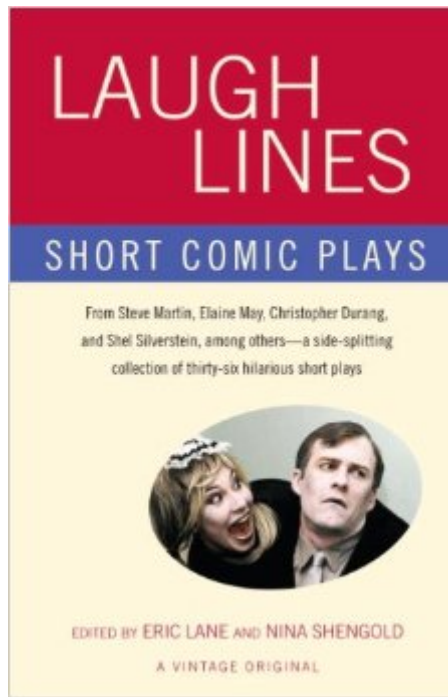


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# Laugh Lines: Short Comic Plays



## Synopsis

This one-of-a-kind anthology features thirty-six hilarious short plays by major American playwrights and emerging new voices, all guaranteed to send readers and audiences into peals of laughter. From the surrealistic wit of Steve Martin's "The Zig-Zag Woman" to the biting political satire of Steven Dietz's "The Spot," from Christopher Durang's wonderfully loopy "Wanda's Visit" to Shel Silverstein's supremely twisted "The Best Daddy," there's something in here to make everyone laugh. There are plays for casts of all sizes, from monologues to large ensembles, with diverse and challenging roles for actors of every age and type. Even the titles are funny: Mark O'Donnell's "There Shall Be No Bottom (a bad play for worse actors)," Elaine May's "The Way of All Fish," and Alan Ball's "Your Mother's Butt." A bonanza for theatergoers, performers, and comedy fans, Laugh Lines will bring down the house.

## Book Information

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Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (15 customer reviews)

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## Customer Reviews

Dying is easy, comedy is hard. We've all heard that line, haven't we? Yes, death is very easy. This book compiles examples of comic playwrights falling dead left and right. Editors Land and Shengold desperately wanted to pack thirty-six comic poems into one 500-page book. Well, they won at that gamble. This collection of one-acts, ten minute plays, and skits weighs in at a modest page count and a reasonable price. I read the whole thing in two nights, and I read it again over the next two nights. What I didn't do much was laugh. Many of these plays desperately want you to know they're funny. Plays like O'Donnell's "There Shall Be No Bottom" and Lindsay-Abaire's "How We Talk In

South Boston" desperately wave in your face what wacky fun they are. They're practically doing jazz hands and yelling wokka-wokka to get you to laugh. And like a Borscht Belt comedian who can't hold a crowd, the harder they try to make you laugh, the more you want to flee. Other plays are supposed to be funny, but I'm forced to take that on faith. Leight's "Mars Has Never Been So Close" and Strand's "Rosa's Eulogy" feel more like finger exercises for writers than anything a producer would want to subsidize. There are plays by some recognized names like Steve Martin and Shel Silverstein that I can only imagine made it between these covers because the authors are famous names. In fairness there are a few plays that are actually funny. Jonathan Rand's "Check, Please" and Elaine May's "The Way of All Fish" trust their characters and their audience enough to venture forward, expecting us to know real humor when we see it.

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