

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

<u>Spring 2018</u>

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Welcome to The Englert Theatre

I was at Timmerman's in Dubuque eating dinner with a small group of friends in the arts and music world. As our waiter slid a classic supper-club plate of ribeye and baked potato in front of me, I listened to Sam Summers, an astute promoter who lives in Des Moines. He talked about his summer music festival Hinterland (Aug 3-4 in St. Charles, IA) and he commented on its size. He said the outdoor venue where he hosts the festival can support about 14,000 attendees on each day of the festival. The 2017 festival had about 10,000 people on each day. Listening to the artists he was planning on for the next event (since announced), everyone at the table knew it was going to be a hit in 2018. Someone asked, "So what will you do when it gets bigger, will you grow?" Sam spoke slowly with passion and assured confidence. "No," he said. "This is the perfect size. We don't want to be bigger than this space. This is the perfect experience."

I looked at my baked potato, a big hunk of butter dissipating where the potato had been sliced, salt and pepper specked liberally across the surface. I thought about Sam's words; I deeply admired his intent to design the right festival, to build an experience beyond the suffocating grasp of endless growth expectations. I am interested in the principles of change for festivals: What metrics should dictate how these events change over time? One's community is always shifting, quietly becoming what it will clearly look like 10-15 years down the line. Festivals are driven by programmatic missions but how does a mission evolve in tandem with its community? A parallel challenge: As festivals experience success they are often expected to embrace continual growth, so when is an event's growth appropriate and when is growth antithetical to the tenants of the event's mission and the values of its community?

As Mission Creek Festival approaches each spring (the 13th festival launches April 3-8, 2018), these philosophical questions zip back and forth like bumper cars in my head. Our festival has weathered much internal debate on how it should change over time. Even when we started in 2006, as an underground/DIY event in the music and literary worlds, our program explored a space between the known and the unknown. We asked our citizens to trust us and and follow us down the path of an unpredictable week of rewarding experiences. By 2009, that programming vision had further solidified: We honored classic independent voices (GZA), welcomed emerging sounds (Beach House), provided a platform for the avant-garde (Daniel Higgs), and highlighted literary bravery (Edmund White).

As we grew, lowa's market for festivals, in particular music festivals, also shifted: 80-35 emerged in Des Moines, then Garp in Maquoketa and GAS in Davenport, and Hinterland in St. Charles. This growth in our regional commitment to arts and culture, helped us to more deeply focus our energy and expectations to the most relevant priority: How is our event helping us achieve the best version of Iowa City and, by proxy, the best version of Iowa? It occured to me at some point - perhaps more recently than I'd like to admit - that if Mission Creek eventually gets bigger then that's fine but the goal is to get better, to deepen our collective connection to this place through the life-changing experience of art.

In our efforts to get better we have developed an understanding that above all else we serve our community and we serve artists. We seek to activate those of us who have been here for our whole lives, those of us who came for college and decided to stick around, and those who showed up for a new job three months ago, those of us who dispose of income, those of us who rarely have a dollar to spend, those of us who walk around downtown Iowa City freely and with comfort, those of us who have never seen their own culture or felt comfort in downtown Iowa City, those who live in the heart of the machine, and those who live in the fields just a few miles beyond. We seek to renew our dedication to this place we live in, to embrace it as home, and to make it a temporary home for all the artists who visit us. We hope that our audience sees revelatory, weird, warm, and beautiful work - and we hope that in some way they also feel themselves in a song, a reading, a discussion, or a meal. Our goal is to achieve such transcendence - if only once in all of our years - through the lens of an arts festival.

Sitting at dinner, listening to Summers and my other colleagues, I felt proud about the spread of events across the state - in awe that our small festival might play even a miniscule role in shaping how people feel about living here. That fleeting, yet important spark, helped affirm that at all costs it is important to keep trying, to keep moving forward.

Sincerely, Andre Perry

Executive Director

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The Mission Creek Underground Bands Showcase is a free, all-ages, rip-your-faceoff showcase of underground from across the Midwest and beyond. Hosted at Gabe's Downstairs on Saturday, April 7 from 1 to 5:15 p.m. Photo by: Devin Smith.

Mission Creek Festival: Community

DAN BOSCALJON

Part of what has helped Mission Creek Festival grow

is its embrace of the Iowa City community and the confluence of artists that consider this place home. The art scene — from musicians to writers to actors to painters — has retained its communal roots, independent roots.

What distinguishes Mission Creek from other national festivals is its emphasis on nourishing the artistic spirit of the community as a whole. This can be seen most immediately in ways that the community houses the festival. While some shows require tickets in select venues, large portions of the festival occur free of charge, featured in a variety of local spaces and businesses. Mission Creek is thus far from, and far more, than a series of bands that more or less tour together for a summer: the intention of the festival is to celebrate the city as much as the artists who perform within it. As a celebration of art, it creates a space where the community can freely engage with and interact with artists—and venues for those inspired to create, to do so in community.

These free, open-to-all events have included literary readings, songwriter showcases, punk shows, tech lectures, artist meets author interviews, family photographs, zine workshops, and more. The list of offerings has grown so much in recent years that festival organizers have divided them into different programming units.

LITSCAPE

The most well known of this group is the literary part of Mission Creek—the range of published poets, novelists, and essayists who come to Iowa City and read from their work. In addition to this is the Book Fair—one of the Midwest's premier gathering places for independent presses — hosted by The Mill on the Saturday of Mission Creek week.

New in 2018, Mission Creek Festival will present integrated experience dubbed Litscape, featuring readings, conversations, and fairs. Litscape will include a curated set of readings on Friday night, spread into three waves at eight different community locations. Saturday's readings feature not only an installment of the Writers of Color series, but also a keynote reading from Jamila Woods, Hanif Abduraqqib, and Lidia Yuknavitch. Yuknavitch's name may be familiar due to her recent memoir, *The Chronology of Water*, or her TED talk, "The Beauty of Being a Misfit." All of the literary events (with the exception of the conversation featuring Carrie Brownstein, Roxane Gay, and Amber Tamblyn) are free and open to the public. The hope, as community programming director Brian Johannsen puts it, is to get the "community excited and involved in the festival, even if they didn't buy a pass."

Where: Various venues (complete schedule at missioncreekfestival.com)

When: Free literary programming all festival week, but Litscape programming will be presented on Friday, April 6 and Saturday, April 7

ICE CREAM

The second branch of community events, an offshoot of Litscape, goes under the moniker ICE CREAM (the Iowa City Expo for Comics and Real Eclectic Alternative Media). Held at Public Space One from 11 a.m. to 6 p.m. on Saturday, April 7, it will feature over 50 artists from Iowa and around the Midwest. The artists celebrate all manner of graphic art forms: comic books, zines, postcards, illustrated books.

Spawned by Dave Dugan and the staff of Public Space One, ICE CREAM also tends to feature hands-on activities for artists of all ages. According to Dugan, ICE CREAM is partnering with the Iowa Youth Writing Project to offer a free comics making workshop to local teens that will culminate with them having a table at the fair to sell their creations.

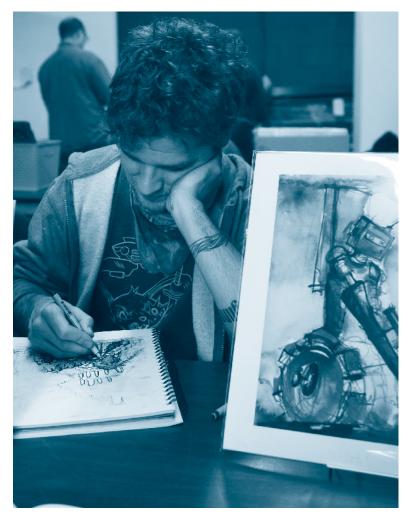
Where: Public Space One, 120 N. Dubuque St. When: Saturday, April 7 from 11 a.m. to 6 p.m.

A+L+T

The third branch of the community events is enveloped in A+L+T—Art, Life, and Technology. The explorations are very practical, focused on providing concrete skills that allow artists to deepen and develop their projects through the use of technology.

"A+L+T this year is about getting your passion projects started and keeping them going," says A+L+T programming director Wesley Beary. This includes a focus on "how technology helps us find collaborators, funding and audience" based on talks "from a diverse group about educating, investing, writing, filming and sustaining the projects you are most passionate about." In particular, speakers this year will focus on how socially responsible investing allows individuals to influence big businesses, on the use of crowdfunding and membership to keep projects solvent, and how authors can use technology to find audiences and collaborators for writing projects.

Where: MERGE, 136 S. Dubuque St.
When: Saturday, April 7 from 9 a.m. to 5 p.m.
9 a.m. - Coding Workshop
1 p.m. - Tom Eggert - Nelson Institute for
Environmental Studies
2 p.m. - Will Lenzen Jr - Makr, Destined,
Yoimono, Collectishelf
3 p.m. - Jen Myers - PluralSight, antiheroine
4 p.m. - Panel (all of the above)



Iowa City Expo for Comics & Real Eclectic Media (ICE CREAM), a fair presenting the work of more than 50 cartoonists, zinesters, and art book/handmade book artists, will return to Public Space One on Saturday, April 7 from 11 a.m. to 6 p.m. Photo by: Bill Adams.

THE INTENTION OF THE FESTIVAL IS TO CELEBRATE THE CITY AS MUCH AS THE ARTISTS WHO PERFORM WITHIN IT.

Additional possibilities this year, for those who have yet to participate in Mission Creek, includes an Underground Showcase in the lower level of Gabe's, as well as free indie and Americana music at the Big Grove Brewery Tap Room (which also has ping pong, shuffleboard, and firepits for those interested in more than just the musical acts). For more information and a complete schedule, please go to missioncreekfestival.com.



A Conversation with: Wye Oak

DAN BOSCALJON

Wye Oak was last in Iowa City to provide an unforgettable close of Mission Creek 2011 as part of their *Civilian tour*, and return for Mission Creek 2018 with a new album that will be released that month. The band has spent the brief hiatus following the release of 2014's *Shriek* and 2016's *Tween* pursuing solo projects and collaborating with other groups. The group performs on Friday, April 6 as part of Mission Creek Festival 2018. I had a chance to speak with lead singer Jenn Wasner on the phone, as she was experiencing a North Carolina oddity—a day with a foot of snow on the ground and an expected high of 65 degrees—which allowed our conversation to begin with the comment: "Isn't it strange to deal with the human feelings for enjoying it even though it's a terrible thing?"

You were last in Iowa City touring for *Civilian*—you've since put out *Shriek* and *Tween*, as well as albums for side projects. Can you describe your own personal evolution as a musician and artist during this time?

As a musician, and I'd include being an instrumentalist and producer who understands how music is created. The more work I do, the more I learn, the better I get—so there's a weird learning curve where I have a better understanding of everything than I had before. But there was a time when I had an existential shut down when I lost the ability to believe in what I was creating. When I was young and just starting to play music I had the stupid confidence of youth and none of the skills. As I'm acquiring the skills, I'm becoming less secure.

In the last five years, I've come closer to the initial space of childlike joy in music and feeling like what I have to say has meaning, and that I'm comfortable to share with others again, but with a skill set that I didn't have when I was 17. It's actually exciting—I feel like my best work might be ahead of me. The records I've made over the past few years have been integral on both sides—feeling more like I know what I want to do and make, and getting the skills to make it happen.

So—you've gone through the puberty of your career and you're now into the adult phase?

I'd love to think that, and I think my bandmate would agree. We feel like we're doing our best work now, and we want to be careful and make that clear. Just because we've been a band for 10 years ...we haven't done the best we are capable of.

Do you think that the puberty phase of insecurity and gaining skills is necessary to avoid being the kind of band that has a genius album or two and then makes a career out of recycling those sounds?

It's really really hard to make the creative spirit obey the rules of business. Bands that are big—real, honest inspiration doesn't fall into that timeline. If you want to be a band that operates like a business, to put out records/tour on a schedule—you employ other people, not just [your]selves. Bigger bands cross that line—they make decisions beyond inspiration and having something to say. It's fucking hard out there. Everyone has to work. But if that's the space you're in, you'll make things... even if you're capable of greatness—not all of [the songs] will be. They'll obey the timeline as a stable source of income. That's

I HAD TO RELEARN THAT IF YOU MAKE WHAT YOU MOST WANT, FOR YOURSELF, *THEN* YOU WILL CONNECT WITH OTHERS.

something I've always struggled with it's hard to make a living as a musician, especially if you don't want to suck.

How does that contrast with artists who reliably put out incredibly solid music, time and time again?

No matter what you've done and no matter how great your reputation is, what your potential is: everyone is capable of doing something bad. No one-no one has earned a free pass. But it's freeing. Some of my greatest heroes have made shitty music. It's actually just normal-no one is infallible. Everyone has great potential for both great things and terrible things inside them. If you've been showered with praise and told that everything you do is great, it's easy to slip into the mindset that you can do no wrong. You stop being a careful self-editor. I've made a lot of shitty music-but that's how you learn. I reserve the right to make shitty music, because how else do you grow as an artist? All of the steps are integral to making something that's a representation of who you are. It requires failure. You have to fuck up. We think about [great artists]but if you ask them, they can go through the catalog and find the moments-but those steps were important.

You're unusually forthcoming about your creative process—the need to switch to bass guitar, for example, as well as the need to literally move away from Baltimore. What are you playing with, currently, as a way to open up new forms My bandmate and I feel like we're better at everything than ever, so we felt it was less necessary to use those tricks—so we left it all on the table. It was intimidating, but fun—there were no rules. We've got a fucking cool new record that's coming out soon, and I hope that people like it.

or modes of expression? Or, given your

comments above, in what new ways are

Just putting out a record is the most

vulnerable example possible-it's terrifying.

For [the new record]...in the past, we've

used limitations that we've put in place to

subvert the blank page writer's block zone.

you flirting with failure?

What are you relearning about Wye Oak as you prepare for your 2018 tour?

It is hard as a two-person band....both of us have outside projects and have collaborated with others. Because we've worked together for so long it's easy to take the musical connection for granted, even though it can only be developed through history-we've been playing music together since I was 15. [After our break], we know how special that [shared history] is-that's the thing that makes us most excited about [the new record]. We're not the kind of people who would power through if we didn't feel it was creatively vital. We wouldn't feel okay about ourselves. The reason the new record exists is that we let us have time, privately and with others.

One of the things that held me rapt when I saw you perform here last was the way that your band has the patience to really allow for a song to build. When you're writing—or especially as you perform— what instruments or moments best allow you to navigate how a song will rise and fall as it emerges?

Patience is a lovely word, and a great

compliment. Thank you. It's so hard to talk about—it's intuition. It's emotional. I listen to the way [the song] makes me feel, and it is a hard thing to put into words. Most songwriters I know have a strongly calibrated sense of intuition. When something makes me feel a certain way—if it works on me, it will work on someone else.

I had a bad habit for a while of trying to please others and give people what they wanted. It was the time in my life when I was least able to be productive—I had to relearn that if you make what you most want, for yourself, *then* you will connect with others. It's an intuitive sense—if the song makes me feel a certain way, then I have confidence that others will feel it the same way. The worry isn't whether others will understand it—but is it available to be understood. Your only job is to make it be [available].

Can you say more about the role that patience plays in your aesthetic approach? It really does seem central to your sound, as a band.

You'll probably like the new record then. It feels right—and I think...it's obvious when something feels forced. In the past, when we tried to fit whether people will experience something with us, then you shut down. That's the quickest way to make the creative impulse disappear. I'm an extremely impatient person in my life, and very anxious about what people think about me and how they interpret who I am. The work for me is to override those tendencies and do something because it feels right to me, as an act of faith—that someone will understand it.

The way that you talk about creativity seems almost religious, and you've written beautiful songs about the Holy. What is that relationship, for you?

I'm not a religious person, even though I grew up that way. It's something that we're all socialized to make spirituality fit under religion. As someone who doesn't believe in God, or a God, I have the agnostic's dilemma of being open minded and don't feel like I have the capacity with my human brain to know the universe, so I leave myself open to magic. Writing songs—the feeling that happens when you feel like the whole world opens up and an idea is communicated into your brain that's always existed—it's the craziest, weirdest thing. It's rare. It happens maybe three times a year—weird, actual magic, when you conjure a song out of thin air. The things that are "holy" are experiences like that—they don't have to be bigger than the human experience is.

With that view of magic, and returning briefly to the question of patience—how do you get out of your own way to let that magic happen?

The best thing I can compare it to is a meditative practice-instead of meditating, I'm working. There's no short cut. Even for me, even now, familiar with the processit's never easy, it never comes effortlessly, it takes an insane amount of time, and faith, that it will happen again even through weeks and months that seem to say it will never happen again. You show up out of sheer desperation and will. Nobody just sits down and has one of those moments unless they've been doing it for days, weeks, and months before that. I believe in the consistency of the creative process. There's no easy answer. You just have to put in the time. Show up, over and over again. Feel how shitty it feels to not get anywhere, over and over again, and eventually, if you're lucky, one of the times will be productive. The amount of time and self-doubt that goes into every 4-minute song I've ever made is insane. I wouldn't necessarily recommend it to anyone unless there's no other way. At the same time: it feels awesome when you get there.



A conversation with: Julien Baker

DAN BOSCALJON

Despite her youth, Julien Baker has already become a standout known for writing music of exquisite beauty and thoughtfulness. 2015's *Sprained Ankle*, a sparse and ruminative album focused on Baker's words, voice, and guitar, was widely acclaimed and ended up on almost every year end "best of" list. Last year's *Turn Out the Lights* proved that Baker's first album was no accident: brimming with bleak beauty that leaves listeners feeling a sense of hope, rather than despair, the new album proved equal to her first solo effort in demonstrating a catharsis anchored in empathy and vulnerability rather than anger. Baker's set promises a heartfelt cap on the Saturday evening of Mission Creek: she plays Gabe's at 10:30, following the lush sonic soundscapes of Kaitlyn Aurelia Smith at 9:00 and Iowa transplant Squirrel Flower at 8:00

HAVING THAT FLUIDITY IS WHAT MAKES LIVE SETS FEEL ORGANIC AND SPECIAL, WHEREAS WITH A RECORDED VERSION OF A SONG, IT'S SORT OF CONCRETE AND IMMOVABLE

Aside from talent, which is abundant, what is it about music that you think allows you to create the kinds of truth at the depths of your songs? As opposed to, say, sculpture? Are there other kinds of art forms that inspire you, or do you find nourishment primarily through music, also?

I think what fascinates me is expression. I enjoy stories and the act of relating to others' experiences and emotions because that's what is at the heart of any art. I really enjoy reading, and visual arts— I draw a little bit but not in any disciplined way. I do have an immense admiration for visual arts, specifically painting and photography because to me it seems like the artist has to accomplish a very difficult task of communicating or evoking emotion often (thought not always) without using words. In a book, you can explicitly describe a place or emotion, but as a visual artist the objective is to try to convey an emotion or represent an entire narrative with just an image.

Also, I think that there is something of artistic value in things we don't label art, so there are overt forms of expression like music, poetry, painting, etc. and then there are the more covert artistic endeavors — people's clothes, or the way they decorate homes or their desk, for instance, that are also interesting and telling about people. It seems like, to me, daily life is rife with art that is communicating



a message about the people it's attached to, so I when I think about where I derive inspiration, I think about the constant practice of [being] aware and ready to identify those messages in a subway ad or in a pamphlet or a person's shirt, wherever.

At what stage of a song's life do you feel most comfortable? When you're writing sketches and drafts? When you're recording? When you're performing? When is it that you think you know the song best?

I have a hard time believing that a song is ever totally done. I always feel like in the writing and recording process there are always infinitely more possibilities for where a song could go. So much about writing is just being willing and open to exploring those possibilities. Maybe that's why I enjoy the performance aspect of music so much, because in a live setting, you have the most freedom to improvise and change the song to fit how you are feeling. Having that fluidity is what makes live sets feel organic and special, whereas with a recorded version of a song, it's sort of concrete and immovable

What is your favorite song to cover — for yourself or in performance — and why?

I really like to cover the song "Doesn't Remind me" by Audioslave, and I enjoy doing a piano version of Jawbreaker's "Accident Prone". I think what makes those covers feel so interesting is that they are both these classic rock/punk songs, the original versions both have full band arrangements with powerful drums and overdriven guitars, and they are very aggressive songs. But to me, the thing that stuck out about these songs is the sam, the incredibly moving poetry of the lyrics. That's what matters to me more than any other part of the song and when I play them I just want to strip away everything else so that the words really shine through, that's the fun part about reworking them, trying to uncover the beauty of the lyrics and find the way to best expose that in the arrangement.

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While there's no wrong way to enjoy or appreciate art, learning how to engage more deeply with it enhances your appreciation of the full scope of an artistic performance. Photo by: Bill Adams.

Advice for Becoming an Active Audience Member

DAN BOSCALJON

Artistic performances, at their best, exceed our ability to process them. They provide a reprieve from a world increasingly monitored and measured by metrics, which make knowledge manageable. One could analyze the angle of a dancer's leap or the musical style of a guitarist, but knowing these facts never equals the thrill of being present at the event. We long for these moments, which serve as a reminder of the human ability to do what is awe-inspiring. We search out those experiences that leave us speechless. We find glimpses of that rare genius that resists and refuses what we encounter in our everyday. Brilliant performances illuminate possibilities on pathways that we too infrequently travel, and we tend to treasure these moments, fleeting as they are, as part of what makes life meaningful.

The disadvantage of art rendering us speechless is that it can reduce our memory of the experience. Describing a show as "awesome" may be accurate, but it is rarely helpful—especially given the amount of things presented as "awesome" in our contemporary society (meals, shots, games, etc.). The moment we reduce our experiences to one or two words—"awesome" or "fantastic" or "great" is when we lose sight of the element that had inspired us to speechlessness in the first place. No adjective, however apt, will truly fit the experience.

One way that many people try to preserve the experience is through technology, especially now that most people have smartphones that make recording and sharing a moment a matter of course. But rarely do these items, viewed out of context, communicate what we found so amazing. Because artistic performances are shared, watching them again on the screen of a phone or computer—without people listening raptly or singing along—often becomes disappointing. Not only that, but those who watch a performance through the interface of a phone often end up missing the full experience of the event itself.

The following provides a series of suggestions and questions to help transform your way of interacting with artistic performances from passive reception to active engagement. While there's no wrong way to enjoy or appreciate art, learning how to engage more deeply with it enhances your appreciation of the full scope of an artistic performance. 1. Practice focused moments of

attention. Often, especially at musical performances, the combination of loud volumes and bright lights mix with artistry in a way that makes it difficult to isolate particular moments of genius. Those who alternate between awareness of the whole and paying attention to particular elements are able to engage more deeply with the event—and thus retain more of it.

For example: focus on the lighting: what parts of the stage are illuminated and what parts are left in the shadow. What becomes foregrounded in the performance because of the lighting? Does your attention tend to move in columns or rows? What kinds of lighting allow the best sense of intimacy? What colors seem to work best? As another example, stay focused on how performers move their bodies on the stage-how do they interact with each other when they're not playing a solo? How do they draw attention to themselves, or away from themselves? When is it that they seem most focused on their performance? When are they most focused on the rest of the band?

2. Pay attention to the performers.

Even those who have never played an instrument, sung a song, or leapt into the air with controlled grace can generally find something to appreciate in what are often small movements that contribute to an astonishing whole.

For example: even though they generally sit toward the rear, drummers are often worth watching. The precision and rapidity with which they strike a drum or cymbal is impressive, especially during incredibly fast songs. Watching that same drummer slowly and gently caress a drumhead with a brush shows the drummer's range—not to mention physical dexterity.

3. Think like a critic. Few performances lack blemishes: however talented, artists remain human. Invite yourself to share a performer's human moments, rather than merely the artistic ones. Remember: part of what makes art so monumental to witness is that it emerges from fallible, imperfect humans. The more you see the limitations of performers—and the greatness that is possible, nonetheless—the deeper you

can appreciate the work that goes into art. Often, the best way to appreciate what is good about a bad performance and what is great about a good performance is an awareness of what performers struggle with.

When you don't like something, why it is that the art affects you in this way? When did you lose interest? What caused it? Why don't you like something? What would you prefer? What elements of a performance emerged out of what you had disliked? How did the performers accomplish the transformation?

4. Focus on the unexpected. While many people appreciate art's replicabilityseeing or hearing what is anticipated or familiar-what often matters most are the small differences. These small moments, when an imperfection suddenly transforms into unexpected greatness, helps reveal the quality of a performer's character. When an actor has the audacity to move according to the moment rather than the script, when a banjo player extends a solo through true inspiration rather than filling time. Watch how others on the stage react, when they look at someone else on stage with sudden, unplanned appreciation, and know that you've been given an unexpected gift.

What moments seem spontaneous? When does an artist seem to do something in private, despite being on stage? When does a performance seem to open into a moment that goes beyond a rehearsal?

5. Ask more questions. Becoming aware of the details of a performance transforms artistic performances into questions, rather than distractions. Questioning offers the space to think and feel alongside the performance as it continues. Each moment becomes a pathway into the art and allows you to speak about your experiences with more distinction. Realize that each thing you observe in a performance is a choice—each comment, each note, each pause, each movement. Each thing you observe can be translated into a question:

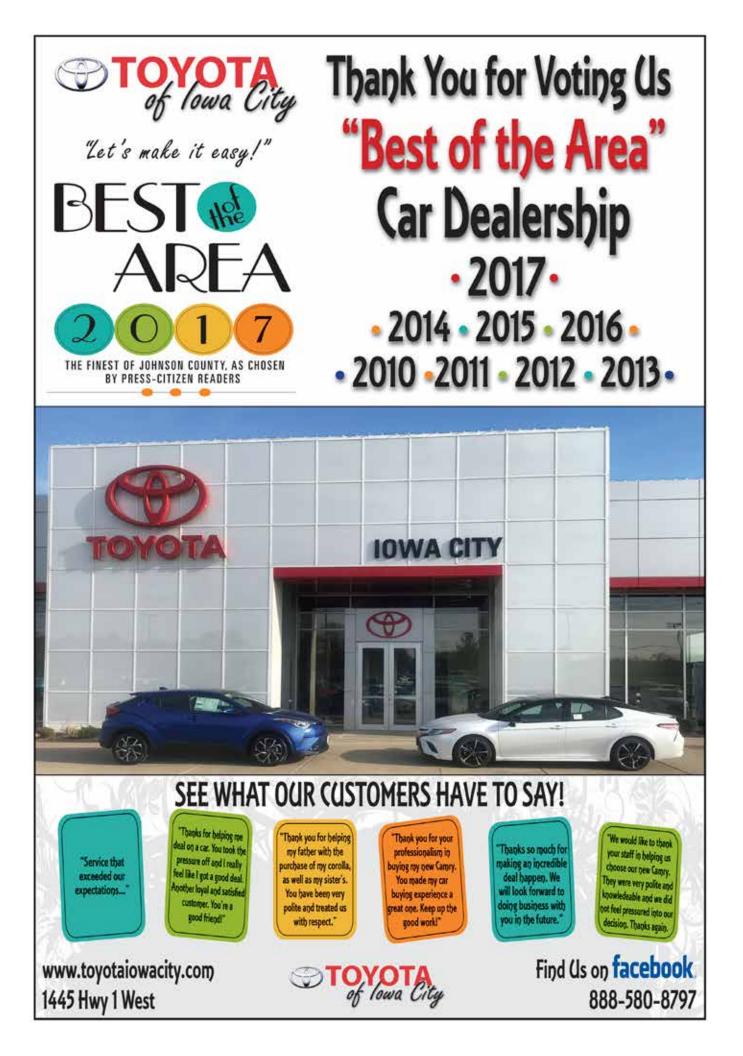
How did the performers decide to dress? What kind of mood typifies the interactions among performers? Does a performer seem nervous or confident? Does the performance invite the audience in, or alienate it in some way? What factors seem inviting? Where do the performers or stage crew direct the audience's attention? What would motivate this? Do things seem to be moving quickly, or slowly? When do the performers seem most relaxed? How is the crowd responding to the show?

6. Be aware of your own response to the performance: Although you may not be a performer, ultimately, the performance is yours as you witness it. Nobody else sees the performance from your position, or hears from your point of view. The way that the performance affects you has as much to do with you and your history as it does with the performers. Becoming more self-aware about who you are as a part of the audience, that day, will allow you to be more clear about

How do I feel at the beginning of the performance? When can I tell that I'm becoming excited or interested? How does the performance affect my physiology? Do I strain to hear details, or does the volume overwhelm me?

7. Practice putting moments into words. Reading reviews of performances is a good way to develop a stock vocabulary and illuminates ways of phrasing how to appreciate performances. But relying too often on the words of others can quickly become a crutch. To truly possess—and thus recreate—the qualities that make an artistic performance worth viewing, the best practice is simply to narrate things. Whether you pretend to be doing the voice over narration during a documentary of the thing you see or are trying to describe it to a blind friend next to you, develop the habit of bringing what you witness to life in language.









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Excerpt from Like a Built-In Doubletake

NIKI NEEMS

Sometimes moss grows near the gate, near the roses. Sometimes, where no grass grows, moss fuzzes the bare wet earth, even in the footpath, where I am growing still. Because it makes me want to lie, I drag my feet enough to pull smooth stones along. Even if I force myself to gather force, even if I stop and scrape with my heel back toward myself, even if I kick to dig deep, still the soft green holds.



Special thanks to Niki Neems and The Iowa Review for allowing us this excerpt. Neem's piece can be found in issue 47.3. Visit iowareview.org or Prairie Lights Bookstore to get your copy today!



MCF at the Englert







CARRIE BROWNSTEIN + ROXANE GAY + AMBER TAMBLYN (IN CONVERSATION) CO-PRESENTED WITH THE TUESDAY AGENCY Wednesday, April 4 at 7:30 p.m. \$30 General Admission (plus fees) or included with \$150 Full Week Pass

Mission Creek Festival and The Tuesday Agency are proud to present cultural icons Carrie Brownstein, Roxane Gay, and Amber Tamblyn in conversation. All proceeds from ticket sales to this event will benefit Girls Rock! Iowa City, a nonprofit dedicated to fostering creativity and self-esteem in young girls and trans-identified youth through musical instruction and expression.

Mission Creek Festival 2018 Literature programming sponsored by: The Tuesday Agency, Tru Art Color Graphics, Monica Moen, and David Bywater genres and influences, pulling inspiration from artists including the Alabama Shakes, Lake Street Dive, Stevie Nicks, and Joni Mitchell. "'Elizabeth is armed with a jaw-dropping singing voice, tasteful guitar playing, and songs that stay in your head for days," praised Iowa Public Radio.

THE WEEPIES SPONSORED BY MEDIREVV Thursday, April 5 at 9:15 p.m. \$35 General Admission (includes admission to Elizabeth Moen)



(plus fees) or included with \$150 Full Week Pass

The Weepies will follow Elizabeth Moen in this special dual-headlining event from two of Iowa City's songwriting heavyweights, featuring the massivelysuccessful indie folk duo and a rising talent.

To mark the 10th year anniversary of their first entrance onto the Billboard Charts — 2008's *Hideaway* — The Weepies are headlining 22 shows across the US with their band.

Singer-songwriters Deb Talan & Steve Tannen began writing together the night they met, and soon formed folk-pop duo The Weepies. They married and had three children, rarely touring but continuing to release music, making seven records over 10 years. They quietly sold more than a million records, with YouTube views of 30 million, and Spotify streams of over 90 million.

"We never got to tour behind the original Hideaway record," says Steve. "For the stars to align 10 years later feels magical."



ELIZABETH MOEN

Thursday, April 5 at 8 p.m. \$35 General Admission (includes admission to The Weepies) (plus fees) or included with \$150 Full Week Pass

Singer-songwriter Elizabeth Moen is a rising talent with a singular voice in the Iowa City music scene. Moen taught herself guitar as a teenager, honing her songwriting abilities while studying at the University of Iowa. Her sound and songs flow across





SISTER WIFE

Friday, April 6 at 7 p.m.

\$20 General Admission (includes admission to Margaret Glaspy and Wye Oak) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

An indie duo from Rock Island, IL, Sister Wife has played their music from coast to coast and is gaining traction in the indie music community. With hints of rock, soul, funk, jazz, folk, and pop theres a lil something for almost any musical taste.

MARGARET GLASPY

Friday, April 6 at 8 p.m.

\$20 General Admission (includes admission to Sister Wife and Wye Oak) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

New York-based singer-songwriter and guitarist Margaret Glaspy broke out on the indie rock scene in 2016 with her acclaimed debut album, *Emotions and Math*. Pitchfork gave it 7., calling it "a collection of compact grunge-rock and breezy torch songs that mark a decisive departure from the quiet, spare softness of her past recordings." Glaspy is returning to Mission Creek after performing at 2017's festival with Bridget Kearney and as a surprise guest with Andrew Bird.

WYE OAK

CO-PRESENTED WITH SCOPE PRODUCTIONS SPONSORED BY OPN ARCHITECTS

Friday, April 6 at 9:30 p.m.

\$20 General Admission (includes admission to Margaret Glaspy and Sister Wife) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

Jenn Wasner and Andy Stack of Wye Oak have spent most of their lives in Baltimore, Maryland. But after two years of constant touring with *Civilian*, their highly lauded 2011 album, they landed on opposite sides of the country with an unforeseeable future ahead. Despite this newfound uncertainty, the two bandmates embraced their physical distance, passing ideas back and forth, allowing new work to evolve in their respective solitudes. *Shriek* is Wye Oak's fourth full-length and the culmination of their intent to express the emotional and intuitive self by acting out animalistic exclamations through cathartic release. It is their most personal and confident declaration yet.



BSTAR

Saturday, April 7 at 7 p.m.

\$30 General Admission (includes admission to Built to Spill and Rituals of Mine) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

BStar has spent the past five years crafting an immersive sound composed of complex, mathy, stop-on-a-dime parts arranged within catchy, atmospheric grooves that fit in right alongside their best post-rock influences. Yet, they exist on their own plane, somewhere between the aggressive dissonance of Don Caballero and the sweeping audial landscapes of Explosions in the Sky. The Iowa City duo's instrumental jams reflect the extreme elements of their Midwestern home, from the hazy, sweltering dog days of summer to the harsh, brutal darkness of winter. Their self-titled debut album, due out in Spring 2018, is a complete thought, a story of survival on the great plains.







BUILT TO SPILL

SPONSORED BY BRADLEY AND RILEY

Saturday, April 7 at 9:15 p.m.

\$30 General Admission (includes admission to Bstar and Rituals of Mine) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

Built to Spill has lead the charge in the indie rock genre for more than twenty years, the bulk spent on a major label, Warner Bros. Recordings. Operating wholly and consistently under its own steam, taking the proper time to craft timeless songs and playing endless, epic shows to a growing grip of fans each year. Under the command of its constant leader, Doug Martsch, as well as a new rhythm section, Built To Spill's creative process continues to ebb, flow and evolve in its own orbit.

ANCIENT POSSE

CO-PRESENTED WITH SCOPE PRODUCTIONS

Sunday, April 8 at 7 p.m.

\$15 General Admission (includes admission to Psalm One and Jamila Woods) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

Ancient Posse patch their singular vision together from two very different backgrounds. In one corner, there's Bergeron's formative years occupied by listening to all the Thom Yorke, romantic composers, and IDM glitchiness he could fit between home school lessons and the countless hours of classical violin training. On the other side of the ring: Jonae's childhood days spent creating elaborate internal worlds, informed as much by Broadway musicals and gospel music as Erykah Badu and AC/DC.

PSALM ONE

CO-PRESENTED WITH SCOPE PRODUCTIONS

Sunday, April 8 at 8 p.m. \$15 General Admission (includes admission to Ancient Posse and Jamila Woods) (plus fees) or included with \$150 Full Week Pass or \$75 Weekend Pass

Cristalle Bowen, professionally known as Psalm One, has been consistently named one of the nation's Best Artists by the *Chicago Tribune*, and in 2011 made her national television debut on MTV's Emmy-winning series, *MADE*. She released her debut album, *Bio:Chemistry*, while studying chemistry at the University of Illinois in 2002. In 2006 Psalm One became the only woman signed to the independent record label Rhymesayers Entertainment after leaving her job as a chemist and releasing her commercial debut, *The Death of Frequent Flyer*. Since then she's toured the globe performing and recording an impressive discography, and has shared the stage with everyone from Chance the Rapper to 50 Cent.



JAMILA WOODS

CO-PRESENTED WITH SCOPE PRODUCTIONS

Sunday, April 8 at 9:15 p.m.

\$15 General Admission (includes admission to Ancient Posse and Psalm One) (plus fees) or included with \$150 Full Week Pass

Jamila Woods' cultural lineage—from her love of Lucille Clifton's poetry to cherished letters from her grandmother to the infectious late 80s post-punk of The Cure—structure the progressive, delicate and minimalist soul of HEAVN, her debut solo album. "It's like a collage process," she says. "It's very enjoyable to me to take something I love and mold it into something new." A frequent guest vocalist in the hip-hop, jazz and soul world, Jamila has emerged as a once-in-a-generation voice on her soul-stirring debut.



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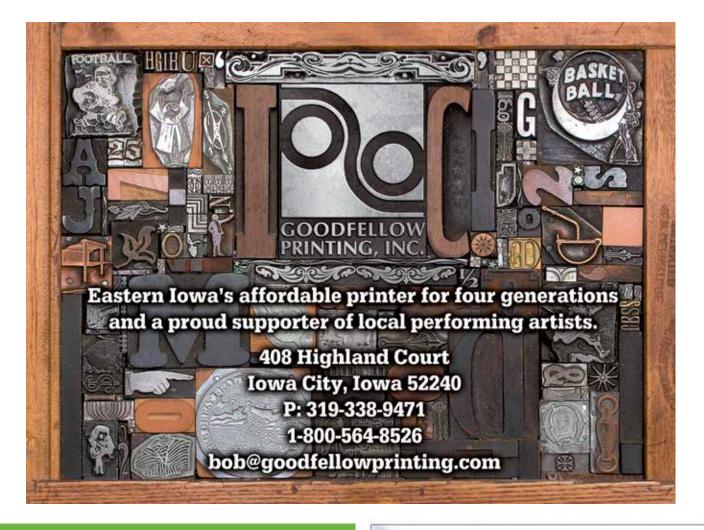
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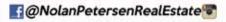
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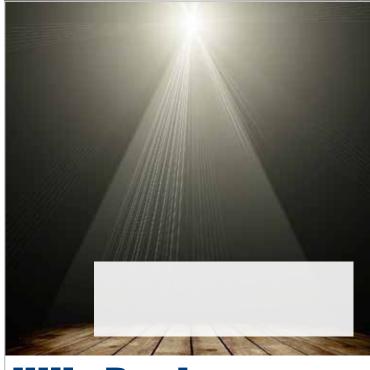
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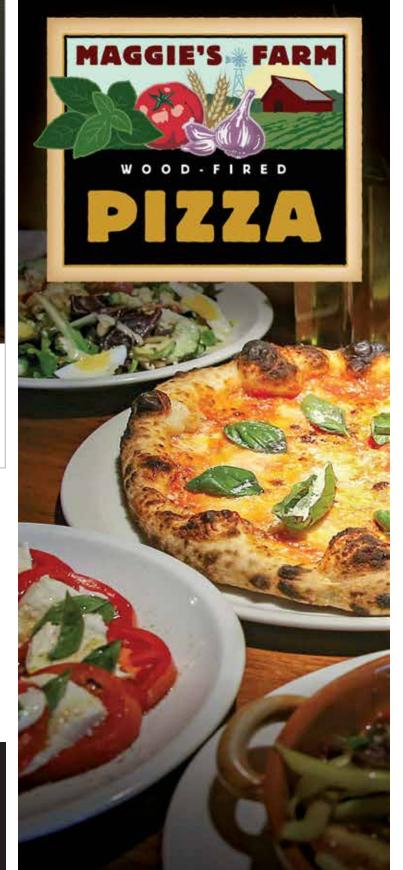


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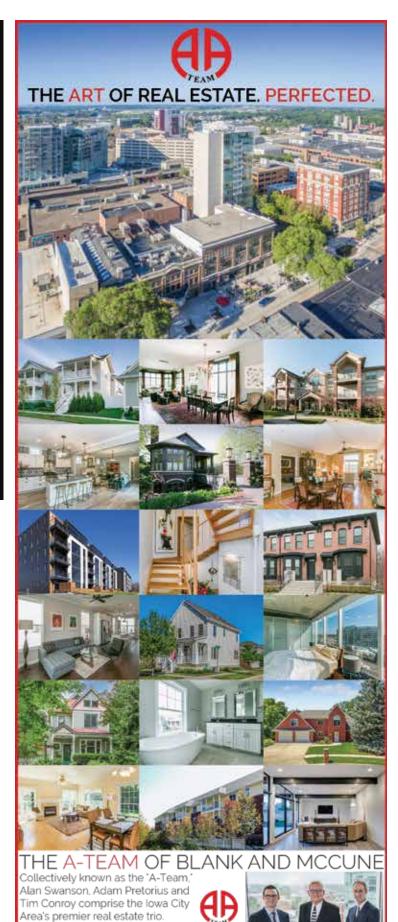


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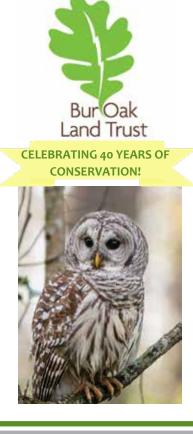
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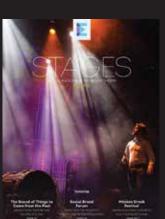
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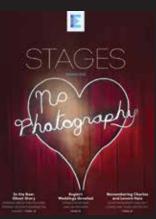
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Your safety and well-being is of utmost importance to us.

EXITS

Emergency exits are located throughout the theatre auditorium. Please identify the emergency exit closest to your seat and note that it may not be the door you entered through.

WE ARE HERE TO HELP

Our ushers are stationed at auditorium entrances. If you have any questions or concerns during your visit to The Englert Theatre please ask an usher. If they don't have the answer they will find the appropriate staff person to accommodate your needs.

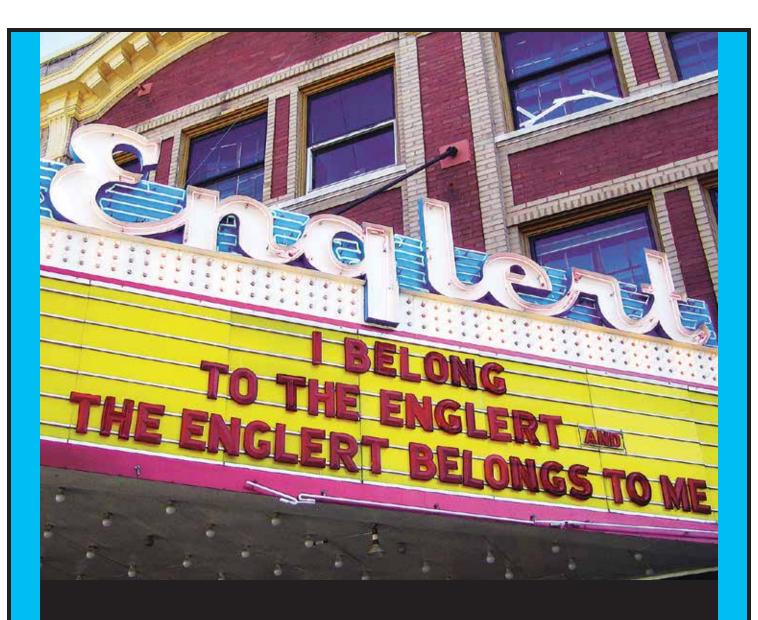
STAY AWARE

Please remain aware of your surroundings and notify an usher or staff member if you notice anything that appears suspicious or out of place.

Above all, the use of common sense is key to the safety of everyone!

IN CASE OF EMERGENCY

you will be directed to leave the building by the sounding alarm or by theatre personnel. When exiting, please proceed in an orderly and prompt fashion to a safe area away from the building. We request you convene at the pedestrian mall located west of the building. Theatre staff will announce updates on if and when it is safe to reenter the building.



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Upcoming Events

TODD SNIDER: SOLO

March 20 at 8 p.m. \$25 Reserved Seating

With supporting act Reed Foehl. Snider came up through the Tennessee music scene as an iconoclastic troubadour, driving the alt-country scene since his cult debut album Songs for the Daily Planet. More recently, Snider released 2016's Eastside Bulldog, a barreling boogie woogie and rock record, and Rest in Chaos with the supergroup Hard Working Americans, featuring Widespread Panic's Schools and Dave Chris Robinson Brotherhood's Neal Casal. In a review of Rest in Chaos, Rolling Stone writes, "Snider is still at his best when his songwriting closely mirrors the types of sarcastic slacker screeds and plainspoken weepers that he toggles between in his solo work.'

GRAHAM NASH

March 23 at 8 p.m \$65 - \$395 Reserved Seating

Legendary artist Graham Nash is a two-time Rock and Roll Hall of Fame inductee - with Crosby, Stills, and Nash and with the Hollies. Nash was also inducted twice into the Songwriter's Hall of Fame and is a Grammy Award winner. His remarkable body of work, beginning with his contributions to the Hollies opus from 1964 to '68, including "Stop Stop Stop," "Pay You Back With Interest," "On A Carousel," "Carrie Anne," "King Midas In Reverse"; through Crosby, Stills, and Nash (and Young)'s "Teach Your Children," "Our House," and "Lady of the Island"; and continues all the way to This Path Tonight (2016), his most recent solo album.

NILS FRAHM

March 28 at 8 p.m. \$15 - \$25 Reserved Seating

Presented by The Englert Theatre. Mission Creek Festival, and Feed Me Weird Things and sponsored by West Music. Nils Frahm is an accomplished Berlincomposer, producer, based and celebrated pianist. His unconventional approach to an age-old instrument, played contemplatively and intimately, and on a mesmerising scale through his vast stage shows, has won him many fans around the world. Nils has gained global notoriety for his highly developed sense of control and restraint in his work, as well as a breath-taking level of emotion and personality.

GREG BROWN

March 30 at 8 p.m. \$33.50 Reserved Seating

Critic Josh Kun once described singer and songwriter Greg "a Midwestern Brown as existentialist hobo with a quickdraw mouth, a bloodied heart, and bourbon on his breath." One of the leading contemporary folk artists of the American Midwest, Brown's music reflects a poetic spirit while also sounding thoroughly down to Earth; his deep, craggy voice expresses quirky humor and the mysteries of life and love with equal skill, and over the course of a career that's spanned more than five decades, he's earned a passionate following for his heartfelt and uncompromising music.



MISSION CREEK FESTIVAL 2018

April 3 - 8, 2018

Mission Creek Festival is a riveting 6-day artistic experience for our community that builds on the cultural geography and capital of downtown Iowa City, presented by The Englert Theatre. Programming focuses performance, on literature, and special community events. Featuring Built to Spill, Wye Oak, Jamila Woods, Carrie Brownstein + Roxane Gay + Amber Tamblyn (In Conversation), and many more. For more information on events on the Englert stage, turn to page 23. For a complete lineup, schedule, and tickets, go to missioncreekfestival.com.

DAVID SEDARIS

April 21 at 7 p.m. SOLD OUT

With sardonic wit and incisive social critiques, David Sedaris has become one of America's pre-eminent humor writers. The great skill with which he slices through cultural euphemisms and political correctness proves that Sedaris is a master of satire and one of the most observant writers addressing the human condition today.

David Sedaris is the author of Barrel Fever and Holidays on Ice, as well as collections of personal essays, Naked, Me Talk Pretty One Day, Dress Your Family in Corduroy and Denim, When You Are Engulfed in Flames, and his most recent book, Let's Explore Diabetes with Owls, each of which became an immediate bestseller. A forthcoming book of essays entitled Calypso is set to be published June 2018, and a second volume of his diaries is expected for summer 2019.

DWEEZIL ZAPPA May 5 at 8 p.m.

\$31.50 - \$75 Reserved Seating

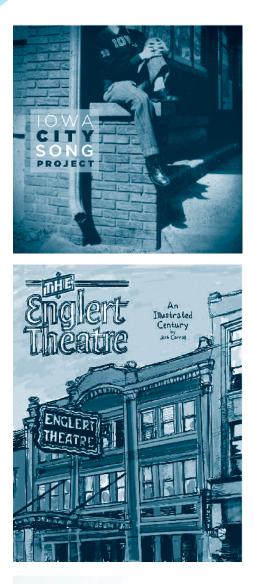
There's no stopping Dweezil Zappa from continuing his mission to unlock the mysteries held within the superabundance of Frank Zappa's iconic music. For over a decade, the renowned guitarist has been honoring his father by touring the world with his Grammy-winning project, now named Dweezil Zappa. Dweezil's 12th annual tour is called "Choice Cuts!" and he has curated an all new show filled with some of Frank Zappa's boldest compositions or as Dweezil says, "A collection of the meatiest tracks," with which he plans to satiate the appetite of Zappa fans, old and new.

American stand-up comedian, radio personality, bestselling author and actor, Jim Norton is the co-host of "The Jim Norton & Sam Roberts Show" that can be heard every morning on SiriusXM Satellite Radio. His latest stand up special, "Mouthful of Shame" is streaming now on Netflix where Jim lays out a full serving of refreshingly unapologetic humor in his first Netflix comedy special.

*Ticket purchases may incur additional fees. For more information, please go to: englert.org/about/understanding-ticket-fees

JIM NORTON May 12 at 8 p.m. \$33.50 - \$83.50 Reserved Seating

Englert Commissions





The amount of creativity contained within the Iowa City area is astounding. Musicians, artists, writers, photographers, and more are abundant within the Corridor, adding to the flavor of this Midwest oasis of art and culture. The Englert Theatre wanted to highlight this talent and began offering collaborative opportunities to local artists, commissioning projects to commemorate Englert milestones, our ever-supportive community, and the city we call home.

Iowa City Song Project

In celebration of its 100th birthday in 2012, The Englert Theatre commissioned 31 Iowan musicians and bands to write and record songs inspired by Iowa City. The result is the *Iowa City Song Project*, an album as diverse and cutting edge as the city itself. The album contains a spectrum of music from roots-rock to the avant-garde, bringing together a community of artists in a unique musical experience. Give it a listen at https://soundcloud. com/englert. CDs and LPs are available for purchase at the box office.

Englert at 100

Englert at 100 showcases Iowa City-based photographer Sandy Dyas' celebration of the Englert's centennial year. Her photos document Englert show days from bus arrivals to post-performance loadouts. Dyas was given full access behind the scenes, capturing performers warming up in the dressing rooms and Englert staff working their offstage magic, creating an artistic documentation of the theater's identity.

An Illustrated Century by Josh Carroll

Local artist Josh Carroll was commissioned to create a comic book documenting a century of Englert Theatre history including its 1912 Vaudeville origins, movie theatre heyday, and performing arts center reincarnation. This richly-illustrated timeline provides an engaging way to connect with the past and trace the journey of Iowa City's last remaining historic theater.

Poetry by Dora Malech

In 2014, the Englert celebrated its 10-year anniversary as a nonprofit. Celebrations included special performances, dinners, and commissioned work from poet and former Iowa City resident Dora Malech. The Englert commissioned Malech to write original poetry for the anniversary, celebrating the theme of gratitude. Without the efforts and continuing support of the community, the Englert wouldn't exist as it is today, and we are forever grateful to our donors, sponsors, patrons, and volunteers.

ARTIST-IN-RESIDENCE 2014: Nat Baldwin

The Englert believes in supporting emerging and working artists and has created an Artist-in-Residence Program to allow artists time to work on their projects while experiencing and engaging with the Iowa Creative Corridor. Bassist/composer Nat Baldwin of the rock band Dirty Projectors was the first resident hosted in February 2014. Baldwin's residency included substantial time for him to work on new compositions as well as to engage with the Corridor community by conducting a songwriting workshop with students IOWA CITY SONG PROJECT CDS AND LPS, ILLUSTRATED CENTURY BOOKS, AND PHOTOGRAPHY ARE AVAILABLE FOR PURCHASE AT THE BOX OFFICE AND AT SELECT SHOWS.

from Tate High School and visiting area cultural institutions with local artists.

Englert Beer Series

From Fall 2015 to Spring 2016, the Englert partnered with three local breweries to brew three original beers for the Englert Beer Series. Inspired by our past, present, and future, the original beers poured from the minds of brewers at Backpocket Brewing Company, Lion Bridge Brewing Company, and Big Grove Brewery. Backpocket's Riot of '84 Pre-Prohibition Lager was reminiscient of the beer likely made by John Englert at Iowa City's first brewery, and inspired by his hand in inciting the Beer Riots of 1884. Lion Bridge's Local Talent Robust Porter shines a spotlight on our mission of serving as a conduit between local and national scenes. Finally, Big Grove's Quantum Finish Hyrbrid-Style Double IPA is a funky beer aged in Cedar Ridge barrels with season citrus fruits, a true Corridor collaboration. Englert Beer Series beer may be available for purchase again in the future.

The Evolution of Bruno Littlemore

The Englert's first-ever, commissioned original stage play, The *Evolution of Bruno Littlemore*, premiered in Spring 2016. It's a story of evolution, biological and lingual. It's a story of love, across boundaries and species. It's a story of oppression, of inequality and colonialism. It's the story of Bruno Littlemore, an unusually intelligent chimpanzee. Presented in partnership with Working Group Theatre and New Territory Dance Company, the piece is based on the novel from recent Iowa Writers' Workshop graduate Benjamin Hale.

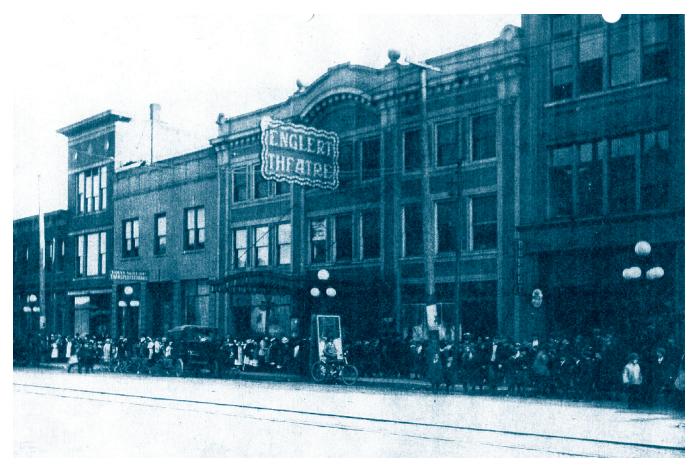
ARTISTS-IN-RESIDENCE 2016/2017: **Dis/Unity: A Service**

The Englert's Artist-in-Residence program hosted a group of artists for a week in Summer 2016 to workshop an inthemaking performance-based installation, *Dis/Unity: A Service*, which premiered before a live audience at the Deadwood Tavern, addressing trauma, liberation, and transcendence through sculptural installations and audience interaction. The final work premiered at the Englert in Fall 2017, and featured an ensemble of artists: Barber, Boubacar Djiga, Courtney D. Jones, Esther Baker-Tarpaga, Heidi Wiren Bartlett, Raquel Monroe, and Wendell Gray II.









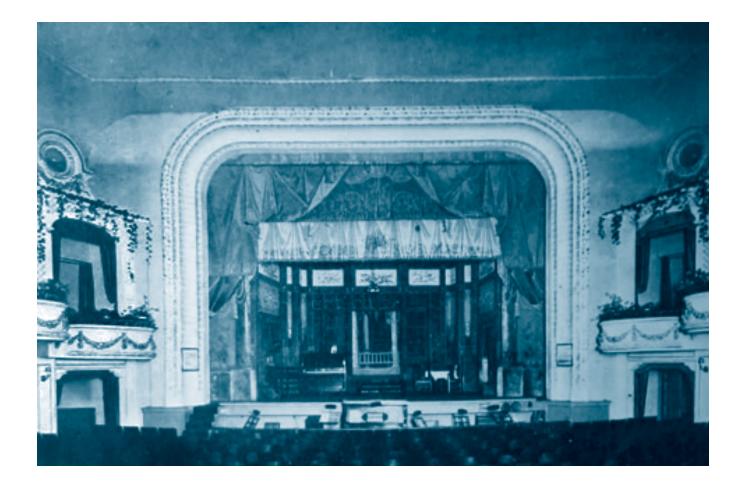
The face of the Englert circa 1912

The History of the Englert

THE ENGLERT THEATRE first opened its doors on September 26, 1912. William Englert and his wife Etta built the theater to rival the finest stages and movie houses throughout the Midwest. Replacing a livery stable that originally stood in the location, the Englert brought Vaudeville touring acts to Iowa City, where townspeople and students filled its 1,071 seats. In addition to live stage acts, the Englert also boasted high quality projection equipment for showing three-reel films.

Two storefronts were originally housed in the building: a barbershop where the elevator is now and a candy store in the area that is now the box office. The Englert family lived on the second floor of the theater building and provided rooms for the performers on the third floor. In 1920, William Englert died of a cerebral hemorrhage in his bedroom, now the Englert offices, at only 46 years old.Following William's death, Etta enlisted A.H. Blank (Central States of Des Moines) and his partner Nate Chapman to oversee operation of the Englert, but Nate died in 1925, leaving his wife Dora with two small children, Ansel, age 10 (destined to be a local District Court Judge and later involved in the Englert's management) and Marvin, age four. Dora retained a partnership with Blank, and her brother, Al Davis, became manager of the Englert, a position he held until he retired. A woman ahead of her time, Dora was always involved in the operation of the theater. In later days, Dora's great-grandchildren Nathan, Katherine, and Barbara Chapman, would hear Dora tell the story of witnessing the massive February 13, 1926 fire that nearly destroyed the Englert. Historical accounts place both Dora and Etta at the scene, watching in horror and barking instructions at firemen as the blaze tore through the roof. The fire caused \$125,000 of damage to a building that cost \$60,000 to build in 1912. Etta Englert and her new husband, James Hanlon, in cooperation with A.H. Blank and Dora Chapman, immediately worked to rebuild the Englert, tapping into the prevailing tastes of the 1920s. During this era, large and ornate movie palaces were being built in cities across the United States, and Iowa City would not be surpassed.

The new Englert operated for decades as a joint venture. Etta Englert Hanlon and her



second husband continued to reside in the building, while Dora Chapman and Al Davis managed the theater in conjunction with A. H. Blank. Years later, Blank and Central States of Des Moines, in partnership with the Chapman family, operated the theater and supervised its division into two small-screen theater spaces in the 1980s.

By 1999, the managers of the Englert finally decided to close the theater and sell the aging building. It was purchased by a bar owner who had plans to turn it into a nightclub. Not wanting to see the theater disappear, a group of concerned citizens persuaded the City of Iowa City to purchase the theater and hold it in trust until funds could be raised.

For the next five years, this group of citizens mobilized to purchase the theater from the City of Iowa City and rebuild the Englert as a community cultural center. They began the "Save the Englert" campaign to raise the funds necessary to renovate the theater to its former grandeur.

Hundreds of local businesses and individuals contributed countless hours and millions of dollars to bring the theater back to life. Their contributions are forever recognized on the large Capital Campaign plaque in the Englert lobby, on the nameplates on the seats of the theater, and on numerous plaques around the building.

Finally, on December 3, 2004, a community's dream became a reality when The Englert Theatre reopened for its first live performance in more than 60 years. Today, The Englert Theatre stands as a testament to all who believed in its recreation.

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Audience Guidelines

In the age of lightning-fast entertainment that allows movies, music, and more to be downloaded in an instant to a smartphone, consumers may not be aware of how their technology and behavior can affect the concert-going experience for fellow audience members and for the performers themselves. The following guidelines need to be respected in order for all patrons and artists to have an enjoyable and safe experience. Please be courteous to those around you. **If you need assistance during the show, please go to your nearest volunteer usher.** If additional assistance is needed, the usher will find the appropriate person to help you further.

Please arrive on time. We know parking downtown can be a hassle and our will-call lines can be long. Please allow extra time for travel, parking, and finding your seats. If you arrive late, we may ask you to wait until an appropriate break in the show to get you to your seats.

Do not have conversations, even whispering, during the concert or event. This will distract performers as well as fellow audience members. If your child becomes restless, frightened, or loud, please take him or her to the lobby.

Silence all cell phones, pagers, watches, and other devices. Don't text, tweet, blog, or surf the web. The glow from your device is distracting. You are here to enjoy the show, so please give the show your attention!

Keep feet, bags, and children out of the aisles. Blocking the aisles is against the fire code.

Pay attention to venue rules and posted notices. Many shows do not allow photography or recording. Flash photography is never allowed. If we ask you to stop, please do so.

Pay attention to the vibe of the show. If the crowd gets up and starts dancing, join them. Please don't try to do a one-person show for your own entertainment. We will ask you to sit down.

Respect the supporting act: You never know where they are going in the future. If you really dislike the music, take a walk or check out our current gallery exhibit on the second floor. Please be polite.

Patrons are never allowed on stage. Not before the show, during the show, or after the show.

Grounds for removal: If our staff finds you are not adhering to the above guidelines, we will give one verbal warning requesting that you change your behavior. If you continue to disregard the guidelines, we will request that you leave the premises. Being removed from more than one event will result in being banned from Englert-presented events for at least one calendar year.

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