



## Review: Sean Kent's material needs a little work on 'Waiting For The Rapture'

By [Scott Wampler](#), Comedy Examiner  
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*It's been awhile since we ran a standup comedy review, hasn't it? Lucky for us, then, that MVD Entertainment sent over a review copy of Sean Kent's new album, **Waiting For The Rapture**. The fact of the matter is, though, that standup's a bit of a competitive sport, and only the most clever, funniest standup albums are worth a recommendation. So, did Kent's **Waiting For The Rapture** stack up, or does he have some work to do? Read on for our review, my gentle Examiner readers...*

Sean Kent's album, **Waiting For The Rapture**, served a dual purpose for me: it was a comedy album, yes, but it was also an introduction of sorts: I'd never heard of Sean Kent. But, hey, the country's filled to the breaking point with comedians looking to make a name for themselves, and I'm always willing to give any standup album a whirl. MVD Entertainment-- [who's got the disc for order over here if you're interested](#)-- sent it along with some DVD's, and over the past few days I've listened to **Waiting For The Rapture** in its entirety a few times, getting to know Kent's material and deciding how I'd phrase the following review.

See, it's not that **Waiting For The Rapture** isn't good comedy. There are a few tracks here that are fairly amusing, and the album's certainly better than some comedy CD's I've heard recently (Rob Schneider's [mind-blowingly awful Registered Offender comes to mind](#)-- unfortunately for me). It's just that...well, **Waiting For The Rapture** is an extremely middle-of-the-road experience. More often than not, I was reminded of the guy who's the funniest person amongst his group of friends...but who doesn't really have all that much to say by way of clever standup material.

You see this a lot in comedy clubs, especially during open mics. Someone told someone else that they oughtta give standup a shot, and so they hammered out five minutes' worth of material and signed themselves up at the local Improv, hoping that their sense of humor would turn out to be just as impressive to a roomful of strangers as it had been at this would-be comedian's last kegger. These people are funny, yes, but to really stand out as a standup comic, one generally needs to have a unique angle, or at least a few bits that come off as equal parts "clever" and "hilarious". In short, a great standup comic shouldn't have material that you (or your funniest friend) would be able to come up with: that's what makes 'em great.

**Waiting For The Rapture** has a lot of moments like this. There were rarely any bits that felt considerably unique or unexpected, though Kent does manage a few clever turns of phrase here and there. Unfortunately, he also manages to rattle off a couple punchlines that sounded perilously similar to material I've heard David Cross perform (one such example: his bit about George W. Bush announcing that we'd be

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going to the moon, which wraps the same way Cross' bit does: "I didn't know there was oil on the moon"). As any standup comic (or fan of standup) can tell you, that's a dangerous area to be in: Rumors about material-stealing have torpedoed comedy careers before.

Even though I counted a couple oddly-similar-to-David-Cross-material moments here, and even though Kent insists on using the exact same voice that Dane Cook uses when impersonating a woman, a gay dude, or a child (Kent helpfully explains that this is his all-purpose voice because he's "not that good" with impressions), and even though I kinda thought that Kent's laugh sounded like Bill Hicks' knowing giggle...I didn't feel that Kent "stole" anything I heard on *Waiting For The Rapture*. There are some very uncomfortable similarities, to be sure, but you probably wouldn't even notice them if you weren't A) looking for them, or B) a standup junkie, like I am.



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Standout bits? Sure, there's a few: Kent's "The Final Solution"-- a what-if scenario wherein Obama decides to screw with all the people that have compared him to Hitler comes to mind (pleasantly, unlike Rob Schneider's *Repeat Offender*, which comes to mind horrifically)-- and I kind of enjoyed a little bit of Kent's bit about Anderson Cooper. But those are two bits in a collection of about 15, and the rest of them are simply "OK". And considering the large number of great standup albums that are already all over the market, it's hard to imagine recommending this one over, say, Patton Oswalt's last disc, or anything Eugene Mirman's ever done, or, or, or...

It was a pleasure to "meet" Sean Kent, but if I'm going to start recommending that you buy his albums, he's going to have to get a little craftier with his material (and re-work some of that too-similar-to-other-comedians'-material).

My grade? **C+**

[Head on over to MVD's page](#) if you'd like to buy the album, folks.

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