# [***THEATRICS WE CAN DO WITHOUT***](https://advance.lexis.com/api/document?collection=news&id=urn:contentItem:47KW-4MR0-0094-53GS-00000-00&context=1516831)

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**Body**

Whenever you do something with any regularity, there are little things that start to bother you. I love going to the theater, but I admit there are a few things that get under my skin. Here are the Top 10.

1. The call of the rude. Everybody hates ***cell phones*** when somebody else is talking on them. When a phone rings in the theater, there's nothing more intrusive. Recently, a woman behind me answered her phone and carried on a whispered conversation with the caller. Even worse is the person who refuses to admit guilt by answering and so just lets it ring.

2. The strip tease. OK, sometimes you gotta have a mint. But that slow crinkling is unbearable. Do it like a Band-Aid, guys. One big rip and it's off. Better yet, go with Lifesavers, almost no noise. But leave the Tic-Tacs at home.

3. Money makes the world go round. The theater world, anyway. Some of the smaller companies have started pleading for donations before every performance. I'm certainly sympathetic to the cause but would prefer an insert in the program. Your audience has just forked over some hard-earned cash. Show them how much you deserve it before you hit them up for more.

4. What light through yonder window breaks. Unrealistic lighting effects in an otherwise realistic production. Hate 'em.

5. If Kurt Cobain met Hedda Gabler. I cringe when lyrics of background or scene-setting music are supposed to comment on the subtext of a production. Besides, if the audience is listening to those lyrics, you've already got problems.

6. If at first you don't succeed. There is no "take two" in theater. Starting a line over is just a big, flashing, neon "mistake" sign.

7. Help unemployed dramaturgs. Put an end to mispronunciations on stage.

8. Laugh and the world wonders why. This one's pretty much limited to college productions -- supportive friends who hoot and holler stupidly every time their pals set foot on stage.

9. Too little information. These are things that belong in the program -- the name of the person who translated the script, the name of the person who adapted the script, the name of the person who wrote the book on which the script is based.

10. Too much information. These are things that don't belong in the program (or, in the not-so-cute actor bio) -- inside jokes, silly dedications, lurid details about the bonds formed during rehearsals. Isn't the goal to attract an audience beyond the cast's immediate friends and family? Isn't the program supposed to be for the benefit of that audience?

**Notes**

WEEKEND MAG Anna Rosenstein is a freelance writer.

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