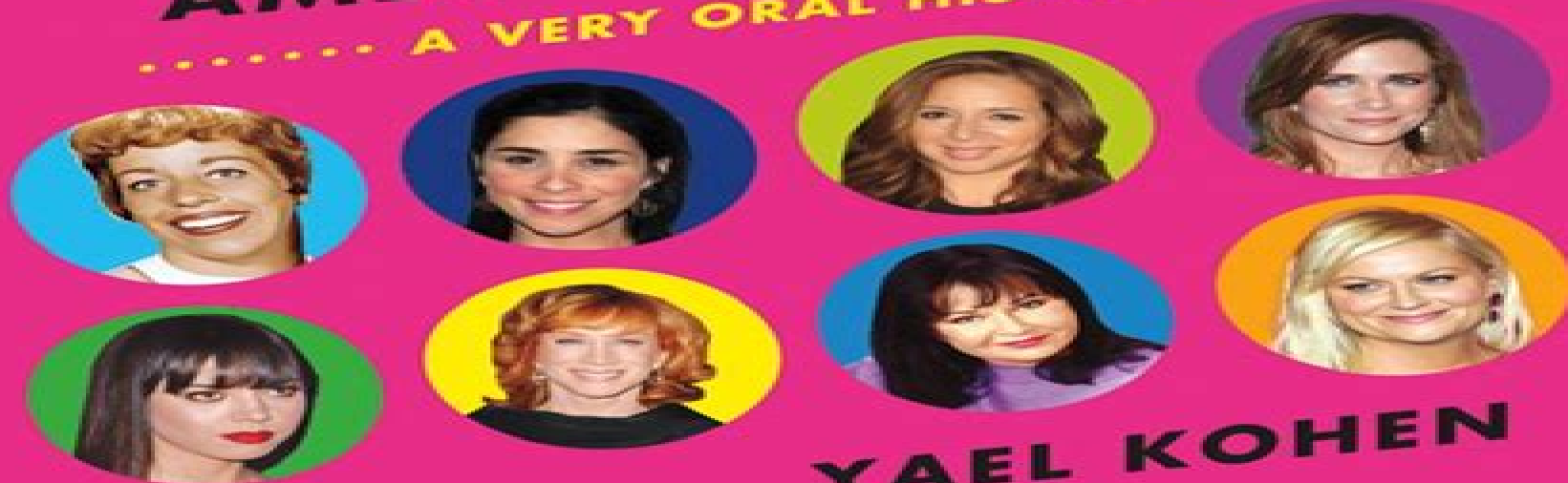




We Killed

**THE RISE OF WOMEN IN
AMERICAN COMEDY**

..... A VERY ORAL HISTORY.....



Yael Kohén

We Killed The Rise Of Women In American Comedy



Anna Fields

We Killed The Rise Of Women In American Comedy:

We Killed Yael Kohen, 2012-10-16 No matter how many times female comedians buck the conventional wisdom people continue to ask Are women funny The question has been nagging at women off and on mostly on for the past sixty years It's incendiary much discussed and as proven in Yael Kohen's fascinating oral history totally wrongheaded In **We Killed** Kohen pieces together the revolution that happened to and by women in American comedy gathering the country's most prominent comedienne and the writers producers nightclub owners and colleagues who revolved around them She starts in the 1950s when comic success meant ridiculing and desexualizing yourself when Joan Rivers and Phyllis Diller emerged as America's favorite frustrated ladies when the joke was always on them Kohen brings us into the sixties and seventies when the appearance of smart edgy comedians Elaine May Lily Tomlin and the women's movement brought a new wave of radicals the women of SNL tough ass stand ups and a more independent breed on TV Mary Tyler Moore and her sisters There were battles to fight and preconceptions to shake before we could arrive in a world in which women like Chelsea Handler Sarah Silverman and Tina Fey can be smart attractive sexually confident and most of all flat out funny As the more than 150 people interviewed for this riveting oral history make clear women have always been funny It's just that every success has been called an exception and every failure an example of the rule And as each generation of women has developed its own style of comedy the coups of the previous era are washed away and a new set of challenges arises But the result is the same They kill A chorus of creative voices and hilarious storytelling **We Killed** is essential cultural and social history and as it should be great entertainment

When Franny Stands Up Eden Robins, 2022-11-01 Named a Best Book of the Month by Bustle and BuzzFeed Named one of the best books of 2022 by Chicago Reader and All About Romance As praised by Book Riot Autostraddle Library Journal Publishers Weekly Booklist and more The Marvelous Mrs Maisel meets A League of Their Own in this inspiring story BuzzFeed calls a warm hug of a novel Franny Steinberg knows there's powerful magic in laughter She's witnessed it With the men of Chicago off fighting WWII on distant shores Franny has watched the women of the city taking charge of the war effort But amidst the war bond sales and factory shifts something surprising has emerged something Franny could never have expected A new marvel that has women flocking to comedy clubs across the nation the Showstopper When Franny steps into Chicago's Blue Moon comedy club she realizes the power of a Showstopper that specific magic sparked when an audience laughs so hard they are momentarily transformed And while each comedian's Showstopper is different they all have one thing in common they only work on women After a traumatic flashback propels her onstage in a torn bridesmaid dress Franny discovers her own Showstopper is something new And suddenly she has the power to change everything for herself for her audience and for the people who may need it most

Focus On: 100 Most Popular Actresses from New York City Wikipedia contributors, **Comedy Book** Jesse David Fox, 2023-11-07 One of NPR's Best Books of 2023 A New York Times Book Review Editors Choice Named a Most Anticipated Book by Vulture Elle Chicago

Tribune The Millions and Lit Hub Comedy Book changes the way we talk about an art form that is more diverse and exciting than ever before Seth Meyers Energetic and wise Comedy Book is not the definitive history of the past three plus decades It s Fox s history and better for it The New York Times Book Review From a beloved comedy critic a wisecracking heartfelt and overdue chronicle of comedy s boom and its magic In Comedy Book Jesse David Fox the country s most definitive voice in comedy criticism and someone who in his own words enjoys comedy maybe more than anyone on this planet tackles everything you need to know about comedy an art form that has been under considered throughout its history even as it has ascended as a cultural force Weaving together history and analysis Fox unravels the genre s political legacy through an ode to Jon Stewart interrogates the divide between highbrow and lowbrow via Adam Sandler and unpacks how marginalized comics create spaces for their communities Along the way Fox covers topics ranging from comedy in the age of political correctness and Will Smith s slap to the right wing s relationship with comedy to comedy s ability to heal in the wake of tragedy With memorable cameos from Jerry Seinfeld Dave Chappelle John Mulaney Ali Wong Kate Berlant and countless others Comedy Book is an eye opening education in how to engage with our most omnipresent art form a riotous history of American pop culture and a love letter to laughter

I Like to Watch Emily Nussbaum, 2020-06-09 From The New Yorker s fiercely original Pulitzer Prize winning culture critic a provocative collection of new and previously published essays arguing that we are what we watch Emily Nussbaum is the perfect critic smart engaging funny generous and insightful David Grann author of Killers of the Flower Moon NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR Chicago Tribune Esquire Library Journal Kirkus Reviews From her creation of the Approval Matrix in New York magazine in 2004 to her Pulitzer Prize winning columns for The New Yorker Emily Nussbaum has argued for a new way of looking at TV In this collection including two never before published essays Nussbaum writes about her passion for television beginning with Buffy the Vampire Slayer the show that set her on a fresh intellectual path She explores the rise of the female screw up how fans warp the shows they love the messy power of sexual violence on TV and the year that jokes helped elect a reality television president There are three big profiles of television showrunners Kenya Barris Jenji Kohan and Ryan Murphy as well as examinations of the legacies of Norman Lear and Joan Rivers The book also includes a major new essay written during the year of MeToo wrestling with the question of what to do when the artist you love is a monster More than a collection of reviews the book makes a case for toppling the status anxiety that has long haunted the idiot box even as it transformed Through it all Nussbaum recounts her fervent search over fifteen years for a new kind of criticism one that resists the false hierarchy that elevates one kind of culture violent dramatic gritty over another joyful funny stylized I Like to Watch traces her own struggle to punch through stifling notions of prestige television searching for a more expansive more embracing vision of artistic ambition one that acknowledges many types of beauty and complexity and opens to more varied voices It s a book that celebrates television as television even as each year warps the definition of just what that might mean FINALIST FOR THE

PEN DIAMONSTEIN SPIELVOGEL AWARD FOR THE ART OF THE ESSAY This collection including some powerful new work proves once and for all that there s no better American critic of anything than Emily Nussbaum But I Like to Watch turns out to be even greater than the sum of its brilliant parts it s the most incisive intimate entertaining authoritative guide to the shows of this golden television age Kurt Andersen author of Fantasyland Reading Emily Nussbaum makes us smarter not just about what we watch but about how we live what we love and who we are I Like to Watch is a joy Rebecca Traister After Aquarius Dawned Judy Kutulas,2017-03-16 In this book Judy Kutulas complicates the common view that the 1970s were a time of counterrevolution against the radical activities and attitudes of the previous decade Instead Kutulas argues that the experiences and attitudes that were radical in the 1960s were becoming part of mainstream culture in the 1970s as sexual freedom gender equality and more complex notions of identity work and family were normalized through popular culture television movies music political causes and the emergence of new communities Seemingly mundane things like watching The Mary Tyler Moore Show listening to Carole King songs donning Birkenstock sandals or reading Roots were actually critical in shaping Americans perceptions of themselves their families and their relation to authority Even as these cultural shifts eventually gave way to a backlash of political and economic conservatism Kutulas shows that what critics perceive as the narcissism of the 1970s was actually the next logical step in a longer process of assimilating 1960s values like individuality and diversity into everyday life Exploring such issues as feminism sexuality and race Kutulas demonstrates how popular culture helped many Americans make sense of key transformations in U S economics society politics and culture in the late twentieth century Comedy on Stage and Screen Wieland Schwanebeck,2022-09-26 This book introduces readers to the genre of comedy both on the stage and on the screen It chronicles the history of comedy starting with Ancient Greece before summarising key chapters in Anglophone literary history such as Shakespearean comedy Restoration comedy and Theatre of the Absurd The book features an overview of key comic techniques including slapstick puns and wit as well as concise summaries of major theoretical debates including the superiority theory and the Freudian account of laughter The book works with many examples from the history of Anglophone comedy including Oscar Wilde Monty Python and classic sitcoms It addresses current research into cringe humour and the controversial topic of diversity in the field of comedy and it connects classical tropes of comedy like the fool or the marriage plot to present day examples The book thus serves as an up to date study guide for everyone interested in comedy and its various subgenres *In On the Joke* Shawn Levy,2022-04-05 A sensitive and vivid study of early female stand ups Levy is a painstaking knowledgeable guide New York Times Book Review A hilarious and moving account of the trailblazing women of stand up comedy who broke down walls so they could stand before the mic perfect for fans of The Marvelous Mrs Maisel and Hacks Today women are ascendant in stand up comedy even preeminent They make headlines fill arenas spawn blockbuster movies But before Amy Schumer slayed Tiffany Haddish killed and Ali Wong drew roars the very idea of a female comedian seemed to most of America like a punch line And it took a

special sort of woman indeed a parade of them to break and remake the mold In on the Joke is the story of a group of unforgettable women who knocked down the doors of stand up comedy so other women could get a shot It spans decades from Moms Mabley's rise in Black vaudeville between the world wars to the roadhouse ribaldry of Belle Barth and Rusty Warren in the 1950s and 60s to Elaine May's co-invention of improv comedy to Joan Rivers's and Phyllis Diller's ferocious ascent to mainstream stardom These women refused to be defined by type and tradition facing down indifference puzzlement nay saying and unvarnished hostility They were discouraged by agents managers audiences critics fellow performers even their families And yet they persevered against the tired notion that women couldn't be funny making space not only for themselves but for the women who followed them Meticulously researched and irresistibly drawn Shawn Levy's group portrait forms a new pantheon of comedy excellence In on the Joke shows how women broke into the boys club offered new ideas of womanhood and had some laughs along the way

Kvetching and Shpritzing Joseph Dorinson, 2015-10-15 Jewish humor with its rational skepticism and cutting social criticism permeates American popular culture Scholars of humor from Sigmund Freud to Woody Allen have studied the essence of the Jewish joke at once a defense mechanism against a hostile world and a means of cultural affirmation Where did this wit originate Why do Jewish humorists work at the margins of so many diverse cultures What accounts for the longevity of the Jewish joke Do oppressed people as African American author Ralph Ellison suggested slip their yoke when they change the joke Citing examples from prominent humorists and stand up comics this book examines the phenomenon of Jewish humor from its biblical origins to its prevalence in the modern diaspora revealing a mother lode of wit in language literature folklore music and history

Miss May Does Not Exist Carrie Courogen, 2024-06-04 Finalist for the National Book Critics Circle Awards 2024 Miss May Does Not Exist by Carrie Courogen is the riveting biography of comedian director actor and writer Elaine May one of America's greatest comic geniuses May began her career as one half of the legendary comedy team known as Nichols and May the duo that revolutionized the comedy sketch After performing their Broadway smash An Evening with Mike Nichols and Elaine May Elaine set out on her own She toiled unsuccessfully on Broadway for a while but then headed to Hollywood where she became the director of A New Leaf The Heartbreak Kid Mikey and Nicky and the legendary Ishtar She was hired as a script doctor on countless films like Heaven Can Wait Reds Tootsie and The Birdcage In 2019 she returned to Broadway where she won the Tony Award for Best Leading Actress in The Waverly Gallery Besides her considerable talent May is well known for her reclusiveness On one of the albums she made with Mike Nichols her bio is this Miss May does not exist Until now Carrie Courogen has uncovered the Elaine May who does exist Conducting countless interviews she has filled in the blanks May has forcibly kept blank for years creating a fascinating portrait of the way women were mistreated and held back in Hollywood Miss May Does Not Exist is a remarkable love story about a prickly genius who was never easy to work with not always easy to love and frequently often punished for those things despite revolutionizing the way we think about comedy acting and what a film or play can be

The New Female Antihero Sarah Hagelin, Gillian Silverman, 2022-02-10 The last ten years have seen a shift in television storytelling toward increasingly complex storylines and characters In this study Hagelin and Silverman zoom in on a key figure in this transformation the archetype of the female antihero Across genres these female protagonists eschew the part of good girl or role model in their rejection of social responsibility *First Lady of Laughs* Grace Kessler Overbeke, 2024-09-17 Before Hacks and The Marvelous Mrs Maisel there was the comedienne who started it all First Lady of Laughs tells the story of Jean Carroll the first Jewish woman to become a star in the field we now call stand up comedy Though rarely mentioned among the pantheon of early stand up comics such as Henny Youngman and Lenny Bruce Jean Carroll rivaled or even outshone the male counterparts of her heyday playing more major theaters than any other comedian of her period In addition to releasing a hit comedy album *Girl in a Hot Steam Bath* and briefly starring in her own sitcom on ABC she also made twenty nine appearances on The Ed Sullivan Show Carroll made enduring changes to the genre of stand up comedy carving space for women and modeling a new form of Jewish femininity with her glamorous acculturated but still recognizably Jewish persona She innovated a newly conversational intimate style of stand up which is now recognized in comics like Joan Rivers Sarah Silverman and Tiffany Haddish When Carroll was ninety five she was honored at the Friars Club in New York City where celebrities like Joy Behar and Lily Tomlin praised her influence on their craft But her celebrated career began as an impoverished immigrant child scrounging for talent show prize money to support her family Drawing on archival footage press clippings and Jean Carroll s personal scrapbook *First Lady of Laughs* restores Jean Carroll s remarkable story to its rightful place in the lineage of comedy history and Jewish American performance *Introduction to Sociology Through Comedy* Julie Morris, 2024-05-02 Questioning society and one s place in it is a common theme in both comedy and sociology Understanding and subverting hierarchies and norms exploring deviance and taboos and relating lived experience to broader questions all hold a crucial place for them both *Introduction to Sociology Through Comedy* teaches foundational sociological concepts using comedy first considering the history of sociology before employing examples from comedians including standalone comedy bits sketches characters and scenes to illustrate a specific theory concept or social phenomenon The profession of comedy is then used as a case study for the application of sociological concepts such as impression management social stratification racial segregation deviance and stigma allowing readers to gain familiarity with the concepts while simultaneously practicing their application This book explains why we laugh by applying theories of humor which will bolster students understanding of sociological principles by forcing them to question their own assumptions helping them to put why they laugh into sociological terms **Hysterical!** Linda Mizejewski, 2017-12-06 Susan Koppelman Award Winner A juicy read for those who love the many ways female comics use their art to question the patriarchy Bust Amy Schumer Samantha Bee Mindy Kaling Melissa McCarthy Tig Notaro Leslie Jones and a host of hilarious peers are killing it nightly on American stages and screens smashing the tired stereotype that women aren t funny But today s funny women

didn't come out of nowhere. Fay Tincher's daredevil stunts, Mae West's linebacker walk, Lucille Ball's manic slapstick, Carol Burnett's athletic pratfalls, Ellen DeGeneres's tomboy pranks, Whoopi Goldberg's sly twinkle, and Tina Fey's acerbic wit all paved the way for contemporary unruly women whose comedy upends the norms and ideals of women's bodies and behaviors. *Hysterical Women in American Comedy* delivers a lively survey of women comics from the stars of the silent cinema up through the multimedia presences of Tina Fey and Lena Dunham. This anthology of original essays includes contributions by the field's leading authorities introducing a new framework for women's comedy that analyzes the implications of hysterical laughter and hysterically funny performances. Expanding on previous studies of comedians such as Mae West, Moms Mabley, and Margaret Cho, and offering the first scholarly work on comedy pioneers Mabel Normand, Fay Tincher, and Carol Burnett, the contributors explore such topics as racial/ethnic sexual identity, celebrity stardom, censorship, auteurism, cuteness, and postfeminism across multiple media. Situated within the main currents of gender and queer studies as well as American studies and feminist media scholarship, *Hysterical* masterfully demonstrates that hysteria, women acting out, and acting up is a provocative, empowering model for women's comedy. An invaluable collection and a great read. *Journal of Popular Culture*. Winner of a Susan Koppelman Award for Best Anthology, Multi-Authored or Edited Book in Feminist Studies, Popular and American Culture Associations, PACA 2017.

The Girl in the Show Anna Fields, 2017-08-08 For fans of Tina Fey, Amy Poehler, Amy Schumer, and every other funny woman, comes a candid feminist comedy manifesto exploring the sisterhood between women's comedy and women's liberation. I'm not funny at all. What I am is brave. Lucille Ball. From female pop culture powerhouses dominating the entertainment landscape to memoirs from today's most vocal feminist comediennes shooting up the bestseller lists, women in comedy have never been more influential. Marking this cultural shift, *The Girl in the Show* explores how comedy and feminism have grown hand in hand to give women a stronger voice in the ongoing fight for equality. From *I Love Lucy* to SNL to today's rising cable and web series stars, Anna Fields's entertaining, thoughtful, and candid retrospective combines personal narratives with the historical, political, and cultural contexts of the feminist movement. With interview subjects such as Abbi Jacobson, Molly Shannon, Mo'Nique, and Lizz Winstead, as well as actresses, stand-up comics, writers, producers, and female comedy troupes, Fields shares true stories of wit and heroism from some of our most treasured and underrepresented artists. Creating a blueprint for the feminist comedians of tomorrow using lessons of the past, *The Girl in the Show* encourages readers to revel in and rebel against our collective ideas of women's comedy.

The Disappearing L Bonnie J. Morris, 2016-07-29 Investigates the rise and fall of US American lesbian cultural institutions since the 1970s. LGBT Americans now enjoy the right to marry, but what will we remember about the vibrant cultural spaces that lesbian activists created in the 1970s, 80s, and 90s? Most are vanishing from the calendar and from recent memory. *The Disappearing L* explores the rise and fall of the hugely popular women-only concerts, festivals, bookstores, and support spaces built by and for lesbians in the era of woman-identified activism. Through the stories unfolding in these chapters, anyone

unfamiliar with the Michigan festival Olivia Records or the women's bookstores once dotting the urban landscape will gain a better understanding of the era in which artists and activists first dared to celebrate lesbian lives This book offers the backstory to the culture we are losing to mainstreaming and assimilation Through interviews with older activists it also responds to recent attacks on lesbian feminists who are being made to feel that they've hit their cultural expiration date The Disappearing L is both an insider story and a well written analysis of a neglected piece of cultural history Morris delivers convincing arguments about why the lesbian feminist era was important not only to the individuals who lived it but also to a broader understanding of what has come to be called LGBT history No one could be better positioned to write this book than Morris Lillian Faderman author of The Gay Revolution The Story of the Struggle

Caught in the Crosshairs

Amber Day, 2025-07-01 The landscape of comedy has undergone a seismic shift in recent years with an increasing number of female comedians breaking through to mainstream audiences Women are claiming high profile roles as late night hosts sketch comedians television producers and standup stars As they disrupt industry norms and transgress cultural boundaries they have also become lightning rods for controversy eliciting flares of anger amazement revulsion or hope Caught in the Crosshairs delves not only into the work of feminist icons like Samantha Bee Amy Schumer Leslie Jones Michelle Wolf and Hannah Gadsby but also into the discourse surrounding their comedy Author Amber Day argues that these debates transcend mere entertainment they are cultural battlegrounds for larger philosophical and political conflicts interrogating ideals of gender race power and public space We see conflicts over what should be considered scandalous or beyond the pale who should be in the intended audience what is appropriate behavior for which performing bodies and what the boundaries of comedy ultimately are Caught in the Crosshairs is an examination of how feminist comedy reflects the tensions of our times disrupting established narratives and challenging traditional power structures

Abjection Incorporated

Maggie Hennefeld, Nicholas Sammond, 2020-01-17 From the films of Larry Clark to the feminist comedy of Amy Schumer to the fall of Louis C K comedic graphic and violent moments of abjection have permeated twentieth and twenty first century social and political discourse The contributors to Abjection Incorporated move beyond simple critiques of abjection as a punitive form of social death illustrating how it has become a contested mode of political and cultural capital empowering for some but oppressive for others Escaping abjection's usual confines of psychoanalysis and aesthetic modernism core to theories of abjection by thinkers such as Kristeva and Bataille the contributors examine a range of media including literature photography film television talking dolls comics and manga Whether analyzing how comedic abjection can help mobilize feminist politics or how expressions of abjection inflect class race and gender hierarchies the contributors demonstrate the importance of competing uses of abjection to contemporary society and politics They emphasize abjection's role in circumscribing the boundaries of the human and how the threats abjection poses to the self and other far from simply negative open up possibilities for radically new politics Contributors Meredith Bak Eugenie Brinkema James Leo Cahill

Michelle Cho Maggie Hennefeld Rob King Thomas Lamarre Sylv re Lotringer Rijuta Mehta Mark Mulroney Nicholas Sammond Yiman Wang Rebecca Wanzo **Uproarious** Cynthia Willett, Julie Willett, 2019-11-05 A radical new approach to humor where traditional targets become its agents Humor is often dismissed as cruel ridicule or harmless fun But what if laughter is a vital force to channel rage against patriarchy Islamophobia or mass incarceration To create moments of empathy and dialogue between Black Lives Matter and the police These and other such questions are at the heart of this powerful reassessment of humor Placing theorists in conversation with comedians Uproarious offers a full frontal approach to the very foundation of comedy and its profound political impact Here Cynthia Willett and Julie Willett address the four major theories of humor superiority relief incongruity and social play through the lens of feminist and game changing comics such as Wanda Sykes Margaret Cho Hannah Gadsby Hari Kondabolu and Tig Notaro They take a radical and holistic approach to the understanding of humor particularly of humor deployed by those from groups long relegated to the margins and propose a powerful new understanding of humor as a force that can engender politically progressive social movements Drawing on a range of cross disciplinary sources from philosophies and histories of humor to the psychology and physiology of laughter to animal studies Uproarious offers a richer understanding of the political and cathartic potential of humor A major new contribution to a wider dialogue on comedy Uproarious grounds for us explorations of outsider humor and our golden age of feminist comics showing that when women prisoners even animals laugh back comedy along with belly laughs forge new identities and alter the political climate **Pretty/Funny** Linda Mizejewski, 2014-03-07 A totally engaging read and a fascinating look at the diversity and range of female comics by an author who herself obviously has a sense of humor Joanna E Rapf coeditor of The Blackwell Companion to Film Comedy Women in comedy have traditionally been pegged as either pretty or funny Attractive actresses with good comic timing such as Katherine Hepburn Lucille Ball and Julia Roberts have always gotten plum roles as the heroines of romantic comedies and television sitcoms But fewer women who write and perform their own comedy have become stars and often they've been successful because they were willing to be funny looking from Fanny Brice and Phyllis Diller to Lily Tomlin and Carol Burnett Pretty Funny focuses on Kathy Griffin Tina Fey Sarah Silverman Margaret Cho Wanda Sykes and Ellen DeGeneres the groundbreaking women comics who flout the pretty versus funny dynamic by targeting glamour postfeminist girliness the Hollywood A list and feminine whiteness with their wit and biting satire Linda Mizejewski demonstrates that while these comics don't all identify as feminists or take politically correct positions their work on gender sexuality and race has a political impact The first major study of women and humor in twenty years Pretty Funny makes a convincing case that women's comedy has become a prime site for feminism to speak talk back and be contested in the twenty first century

We Killed The Rise Of Women In American Comedy Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **We Killed The Rise Of Women In American Comedy**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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We Killed The Rise Of Women In American Comedy Introduction

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