

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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INTERVIEW: MARK NORMAND

Having just recorded his upcoming Netflix special at the Vic Theatre, I sat down with Mark Normand (@marknormand) to discuss burn out, breaking in, his writing process, his impersonators, finding your voice, Horace and Pete, advice for comics, and more.

You just finished recording your special in Chicago. What's gonna be your process for starting all over again?

Oh man, I'm here now. I did six sets last night in New York and bombed about five of them. I'm just pulling shit out of my ass. I'm trying to literally start from nothing. I could go back to the old jokes, but I'm trying to do it and it ain't easy.

How long will it take you to get a solid 20 minutes going from nothing?

A solid 20 minutes? I'm so word for word in my act; that'll take me five months. I think I have one or two new jokes that are working, but that equals about 54 seconds. Maybe less.

How do you deal with the pressure of constantly having to create new content?

It's a nightmare, but it seems to be the new world order. Everything's about content and clips and having new material, and pumping shit out, and having another podcast and all that. It's a whole new industry for comedy. It used to be: you write a new act, you tour with it for years, then you put it on HBO and write another one. Aside from George Carlin, you wrote like three or four big specials in your life. You jump in a movie, you jump in a TV show, and that's a comedy career, and that's a damn good one. Now it's like, "You haven't put up a clip in four days? Do you care about your career at all?" And you're like, "Wait, what? No, I care!" It's a whole nother bag of hammers out there, and it is daunting and exhausting. But it's like the guy rolling the ball up the hill; you gotta keep going. The ball gets up top, then you gotta roll another one up.

How do you stop yourself from getting burned out?

I don't stop. I don't give myself a chance to go, "Hey, wait a minute. This is a lot." When the pandemic hit, a lot of comics, me included, were just like, "Woah, I had my foot on the gas for ten years. This is crazy!" It was a jarring and foreign feeling to stop working for that long.



Also, I know how lazy I am. If I stop working, I'll just stop. So I like to keep going a little bit, cause it keeps you alive and keeps you sane. If the treadmill isn't on, I won't run.

I know some comics are big on not overworking themselves. When you were first starting, do you think getting on stage as much as possible helped you in the long run?

I think it 100% no question about it helped me. Everybody's different. People would always tell me, "Hey, slow down! You don't need to do this many sets! Hey, stop! Hey, you're a workaholic!" And I'm like, "Yeah, that's just how I do it." Go do what you wanna do. "But you gotta take breaks! You gotta rest!" I'm like, "I don't need to. Maybe you do. I'm good!" I think everyone's just different. And I get it, you can't do heroin every day of the year or you'll die, but I used to be a fucking janitor; I used to move furniture. So going up on stage to tell some zingers isn't really that hard for me.

I saw in an interview that when you moved to New York you were intimidated by the clubs. How did you overcome that fear?

Because I have low self esteem I was always, "I can't do a show there! Those people paid money! I'm gonna stay in Brooklyn and do these bar shows!" But eventually, you want to be able to make everybody laugh. I was making Brooklyn people who looked like me, and sounded like me, and were my age, laugh. But could I go out in the world and go to Cleveland and make them laugh? I don't know. I don't know if those jokes are going to work. So I figured I gotta do the clubs eventually, just to be a little accessible. And I would like to make money on this one day. That was what I was thinking. So I had to do it and it was weird.

When you're breaking in, there's the pressure of not screwing up a big opportunity, like on Late Night or a special. How do you stay present and not get in your head?

A couple things. I'm a big believer that if something scares you and makes you feel weird and uncomfortable, then you should be doing it more. I had horrible stage fright in the beginning. Then once you get over that, then you start doing the Tonight Show five minutes, or Conan five minutes, Colbert. You get one shot, you're in a suit, the cameras are on ya, it's TV. That shit scared the hell out of me, but that's why I knew I had to try it. Then once you do it enough, it gets a little easier. Then you start to realize, "Hey, this is just me in my head; I'm making a bigger deal out of this. My brain is telling me I'm nervous, but I got this." It's just another show. It's actually an easier show; it's taping, they're hot, they're ready to go. It's all mental. Once you can realize it's all mental, it makes it a little easier. But it never truly goes away. I just taped a special and I was freaking out the whole time. But you want to care a little. Everyone wants to go up there completely stone cold, but that's also not a good sign. A little nerves are good.

This is obviously a very competitive, frustrating industry. How do you prevent yourself from getting bitter? And do you have any of that bitterness still?

After a while, you start to realize the business is all unfair and it's not based on merit. Especially now more than ever with views and followers, blue checks and all that horseshit. But of course you get bitter. It's never gonna go away. I work with Seinfeld and he's in the green room going, "Can you believe this fucking guy!" I'm like, "Woah, you're like the biggest thing ever and you're still worried about some douche?" But it's just how we are. We're

petty; we're selfish; we're insecure; we're childish; we're immature. It never goes away, but you gotta just focus on what you can control. Focus on your act. I have all these people who are like, "You gotta get me to The Cellar!" And in my head I'm like, "But you're bad! You're a horrible comic!" But nobody knows they're a horrible comic. You never hear a guy go, "Man, I'm a bad comic!" I know you want to get in The Cellar, but you're not good. You just want this weird milestone. You want a win. You want a big hurrah in comedy, but it's not about that. It's about getting good. And when you get good and stop worrying about all that other shit, that's when you get all that other shit. But I get it. Everyone wants it now; they want it fast. Same with dating. It's like, "There's no good men in this city! There's no good women!" It's like, "It's never you is it?" It's always everyone else. People are like, "Should I do a special?" And I'm like, "No! If you do a special now, the world will see that your act stinks!" But I get that it's enticing. You get to have the glory and the high fives and the big post and everyone likes it. "You did great, good for you!" and "I went to grammar school with you; I always knew you were talented!" And you're like, "This person stinks!" But I get it. It's such a demoralizing business. It's such a kick in the balls every day, you want to have a moment. But it's not about that. It's about killing it and writing a new fucking joke.

How do you decide when you're ready to release a special, and how do you prevent yourself from releasing something too soon?

Yeah, it takes a little willpower. It's hard. Everybody wants that glory, the love! I have a couple weird, dumb, gay guildines I use. One, every single joke in this hour, half hour - is every one of them hitting? Is every one pretty much bulletproof? Cause a lot of people go, "Ahh this joke will probably hit on the

taping!" Fuck that. Is it all working? Are you proud of it, or do you just want to put something out? Are you proud of it, like, "I want the world to see this!" or are you like, "I need to make a splash right now." Then, when you have all those things done, wait another six months. That's my rule for a special, because if you wait another six months, you have shit you don't even realize you had in your head – a callback, a tag – that you would've lost if you did it right then.

What's your process for adding tags and punching up your material? Are you riffing on stage? Sitting down, writing stuff out? How are you beefing up your act?

Tags for me are a whole different thing. Coming up with jokes, that's just Allah sending a lightning bolt to your brain. But I think tags is just doing the joke over and over and kind of marinating with the joke. You know the joke back and front so well, then you're on stage and you're like, "Oh, just say this too. Add this on." Unless I really hone in on a tag like, "I need a tag here; I'm figuring it out tonight." Unless I do that, they usually just come from telling it over and over. But I think after a while you get to a place where you can sense it, like, "This needs a tag. This joke is hitting, but it feels short; something's off." Tags are different.

Do you still have a disciplined writing schedule?

I will say I definitely got lazier over the years. I used to have a day job at the New York Film Academy. I would write for an hour every lunch break and then I would do like four mics a night. And I mean I wrote every day for an hour and it fuckin helped. It shows. It really shows. Then you start getting better at comedy and you're like, "Oh, I can actually write less!" But you always gotta write. You gotta do it at least five times a week. At least. I've definitely gotten lazier and the pandemic fucked me up. My lady, I live with her and she started working from home, and that was my writing time. I can't write in front of her; it's too embarrassing. So I have to get creative and go on the roof or hide in the boiler room, the laundry room. I have to talk when I write, so that made things a little harder – not blaming her, just saying! But you definitely gotta write, and it's amazing how many comedians aren't writing. So if you're writing, you already have a leg up.

It sounds like you're not a pen and paper, muscle it out, Jerry Seinfeld kind of writer.

No way! Nothing comes to me. I have to walk; it kind of gets the juices flowing. And you feel less like you're



writing. When I'm sitting down writing, literally, on a pad, I'm like, "I'm writing! Here I am writing! Hello ideas, where are you?" I'm too aware that I'm writing. So if I can stand up and walk around, it makes it a lot easier for me. I walk and talk then write down the key to the joke so I don't forget.

Are you still recording every set and listening back?

Not only do I record every set, I think it's crazy some people don't. I've gotten so many things where I'm like, "Oh yeah, remember you said that funny thing in Youngstown, Ohio on the second show Thursday?" And I'll go back and listen, "Oh, there it is!" I know that seems insane, but I've gotten a lot of bits and big tags out of stuff like that. You never know what's gonna come to you. I think it's super helpful and necessary.

How are you still growing? Do you feel like you still have something to improve upon or get better at?

Oh, so many things. I'm still too rote I think. I'm still too routine, like, "Da-da-da-duh-duh." Sometimes I'll get heckled and I'll zing the guy and in a weird way I'm like, "Oh, that actually snapped me out of my weird rhythm and cadence that I feel is so important to do." Cause it's not. I think I can be a little looser. I think I can be more personal. A lot of people are like, "You

never talk about your life!" I'm like, "Yeah I know. I just don't find it interesting." People are always like, "We wanna hear about it!" I'm like, "Eh, I don't wanna talk about it." I just don't care. I'm like, "It's crazy how gay bars have funny names," or whatever. To me that's what I wanna write about. But I guess I could get more personal. I could get better at stories. I have a podcast where I tell stories and yet I can't tell them on stage cause I assume the audience would be too bored.

If you feel too rote, how do you break out of that?

I think you just gotta be aware of it and make yourself uncomfortable. Jump in the cold water, you know? Whatever you don't wanna do, just do that. Then eventually you won't be as scared to do it if you just keep doing it. Last night I had five ideas, basically premises, written on a piece of paper and I went up and I was like, "Oh man, I wish I could just tell some old jokes." But I was like, "No, you gotta do this." Throw yourself to the wolves and see what happens. Get scared. Get uncomfortable.

You've got your own unique style. What do you think of all the Mark Normand impersonators?

I keep hearing about these guys! I think I've seen like one or two in my life. I'm not good at spotting them. People are like, "That guy's doing you!" I'm like, "He is? I don't hear it." There's this one guy, everybody sends me his clips. They're like, "This guy's doing you!" And I swear to god, I listen and I don't catch it. But I'm a psycho. It's like when you hear your voice on tape and you're like, "That's what I sound like?" So maybe when I'm hearing someone else I'm like, "Well, that's not me!" But I think it's flattering. I think that's a good sign, actually, so I'll take it. Just don't do my jokes! It also shows people are watching me. If someone knows my cadence well enough to do it, that means they must've watched a couple hours, so I'll take it.

Do you have any favorite up and coming comics, or anyone we should look out for?

Yeah, I definitely think there's comics who have a name but should be way bigger. A guy like Chad Daniels is so funny. He's already doing great, but he should be huge. He's a killer. Sean Patton, Kyle Kinane. People know them, but I'm surprised they're not way bigger, like household names. Geoff Asmus is really funny. Dina Hashem is very funny. Carmen Lynch. Ian Lara. Shaun Murphy. All kinds of funny people just running around doing sets and nobody cares! As much as I shit on the internet, that's the one good thing about it: you see all these guys post clips and people are like, "Woah I never

heard of you before! This is fucking hilarious!" You're like, "Yeah that's what they do. They're just out here doing this." Thank god for the internet because now people can see it.

Geoff was actually one of my earlier interviews.

He's great; he's got his own thing. Nobody sounds like him. "Nice to have an alpha up here!" He knows who he is; he gets it. Great jokes. Good stuff, good guy, good comic.

How long did it take you to figure out your style and who you were? I feel like once you're self aware and know who you are, standup comes a little easier.

Yeah, I think you're right. But man, I was a mess coming up. Trying to figure out "Who am I? What is my thing? What's my hook? What's my gimmick?" I tried having a fake name; I tried changing my voice. I tried all these things. Nothing worked. But someone gave me some good advice: Jon Fisch, funny comic in New York, he said you should look at all your jokes and notice what you talk about the most. What's the topic that keeps coming up? What's kind of your way of looking at life, and that's your voice. I was like, "That's weird advice," then I did it and it worked! Here's the other thing about finding your voice: you have it already, you just don't know how to pinpoint it yet. Other people can probably pinpoint it for you. You have it already, you just gotta know how to manipulate it. It's like you got this stray cat and you're going, "I wish I had a cat. There's fucking strays around here!" That stray cat is your cat, you just don't know it yet. But that's your cat! That's a horrible analogy, but I think you get my point.

"THROW YOURSELF TO THE WOLVES AND SEE WHAT HAPPENS. GET SCARED. GET UNCOMFORTABLE."

What were some of your early iterations? What was some of the stuff you were trying to do that wasn't working?

I was trying different voices. I was trying to tell stories. I tried everything I don't do now. "Maybe this is something! Maybe that's it!" I was just waiting for something to click and it never clicked. Then you just keep doing what you're doing and eventually you're like, "Oh, this was it the whole time!" It's so hard to see, but you're doing it. Just keep going and it'll become more apparent. You know what's a better analogy? You know those horrible 80's rom com movies where the guy and the girl are good friends, then at the end of the movie she's like, "Wait a minute, I've been in love with this guy the whole time!" Then you're like, "How did you not know? You guys were canoodling all night after school." It's like, "Well I just didn't think about it." That's what it is with your voice. It's there the whole time, you just gotta let it happen.

You use a lot of analogies in your comedy. Is that just how your brain works?

Two things about that. One, I don't think people ever know what the hell I'm talking about, so I feel like I have to come up with analogies to better explain myself. Cause I feel wildly misunderstood constantly. So the analogies help me and the other person I'm talking to stay on the same page. And yeah, I just think it's how my brain works. When I was a kid, I think my parents thought I was retarded, so they made me take all these tests. And the only test I was good at was comparing two things and pulling out all the similarities. My mom said, "Nobody could pull out as many examples as you could." That was a weird moment for me. I was like, "I'm an idiot, but I can do that." It kind of works out in comedy.

With the whole misunderstood thing, do you ever get in your head about setups? I feel like sometimes I'll over explain a setup, or I'll cut too much and they'll be like, "What the hell is he talking about?"

Yeah, I think the simpler the premise is the better. I'm the same way, man, I overanalyze the shit out of everything until it takes all the meaning out of it. I don't think that's good for comedy. It might be good, but you've gotta keep a governor on it. You can't just drill down on something too much cause then it'll lose all of its meaning. It's good to hone in on something, it's good to take something apart and analyze the shit out of it, but you gotta remember the audience. It's your job to analyze the shit out of it, then make it packageable and palatable for the audience. So you gotta remember they're not thinking about it as hard as you are and you gotta present it to them. Even if you're drilling the shit out of this idea, you still gotta make it presentable for the randos.

How granular do you get with your writing? Are you obsessing over syllables?

Oh, for sure. I want to get as many syllables out as possible. I have this one joke where I say, "How does that work out in the bedroom?" I was like, "Why I saying 'work out?'" So I say, "How does that work in the bedroom?" And I think the joke just flows better. You don't need those extra words, so just get rid of as many as you can. I'm big on syllables. People say "hairbrush." Just say "brush," they know what the hell you're talking about.

What do you do with your half baked premises? Say you have something that has a strong beginning, but tapers off and you can't figure it out. Do you shelve it and come back, or do you muscle through it? How do you treat some of those ideas you know could be great jokes, but you can't quite figure out yet?

Good question. I think most jokes for me are all about motivation. I think a lot of jokes you end up writing are jokes where it's about a topic that pissed you off. Because if it pissed you off, you're fired up and now you want to write about it. Then some things you're like, "Ah, I think that's kind of funny," and you might not be as motivated to really work on it and bite the shit out of it like a chew toy and wiggle that idea around. I think if you can't get a premise working and you really believe in it, just keep going. Just keep ripping that thing apart. But if you can't

get it going and you don't feel like ripping it apart, I would shelve the hell out of it, because you never know when you're gonna be in the shower in eight years and you're gonna go, "Oh my god, I got it! Kitty litter! That's what it needs!"

Then you try it and it still doesn't work.

I know, it's painful. It's excruciating. And then you do some dumb riff and that kills more than the joke you worked on for six months. That's comedy for you. But that's also why it's great because you can't crack it that easily. If you could crack it that easily, it wouldn't be that pleasurable and worthwhile when you nail it.

Definitely. My favorite jokes are the ones that were the hardest to crack.

Totally. Louis said this on Theo's podcast, which I thought was a great little nugget; he said he has a pile of premises when he's starting a new hour, then he always has a weird little pile to the side; "these are long shots." And he said more times than not, those long shots are his closer or his biggest bit. Just go for it. What's the worst that could happen? "Oh, that was a crazy idea that nobody got behind. Alright, moving on!"

Do you feel like some of your strongest bits have been the craziest long shots?

A little, but he's so much better than all of us. Those long shots took me like four years to get to work, whereas he probably took like four months.

Speaking of Louis, I'm a huge fan of *Horace and Pete*. What was your experience like on that show?

It was pretty insane, just because I was nobody in comedy. Just running around doing sets every night. I met Louis at The Cellar, pre-cancel obviously, and I'm shitting blood. He's one of the best comics, blah blah blah. I'm like, "Oh my god I'm talking to him!" He goes, "What did you do tonight?" I go, "I did seven sets." He goes, "Seven sets?! Where?" And I wrote him a long email

of all the places, where they were; I rated them good crowd, bad crowd, how many people in the audience. I did like a college report on these shows cause I wanted to impress him. He was like, "Jesus you're a psycho. Take my number." Then one day I was hungover in bed, it was like ten in the morning on a Saturday, and he texts me, "Hey it's Louis can you come over?" I was like, "Ahh!" and I ran over, head pounding. I walk in, it's Edie Falco, Steve Buscemi, Alan Alda, all these heavy hitters and I'm like, "Holy shit!" That was a table read and I just had to pretend like it was normal. Then I got to shoot it like a week later. It was incredible

How was that, filming with all those heavy hitters?

It was pretty intimidating. I just wanted to not fuck up and embarrass myself, so I kind of laid low. He was just an artiste and it was a boutique project and we were in the basement of the Pennsylvania Hotel in Midtown. Not a ton of cameras, not a ton of crew. It was kind of guerilla. It was kind of just low key, but it was still awesome. I got to meet Steven Wright. Talked to him for a while. He's one of my faves. The whole thing was pretty surreal.

Did he tell you anything that stuck with you? He's one of the best writers ever.

He's one of the best, but it's so tough cause he is that guy; he's a quiet, weird, low energy psycho, so he's hard to chit chat with. You want to be like, "Tell me everything! What's your story! How do you write like that!" But you don't wanna freak him out, so I had to kind of inch my way in with him, and he doesn't give you much. I remember we broke down some other people's comedy, but we never really got to his. I wish we had.



Is there any advice you've gotten that's really stuck with you over the years?

I got a lot of advice on what not to do. People would say, "Hey, you should stop talking about that," or "that's weird you talk about this so much; you should dial that back." And that I'd say don't ever listen to. Just go with your gut and do you. And if it is bad, you'll find out eventually. Seinfeld told me, "You gotta move around more. Standup is basically pretty boring, so at least give them a little bit of a show." I was doing theaters, just standing there cause I thought it was cool to just plant your feet and deliver the jokes. He was like, "No, that's not cool. That's boring." A lot of these comics go up there like they're annoyed, like somebody made them, gun to their head, do standup, and I fucking hate that. Enough with the "What else is going on? I'm a little high! I don't know... fuck." You're like, "Shut up!" You've known about this all day, you're not too cool for this. How about you do your fucking job and tell some jokes ya queef! That's my advice.

That's great.

Oh, I got one! One time a comic told me you can try to make every joke personal. Just relate it back to you. Don't just go, "So bicycles are weird." Try to go, "I fell off my bike today, and this is what's weird about bicycles." Cause if you don't make it that much about you, people will be like, "Why is he talking about this?" He's not gay, why is he talking about gay people? So at least in some way in the setup, bring it back to your life.

Do you have any advice that has nothing to do with standup? About life or the business?

Go to therapy. Figure out what's wrong with you and start internalizing. Everybody blames everything on everybody else. Start going, "Maybe it's because I do this. Maybe I was wrong there. Maybe I gotta work on that." All these people who think the world is against them have never looked at themselves. And I know that's hard; that's why people don't do it. But I think that can really help people and help society if we all started looking at ourselves a little more and the flaws and the cracks in our shit, instead of just blaming everything else. Internalize goddamnit! Stop blaming everybody else. Realize we're all flawed, including you and me. Then with the industry, that's another great thing about the internet; we're realizing we don't need these suits as much as we thought we did, these gatekeepers that are a bunch of retards and a lot of them are in the way. I think most of them are finance guys who don't understand anything about showbiz or comedy or art. So that's what's great about a YouTube special. I just shot this Netflix thing and it was brutal. All the call sheets, and schedules and calls times and craft service, the makeup guy, the hair lady. It was a nightmare. I'm like, "Can't we just do comedy? You know that thing we're shooting? Let me just do that." That sucked. But still got a good one in the can!

Any expected release date?

They're telling me late August, early September, but that's all I got for you.

Any parting words?

Keep going to see live comedy. As much as comics bitch, we should all be grateful we get to do this gig. Whatever level you're at, even if you're working in a cubicle and you still do comedy on the side — hey, you're still doing comedy! So enjoy it, don't abuse it, and work hard at it. Make it about the audience, not about you. Try to make them laugh. Entertain them instead of just being indulgent.



A HISTORIC LOOK BACK AT COCO, THE FIRST CHIMPANZEE TO CHIEF UP IN OUTER SPACE

BY: LUKE IPSUM (@LUKEIPSUM) AND ANDREW SHANKLAND (@MRSHOWBUSINESS)

Today marks the thirty-five year anniversary of Coco, the first chimpanzee to chief up in outer space. Coco defied all odds and showed the American people no distance is too far, no dream is too big and no blunt is too fat. The moment which historians now refer to as *"the blunt smoked around the world"* marked the end of a decades long space race between the United States and the Soviet Union and the beginning of the golden age of good hangs.

On October 4, 1957, the Soviet Union launched Sputnik, the first artificial earth satellite to orbit the earth. Following this, on October 5, 1957, NASA responded by launching a praying mantis on CBD. The goal between both nations became obvious. Who would be the first to send a monkey into outer space to puff on that loud?

Coco, a svelte chimpanzee with an exceptionally chill attitude, was sent from the jungles of Peru to NASA headquarters in Houston, Texas along with fifty-four of his chimpanzee peers to participate in a rigorous selection process to determine who would pilot the capsule. The scientists tested the cohort's immune sensitivity, aerobic conditioning, general good vibes, and reaction to psychedelic rock b-sides. Coco, an immediate standout, passed with flying colors, even showing the scientists a few deep deep cuts that they had literally never heard of. Once selected as the official stoner ape for the nation, Coco worked tirelessly to improve his physical fitness and ability to roll thick blunts while experiencing zero gravity.

On the day of the launch, millions of Americans tuned in to see Coco boldly go where no man, primate, or praying mantis had smoked before. Who can forget the day Coco stood on the launch pad and gave news cameras from across the globe the infamous *"Coco Sip"*, a combination of the hang loose and chief up hand signal. This event marked a major milestone in television broadcasting history, as this was the first time the public could see dank

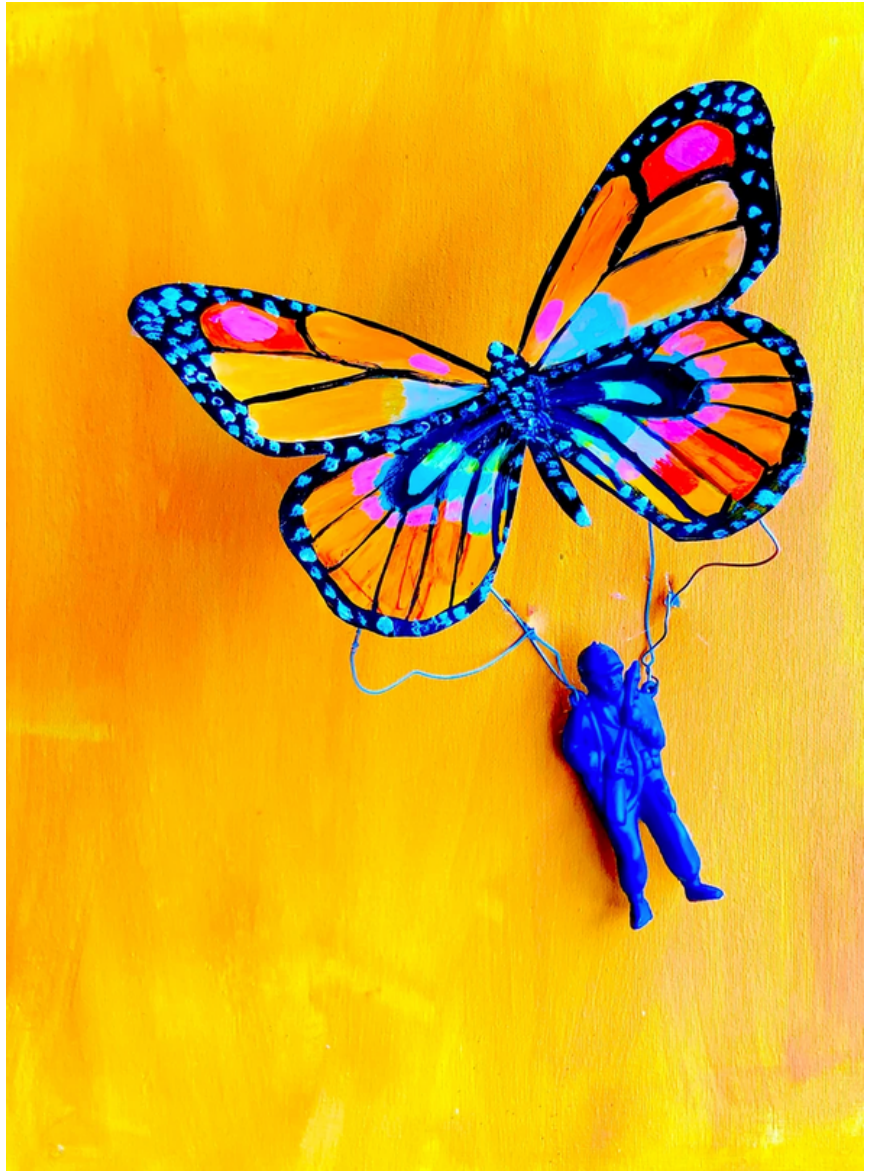


sativa glimmer in technicolor from the comfort of their own homes.

It only took fourteen minutes and fifty-two seconds for the fearless Coco to leave our atmosphere and four minutes and forty-three seconds of licking his blunt to change the world as we know it. Back in Cape Canaveral, the control room cheered in joy and popped champagne as mission control proudly declared *"Coco is blazed. I repeat. Coco is blazed."* This quote would be proudly displayed on the front page of newspapers from Houston to Shanghai and also went on to serve as inspiration for Tom Hanks' Character in the 1995 film *Apollo 13*.

Scientists and stoners alike have lauded this moment as "momentumal" and "straight up like a movie dude." If only Coco could see the impact that he made on the world today, but sadly he died in 2011 at his Manhattan penthouse surrounded by friends and family after his long battle with syphilis.

ARTWORK: GABI NISENBOIM



A CHICAGO ARTIST & GRAPHIC DESIGNER, GABI NISENBOIM (@GABISIMONE.ART) IS USUALLY COVERED IN PAINT. SHE IS A FLUENT TRANSLATOR OF IKEA ASSEMBLY MANUALS, A CHICAGO BAGEL AFICIONADO, AND BREEDER OF MONARCH BUTTERFLIES.

HER BODY OF WORK DEMONSTRATES HER LOVE OF NATURE AND FASCINATION WITH GROWTH, BOTH IN NATURE AND THE PEOPLE AROUND HER.

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

**HAVE SUGGESTIONS?
WANT TO CONTRIBUTE?**

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