mentioned in my thesis. The narrative constructed in this book has helped me shape my argument that funny women have been traditionally desexualized and robbed of their femininity. We Killed seems like it could be Kohen’s response to the publication of *I Killed: True Stories of the Road from America’s Top Comics* by Ritch Snyder, which features men almost exclusively. Both books are littered with primary sources.

As I continue to research, Kohen’s work leads me to believe I will find that by the turn of the century, the desexualization of women will be turned on its axis and suddenly a new standard will arise: women will have to be sexy to be funny. The change is a result of the “sex sells” ideology popularized in our consumerist society. Nancy Walker’s most recent contribution to the study of traditional women’s humor was published in 1998, which is not recent enough to provide commentary on this new standard for funny women that emerged in the 2000s. I aim to contribute an updated approach to the way we view contemporary women’s humor in America.

**Layperson’s Summary:**

Scientifically speaking, humor is aggressive. Humor is a way for people to express transgressions. Comedy is an outlet in which people who are deemed funny [by the right people] are put on stage, as if they are appointed to be the person who is allowed to articulate all that is wrong in the world, whether the subject matter is politics, farts, or sex. Humor is honest and blunt. These traits are inherently inappropriate for the traditional woman to exhibit because it contradicts the sweet, nurturing personality that society imposes on her. Female pioneers of comedy battled through sexism in the entertainment industry only to be stripped of their femininity because, for the longest time, it was impossible to be both womanly and hilarious. In the 60s and 70s, female comics dressed in unflattering clothing and practiced self-deprecating humor. By the 80s and 90s, marginalized comediennes moved to an alternative comedy scene free of strict codes of what was funny. Femininity is barely starting to prevail in female comics, in fact, some argue women have to be sexy to be funny in the early 2000s; this research project aims to uncover the truth behind the sentiment that comedic femininity has been revolutionized.