in the scene."

## ARLIETA HALL

"Arlieta may be the funniest comedian working in Chicago right now. Her stage presence and theatrical style make her incredibly fun to watch. On top of that, she's nice as hell."

## ERIKSON DOCKERY

"He's improved a ton since joining Don't Tell and is quietly becoming one of the best hosts in the city."

## JEN FLAXMAN

"Jen is super committed to her comedy and preparation. She is very receptive to feedback and fun to be around. She's a kind soul and is always continuing to grow, learn, and expand on her sets! She's come so far!"

"Although I can't say I'm a Jewish chlamydia survivor with huge tits, Jen Flaxman's one-liners on these topics are painfully relatable (and painfully funny). She works hard each week to fine-tune her content and delivery, and the pay-off is apparent! Do yourself a favor and go see Jen's set. You won't regret it."

## BILL GEVIRTZ

"Bill always finds a funny twist that only works with his delivery. A comic who can have their writing and voice sell a joke in their own unique tone is a great combo and Bill provides both."

## MIKE ATCHERSON

"Mike is a legit staple in this scene. He's killing at every club, helping and shouting out comics, running a phenomenal show (the show also tours), AND he teaches at Lincoln Lodge. He deserves all the comedy game has to offer!"

**THANK YOU TO EVERYONE WHO  
MADE THIS POSSIBLE.**

**HAVE SUGGESTIONS?  
WANT TO CONTRIBUTE?**

**DM US @COMEDYGAZELLE  
PATREON.COM/COMEDYGAZELLE**

