

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: CALVIN EVANS

One of the few comedians to make my head hurt from laughing, Calvin Evans (@calvinevanscomedy) is a flat out entertainer. Whether it's stand up, serenading a crowd on the keys, or a commercial for Old National Bank, there's no denying his ability to get the people going. We talked respecting your craft, overcoming adversity, professionalism, and more.

You were telling me you teach kids comedy and acting. Can you talk about that a little?

Yeah, it's the Open Book program through the Institute for Positive Living. It was just in line with what I was doing: teaching acting and improv and writing. It's near this housing project on 35th and King, so all the kids that live in these buildings come down to the center. I've been doing it for years.

That's gotta be rewarding.

I've always enjoyed working with kids cause I feel like with kids there's no limitations. In their mind they don't have any limitations; it's only what adults put on them. So, if I go in there and say, "You can do anything," allow them to be creative, and push the boundaries of their imagination, it's like, "Oh shit, I can do anything."

Did you have somebody like that in your life?

My mother was always supportive. My mother always told me, "Just try things." She always made sure I saw things through. I played basketball in high school; my mother always cheered me on. Whatever I took on, she was like, "I'm there for you." I feel like I'm able to do a lot of things because I never thought that I couldn't.

You are doing a lot. You got comedy, your hat line, piano, acting — all this stuff. What are some of your career goals? I feel like you're trying to go beyond stand up.

Absolutely. Stand up is the baseline, that's the thing that gives me sanity: performing and entertaining. I like making people laugh, but I enjoy the entertainment aspect of it and being able to talk about things I want to talk about, in a manner that I can make relatable and funny to people. Not necessarily change people's minds, but give them a different viewpoint. I enjoy that. But career wise, I would love to have a TV show. The best description would be like — I want Kevin Hart's career in terms of all the things he does, but I want to do things on a higher level. He does certain things good, certain



things very well, but you're not gonna be like, "Kevin Hart is gonna get an Emmy." Jamie Foxx was an inspiration as a kid; he got a Grammy, he got an Oscar, but he's not known for his stand up. Chris Rock, amazing comedian, but he's not known for his acting. I want to be able to do a lot of things, but at a very high level artistically.

I feel like it's hard to be good at everything though, right? I guess that goes back to not setting limitations on yourself.

I think you can be good at anything that you respect. Like TI's doing comedy now. I think he thinks he's funny, but I don't think he respects the work that goes into it. You're a celebrity, obviously people are gonna come out and support you, but the respect is, "Oh, I'm not gonna do any big shows. I'm gonna start off small and work my way up because I respect the craft." And that's how I look at acting. I always wanted to act, but if people ask me what I do: "I'm a comedian and I act." I wouldn't walk into a room: "I'm an actor, I'm an actor!" I had to get good at acting to land roles in commercials, so I put in the work to become a better actor. And even that's still a process. Everything's a process. I didn't call myself a comedian for years. It

took me a long time to say I was a comedian because I hadn't put that time and work in. I was like, "I have to get to a certain level where I'm solidified in what I'm doing." I do think we can be good at a lot of different things, but respectfully, you have to put that time and that work in.

You reminded me of something Kristen Toomey said when I interviewed her. She said for a long time she wasn't taking comedy seriously, but if you're calling yourself a comedian, you have a responsibility to take it seriously. How long did it take to call yourself a comedian and what kind of mental change did you make to get to that point?

I started doing comedy in college; the first time I stepped on stage was 2006. Somebody said, "You're funny, you wanna do some time?" I was like, "Yeah, I'll try it." Then from 2006-2008, while I was in college, I started hosting events, whether it was fashion shows or variety shows. I've always felt comfortable and could hold an audience. But as far as walk on stage, people don't know who the hell you are, make these people laugh consistently? I wasn't confident in that. If someone asked me, I'd say, "I'm trying to be a comedian," or "I'm an aspiring comedian." But to say outright, "I'm a comedian," it always felt uncomfortable because it was like, "I've seen comedians; I'm not there yet." 2010 I was like, "I really wanna be doing comedy." I quit my job, moved back to Chicago and I just hit the ground [running]. I went through Second City, graduated from the Conservatory. Anything comedy related I wanted to do, so I could say I did it. Then in 2012, I felt comfortable saying I was a comedian. I felt comfortable in my ability. I felt like once people started calling me to do shows on a regular basis, I was like, "Alright, I feel like I've established myself as a comedian."

You had a respect for the craft. That's why it took you so long?

Oh, 1,000%. There's a responsibility that comes with that title. If you say you're a comedian — alright it's show time. Right now. It's show time. Go up there. A lot of times comics be like, "I don't wanna follow this person," or "Oh man, I gotta go up..." — no, you got a job to do. If Dave Chappelle drops in or Bill Burr does a guest set before I go on stage, I still have a job to do. When they walk off that stage, now it's my turn. I don't care what happened before me, this is my time on stage, and I have a job. I have a responsibility to the stage and the people that're watching me. To myself, too. I put the work in; I've performed in back yards, basements. People make a sad ass announcement then it's, "Alright, put

your hands together for Calvin Evans!" When I walk on stage in a comedy club and everything's set up for me to win, I can't not win. That's the mindset. This is my job; this is my profession. I'm a professional comedian; there's shit I have to uphold when I walk on that stage.

You were talking about some of your Second City experience. How much do you feel like that helped you with stand up?

Tremendously. I attribute a lot of my stage performance to Second City. I went there the start of 2012, and I felt confident in my stand up, but the improv muscle is like this wheel spinning in your head. It has nothing on it, but as you're performing it's collecting information and it's going in your head. Then it's like, "Grab something from the wheel." I can stop my set in the middle, something can happen, then be able to start it all back up. The best description of improv that I got was that you're driving a car with no windshield, only a rearview mirror. The only information you have is behind you and that's what's propelling you forward. So in the middle of my set, I can hit a punchline on a joke, then something just comes out of nowhere and it's like, "Fuck, I don't even know where that came from." Just being in the moment constantly and being able to jump out of my set and address the crowd and being able to improvise in the moment. It's invaluable. It works when I'm in auditions and they say, "Give me something different." Okay, I can make a character choice or a decision. That Second City training man, I think I still owe them some money.

What would you say to some of the comics that doubt the usefulness of improv?

I think you're limiting yourself. Why wouldn't you take a class? Take a class. Improv is comedy; you have to

improvise on stage sometimes. What I realized the more comedy I did is that I sounded scripted. I'd walk on stage and just start my set. Now, I don't write jokes down. I haven't written a joke down since 2011 in terms of creating, crafting a joke. When I came back to Chicago I'd sit down and turn the news on and write in the notebook everyday like, "Alright this happened in the news today." Then you get on stage and it's like, "So I was watching the news today!" It's like I walked on stage and picked up a conversation that I already had. Who are you talking to? Every time I walk on stage it's like, "Hey, how we feeling, you good? Shit, what do I wanna talk about? What have I experienced?"

You want it to be more natural.

Yeah, I feel like that connects people. I've said these jokes a million times, but you don't know that because I'm gonna deliver it like this was a new thought. And when the crowd isn't on board, being able to deviate. There's been times when I've deviated, then still been able to interject jokes in there. People are like, "Are you coming up with this on the spot?" No, you asshole. I'm just delivering it the way you need it delivered to you because you don't want a performance. Being able to pivot, that's that improv training. These are still my thoughts, my ideas, but I don't have to be rigid in my thoughts. Whatever you're confident in, you can talk about it in length without even thinking about it. My comedy is my ideas, how I see things. I don't have to tell it exactly the same way to you every time.

When you're performing, it sounds like you're figuring it out as you go. Do you have chunks of material that flow together, or are you like, "I'm feeling this joke right now?"

Early on, I was like I was I need to be able to make people laugh right away. The first ideas out of my head, they need to start laughing right away. I do it from time to time, my joke about having a shitty car. "Anybody in here got a shitty car?" I connect with them right away, they laugh, it's a few beats to it, it's like, "Okay, you're funny we can relax in our chairs." I do have a set, but sometimes if I've been running the same set a lot, I get tired of it. And it's stupid because they've never heard this shit before, but I'm like, "Ugh," so I'll just throw a new thought in there. Right now, I'm still working through new jokes, so I'll just jump around from subject to subject. But if I'm doing an hour, I know how the set needs to flow content wise.

So with new jokes you're just sandwiching them in the middle?

I'll sandwich them, or I'll pick a subject that'll get me

into that new idea. If it's in the same realm of another joke that works, I'll try to transition this new joke in to see if it works. But if not, then I'll just move on. But I try not to do a hard stop. Then it's like, "Oh, that joke had nothing to do with anything that you just tried." Then it's like, "Fuck it. Fuck that joke."

Yeah, then it's very clear it didn't work instead of just being a spontaneous thought.

Yeah, I'm gonna put it around things that it relates to. Even that will maybe spur a new idea within that idea, cause it's on the heels of something else. I feel like every joke you ever told works, but sometimes it was just at the wrong time. I'm not sure if you've ever had this happen, where you tell a joke then a year later you're like, "That piece that I had right there was what I needed." Something's there. It's a puzzle piece, you just don't have the rest of the puzzle yet.

I find that once I start putting those puzzle pieces together it gets longer and longer, but then in order to do this one joke I have to do this whole chunk. Do you have that at all?

Not currently. I feel like my jokes are like links in a chain. They link together well, but if I want to say this one link here, it'll still work by itself. I don't need to continue down the chain. But back in the day, I did have jokes where I'd start and be like, "Ah fuck, there's a callback that makes this joke work and I didn't do that joke." I'd get to the end of it and be like, "Ya'll don't know what the fuck I'm talking about right now."



I saw you post that in 2020 you felt emotionally, physically, and professionally defeated. Can you talk about that a little bit?

2020 was a hard year for me. I moved to LA in 2018 and the greater part of 2019 I was miserable. I wasn't doing shows, I broke my knee playing basketball, I had no money. All the work that I put in that lead me to LA came to a halt and I was miserable. I was like, "What the fuck am I doing?" Then at the end of 2019 I do a college tour, things start taking off, I'm in the process of selling a TV show, I get Conan — I'm planning on being on Conan March 30th — then COVID hits. The world stops and the thing I've been putting all my time and energy into for the last 10 years, where I had felt like this is my breakthrough — it's over. I don't have anything to show for it. I don't have a family; I don't have kids; I don't even have any money saved. This shit is hard. Who will I become after this? What if we never come back from this? I have nothing to show for the last 10 years of my life. I did some cool shit, achieved some dreams, but who am I? I was in a relationship, and the relationship was failing, and I felt like she didn't believe in my talent. Then slowly going through the year, getting a phone call to do a half hour special on EPIX and being able to tell my story and honor my mother and my grandmother. Then I get another phone call, "Hey, we still want you to do Conan, but we wanna shoot it in a different way." Then at the end of the year, partnering with Zanies to produce a show and having hundreds of people tune in on New Year's Eve. It was like this culmination of ups and down and questioning who I was, then by the end of the year being like, "No, I am who I thought I was." Everything is temporary. I do believe that. I live by that. Happiness, sadness, anger: everything is temporary. Managing those feelings in the moment and understanding that nothing lasts forever. At the end of the year, the ball dropped and I was like, "Shit, I made it through this year and I was still able to produce at a high level." Everything I was able to do was based on the reputation that I built. I don't get those phone calls if people don't know that I'm reliable and consistent and that I'm always gonna show up and be professional and prepared and deliver. That was that for me.

Did you just keep reminding yourself that everything is temporary? Or how did you actually deal with some of those mental obstacles?

I had to find outlets; that why I started playing the piano. "Fuck it, let me do something that I always wanted to do." Then sitting down every day learning a song, then the next day learning a song, and practicing those, then by the end of the week I've got two songs.

"I wanna do this on stage, but I don't know how. Alright fuck it, I'm just gonna go on stage. I'm at Zanies, there's a piano, let me try it." The human brain is amazing because it suppresses pain. If we really think about something that hurt us, we'll fuck around and cry. But the brain suppresses those hard memories. Anything we think about hard enough it's still there, but it's temporary. Now I remind myself if I'm in a funk, "Go through it, feel it, but this is just a moment in time." I can't get stuck where I'm at. "Alright get up. What's the next thing you wanna do?"

I assumed you wanted to learn piano for stand up, but it sounds like that wasn't the case.

Yeah, my whole life I wanted to play the piano. Like I said, Jamie Foxx was a huge inspiration as a kid growing up. He could act, tell jokes, sing. It's like, "Fuck, I wanna be able to do that."

Have you seen his Trump impression? The guy's amazing at everything.

Yeah, and you can be. I feel like a lot of times I talk to people and they're like, "Oh I don't have a talent." Some things you're born with, but for the most part everything is a skill. There's a lot of people that can play the piano well. To the average person who can't play the piano they're like, "Oh, you're talented." It's like, "No, that's a skill that I picked up." Public speaking: that's a skill. Everything can be learned. Not to take away from a compliment, but I put the time in and it's a skill. I look at it like typing, but musically. I'm musically typing. That's how I look at it.

I feel like you need strong habits to build skills. Do you have any routines or habits that you feel like have helped you succeed?

Routine is everything for me. If I'm working out, I need to get up at the same time, do the same workout. I play

basketball, you shoot the shot the same way, whether there's defense in front of you or not. Once it becomes routine, I'm not even thinking about it because that's what it is. If I want to do something, I have to do it over and over again.

Do you have any routines right before you get on stage?

No. Usually when it's time to go on stage, I'm ready to go on stage. I show up to shows late because I don't wanna watch the audience. I wanna go on stage with a fresh mind.

Why is that? You don't care how the room's reacting?

Going last on a show, it's cool. Out of respect and all that, "Oh, I'm a headliner and I'm closing the show out cause I'm able to handle a crowd after it's been used." You know what I'm saying? By the end of the show, sometimes 6-7 comics, guest spots, the host might be doing time – that crowd's tired. I don't wanna walk into a room and see that this crowd is amazing and then slowly watch the decline of a crowd through the course of a show, because that's how I'm gonna approach it. Like, "Fuck y'all tired." Then my performance is different. It's like watching a woman sleep with a bunch of different people, then it's like, "Alright, your turn." It's like, "Aghh. What the fuck am I gonna do with this?"

We talked about career goals, but are you setting smaller ones too?

For me, I always have to set a goal every year and a few times throughout the year. I say it out loud, I tell people I'm close to, "These are the projects I'm gonna take on." It's like this is what I'm gonna do, and I'm gonna focus on doing that, and all the other shit I'm doing is moving parallel. So even if I don't book a TV show or I don't get a stand up set, or I don't work the club I wanna work, the thing I set my mind to that I wanted to do for me, for myself, that's the thing I'm gonna be happy with at the end of the day. All those years I was waiting around: "I wanna be Chicago Reader Comedian of the Year. Why didn't I get selected for JFL?" Because all of my happiness, my success, was based on people saying, "Hey, you good enough." It's just like, "No, I'm good on that." This is something I wanna do and I'm gonna make it come to fruition, and then I'm gonna look at it and say I did that; I made it happen. That to me is more respectful than waiting around for someone to be like, "Hey, you're good enough."

Yeah, there's so many talented people, especially in

Chicago. You have to make it happen yourself because nobody's really thinking about you.

Outside of talking to friends, how many other comedians did you think of today? How many people are you like, "Man, I wonder what Kristen Toomey doing right now." But then you go on social media and you see the shit Steven Haas is doing – that's fucking dope. That's what I feel like comics need to be doing. Create your own shit. Just put ideas out there. We're artists. As much as we are stand up comedians, there's so many other things that we do. The thing that you're just



doing, "Oh this is what I wanna do." To somebody else that's inspiring that next idea. "Oh, that shit is possible." And as artists we have to inspire each other.

I love that.

I used to get upset. Some of the best things I ever did was because I was upset that I didn't get the thing I thought I was ready for or deserving of. Then I was like, "Fuck it, I'm gonna go create this." My belief is that whatever it is creatively that you have an idea to do, just do it. We are our business.

If you were a business, why should a customer come to you? Why should I be in business with Calvin?

I'm a constant, constant, constant professional. That's my thing. If you need me to put a suit and host an awards show, if you need me to perform clean here, if you need an adult show - whatever it is that you need, I'm more than likely proficient in it and can more than likely make that happen. Cause that's what I pride myself on: being able to deliver consistently every single time, regardless of the circumstances. I feel like that's what comedy is. I don't get nervous to perform comedy like I used to. At that time, I wasn't sure of myself. I was like, "I hope they like me." I don't give a fuck if you like me, I'm gonna make you like me. By the time I get off stage, even if I say some shit you don't agree with, you're gonna be like, "Fuck. It was good. It was good." That's the business. I deliver.

Sometimes if a crowd's tired or not into it, I have a hard time being like, "Whatever, I'm gonna keep this going." Do you have any advice for sticking through those kinds of situations?

They're just people. The idea that we're telling the exact same jokes that we told that worked with a different group of people to a new group of people, that's crazy. As much as I can make the same fucking soup a million times, there's always gonna be somebody that's like, "Ugh what is this? That's disgusting!" I don't stop making the soup. The recipe is the recipe. Everybody fucks with this. Sometimes there'll be somebody that don't fuck with it. There's always room for growth in the recipe, but at the end of the day, they're just people and sometimes you caught em on a bad night. Sometimes I have bad nights, where I could've had a great show, but because I wasn't feeling it, I didn't put my all into it. At the end of the day, they are just people. My job is to make them laugh. And even that statement of make somebody laugh is crazy. I can't make you laugh. I could say some funny shit and you could just be like, "I don't wanna laugh." You can always go back to the drawing board and improve on the craft, but to relinquish your control of the stage, the microphone, the moment to the audience - I did that before and I remember feeling terrible. I will never walk off stage feeling like I gave my power to an audience. I will stay up here. Something's gonna happen. There's gonna be a turn somewhere. You're not gonna make me feel bad because you're not in the mood. I know I'm funny. You'll see a comic when the crowd's not laughing, they just start switching subjects real fast. They're like, "What about this? Parents? Anybody got kids? Uhhh, job? Anybody got a job? Anybody eat food? I was eating food!" You done ran through your whole set trying to get something that will connect with these people. And as an audience member they see it. You sounded like you were reading a script. They can see that this is a performance and not a moment that you're in. Fuck those people; that's my message to you. There's always another show.

You work your stuff out on stage and I'm sure you get a bunch of different reactions on new jokes. How do you stay true to what you think is funny in a new idea?

If we're using the food analogy, I think it's the recipe. You have to go back and be like, "Something's missing." I know it's good, but I'm missing an ingredient. So, it's constantly refining it, but it's always on me. If an audience doesn't laugh, it's because either I'm not explaining it correctly or I'm not using the right words. Sometimes it's like, "Let me take a break from that," or "I have to troubleshoot this idea."

What do you think is the most common reason, for you personally, that a joke won't work?

Sometimes for me it's more logic than funny. So I say something and people will just be like, "Yeah." But I don't have to be funny every moment I'm on stage. Sometimes there's not a lot of laughs along the way, but it's leading up to that big laugh at the end. I'm fine with people not laughing for a period of time. You watch Dave Chappelle, this motherfucker will talk for three minutes, walk you all the way around, then oh that was a five-minute setup and a history lesson at the same time. The idea of I don't have to be funny every single second. When I step up on stage I

wanna get people laughing real fast a lot, then I'm like, "Okay, I can take my foot off the gas and we can cruise a little bit."

Yeah, that comfortability in silence.

I also got that from improv. I'm fine with silence. That was one of my takeaways. In improv, nothing can be happening, then all of a sudden something can be happening. I'll stop on stage and be thinking and somebody will be like, "Woo you got this!" Hey, I'm fine. Don't do that. Let me think. I'm driving this car. I'm not lost, I'm just trying to figure out where I'm going right now. I think Dave Chappelle said it: that silence means they're listening. When they're just waiting for you: "What else you got?" That's half the battle.

How would you describe your style of comedy?

Observational philosophy. That's what I call my comedy. I try to make sense of the things that I see. Because a lot of things don't make sense. But because we're so used to seeing them, we accept it. I'm trying to put some philosophy to it. "Why are you mad about me playing videogames? I'm living my dreams out. Everything I'm not I am here." In that time of my life I was like, "Yo, I can't do comedy, I can't act, I can't do shit. At least let me fuckin believe that I'm this basketball player right now. I created this character, he got my face, he got my number; I'm playing for the Bulls! Let me fucking live my dream out in the middle of this pandemic when I have nothing else." That's my comedy style, observational philosophy.

Do you feel like sometimes you try to make a joke bigger than it really is? Like trying to make a joke say something or go further?

No. I feel like the bigger part is like the chemtrails on an airplane. This shit is just moving. There's definitely layers behind it, but I'm not trying to change the world. I have thoughts. I'm trying to share those thoughts in a funny manner, but I'm not trying to wake anybody up. I have this old bit speaking to the black experience, talking about why do we have bulletproof glass at Subway? That's why black people are so loud, because we talk through bulletproof glass at gas stations, corner stores, restaurants. All our lives, we've been talking through three-inch bulletproof glass. That came from me standing in Subway and the lady was yelling. I'm like, "Why is she yelling? Bulletproof glass. Oh shit, that's it! I figured it out!" That's one of those observational things that's just funny. There could be a bigger conversation that I go into, but that's just what it is. I don't try to take the joke and be like, "Let me add, add, add." Let's keep this shit moving. I don't want to get lost in my ideas. This is funny; this is why it's funny; here.

You were talking about how you moved to LA, but do you believe someone can make it in Chicago? Or do you think you have to go to a coast?

After the pandemic: no. All my auditions, I'm taping them here in my apartment. I'm sending stuff in; I don't have to be anywhere in particular. I can book something in LA and New York from Chicago. But I think it's important for comics to get out of Chicago and travel and be more universal and be less comfortable. It's easy to do it in Chicago. We have a scene, but there's certain comics that work certain places and do certain shows, and they don't go anywhere else. No, get the fuck out there. Be uncomfortable. Push yourself to be like, "I'm funny anywhere I go," so when you do go somewhere, you're not making any excuses. You should always be funny wherever you're at, to everybody. I don't think you have to move to a coast and be poor, because the cost of living in New York and LA is fucking ridiculous. You find yourself in those places like, "Oh, I have to make a living so I can survive," and now comedy becomes secondary and now I'm only doing comedy sometimes because I gotta pay \$2,000 rent for a 4x4 room.

If you could change anything about the Chicago scene, what would you want to change?

I don't think I would change anything. I feel like the comedy scene is like a university. Everybody that goes to the university gets something different from it. Some people spend their time in the library, some people spend their time partying and doing drugs. But the university is the university regardless of what you took from it. We're in a great space in terms of we're the middle of the country. There's not a lot of industry here; you can fail and nobody's gonna remember you failing. I feel like you get to be yourself and it's not dictated by, "Oh, this is what the industry is looking for." Those are problems they have on the coast, and you get a lot of people mimicking other people because that's what's hot right now. In Chicago, we are who we are, we get to be who we are, and there's no pressure. The only problem is because there is no industry here, you gotta bust your fucking ass to get in front of them. Every time there are people from Chicago that get JFL - it's fucking hard to get JFL from Chicago. For the people that got it this year and the year before that, there's so much respect and appreciation because you're doing something that's catching people's eye. I wouldn't change anything.



BONUS: Calvin Evans' Top 10 Chicago Comics

(In no particular order)

1. LELE MASON

2. JOE EAMES

3. SOHRAB FOROUZESH

4. SAKU YANAGAWA

5. KRISTEN TOOMEY

6. CHRIS HIGGINS

7. T MURPH

8. EM BROWN

9. MARVIN PHIPPS

10. CALVIN EVANS

ART: ETHAN CONLEY-KECK



“ETHAN CONLEY-KECK (@ECONKEC) IS A COMEDIAN, PHOTOGRAPHER, AND OCCASIONAL PAINTER BASED OUT OF CHICAGO, IL. WHEN NOT WRITING OR SHOOTING, ETHAN LIKES TO UNWIND BY FISHING FOR COMPLIMENTS. MESSAGE HIM ON INSTAGRAM OR TWITTER FOR PRINTS!





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

**HAVE SUGGESTIONS?
WANT TO CONTRIBUTE?**

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