



# EVERYTHING YOU NEED TO WRITE SKETCH COMEDY

SKETCHPAD COMEDY

# Sketchpad™ COMEDY

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"

Vj cpm'lqt 'f qy pncf kpi 'vj g'Gxgt {vj kpi 'l qw'P ggf 'vq'Y tkv'Ungvej 'Eqo gf { 'Gdqqm'

"

Kp'vj ku'i wk g' { qw'nhkpf <

"

Ungvej "K gc'I gpgtcvqt"

"

Ungvej "Y tkkpi 'Ej gcv'Uj ggv"

"

5"Y c { u'vq'Dgwgt'Eqo gf { "

"

J qy 'vq'Hqto cv' [ qwt'Ungvej "

"

"

"

"

"

"

"

Y j gp' { qw' g't gcf { . 'hgw'u'i gv'lxct vgf #'

"

"

"

"

"

# How to Generate Ideas for Sketch Comedy Writing

Vj ku'ku'c'i wkf g' { qw'ecp'wug'vq'i gpgtcv'ungvej 'kf gcu0Mggr 'kp'o kpf 'vj cv'qw'qh'32'kf gcu'kp" eqo gf { .o c { dg'3'ku'i qkpi 'vq'wtp'qw'i tgcx0Dw.'wukpi 'vj gug'o gy qf u' { qw'ecp'r wo r "qw'kf gcu" xgt { 's wkm { 'cpf 'i gv'vq'vj cv'3'tgcm { 'i tgcv'kf gc'hcuvgt0Gplq { #'

## Adjective/ Profession/ Location - Mis/Matching"

Vj ku'qpg'ku'cm'cdqw'r wo r kpi "qw'kf gcu's wkm { 00 cng'5'rkuu0Hktuv'c'rkuv'qh'cf lgev'xgu0Ugeqpf "c" rkuv'qh'r tqhguukqpu0Vj kf "c'rkuv'qh'hqecv'kqpu0Vj gp' { qw'lwv'epppgev'vj go 'kp'c'y c { 'vj cv'o cng'u" ugpug'qt'kp'c'y c { 'vj cv'o cng'u'pq'ugpug'cv'cm0J gtg'u'cp'gzco r mg<"

<u>Cf lgev'xgu'</u>	<u>Rt qlgukqpu'</u>	<u>Nqecv'kqpu'</u>
Nqwf "/C "	Dctkuc"	Qhleg"
S wkgv"/D"	Nkdtctkcp"/C"	Ctv'O wugwo "/C"
Dtcxg"	Cevqt"/D"	Vtweni'Uqr "/E "
Uectgf "/E "	Vtcuj "Eqmgevqt"	Nkdtct { "
Ej kf kuj "	Ukpi gt"	Tgucw'cpv"
Uo ctv'	O gej cple"/E"	J qo g"
Tgur qpukdng"	Rqr g"	I tqegt { 'Uqtg"/D"

K'vj ku'y gtg'qp'uj ggvr cr gt'd { 'j cpf "Ky qwf 'lwv'f tcy "cttqy u'\*k'uw i guv'f qkpi 'k'vj cv'y c { +0Dw." hqt'vj g'ucng'qh'nggr kpi 'vj ku'f ki kcm { "eqj gtgpv.'j gtg'ctg'uqo g'epppgev'kqpu'Keqwf "o cng<"

- C+ Nqwf "/// @Nkdtctkcp"//// @Ctv'O wugwo "
- D+ S wkgv"/// @Cevqt"/// @I tqegt { 'Uqtg"
- E+ Uectgf "/// @O gej cple"/// @Vtweni'Uqr "

Cpf "uq'qpi "

Vj gp' { qw'iqm'cv' { qwt'epppgev'kqpu'cpf " { qw't { 'vq'vj kpm'qh'uqo g'ukw'v'kq'vj cv'vj qug'o cng'ugpug0 Qt' { qw'i q'vj g'eqo r mgv'qr r qukg'cpf "epppgev'qpgu'vj cv'ctg'vqcn'twddkuj "vq'r w'vqi gy gt0"

Hqt "gzco rrg."y j cv'hc'hkdtctkcp."y j q'ku'hqtegf "v"uc { 's wkgv'lp'j gt 'pcwtcn'gpxktqpo gpv\*yj g"  
kdtct { +o cf g'wr 'hqt'k'd { 'dglpi 'mwf "gxtg { y j gtg'gnugA"

"

P gzv."{ qw'y qwf "dtckpuqto "yj cv'uegpctkq0"

"

J gtg'ku'cpqj gt "gzco rrg."C"o gej cple'ku'xgt { 'eqo hqtvedng'y qtnkpi "qp'ectu."dw'y g'hkpf "qw'cv'c"  
vtem'luqr "yj cv'j g'ku'f gcvj n { 'chtckf "qh'twem0J qy 'y qwf "yj cv'rre { "qwaA"

"

Ki" { qw'pggf "j gr 'hwwj kpi "qw'yj g'kf gc" { qw'ecp"ej gem'qww'qwt "Ungvej 'Y tkkpi 'Ej gcv'uj ggv"\*>////"  
enem'vj gtg'vq'i q'vq'yj g'y gdukg'y j gtg" { qw'ecp"i qy pmqf 'k'hqt 'ht gg+"qt" { qw'ecp"oUngvej "Uqt { "  
Dqctf o'k0"

"

Vj g'o clp'r qkp'qh'vj ku'r ctvewrt 'kf gc'i gpgtcvki "gzgtekg'ku'F qpø'Qxgt vj lpmk0I q'y kj "  
y j cvxgt'eqo gu'vq" { qw'cpf "y j cvxgt"uqwpf u'hmp"vq'etgcvg0Y kj "yj ku'gzgtekg" { qw'ecp"r wo r "qww"  
tgcm' "s wlen'ungvej "kf gcu'tgcm' "s wlem' "cpf "køu'cm'cdqwi gw'kpi "yj cv'lpkkn'kf gc0F qpø'i q'r cuv"  
yj qug'kf gcu'wpki { qwtg'tgcf { 0'

## Use Music

Cpqj gt'i tgev'y c { "vq'i gpgtcv'kf gcu'vj cv'o c { dg" { qw'j cxgpø'vj qwi j v'qh'ku'vq'hkugp'vq'o wuke0J k'  
tcpf qo "qp"Ur qvkh" { qt"gxgp'r wni'wr "qpg'qh" { qwt'hcxtkg'uqpi u0Emug" { qwt "g { gu'cpf "yj gp'r lewtg"  
kp" { qwt "j gcf "y j cvxgt "yj cv'o wuke'kpur ktgu" { qw'vq'vj kpm'qh0'

"

Vj ku'gzgtekg'y cu'vwi j v'cv'c'y qtmij qr 'htqo 'Cpf gn'Uw kn'qh'Vj g'Ugeqpf 'Ek' { cpf "k'ur ctngf 'kp"  
o g'cp'kf gc'qh'c'i w' "y j q'i qgu'vj tqwi j "c'r ctv' "j ki j "hxlpi . 'lqnkpi "ctqwpf "y kj "r gqr ng'cpf "lwuv"  
i qkpi "yj tqwi j "yj g'gpvktg'j qwug0'

"

K'vj gp'ngcf "vq'vj ku'ungvej <

"

Qp'iaci g'y g'ugg'c "dwpej "qhr gqr ng'lwuv'wcpf kpi "ct qwpf "rgvj cti ke0Qpg'i w' "hpqemu"qp"vj g'f qqt."  
køu'qr gpgf "dw'vj g'rgvj cti ke'wcvgu'eqpvkpwg'y kj "gxtg { qpg'qp'waci g0Vj gt gøu'c'i w' "rwo r kpi "dgg"  
qww'qhc'ngi "wry n'0Vj gt gøu'cpqj gt "r gt uqp'rre { kpi "ej guu'd { "j ko ugr0P q'o wuke'ku'qp0"

"

Gpvg' "qwt "j gt q0J g'hpqemu"qp"vj g'f qqt "cpf "y j gp'kv'qr gpu'vj g'f qqt "r gt uqp"eqo gu'vq'htg'y kj "c "  
j ki j "hkg00 wuke'wct wu'rre { kpi 0Vj g'j gt q'r cuugu'vj tqwi j "yj g'waci g'dt kpi kpi "gxtg { qpg'vq'htg'y kj "  
j ki j "hkgu."dgn' "t wdu."uqo g'v' r g'qhf'j cpf uj cng0Qpeg'j g'f qgu'vj cv'y kj "gxtg { qpg'vj gl "cm'wctv"  
fcpekpi "cpf "j cxkpi "c'i qqf "wø g0"

"

Vj gp. 'j gt q'ngcxgu'vj g'tqqo 'vq'i q'v'vj g'dcvj tqqo 00 wuke'lvgru'ko o gf kvgrf 0Gxgt { qpg'i qgu'dceni' vq'vj gkt 'lvctv'kpi 'r qukvkqpu'cpf 'eqpvkpwg'vj gkt 'l'qo dkg'hkng'lvcvgu0J gt q't g/gpvgtu'cpf 'vj g'bo wuke' lvctvu'ci ckp. 'j ki j 'Hxgu'gpwug'cpf 'f cpekpi lgpgti { 'lt qo 'gxgt { qpg0'  
"

J gt q'v'cngu'c 'rj qpg'ecm 'lvgru'q'wukf g00 wuke'lvgru0Gxgt { qpg'dceni'q'lvctv'kpi 'r qukvkq'cpf 'pq' gpgti { 'ci ckp0'  
"

J gt q'eqo gu'dceni'k'p'/'o wuke'lvctvu. 'gpgti { '/'gxgt { qpg'ku'crkxg0Dw. 'vj g'j gt q'cppqwpegu'j g'ku' ngcxkpi 'cpf 'vj gp'ngcxgu0Vj g{ t g'c'm'lvf 'cpf 'lvj qengf 'cpf 'dceni'k'p'vj gkt 'lvctv'kpi 'r qukvkqpu0'  
"

J gt q'lwo ru'dceni'k'p'lvci g'cpf 'rt qer'ko u'0Cj. 'Koo 'lvw'h'kf f kpi #Eqo g'qp'gxgt { qpgö 'Vj gp'j gt q' r'cf u'gxgt { qpg'q'hl'lvci g'cpf 'ct qwpf 'vj g'vj gcvgt 'y j kv'vj g'bo wuke'r'rc { u'cpf 'gxgt { qpg'f cpegu0'  
"

Drcenqwo'  
"

K'y cu'lvw. 'uko r ng'cpf 'c' i tgc'v'y c { 'vq' i gv'gxgt { qpg'qp'lvci g'vqi gyj gt 'hqt'vj g'hkpcn'lvngvej 'qh'vj g' plki j v0'  
"

O wuke'ecp'dg'i tgc'v'k'pur k'c'v'k'p0'k'cu'c' i tgc'v'i q/v' y j gp' { qw'h'gg'n'h'ng' { qw'x'g'gzj cwuvf' { qwt' qr v'k'pu'qt' { qw'y cpv'c'xgt { 'x'kuwcn'lvngvej 'k' gc0'

## Theme of the Day

Vj g'Vj go g'qh'vj g'F c { 'ku'cni'cdqw'vj k'p'k'p' 'cdqw'vj g'j qv'v'qr leu'qt'vj go gu'vj cv'ctg'i q'kpi 'qp' r'vgn' 'k'p'vj g'y qtrf. 'k'p' { qwt'qh'h'eg. 'k'p' { qwt'j qwug'/'y j gtgxgt0'  
"

J qy 'ctg'r gqr ng'cev'kpi 'cdqw'vj ku'AJ qy 'f qgu'y j cv'u'i q'kpi 'qp'bo cng' { qw'h'gg'n'AJ qy 'ecp' { qw' tgr t'gugpv'k'p'c'f k'hgt gpv'k'p'vgt gu'kpi 'y c { AJ gtg'ctg'uqo g'gzco r ngu'qh'vj go gu'vj cv' { qw'eqwf 'r wni' k'f gcu'ltqo <'

Dki 'i co gu'k'p'ur qt'u'/'lg. 'Uwr gtdqy n'O ctej 'O cf pguu. 'h'cp'cu { 'ur qt'u. 'gve'  
Y gcvj gt'/'lg. 'upqy uvqto. 't'ckp. 'v'qt'pcf q. 'gve'  
Rq'rk'leu'i q'kpi 'qp'/'lg. 'Vtwo r '\*qdxk'q'wun { + 'r t'gukf gp'v'k'n'g'ng'ev'k'pu. 'P gy u'lvj qy u'  
Uqo gyj kpi 'j cr r g'pu'cv' { qwt'y qtn'/'lg. 'i w' 'o cni'kpi 'eqr kgu'\*vj cv'u'dggp'f qpg. 'vj qwi j +'  
"

Lw'u'vj k'p'ni'cdqw'vj j cv'xgt 'ku' i q'kpi 'qp'k'p'vj g'y qtrf 'vj cv'uggo u'ko r qt'v'p'v'qt' 'ch'g'ev'vj g'r gqr ng' ctqwpf' { qw'

Hqt'i gpgtc'v'kpi 'k'f gcu'qh'h'qh'vj go gu. 'k'u'cni'cdqw'wukpi 'y j cv'lv'p'hqto cv'k'p' { qw'j cxg'ctqwpf' { qw' cpf 'd'g'kpi 'v'qr k'ecr0'k' { qw'ctg'ng'cf kpi 'wr 'vq'c'lvj qy. 'k'u'c' i tgc'v'y c { 'vq' i gpgtc'v'g'c' s'w'k'ni'lvngvej 'k'f gc'

vj cv{ qw'ecp'wug'v' tgrcv'v' }{ qwt'cwf kgpeg'cpf 'dg'vqr kecn'cpf 'ht guj 0Lxuv'hggr 'k'uko r ng'cpf 'eqo g'  
qw'hqnnkpi 'hng'i gpkwugu'ht'dgkpi 'uq'öeww'kpi 'gf i gÖ"  
"

Uq.'vj gtg'ctg'vj tgg'i tgc'v'y c{ u'v'q'i gpgtcv'kf gcu'ht'ungvej gu0Kj qr g'v'j ku'j gr u'f{ qw'c'p'f 'kh'f{ qw'  
hqwpf 'k'wughwn'rgv'wu'npqy 0Go ckrö g'cv'[LcuqpB ungvj r cf eqo gf { 0eqo](#) 'qt' i q'v'q'qwt'[Hcegdqqm'  
r ci g0"](#)

## The Character Sketch Idea

Developing a character sketch can seem really tough. But, it doesn't have to be. Whether you have an idea for a character already or not, you can do a few things that will help you develop the character first and then we will develop the sketch around that character second.

### Develop the Character

Qpg'qh'o { 'hcxqtkg'y c{ u'v'q'f gxgnr 'ej ctcevtu'ku'vj tqwi j 'j' wo cp'k'pvtc'v'k'p'y kj 'tgcnr' gqr ng0'  
Gxgt'o gg'v'uo gqpg'y j q'j' cu'cp'qf f 'v'lem'ur ggej 'r cwgt'p'qt'k'pvtg'v'k'p'i 'o c'p'p'g'k'uo u'A'O c{ dg'k'v'u'c"  
u'w'v'g'v'j kpi . 'dw'f{ qw'p'q'v'k'eg'f 'k'cdq'w'v'j go 'q'peg'c'p'f 'p'qy 'gxgt { 'v'ko g'f{ qw'v'cm'v'q'v'j go 'cm'f{ qw'ecp'  
f q'ku'r c{ 'c'w'gp'v'k'p'v'q'k'A"  
"

Qt'y j cv'cdq'w'ecuj kgtu'v'j cv'f{ q'w'x'g't'wp'k'p'v'cv'v'j g'i tqegt { 'u'v'qt'g0Vj g{ 'uggo 'v'q'dg'c'p'q'f f 'dwpej 'cv'  
v'ko gu.'tki j v'A"  
"

Gxgt'y cvej 'r gqr ng'cv'v'j g'o cm'hq'qf 'eqwt v'A"  
"

Gugp'v'cm'f . 'vj ku'q'pg'ku'cm'cdq'w'q'dugt'x'c'v'k'p'0K'v'uw'cm'f 'dgi kpu'y kj 'c'r j { u'kecn'o q'x'go gp'v'v'j cv'  
vj gp'w't'pu'k'p'v'q'v'j g'u'q'wp'f 'q'h'v'j gk't'x'q'leg. 'h'q'm'y gf 'd { 'y gk'f 'v'j kpi u'v'j g{ 'uc { 'qt'f'q0'  
"

Hqt'Dkm'J cf gt'v'ej ctcevt'U'gh'p'qp'U'cw'f'c { 'P ki j v'N'lx'g.'j ko 'c'p'f 'L'qj p'O w'rc'p'g{ 'eqo d'k'p'g'f 'c'  
eqw'ng'qh'ej ctcevtu'd'cug'f 'qp'r gqr ng'v'j g{ 'h'p'gy 0O w'rc'p'g{ v'k'p'ur k'c'v'k'p'eco g'ht'qo 'c'i w'f 'j' g'  
n'p'gy 'y j q'y q'w'f 'u'wi i gu'v'r ct'v'ku'c'p'f 'k'p'vt'g'v'k'p'i 'v'j kpi u'ct'q'wp'f 'v'j g'ek'f 'v'q'j ko 0J cf gt'v'i w'f 'y cu'c'  
d'ct'k'uc'y j q'h'q'ng'f 'c'p'f 'v'cm'g'f 'h'ng'v'j g'ej ctcevt'U'gh'p.'vj cv'v'j g{ 'y q'w'f 'et'g'cv'g0'  
"

K'p'ur k'c'v'k'p'ht'ej ctcevtu'ecp'eqo g'ht'qo 'c'p{ v'j kpi 0U'qo g'r gqr ng'lw'uv'v'ct'v'y cm'k'p'i 'ct'q'wp'f 'h'w'pp{ "  
k'p't'g'j g'ct'uc'v'c'p'f 'f'gx'gnr 'ej ctcevtu'ht'v'j go u'g'x'gu'v'j cv'v'y c{ 0'

### Add Life to the Character

Qpeg'f{ qwt'ej ctcevt'v'ct'v'u'v'q'v'c'ng'qp'u'qo g'r gtu'q'p'c'k'v'f 'c'p'f 'h'c'k't.'vj gp'k'v'u'v'ko g'v'q'f'gx'gnr 'k'  
h'w'v'j gt0[ qw'ecp'f'q'v'j ku'd { 'j' cx'k'p'i 'c'r ct'v'p'gt'k'p'vt'x'k'gy "{ q'w'cu'v'j cv'ej ctcevt0C'm'q'h'c'u'w'f'f'gp'f{ q'w'

ctg'cpuy gtlpi 's wguvqpu'pq'mpi gt'cu"{ qwtugrh 'dw'lpungcf "cu'y ku'o cf g/wr "ej ctcevgt0Kau'c'i tgcv'  
y c{"vq"hgctp'cdqw'y j g'ej ctcevgt'cpf 'hki wtg'qw'y j cv'f tkxgu'y go 'lp'rhg0"  
"

S wguvqpu'rhng<"

Y j gtg'f q"{qw'y qtmA"  
J qy "qrf "ctg"{qwA"  
Y j cv'f q"{qw'f q'hqt'hwpA"  
Y j cv'f tkxgu"{qw'etc| {A"  
Y j cv'u"{qwt'hco kn' 'rhg'rhngA"  
Y j q'ctg"{qw'xqv'pi 'hqtA"  
Y j {"f k'"{qwa' "hkm'lp'y j g'drcpmA"  
Vgn'wu'cdqw'y j g'rcuv'ko g'uqo gqpg'y cu'pleg'qt'o gcp'vq"{qw0'  
Cpf "uq'qp'cpf "qpi "

Vj g'r q'lpv'qh'y ku'gz gtekug'ku'v'i g'v'cu'o wej 'lphqto cv'qp'cdqw'y ku'ej ctcevgt'qw'cu'r quukng0Kau'  
vq'j gr 'y j g'cevq'tgcm{"f ki 'f ggr 'lpv'y j cv'kxu'rhng'v'dg'y go 0Vj gtg'ctg'pq'y tqpi "cpuy gtu'cpf "  
{qw'ctg'lwu'v'o cnkpi 'y kpi u'wr "cu"{qwa' q'cm'pi 0Dw:"qpeg'y qug'ur gek'heu'ctg'f gvto kpgf ."{qw'  
dgi kp'y kpnkpi "cdqw'y j cv'y cv'o gcpu'vq'y cv'ej ctcevgt0'

### Add the Environment

Kp'c'y c{"y g'ctg'cm'ej ctcevgtu'lp"qwt'qy p'tki j u'cpf 'y g'r r{"y j qug'ej ctcevgtu'qw'f gr gpf kpi "wr qp"  
y j cv'gpxkqpo gpv'y g'ctg'lp0Cv'y qtm'kx'o "cp'go r m{"gg'cpf "o {"dquu'eqpvtqni'y j cv'kecp'kecpø"  
f q0Cv'j qo g."o c{dg'Kj cxg'ej kf tgp'cpf "Ki g'v'v'eqpvtqni'qt'cv'hgcuv't{"vq'+y j cv'y j g{"f q0Cv'c"  
hqtocn'f kppgt'kmi'cev'c'f hhtg'gpv'y c{"y j cp'Ky qwf "cv'Vj g'Etcemgt'Dcttgr0'  
"

Y g'cm'r r{"ej ctcevgtu'lp"qwt'rhxgu0Vj gtghqtg.'k'v'o cng'u'ugpug'y cv"{qwt'ej ctcevgtu'y qwf "cev"  
f khtg'gpv'f "lp'y gk'f khtg'gpv'ugv'kpi u'cu'y gn0'  
"

[ qwt'hku'v'cum'hqt'hki wt'kpi "qw'y j g'gpxkqpo gpv'v'q'r nceg'y j g'ungvej "ku'y kpnkpi "cdqw'5'y kpi u<  
J qo g."Y qtm'cv'Rrc{0'  
"

Y j cv'ku'y ku'ej ctcevgt'rhng'cv'J qo g'ACv'y qtm'ACpf "cv'Rrc{A"  
"

Vj gp'kxu'c'o cwtg'qh'i qkpi 'y tqwi j 'y j qug'y j tgg'y kpi u'cpf 'hki wt'kpi "qw'y j cv'ku'o qu'hwp0l' qw'ecp"  
t{"gcej "qh'y go "qw'v'q'hki wtg'qw'y j g'hkpcn'f k'ge'v'qp"{qw'y cp'v'q'vcng"{qwt'ej ctcevgt'ungvej 'lpvq0'

### Developing Sketch Ideas Through Improv Comedy

Cm'qh'y gug'y c{u'hqt'i gpgt'v'kpi 'ungvej 'kf gcu'ecp'dg'r nceg'f 'lpv'cp'ko r tqxkug'f 'uegpg'v'j' gr "{qw"  
hki wtg'qw'y j cv'u'y qtnkpi "cpf 'y j cv'u'pqv0K'gcu'i gpgt'cv'f "htqo "ej ctcevgtu'ctg'gur gekcm' 'i tgcv'

hqt'f qkpi 'y ku0Guugpvkcm{.'vq'hnuj "qw'c'ungvej 'kf gc'wukpi 'ko r tqx"{qw'lwuv'r nceg"{qwt'ej ctcevgt"  
kp'c'uegpg'y kj "c'r ctvpgt'cpf 'rgv'y go 'i q'cv'k0'  
"

Hqt"gzco r rg."c'fktgevt'o ki j v'gm'y q"cevqtu<"  
ōVcti gv'Ncf{"q'w'ctg'dgj kpf 'y g'eqwvgt'cv'Vcti gv'cpf "{qwt'ewuqo gt'dt'kpi u'c't'cpf qo "  
cuuqt w gpv'qhl'o gt'ej cpf kug'hqt "{q'w'v'ej gem'qwoI q#ō"  
"

[ qw'f q'y ku'v'r g'qh'y kpi "c'hgy 'vko gu'cpf "vcm'cdqw'y j cv'y qtngf.'y j cv'f kmqi wg'y cu'y g"  
hwppkgu.'y j cv'o cppgtkuo u'ftgy 'rcwi j vgt'cpf "{q'w'ueter 'y g'tgu0Vj gp"{q'w'y tkg'k'f qy p."  
gZR qwpf "w'qp'cpf 'r tgu'gpv'k'cu'c'ungvej 0'  
"

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o go qt'k'g'rkpgu'dgecvug'y g{ 'o cf g'y go 'w' 'y go ugr'gu'cp{y c{u0'  
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Kl{"q'w'ctg'f qkpi "cp'ko r tqx'uegpg"\*hqt'c'uj qy . 'kp'tgj gctucn'y j cv'xgt+{"q'w'ecp'cuq'hkpf "  
ej ctcevgtu'qt'uegpgu'y cv'{"q'w'f 'rkng'v'hnwj "qw'o qtg0I q'w'lwuv'cng'pqvg'qh'uqo gj kpi 'hwp'y cv'  
j cr r gpgf'cpf 'v'gm'y qug'cevqtu'vq'i q'q'hh'v'v'j g'ukf g'cpf 'f g'xgnr 'y cv'uegpg'g'xgp'hwt'v'gt0Y tkg"  
f qy p'y g'dgcw'{"q'w'ecp'wug'qwt'ej gcv'uj gg'v'h'k'j grr u+qh'y j cv'c'ungvej 'y kj 'y qug'ej ctcevgtu"  
y qwf 'h'q'q'm'h'kng'cpf 'y gp'j cxg'y go 'r tgu'gpv'k'chgt'y g{ 'r w'r gp'v'q'r cr gt0I kxg'y go 'uqo g'pqvgu"  
cpf 'y gp'j cxg'y go 'tgy tkg'k0"  
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Vj gtg'ctg'qv'u'qh'y c{ u'v'q'i gpgtcvg'ungvej 'kf gcu0Ku'tgcm{ "cdqw'wukpi 'y j cv'k'pur ktgu{"q'w'cv'y g"  
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dg'o qtg'wughw'v'cp'q'v'gtu0Dw.'k'v'ko r q'v'cpv'v'q'j cxg'c'dki 'v'q'q'n'dgn'qh'k'f gc'i gpgtcvqtu'kp'vko gu"  
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j grr gf "{q'w'f g'xgnr 'kf gcu'y cv'{"q'w'ecp'r cuu'cu'qi "v'q'y go 0'  
"

*Y j cv'u'{"q'w'lcxqt'kg'y c{ 'v'q'i gpgtcvg'ungvej 'kf gcuA"*

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# Sketch Writing Cheat Sheet

Idea/Summary of sketch: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Characters/Actors:

- |    |    |
|----|----|
| 1. | 4. |
| 2. | 5. |
| 3. | 6. |

Location/Mood of sketch: \_\_\_\_\_  
\_\_\_\_\_

Format/Design: \_\_\_\_\_  
\_\_\_\_\_

Main theme of Sketch: \_\_\_\_\_  
\_\_\_\_\_

What changes by the end? \_\_\_\_\_  
\_\_\_\_\_

What happens in Beat 1? \_\_\_\_\_  
\_\_\_\_\_

Escalation - Beat 2 ( \_\_\_\_\_ )  
\_\_\_\_\_

Escalation/Turn - Beat 3 ( \_\_\_\_\_ )  
\_\_\_\_\_

How does it end? \_\_\_\_\_  
\_\_\_\_\_

Quick tips: \*If a character isn't necessary cut it \*When in doubt, throw more gas on the fire \*1 page equals 1 minute (generally) \*Get into the action as quickly as possible, back story is unnecessary in sketch \*You should be able to fit your idea in one or two sentences

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# 3 WAYS TO BETTER COMEDY



JASON FLAMM

### 3 Ways to Better Comedy

The best comedy in the world is relevant to the human experience. So, be relatable to other humans.

The best writing, whether it's comedy, drama, or even teen vampire books are all about digging deeper to get past the stuff that anyone, anywhere could write on their first try.

Wasting dialogue is a mistake. You should only write dialogue that is needed and that helps explore the reason behind the piece in the first place.

People love patterns. Ever notice that a movie has a seemingly minor detail presented up front, then towards the end, that minor detail comes back to help save the day or put a button on the ending? It seems so clever and the audience eats it up. It's the same reason we love synchronized swimming and flannel. (Note to Self: Create flannel bathing suits for synchronized swimming. That's \$\$\$.)



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For those that don't want to read any further, **h Ub\_ 'nci 'zcf'nci f'hja Y"** For those that actually want to know how to accomplish these things. The rest of this book is for you. **FYUX'cb"**

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Why? Take a second to think of your favorite comedian (I'm counting on 80% of you saying Louis CK).

Here is a quick joke from Louie in a meme, cuz who doesn't love memes?



(source: <https://www.pinterest.com/explore/louis-ck/>)

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Mostly it's funny because it's true. At least it is true for { [ •oÁ ^[] |^ÉÄ [ •oÁ Ä@ÄÄ ^ÉÄ

The greatest comedians and writers in the world are able to tap into what it is that makes us all human. Comedians like Eddie Murphy, Louis CK, or Bill Cosby (Note to Self: Remember to delete Bill Cosby and replace with a different name). That's the common thread in all of these examples; relatability.

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You can make it more relatable by thinking of situations you've been in. How did you act in that situation? What's real about it? How did you feel at the time? Have you ever eaten an entire pizza in one sitting and felt like a massive failure? Delve into human emotions on a regular basis. Judd Apatow has been quoted with saying:

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I come from an improvisational background. One of the lessons you learn in improv was taught by the late great Del Close. Here is an excerpt from *Ú[ \ā \* ÁÖ^aaÁ[ \* KÖ[ } ç^!•aa[ }•Á ãÖ V[ åæ CÁ[ ] Ö[ { ^ã^ Á iã^!• - by Mike Sacks :*

**What did you take away from Del's improv teaching that you later applied to writing and directing?**

He had two key tenants: one was to always go to your third thought. Sounds really simple, but when you're onstage, your first thought is knee-jerk. Your second thought is usually okay, but not great. Del would make you stay in a scene until you found your third thought, which was a little above and beyond what most other teachers would suggest. Basically, he wanted your third thought for your character choice, your third thought for your premise or your scene, your third thought for your heightened move.

(image courtesy of: <http://www.sandpapersuit.com/2014/10/adam-mckay-on-working-with-del-close.html>)

“...always go to your third thought...”

All great writing will go further than the first thought. If we all just wrote what exists at the very tip of our mind, then we'd have even more jokes about food, sex and toilet behavior. Not that there is anything wrong with jokes about food, sex and toilet behavior. There's just already an awful lot of it out there, why add to the noise?

Instead dig a bit deeper, to your third, fourth, or 18th thought. You will come up with things that are a bit more interesting and will probably touch someone on a deeper level. It will still make sense, because it's derived from the original idea, but it will be much more impactful.

©19 IfmiK ]g'ci hK ]K 'h Y' @i ]g'7 ? 'c\_YUcj Y. "

What might the first thought had been?

“I don't stop eating when I'm full.”

“The meal is not over when I'm full.”

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(Note To Self: Make sure to let them know that, in no way, do you think you are as good a writer as Louis CK.)

There is a joke there, maybe it's not very funny, but it's a joke. It's sort of relatable. Most of us know what it's like to just shove food in our faces until we are ready to puke. But, unless you know about Roman culture, you may not get it or relate to it.

Here is a second thought.

"I don't stop eating when I'm full."

"The meal is not over when I'm full."

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(Note to Self: Do NOT forget to let them know you are trying your best to be helpful here and that you are NOT Louis CK joke-worthy.)

Again, it's a joke. Maybe you think it's funny, maybe you don't. That doesn't matter right now. It's a little more relatable. We all know what it's like to wear sweatpants on the days we feel extra fat then have to take the waist of those sweatpants out a little bit by retying that string. Then we can't get the string out of the knot so we just cut it off. Everyone does know what that feeling is like, right? Üā @ÑÁ

maybe we get to the third thought:

"I don't stop eating when I'm full."

"The meal is not over when I'm full."

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Crushed it CK. Great job!

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The first one above (that I made up) was a little clever, right? It's assuming the audience knows something about how the Romans would have these massive feasts and then puke their guts out so that they could keep eating and show everyone how rich they were. (You too can [Google Roman Vomit Collectors.](#))



(image % Life of Brian and the [Guardian](#))

It hits on the nerd level and but for most people, unless they have a deep affinity for roman history, wouldn't find it very funny or relatable.

The second one is more relatable. We all know about unfastening our belts after a big meal to make room. Then, we put in a twist. We're so fat that we even have to unfasten our sweatpants (which are already our fat pants). This becomes the joke. This will probably strike a few more people as cute and funny (maybe), but we can take it even further. We're heading in the right direction.

When Louie comes in to save the day with his joke (thanks Louie, I'm dying here!) he makes a joke that is on a much deeper level and strikes more of an emotional appeal. In fact, he is directly going into the emotion of overeating.

It's a joke about unfastening your pants after a big meal. It's a joke about being so fat that you have to unfasten your pants. It's a joke about being so fat that you have to unfasten your pants. It's a joke about being so fat that you have to unfasten your pants.

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8 ][ `8 YYdYf**

"8 cbBk UghY`8 ]Uc[ i Y`UbX`8 Yj Y`cd`DUHfYfbg`

Most people aren't going to care about what you think or say in life. There are more people out there who don't know who Louis CK is than people that do. (Note to Self: Look up how many times you can mention someone before having to pay them royalties.)

Whatever it is you are saying needs to be condensed and have a purpose. There should be no "throw-away" lines of dialogue in your writing. Especially in sketch writing where you are keeping



things to just a few minutes. Every sentence should MEAN something. It should either move your story forward, make a joke hit harder, or **hig ci `X`VY`W`H`**

**!/?><][{}!@#\$%^&\*() Scriptwriter John August (source: <http://johnaugust.com/2007/how-to-write-dialogue> )**

(Note to Self: Mention that John August also has the best podcast on script writing called Script Notes and everyone should listen to it.)

Find reasons to cut dialogue. It also helps your actors remember lines and have stronger performances.

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Unless you're a serial killer, it's the second one. Actually, you could argue that serial killers probably love patterns even more than regular people, so not sure that fits. (Note to Self: Look up serial killer and patterns, when not on your work computer)

Humans love patterns. We want to be led down a path. Further. Further. Then BOOM! The payoff. Even if you plan on breaking the pattern at some point, you have to actually take the time to create it.

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Look for connections throughout your piece. Look for something that you've repeated or could repeat over and over again. But, don't overthink it during your first draft.

Mainly, this is something you want to focus on in the second draft. If you try to do it on the first one, you may never finish writing. Instead you'll just sit there with a blinking cursor and eventually give up. If a pattern doesn't reveal itself right away, just focus on finishing the piece without judging it. The pattern that makes the most sense will become clear when you revise it.

5 Wjcb`#Ya ` ' `hc`a U\_]b[ `nci f`Vta YXmik f]h]b[ `Z bb]Yf.`  
8 cbDk UghY`8 ]Uc[ i YUbX`8 Yj Ycd`DUHfYfg`

Even in the quick joke by Louie, there is a pattern that he develops within three lines. He says the same thing twice, but in a different way. It's not wasted dialogue or a nervous tick. It's careful and calculated. He also doesn't waste any words, each sentence is short. The more you can say in the fewest words possible, the bigger an impact the sentence will have.

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Audiences are always looking for a reason to stop paying attention to you. Long drawn out lines of dialogue or sentences that twist and turn make it real easy for them to hop on Snapchat instead.

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' `K Ung`hc`6 YHf`7 ca YXmi

I hope this helps you in your comedy writing career and I hope that you learned something valuable.

If you'd like more comedy writing tips and advice you can join us over at [g\\_YH dUXWta YXmWta](#). We are the only writing group in St. Louis, MO that invites new comedy writers to join us every single month to put on a live show.

Also, be on the lookout for more Ebooks, Online Courses and Live Workshops.

You can find us on [Twitter](#), the [Facebooks](#), and through our [email](#).

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We'd love to hear it. Just email me by clicking [here](#).

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-Jason, Sketchpad Comedy

(Note to Self: Don't forget to remove all the Notes from Self)

(Also, let's hope people get that everything in red was meant to be a joke...)

# How to Format Your Sketch

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