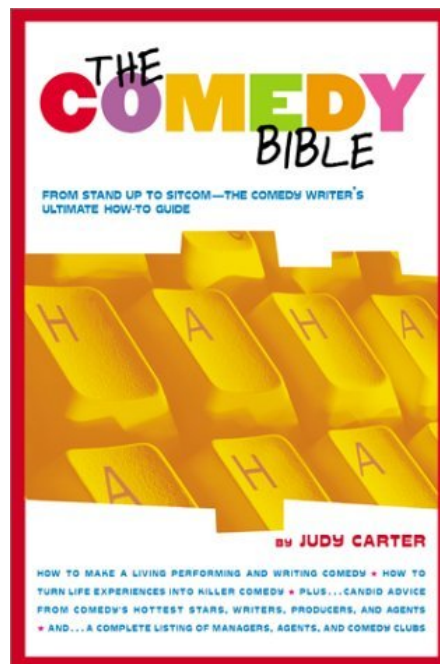




The Comedy Bible: From Stand-up to Sitcom--The Comedy Writer's Ultimate "How To" Guide

Judy Carter

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The Comedy Bible: From Stand-up to Sitcom--The Comedy Writer's Ultimate "How To" Guide Judy Carter

Judy Carter, guru to aspiring comedy writers and stand-up comics, tells all about the biz of being funny and writing funny in this bright, entertaining, and totally practical guide on how to draw humor from your life and turn it into a career.

Do you think you're funny? Do you want to turn your sense of humor into a career? If the answer is yes, then Judy Carter's *The Comedy Bible* is for you. The guru to aspiring stand-up comics provides the complete scoop on being—and writing—funny for money.

If you've got a sense of humor, you can learn to make a career out of comedy, says Judy Carter. Whether it's creating a killer stand-up act, writing a spec sitcom, or providing jokes for radio or one-liners for greeting cards, Carter provides step-by-step instructions in *The Comedy Bible*. She helps readers first determine which genre of comedy writing or performing suits them best and then directs them in developing, refining, and selling their work.

Using the hands-on workbook format that was so effective in her bestselling first book, *Stand-Up Comedy: The Book*, Carter offers a series of day-by-day exercises that draw on her many years as a successful stand-up comic and the head of a nationally known comedy school. Also included are practical tips and advice from today's top comedy professionals—from Bernie Brillstein to Christopher Titus to Richard Lewis. She presents the pros and cons of the various comedy fields—stand-up, script, speech and joke writing, one-person shows, humor essays—and shows how to tailor your material for each. She teaches how to find your “authentic” voice—the true source of comedy. And, perhaps most important, Carter explains how to take a finished product to the next level—making money—by pitching it to a buyer and negotiating a contract.

Written in Carter's unique, take-no-prisoners voice, *The Comedy Bible* is practical, inspirational, and funny.

The Comedy Bible: From Stand-up to Sitcom--The Comedy Writer's Ultimate "How To" Guide Details

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Author : Judy Carter

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Ultimate "How To" Guide Judy Carter**

From Reader Review The Comedy Bible: From Stand-up to Sitcom--The Comedy Writer's Ultimate "How To" Guide for online ebook

iamKovy says

"Stand-up. ?????? ??????" - ??? ?????? ??? ??? ?????? ?????? ?????? ?????? ??? ????????. ?????? ????,
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Kate says

yeah, this one is good. really detailed, step-by-step on how to do stand up and how to do screenplays. she's a little too "you must do it my way or else" and i've heard critiques that this book among others encourages formulaic standup. but she knows her shit, and really helps break it down into understandable ideas.

Frank Leblanc says

Great book for starters and was very well written. Easy to understand and very transferable to the type of stand-up I wanted to do.

Richard Rosario says

A good resource for comedy writers.

Frederic Kerr says

This is a very thorough book and I really enjoyed her previous book, "Standup Comedy: the Book". Author Judy Carter urges aspiring comics to mine their own views and experiences and strive to be genuine, rather than pandering to what they think an audience will like. I think that's great advice, echoed by such greats as Jerry Seinfeld and Woody Allen.

I found some of her other advice contradictory. She wants us to speak from our own lives, but she also offers a very broad definition of what constitutes "hack" material, insists that comics not tell stories and urges us to check all material to ensure it is "relatable" for audiences.

She is right that telling long, rambling stories on stage is likely to generate inadequate laughs per minute in a short set, but anybody who has seen, for example, Jeremy Hotz do his bit on gas permeable contact lenses, or Tig Notaro talk about repeatedly meeting Taylor Dayne, knows that if properly handled, stories can make great standup.

As for "relatability", that's a tradeoff with "hack" risk. Surely the universal topics that are the most "relatable" have also largely been done to death by generations of other comics. The challenge for comics is find a way to make the personal relatable, in an original way that's also funny. Not easy.

It's hard to speak from life without ever telling a story. It's also hard to be personal without risking a loss of relatability. Standup is a balancing act.

Judy Carter has done us a service by providing useful exercises. She quotes fine examples from great comedians, but I think following her rules to the letter would be too restrictive, creating more of the unoriginal comedy she rightly deplores.

Joe Jaffa says

A little good advice in here. For example, I now carry a physical notebook in my pocket instead of just using my phone for notes, which helps my brain to always be thinking up material.

But also, some terrible advice in here. There were a lot of examples of this, but the biggest was by far the section on spec scripts, where the entire thing is on crafting a spec script based for an existing TV show. But 99% of people in the "industry" will tell you that it is far better to write something original for a spec. The terrible advice goes far beyond that, but considering the example I just mentioned takes up 40 pages of the book, it feels like the most egregious.

Andrew says

I read this book before I started stand-up and I really only got one good tip from it: Start doing stand-up. I followed the exercises, writing jokes on index cards, etc, but never used them. To this day I don't think I have used any of the jokes I came up with from that book. This book might be useful to some people, but I guess my 'comedy style' is different. I think this book glosses over some of the unpleasant things a new comic can expect to encounter on their comedy experience.

Green Hedgehog says

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I bought this when I first had aspirations to be a stand up comic. I also joined a comedy workshop and began writing jokes on a daily basis and doing the necessary steps on being a comic.

What I learned along the way is that funny is not something that can be taught. You either have chops or you don't. I also realized I had chops and comedic timing and that this book was really a waste of my time.

It is good to help you begin the joke writing process and to get into the mind set of being a comedian but that is about it.

I got more out of reading the newspaper every morning and making jokes out of the headlines to be honest.

Plus if Judy Carter is so damm funny... why is she writing fucking books instead of being an actual comic?

I'd pass

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Kristi says

While I can certainly respect Ms Carters success as a writer and teacher of comedy, her how-to guide is scattered and self-conflicting. Her focus seems to be cleaning up and dumbing down, rather than developing a unique creative voice. I'll pass.

Adam Ashton says

Solid book on preparing jokes for a stand up comedy set. 70% of the book was irrelevant to me but the 30% I was after did the job and I got what I was hoping to get out of it.

Ken says

This is how-to, written more than ten years ago, has great advice for starting comics. Comedy styles change, and the blueprint might be aging, but it is invaluable help to a comic who wants to become a stage performer after getting laughs from friends and family. It still works to improve a starting comic's material.

There is a formula. Judy Carter explains it, and why it works. She provides examples of work done by well-known comedians that illustrate the formula. She guides you how to find your voice, how to mine your life for comedy and how to get over the hump and get on stage.

I didn't read the part about becoming a comedy writer. I was only interested in improving my stand up material -- and as part of my nearly life-long study of humor and comedy.

Jimmy Longley says

Reviewed as part of my 100 books challenge: <http://jimmylongley.com/blog/books/>

Run-on Sentence Summary

Guru Judy Carter gives a step by step 26 day plan for writing your first formulaic stand-up routine.

Impressions

This book is heavily geared towards aspiring comics looking to make a career out of comedy. I don't have any interest in that, and ended up skimming over large portions of the book, such as what it takes to be a professional comic and how to write sitcom scripts.

I was more idly curious about stand-up as a craft, and Carter gives lots of practical advice. Most of it is straightforward and expected. Don't write about hack topics like airline food, write about something that is authentic to yourself.

She literally breaks down day by day exactly what to do so that anybody can create a stand-up routine. To me it felt like it sucked the life out of the whole process. What you'll write is going to be formulaic, because she literally provides the formula! Here it is:

`Attitude + Topic + PREMISE + Act-out + Mix + Act-out`

So first, pick one of four attitudes: either weird, hard, scary or stupid. Then, pick a relatable premise: "It's hard getting older." Then make it funny "It's hard being older. I used to take acid and now I'm taking antacid." Now you've got a one liner, but stand-up is a performance art and the big laughs will come if you act it out. Pantomime being an old lady with indigestion. etc etc.

Final Thoughts

I don't want to be too hard on her, because this book is exactly what people must want to get over anxiety and force themselves to start.

Favorite Quote

"The "funny first" approach to creativity can be stifling and depressing when nothing seems funny. A more productive approach is starting with an unfunny topic and making it funny."

Isman says

It's like a saying in the game Guitar Hero, "If you want to make a song titled 'The Rock Anthem', you'd better be damn sure."

Ditto with a book titled, "Comedy Bible."

Guess what? Judy Carter was sure as hell. And she delivers. This book is (almost) everything what it claims. It provides step-by-step instruction on what to do to get your routines and gig.

It might get too formulaic in the process. But like the old boxing saying, you need to learn the ropes, before

start dancing in the ring.
