

Tina Fey will bring feminism to primetime (again)

By [Erika Star](#) on August 21, 2013

I recently moved in with a roommate who attended Wells College during and after the school became coed back in 2005. She tells stories of sit-ins and lawsuits, a buttoning-up, and a shift in the traditions that the school had upheld with the all-female student body for 40+ years. She also mentioned the web of sexual encounters that predates *The L Word's* infamous chart; the stuff lesbian coming-of-age stories are made of.

But that's for another day and, FINGERS CROSSED, at least one story arc in [Tina Fey's yet-to-be-named sitcom that was snatched up by Fox earlier this week](#).



While I wasn't privy to the trials and tribulations of a liberal arts community torn apart, I did apply and was accepted to an all-women college in my hometown but chose to hang out in the women's only dorm at the University of Wisconsin instead. During that time, I faced my own major life milestones, struggled with my

identity within the evolving constricts of an institution, and, well, engaged in a number of sexual encounters that would at the very least be worthy of a blip on the ol' chart. The only thing I could've asked for, aside from having had those experiences, is an outspoken and wildly liberal television writer to come along and change the landscape of television by writing those characters, those stories, and those experiences into primetime television.

The bright side of a story about a women's college trampling all over feminism is the fact that Fey caught wind of it. See, Fey is a comedic genius in that she is able to genuinely respond to oppression with humor, as opposed to, say, resentment or martyrdom. Her method is effective in that it makes a dialogue palatable and brought us both Liz Lemon and *Mean Girls* to which we are all undoubtedly indebted to her for. She has proven herself able to touch on universal experiences, from discrimination to chauvinism, bullying to conformity, with a complex and relatable sense of humor, her ability to laugh at herself, giving her work the ultimate power. That power was the overwhelming backbone to the spirited and intelligent funniness in *Mean Girls* and why everyone steps over themselves to be more "Liz Lemon" than their friends.



Tina is to the largely male-dominated comedy writing world as Ellen is to the largely male-dominated world of stand-up comedy. Their manner of addressing those difficulties provides them the fodder and content for the humor itself. We all know that it must have been difficult for Fey to forge her way into a comedy writing career, mostly because we all read *Bossypants* (or should have), but also because each of her characters represents a different aspect of her struggle. If it were up to me, I would let Tina hold the reigns on all shows dealing with coming of age, sexism, and coping with the fact that life is often hard. Until then, I can think of no better voice to tackle the awkward sex, politics, and gender issues that go along with a coed integration of an all-girls school.

Not only am I salivating with anticipation for the aforementioned women's college comedy, but also because it is the second project the *Bossypants* writer is involved with this development season. Earlier this week, NBC bought an untitled female-driven workplace pilot by a young female comedy writer that will be the first project from Fey's production company, Little Stranger. The project, about a woman reconnecting with her estranged father and finding a new home and family on Fire Island, is backed by several *30 Rock* alumnus including writer/producer **Colleen McGuinness** and co-showrunner **Robert Carlock**.

“And, you know, politics aside, the success of Sarah Palin and women like her is good for all women - except, of course - those who will end up, you know, like, paying for their own rape kit ‘n’ stuff. But for everybody else, it’s a win-win. Unless you’re a gay woman who wants to marry your partner of 20 years - whatever. But for most women, the success of conservative women is good for all of us. Unless you believe in evolution...

**You know - actually, I take it back.
The whole thing’s a disaster.”**

-Tina Fey



<http://upwr.me/I7rNmv>

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With two female-centric shows slated for the upcoming season, or as I am calling it, the Total Tina TV Takeover, Fey has created what could be the best ensemble cast since, well, *Orange is the New Black* or a new spin on the tired workplace comedy. One thing is for sure, no matter the outcome of the shows, Fey is already a feminist icon as her characters have encapsulated our generation. I'll tell you what, if feminism plans to be the breakout star of the fall line-up, I, for one, am glad that Tina Fey is at the helm.

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