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Titolo	Transforming clinical research in the United States [[electronic resource]] : challenges and opportunities : workshop summary / / Rebecca A. English, Yeanwoo Lebovitz, and Robert B. Giffin, rapporteurs ; Forum on Drug Discovery, Development, and Translation, Board on Health Sciences Policy, Institute of Medicine of the National Academies
Pubbl/distr/stampa	Washington, D.C., : National Academies Press, c2010
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Altri autori (Persone)	EnglishRebecca A LebovitzYeonwoo GiffinRobert B
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Autore	Scalinci, Noè
Titolo	Asterischi Galateani / Noè Scalinci
Pubbl/distr/stampa	Bari : A. Cressati, 1946
Descrizione fisica	P. 15-50 ; 24 cm
Altri autori (Persone)	Vacca, Nicola <n. 1899>
Disciplina	850
Soggetti	Galateo, Antonio Studi Galateo, Antonio Studi
Lingua di pubblicazione	Italiano
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3. Record Nr.	UNINA9910823147703321
Autore	Mizejewski Linda
Titolo	Pretty/funny : women comedians and body politics / / by Linda Mizejewski
Pubbl/distr/stampa	Austin, Texas : , : University of Texas Press, , 2014 ©2014
ISBN	0-292-75692-5
Edizione	[First edition.]
Descrizione fisica	1 online resource (279 p.)
Disciplina	792.702/8092
Soggetti	Women comedians - United States Feminine beauty (Aesthetics) - United States Racism - United States
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Nota di contenuto

Introduction: Pretty/funny women and comedy's body politics: --
Funniness, prettiness, and feminism -- kathy Griffin and the comedy of
The D list -- Feminism, postfeminism, Liz Lemonism: picturing Tina Fey
-- Sarah Silverman: bedwetting, body comedy, and "a mouth full of
blood laughs" -- Margaret Cho is beautiful: a comedy of manifesto --
"White people are looking at you!" wanda Sykes's black looks -- Ellen
DeGeneres: pretty funny butch as girl next door.

Sommario/riassunto

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, most 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. In this pretty-versus-funny history, women writer-comedians—no matter what they look like—have ended up on the other side of "pretty," enabling them to make it the topic and butt of the joke, the ideal that is exposed as funny. *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.