



STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Winter 2019

**STRENGTHEN
GROW • EVOLVE**

Building the Greatest Small City for the Arts



meiraT



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OBJECTS OF ART

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THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

In this special edition of Stages, The Englert Theatre and FilmScene are proud to share more about our current impact on the community, our major goals, and what building the greatest small city for the arts means. On pages 4 - 19, we invite you to engage and learn more about Strengthen • Grow • Evolve, the collaborative capital campaign between our two Iowa City-based nonprofit arts organizations.

ENGLERT RENOVATIONS	THE NEW FRIENDS PROGRAM	FRIENDS OF THE ENGLERT	ENGLERT VOLUNTEERS	AUDIENCE GUIDELINES
PAGE 9	PAGE 11	PAGE 22	PAGE 29	PAGE 45

SEASON SPONSORS



Thanks to the generous support of our sponsors, the Englert is able to bring the best locally and nationally known performers to the Iowa City/Coralville area.



Playbill printed by
Goodfellow Printing.



Playbill designed by
Little Village Creative Services.

STRENGTHEN GROW•EVOLVE

Building the Greatest Small City for the Arts



We believe that a great city runs on three powerful engines: a strong, innovative education system; a robust, equitable economy; and a rich, accessible culture. It is that culture that determines our town's character. It is why people live here, what people remember when they come to visit, and the charm that attracts new people to call this place home.

The cultural community of Iowa City and the surrounding ICR area is full of potential. This is a place where people from a multitude of backgrounds and perspectives can live and thrive. As arts nonprofits, we work in the service of our community's culture, its character, its soul. We help build the place that we call home. And we deeply believe this project will strengthen, grow, and evolve our community into something truly special for generations to come.

In many ways, this project began back when local citizens "Saved the Englert" which, in turn, paved the way for FilmScene to open its own doors. Many other arts and cultural groups have helped forge a path to become the vibrant city we are today. Now, we believe that path leads to a 2020 vision for our community to be the Greatest Small City for the Arts in America.

Let's realize our potential. Let's build this together.

Sincerely,

Andre Perry
Executive Director
The Englert Theatre

Andrew Sherburne
Interim Executive Director
FilmScene

STRENGTHEN•GROW•EVOLVE STAFF & LEADERSHIP

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WHO WE ARE



OUR MISSION

FilmScene is a nonprofit organization dedicated to enriching the cultural vitality of the Iowa City area through film that challenges, inspires, educates, and entertains.

FilmScene operates in partnership with the Bijou Film Board, a University of Iowa student organization, to provide a full-time, community-supported cinema in downtown Iowa City that showcases the best in American independent and international filmmaking in a vibrant and inviting setting.



OUR MISSION

The mission of The Englert Theatre is to inspire and activate positive community growth through the arts. This includes owning, maintaining, and operating the Englert—Iowa City's last historic theater—as a vital community arts space as well as expanding the Englert's programming vision and collaborative efforts beyond the walls of the theater through institutional efforts like Mission Creek Festival, Witching Hour, and other projects that develop through vibrant partnerships. Programming seeks a balance between familiar and unknown, emerging and established, and local and far-reaching artistry.

ANNUAL IMPACTS



600+
EVENTS

an extraordinary number of concerts, performances, lectures, films, and community gatherings



365
DAYS / YEAR

that our organizations present arts opportunities in downtown Iowa City



100+
OPPORTUNITIES

for deeper engagement through dialogues and lectures facilitated in conjunction with arts events



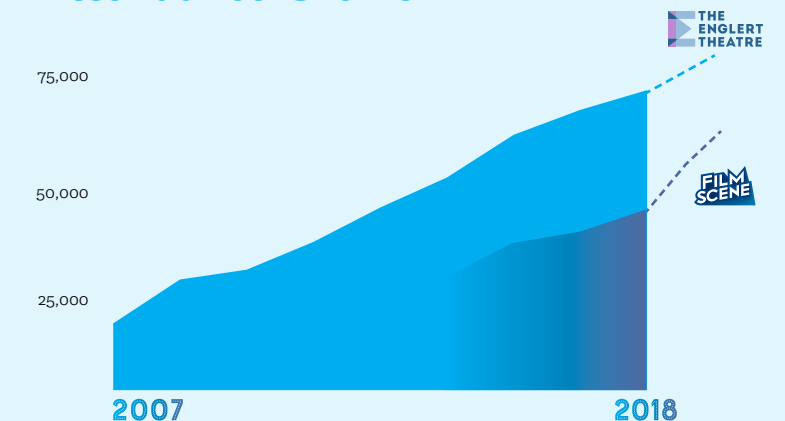
122,000
PATRONS

including 25,000+ children and university students

\$4.03
MILLION

economic impact on the ICR area with growth anticipated

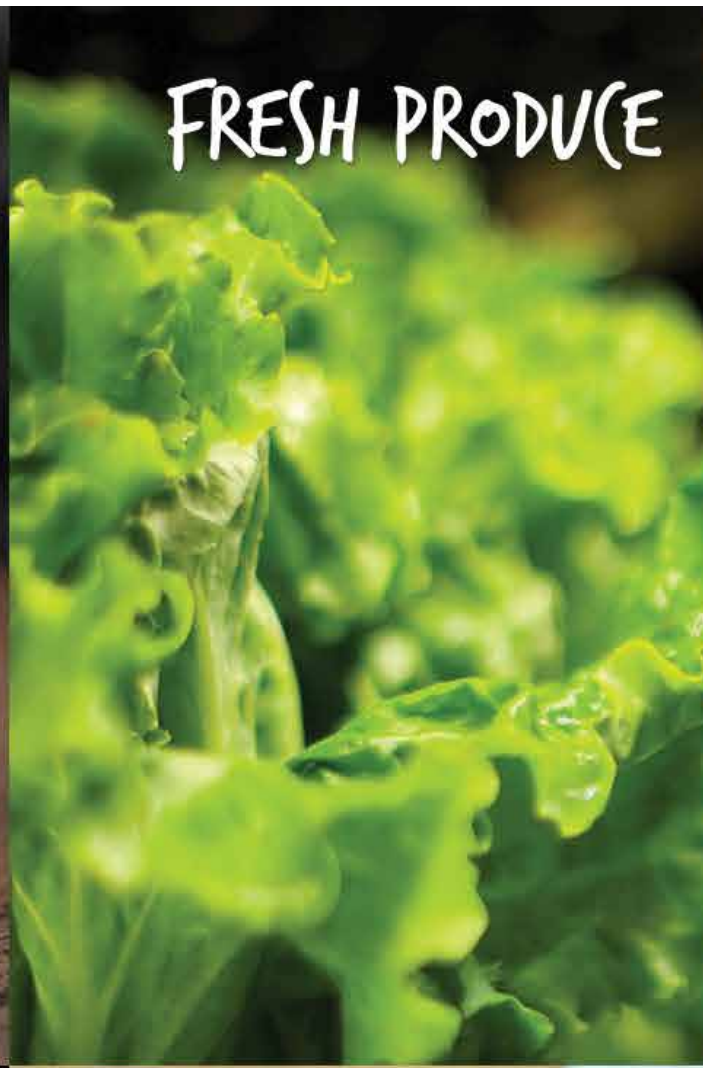
Attendance Growth



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BUILDING THE GREATEST SMALL CITY FOR THE ARTS IN AMERICA.

Iowa City is a great city for the arts. It is why people live here, what people remember when they come to visit, and the charm that attracts new people to call this place home.

Strengthen • Grow • Evolve is a collaborative campaign led by two Iowa City-based nonprofits, The Englert Theatre and FilmScene—that seeks to strengthen the arts through a major reinvestment in our modern and historic venues, innovative programming, and new models of collaboration that will better connect our unique missions towards a greater vision. **Our goal is to raise \$6.5 million dollars.** As of January 1, 2020 we have reached \$4.48 million dollars with confirmed pledges, anticipated tax credits, and grants.

This campaign will benefit our entire area—from elementary schools to the University of Iowa, young entrepreneurs to retirees, our cultural peers to nonprofit service agencies, and downtown to our surrounding communities.

Through these investments and partnership, we can build the greatest small city for the arts in America—right here in Iowa City.

HOW YOU CAN HELP!

EVERY GIFT MATTERS

A donation of any amount is sincerely appreciated and will be acknowledged. Our ambitious efforts require gifts of all sizes to be successful, and each donor is an important partner in building a vibrant arts community.

MONTHLY GIVING

Give the gift that is significant for you. Suggested giving amounts:

\$10/MO \$25/MO \$50/MO

For additional donation tiers and to establish a monthly giving plan, visit www.strengthengrowevolve.org

LEAVE A LEGACY

SEAT NAMING AT \$2500 + \$5000

Leave a lasting legacy by naming a seat at FilmScene! Our new modern seating was carefully selected for comfort, attractiveness, and durability.

Seat naming is available through a five-year pledge agreement and your named seat will far outlive that commitment. Limited to the number of seats still available

NAMING OPPORTUNITIES

Additional legacy naming opportunities are available for major giving, including theater and room naming options. To discuss these exciting options, for creative giving options including stock transfers and multi-year pledges, please contact Katie Roche by phone at 3199-688-2653 x107 or by email at katie@strengthengrowevolve.org.



CAMPAIGN INITIATIVE #1

STRENGTHEN

With the campaign approaching the first year anniversary since announcement, we're just getting ready to announce major construction to The Englert Theatre. The work that will be done will preserve the historic theater for the next generation and make the space more enjoyable for patrons by expanding services and modernizing existing facilities. We anticipate that work will begin in late March and will extend into mid August. We hope you'll stop by for a visit when the work is finished.

▼ Marquee Repair

The marquee restoration will bring the most recognizable symbol of the Englert back to its former glory. It's only through the generous support for the campaign that we are able to repair the structure including the electrical, the marquee roof, and of course, the neon letters.



Our reputation for excellence is built on diverse and distinguished art, dedicated patronage, and a rewarding audience experience.

Both FilmScene and the Englert reside in more than century-old buildings. Beautifully maintained and blessed with good bones, these facilities still require regular upkeep and renovation. **First-rate facilities are essential to keeping our artists and patrons happy.**

To ensure the longevity of our venues, our campaign includes strengthening FilmScene's flagship Ped Mall location and **a renovation and modernization of the historic Englert Theatre.** This quality upgrade, both center stage and behind the scenes, will improve audience experience, accessibility, and sustainability, and these improvements will enhance the lighting, sound, and stage production elements that deliver that all important nightly "wow."



▲ Gallery Expansion and Renovation

Our second floor will undergo a complete renovation and expansion. This expansion will extend the gallery into existing office space and will feature new lighting and audio/visual equipment.

Continued>>

THE ENGLERT THEATRE

we've stepped out

In 2019, we partnered with several venues to program events outside of our historic theater, including a series of club shows at The Mill. Visit our events page to see what we're programming for 2020. Shows will be announced throughout the year, so check back often or join our newsletter and we'll tell you about new shows as they're announced.

englert.org/events

2019 Lineup

Sasami | John Paul White | Charlie Hunter & Lucy Woodward | Scott Mulvahill
Emily Wolfe | Joe Pug | Deep Sea Diver | Sarah Shook | The Talbott Brothers



Squirrel Flower opens for Sasami at the Mill.

Introducing the new Friends of The Englert Benefits

As a non-profit venue, ticket sales cover only a portion of our operating costs. The Friends of The Englert program is our way to say "thank you" by providing special benefits to donors. With our recently redesigned program, the enhanced benefits make it even easier to enjoy a show at The Englert.

ANNUAL DONATION	\$40 Individual	\$60 Household	\$120 \$10/month	\$240 \$20/month	\$600 \$50/month	\$1,200 \$100/month	MORE
ADVANCE TICKETING + SELECT EVENT PRICING	▶	▶	▶	▶	▶	▶	INTERESTED IN DONATING MORE THAN \$1,200? We have more benefits to share with you! Contact our Development Director, Katie Roche, at katie@englert.org for more information.
\$2 OFF BEVERAGES <i>from door open to show</i>	▶	▶	▶	▶	▶	▶	
YOTOPIA FOR TWO	▶	▶	▶	▶	▶	▶	
STAGES RECOGNITION <i>the official Englert magazine</i>			▶	▶	▶	▶	
\$25 ENGLERT EATERY <i>good for a show-night dinner</i>				▶	▶	▶	
WITCHING HOUR 2020 FESTIVAL PASS				▶	▶	▶	
MISSION CREEK 2020 FESTIVAL PASS					▶	▶	
ANNUAL APPRECIATION DINNER						▶	

Are you a student?

Our **brand new** Student Friends program is designed specifically for you!

Student Friend \$20

Includes: Advance ticketing, special pricing on select events, recognition in Stages, an invitation to our annual appreciation event.

Sustaining Student Friend \$120 annually (\$10 monthly)

Includes: All of the benefits of a Student Friend plus one pass to both of our annual festivals, Mission Creek & Witching Hour

Become a Friend at englert.org/friends

All donations are tax deductible minus the value of any benefits you choose to receive.

Window Restoration

We'll fully restore our historic wood windows throughout the building to combat deterioration caused by weather. You'll also see repaired and repainted woodwork on the face of our building.



▲ Facade Restoration

The facade of our 108 year old facility is starting to show its age. We'll repair the masonry on the front of the building and repointing the brickwork.



Other Repairs

- ◀ The brick wall of the theater that survived the 1926 fire will be repaired
- We will replace two of our three HVAC systems to ensure that we have a comfortable space for our patrons
- We will replace the broken drinking fountains throughout the building
- Improved energy efficiency
- Roofing membrane
- Stretch Goal: Audio system modernization

Revitalizing FilmScene's Scene 1 Cinema on the ped mall

What began as a dream to return movie magic to downtown Iowa City has created a beloved home for film.

This campaign includes support for the renovation of FilmScene's Scene 1 cinema, new seating, lobby improvements, and maintaining modern presentation standards.



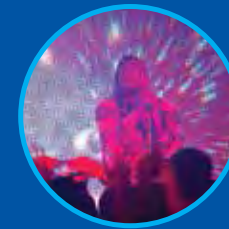
CAMPAIGN INITIATIVE #2 GROW

FilmScene Expansion

As we celebrate our historic spaces, we also relish the opportunities our brand new arts facility offers for the next generation.

Purpose-built and state-of-the-art, the new three-screen facility at The Chauncey—in the heart of downtown—has become FilmScene's primary home. Commitment to ownership of the facility by our nonprofit ensures organizational stability and guarantees that film as an art form has a secure future in Iowa City.

As a unique architectural gem, FilmScene at The Chauncey is a landmark arts facility—the best of its kind in the Midwest. By setting a nonprofit arts organization as the cornerstone of a private investment, this partnership has opened the building to the public and made our remarkable downtown even more welcoming.



MISSION CREEK FESTIVAL

Founded 2006
Programming focuses on performance, literature, and community
Annual Attendance: 10,000



WITCHING HOUR

Founded 2015
Exploring the unknown, discussing creative process, and presenting new work
Annual Attendance: 1,300+



REFOCUS FILM FESTIVAL

Launching 2020
Presenting films inspired and adapted from original texts—a film event designed for the UNESCO City of Literature
Anticipated Attendance: 1,500-2,500

OPENED SEPTEMBER 2019!



Festival Investments

The future of our arts organizations begins with world-class venues. However, our success depends on more than bricks and mortar. To fulfill our promise, we must continue to develop innovative programs.

We will continue to nurture the Engler's two annual festivals: Mission Creek Festival and Witching Hour. And now, with expanded cinema facilities, FilmScene will create Refocus Film Festival."



CAMPAIGN INITIATIVE #3 EVOLVE

Outreach + Collaboration

Our campaign is only worth pursuing if we truly feel there is an opportunity to **improve access and engagement with the arts for all people in our community.**

On stage and screen, we are endowed with amazing art. **To best leverage this remarkable programming for educational impact,** we seek to launch an arts education effort in collaboration with local partners to expand arts engagement in our community. Together, FilmScene and the Engler will hire a **Community Engagement Director**, dedicated to fostering deeper artistic connections with our local K-12 schools, universities and colleges, neighborhoods, and the diverse cultures of our community and to expanding year-round arts education workshops and artist visits to our schools.



ALLIED ARTS NONPROFIT INITIATIVE

What began with an unorthodox but exciting idea of two organizations banding together for a single campaign can serve as a case study for a better-allied arts culture in this community.

The Engler and FilmScene will deepen important partnerships with the Bijou Film Board, SCOPE Productions, and other University of Iowa organizations and work with a collective of local cultural nonprofits to share ideas and best practices, work together, and envision a collective future for our entire region, starting here in Iowa City. ■

*After the show,
curl up with a good read.*



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THEATRE**

213 N Gilbert Street, Iowa City



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November 29–December 15



Tells of the enduring, tempestuous friendship of Susan B. Anthony and Frederick Douglass, presented in celebration of the 100th Anniversary of women's suffrage.

January 24– February 16

319-338-7672 or www.riversidetheatre.org



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Pleasing and peppery with hearty red berry fruit.

LVW Tinto Tejo
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Floral aromas with prevailing citrus and a frank and lively attack.

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Juicy citrus notes with hints of pear nectar and white flowers.

Giuliano Rosati Pinot Grigio
Clean, crisp aromas of apple, citrus, and peach.

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Telephone: 319-338-2799

CONCESSIONS AT THE ENGLERT

\$3 Beverages

- Coke
- Diet Coke
- Sprite
- Dasani
- Barq's Root Beer
- Sparkling Water

\$6 Wine

- Henri de Richemer Piquepoul
- Dubard Sauvignon Blanc/Sémillon
- Domaine de Chantepierre Côtes du Rhône
- LVW Tinto Tejo
- Dubard Merlot
- Giuliano Rosati Pinot Grigio

Beers on Tap

Our craft beer on tap rotates frequently! Please ask a concessions attendant for a current list.

\$6 Regular features:

- Sutliff Cider
- ReUnion Brewery select beers
- Big Grove Brewery select beers



**YOUR
AD
HERE**

Contact Connor@Englert.org

THANK YOU

The Englert Theatre and FilmScene are grateful for the remarkable community support for our organizations from over 700 donors, without whom, the ambitions of Building the Greatest Small City for the Arts could not be realized. Your continued commitment to our community is necessary to reach our goal. To join in supporting Strengthen•Grow•Evolve, go to: strengthengrowevolve.org.

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Phebe's Timber
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Our inaugural Englert Theatre Nonfiction Fellow was Dan Cronin, now graduated from the UI Nonfiction Writing Program with an MFA. Before Iowa, Dan worked in online media, TV, and documentary film in New York and Los Angeles. As a student, he was elected Student Ambassador of the Nonfiction Writing Program and he co-hosts Anthology, a reading series featuring writers from the NWP, Iowa Writers' Workshop, and Literary Translation program. A gay Eagle Scout from the suburbs of Chicago, Dan writes about the American culture wars and Midwestern angst. His work has been published by South Side Weekly and The Rumpus.

Now What

DAN CRONIN

A non-Midwestern artist visiting the Midwest will comment, with horror, at our weather. The Blind Boys of Alabama, after their opening set, commented that they were happy to be in Iowa, but, man, was it cold. For Celeste Barber—Instagram comedian spoiled by Australia—an Iowa winter was crueler than the most venomous scorpions of The Outback. And for Piff the Magic Dragon, a magician and comedian and self-proclaimed second-most-famous dragon in the world—famous for performing exclusively in a dragon costume—icy winters were contrary to his biology.

For Midwestern ex-pat artists to return to the Midwest is to prove their Midwestern mettle through anecdotes of survival—survival of our winters and our geography. Demitri Martin survived a brief childhood stint in small-town Iowa before relocating to New Jersey. And New Yorker humorist Patty Marx, when researching a piece on Couchsurfing.com, couch-surfed in Iowa City with a total stranger and graduate student.

As an audience member and native Midwesterner, I flashed a perverse grin through each of these anecdotes as hecklers shouted—not boos or obscenities—but advice on coat brands, the art of layering, and the ingenuity of rubber overshoes.

We have a shared sense of camaraderie about the weather, and—in this modest region—humble brags about weather-readiness are a notable exception to our gag-order on braggadocio. So, pardon my boastfulness when I say the Midwest, above the coasts, has the most defined relationship with the climate, the land, the entire natural world. And it's a clear cut one: man vs. nature.

I'm not the first to say this, and we'll get to that, but first we need to address the pesky problem of defining what I mean by The Midwest. The Midwest—the middle of the west? Midway through the west? Midway to the west? Here is the land of those first few moments of the American Imagination, the first fractions of a second of an American Dream. The full dream has not been realized here and never can be.

“Go west young man” is what they say, not, “Go west for a bit and then stop midway.”

The U.S. census bureau has the gall to define the Midwest as two separate regions: East North Central (Ohio, Michigan, Indiana, Wisconsin, and Illinois) and West North Central (Minnesota, Iowa, Missouri, Kansas, Nebraska, and the Dakotas). But dividing Iowa and Illinois is ridiculous to me: I saw from George's how Iowa City reacted to The Cubs winning the World Series. And in conversation with Iowa's own Professor Chuck Connerly, we spoke at length over how Iowans listen to Chicago sports broadcasts over those of St. Louis or Minneapolis or Kansas City, and how Iowa corn for years has fed Iowa and Illinois pigs before they were loaded on trains to Chicago. I've also met Pennsylvanians who insist they're Midwesterners, Missourians who insist they're Southerners, and Ohioans quite proud to share a time-zone with Manhattan.

Whatever here is, we're all here. Some of us are descended from the original settlers, the indigenous tribes who learned this land before they were displaced and murdered, before their histories were erased from the dominant historical record. Others are descended from the

THE MIDWEST IS THE JOURNEY IN-BETWEEN, A CROSSROADS IN A CONSTANT STATE OF BOTH ARRIVAL AND DEPARTURE WHERE SILENT NIGHTS ARE INTERRUPTED SOLELY BY TRAIN WHISTLES.

mediocre or more practical than curious Conestoga wagon captains—those who shuddered at the Oregon Trail through the Rocky Mountains and settled for the straightforward prairie. And still others escaped violence or stuntedness in America and abroad to come here—to this newly available land of possibility.

I'm not going to settle the question of what the Midwest is—mostly because I minimize my interactions with people from Ohio—but altogether I think of Midwesternness as something less about specific geography and more about a particular relationship with the land.

Which brings us to Frederick Jackson Turner. Turner was nervous when he addressed a room of hundreds of history professors at the 1893 Chicago World's Fair; The World Columbian Exposition; The Quadricentennial of Columbus's arrival in the Americas. He did not have a lot going for him—who goes to an indoor lecture on a July Afternoon when there's a Wild West Show a few minutes away (a show that all of the visiting history professors had received free passes to courtesy of the show's host, Buffalo Bill)? On top of that, Turner had written his remarks that same day, he was a freshman professor, and he was a freshman professor from the University of Wisconsin, which—in an era before cheeseheads and

badgers—was a virtually unknown school in a relatively unknown state.

Frank Turner's presentation, The Frontier Thesis, had an ego representative of 1893 Chicago: the prize of the 19th century Midwest. It was full of bluster: America had realized its Manifest Destiny. The country was settled from sea to shining sea. We were about to begin a new epoch of American civilization—one where there was no more frontier, nothing left to explore, conquer, happen upon. Frank Turner had no answers, but he urged his snoozing colleagues—filled with dreams of that free cowboy rodeo show—to ask the question, “Now what?”

Teddy Roosevelt and Hollywood would answer the question of “Now what?” with the same response as the majority of the historians present at Turner's talk: cowboys! The story of western expansion, cowboys versus Indians, and sheriffs versus outlaws—that was our nation's origin story. We were better because we were stronger, and we'd keep getting stronger and keep being better. The next frontier was the upcoming American century and the American century after that and the American century after that.

But we might also answer Turner's questions by looking backwards, witnessing and reckoning with what came of “the frontier” in order to allow for true forward progress.

The Midwest is the journey in-between, a crossroads in a constant state of both arrival and departure where silent nights are interrupted solely by train whistles. The Midwest is where your horizon is defined by sky. Our sky is our coast, and our flyovers are our passing ships. Only in our largest cities where skyscrapers obscure and cast shadows, does the Midwestern sensibility slip away.

Ornate artifice and extravagance have little place here. The clear-cut distinctions, between town and country, fall and winter, and spring and summer, sky and land, growing season and harvest season, death and survival—this makes for a more classic approach to art. The Midwest values art that explores what it means to be alive: relationships, family expectations, joy and heartbreak. This is not to say Midwesterners are simple: a Midwesterner can communicate more with a shrug and “Oh, it's fine” than a studied interpretation and namecheck of Foucault or Nietzsche or Barthes.

In the Midwest, power and respect come less from who you know and more from what you do. We smile and nod as East Coasters yak and West Coasters chill: the East Coast talking big talk—Manifest Destiny, a nation sea-to-shining-sea, cities on hills—and the West Coast breathing out a chill sigh of relief at having arrived west, at last.

Here we are, settled on America's 19th century spoils, acquainting ourselves with these stolen lands—gifts of American empire—and left to sit and think in the quiet, or sit and avoid thinking in the quiet—via yardwork or snow shoveling or weather-proofing—about the land and our relationship to it. To be a Midwestern artist is to face not the shining seas, but our horizon—land and sky, death and life, history and possibility—to be a Midwestern artist is to attempt an answer to Frederick Jackson's Question, a question born out of this land, “Now what?” ■



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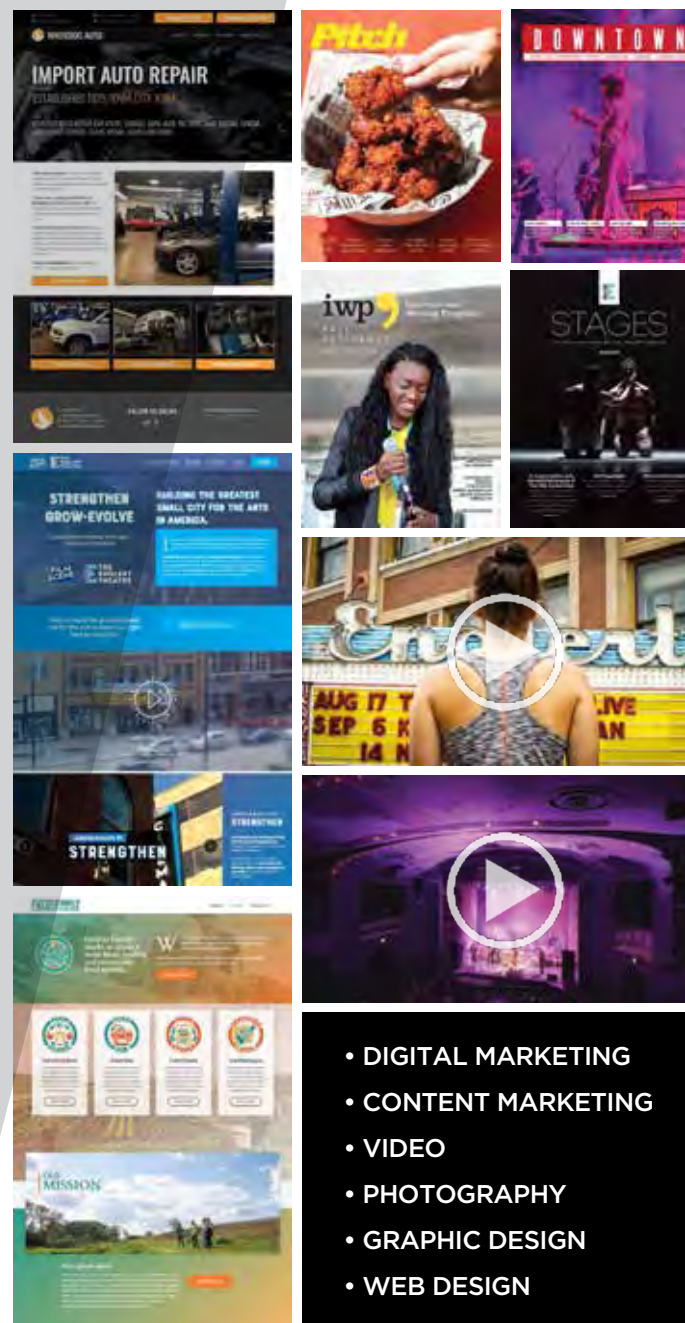


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How to Feel Like Yourself

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DAN BOSCALJON

Our cultural heritage influences our values, beliefs, and behaviors in ways we forget to question. These assumptions often take the form of binary logics that divide something into two parts, one valued above another. The Cartesian mind/body pair is a pervasive example. Valuing “mind over matter,” or assuming “when there’s a will, there’s a way” emphasizes the “rational” mode of “mind” that arises from an abstract, disembodied point of view. This “mind” is paired against and then valued above how things feel, emotionally and physically. Disconnected from our feelings and disengaged from our bodies, we forge ahead and forget that alternatives exist.

This cultural preference culminates in a “grin and bear it” mentality that belittles awareness of pain as “weakness.” Ignoring how we feel allows us to forget how much pain we carry in our bodies, even when we

consider ourselves to be healthy, fit, and active. The opioid crisis is one consequence of the cultural tendency to ignore suffering (“no pain, no gain”) and eliminate physical pain / emotional suffering. Blocking our pain lets us “get over it,” but results in lives filled with numbness and unawareness.

We forget how good it can be to feel like ourselves. Reminders include moments of joyful wholeness that move us beyond the Cartesian mind/body divide. When laughing, expansive expressions of delight bubble forth in physically, emotionally, and mentally expressive ways. Laughter displays the healing power of the body’s ability to release unnecessary tension.

Authors like Antonio Damasio and Bessel van der Kolk have promoted a public understanding of the importance of our bodies in terms of consciousness, memory, and well-

being. They argue why healing matters, in a material way, and add neuroscientific advances to insights that have been developed alongside psychotherapy since the 19th century. Healing practitioners in this tradition use the term Soma, Greek for “body.”

The Cartesian bias puts mind over matter and, valuing willpower, assumes that mental states are causes, not effects. Somatic approaches find success in emphasizing how our physiological, embodied responses to events and environments—which precede our conscious awareness—shape our lives. Somatic treatments for PTSD and complex PTSD (CPTSD) change physiological responses to real and imagined danger by engaging the body in movement and release, rather than activating stressors (which can re-traumatize patients). Such approaches, popularized in part by van der Kolk, make use of Stephen Porges’ Polyvagal Theory. This distinguishes three responses within the autonomic nervous system: feeling secure and connected uses the most recently evolved parasympathetic vagal nerve (which allows enjoyment); feeling threatened causes a regression to the flight or fight modality of the sympathetic branch (which protects us); and retreating to the primitive dorsal vagal branch (responsible for autonomous bodily functions) immobilizes us. Living in the modern world means even privileged persons embody anxiety from individual interactions and concerns about the future.

Understanding the benefits of exploring treatment through the power of physical movement and also the severity of the epidemics of chronic pain, anxiety, and autoimmune issues, helped Meg Eginton realize that movement therapy offered relief from chronic pain and allowed greater agility for aging clients. Her work brings together her background in the arts—as a professional dancer and university professor in theatre—with 35 years of experience in movement therapy. Eginton Alignment provides healing for those whose processing injuries, chronic pain, grief and trauma, excessive tension as well as those who desire greater awareness for a more graceful, buoyant everyday life. The International Somatic Movement Education and Therapy Association registered Eginton Alignment as a stand-alone method in 1994.

Clients of Eginton Alignment Somatic Movement Therapy receive an individualized program of treatment that might include tablework, breath work, home study and journaling, and guided movement sequences and meditations. These treatments are a hybrid of cutting-edge somatic and movement therapies: they can work alongside mental health therapy and also serve as an independent form of self-care that reduces tension based pain and creates more opportunities for calm. Eginton Alignment Somatic Movement Therapy and Education helps people suffering from chronic pain, neurodegenerative disease, bad balance, fibromyalgia, Parkinson’s and MS. It has proven effective for those who suffer from complex PTSD and childhood abuse.

The treatment creates safe movement “experiences” that allow people to stay in the moment while feeling, an evidence-based approach to healing. Working with the breath and simple movements teach clients about feelings (and blocks), and expand the tools that allow clients process emotional content without being sent into hypoarousal. Clients learn to identify stressors that cause hyperarousal and regression to the fight or flight branch of the vagus system. Eginton states, “My patients and clients leave feeling empowered to live their lives in ways that pain of all sorts, whether physical or mental, no longer dominates and controls them. They learn how to feel better”

She opened and practices out of **Movement for All**, where she gathered a core group of experts in movement and health and practice their healing modalities. The practitioners have complementary healing modalities, aligned with Polyvagal theory and the human health in homeostasis. They offer customized therapies that help people to age well and to heal from chronic pain, stubborn injuries, trauma and PTSD. Together, they celebrate the innate healing power of the human body, and believe that better living arises from learning how to calm the nervous system.

The Movement for All Center is located at 1161 Foster Road, in the Iowa City Peninsula neighborhood. It is quiet, with free, proximate parking and meets ADA

accessibility requirements. The space, open for fundraisers and events, offers offices, a studio, a seminar room, and a cook’s kitchen. All practitioners within the space provide whole person oriented work:

Kristi Cooper specializes in Mind body medicine. She has over forty years of experience working with clients in Human Services, spiritual guidance, and healing touch. “Mind body medicine [is] a framework for nourishing the body and mind for whole life living [that] remind me to breathe through intense emotion instead of denying it; to notice sensations and not dismiss pain; to acknowledge thoughts and not get carried away by them; to find gratitude and grace in the face of chaos and uncertainty. I love that mind body skills can help me open to possibilities.” Cooper currently consults with individuals concerning how to enhance self-care practices in their everyday lives.



Meg Eginton

Anita Mishuk is a certified Hypnotherapist (Germany), and specializes in the Alexander Technique. “The Alexander Technique is a practical hands-on study of the principles of coordination, movement, habit and awareness. It can help relieve pain while also unlocking the joy of developing a deeper understanding of your own untapped potential for ease. “

Nisha Mittal holds an Ed.D and is a former professor and researcher in the sciences. She is a certified advanced Spring Forest Qigong trainer, a Kriya-Yoga practitioner, and an advanced energy worker now offering Qigong classes on an ongoing basis at the studio. Recent western medical research has demonstrated that Qigong helps in decreasing chronic pain, depression and difficult emotions such as anger, frustration, anxiety, sadness, grief, irritability, etc. It is also may relieve some of your fatigue, stress, and pain.

Karin Gundlach, MD offers TRE and FasterEFT at Movement for All. **TRE® is an innovative series of exercises that assist the body in releasing deep muscular patterns of stress, tension and trauma.** The exercises safely activate a natural reflex mechanism of shaking or vibrating that releases muscular tension, calming down the nervous system. When this muscular shaking/vibrating mechanism is activated in a safe and controlled environment, the body is encouraged to return back to a state of balance.

Eginton, Mishuk, Cooper, Mittal and Gundlach offer courses at the studio including the following: Ballet for All, bioenergetic breathing release, Alexander Technique, QiGong, MindBody Skills (Mindbody Medicine), Mind Body Stress Release course, TRE (trauma and tension releasing exercises), Authentic Movement, Somatic Dance, Restorative Yoga for Recovery from surgery (breast cancer, pelvic reconstruction), Eginton Alignment Daily Dozen, Couples Valentines Day Retreat, Contact Improvisation, neighborhood yoga. A massage therapist is available on the weekends.

To read more about somatic treatments available at Movement for All, please visit movementforall.com. Those who are interested in the courses and workshops offered at the studio, or in working with Meg as a practitioner can contact meg@movementforall.com. ■

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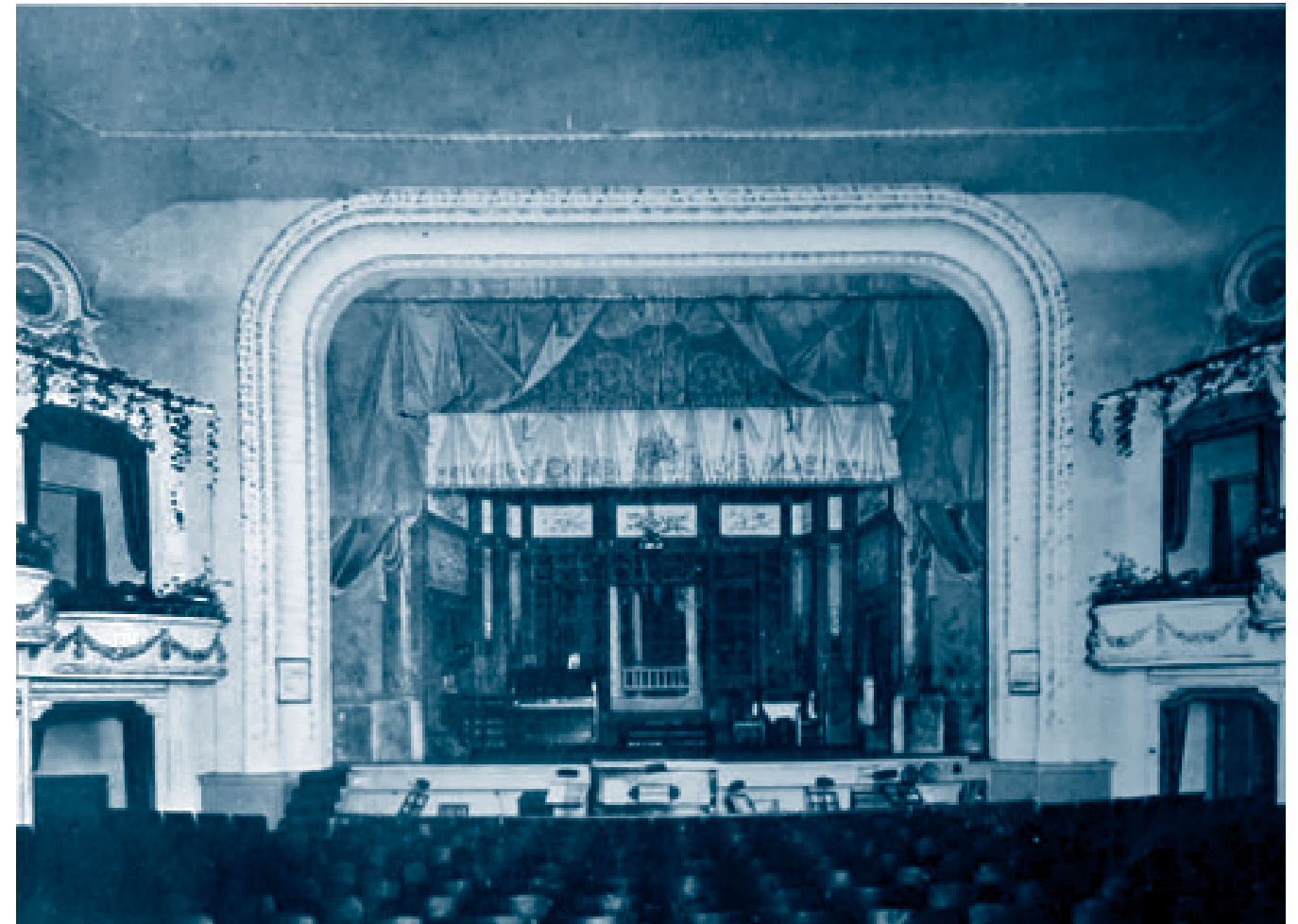
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The face of The Englert circa 1912



The original interior of The Englert Theatre circa 1917

The History of the Englert

ON SEPTEMBER 26, 1912, husband and wife William & Etta Englert launched an institution when they opened The Englert Theatre in downtown Iowa City, replacing what had once been a livery stable. They built the theater to rival the finest stage and movie houses throughout the Midwest and to establish a vibrant community gathering space for local and regional citizens.

Vaudeville acts from across the world performed on the stage and films - still an emerging art form at that time - were shown on the theater's state-of-the-art projection equipment. These exciting events welcomed community members into the Englert's 1,071 seats. Above the theatrics in the main hall, William and Etta resided on the theater's second floor and provided housing for traveling artists on the third.

In 1920, William Englert passed away at 46 years old. Following his death, business partners A.H. Blank (from Des Moines) and Nate Chapman purchased the business in 1921. Chapman, who had been based in Des Moines, had moved to Iowa City just a year earlier when he and Blank purchased the storied Garden Theater cinema, which would later become The Varsity and then The Astro. The Blank and the Chapman families, through a line of committed descendants, would go on to steward the Englert's existence for the remainder of the century.

After Nate Chapman died in 1925, his wife Dora continued to own and operate the theater alongside A.H. Blank. Dora's brother, Al Davis, also assisted with managing the facility. On February 13, 1926, a fire nearly destroyed the Englert. Firemen fought to save the building as

the blaze tore through the roof. Dora Chapman was there - as was Etta Englert - and she would later recount the scene to her grandchildren - Nathan, Katherine, and Barbara Chapman.

Despite \$125,000 worth of damage to a property that had cost only \$60,000 to build 14 years before, the theater's benefactors restored the building with an eye to the ornate aesthetic tendencies of the 1920s. In particular, significant investment from A.H. Blank made this rebirth possible. From the ashes, the Englert returned to the Iowa City community.

In time, the venue became a full-time movie house. In the 1980s the singular theater space was subdivided into two small-screen spaces. Likewise the interior had been updated with gypsum board, paneling, carpeting, and acoustic

ceilings. The owners during this period were Ansel and Marvin Chapman (sons of Dora) and Mike Blank (son of A.H. Blank) of Central States Theater Corporation.

As the end of the century approached, Mike Blank, in his 90s, sought to sell the business while he was still alive. He conferred with his partners, the Chapmans (whose various family members had migrated away from the core of Iowa City), about selling the Englert. Seeking to honor Mike's wishes, the Chapmans agreed. In 1999, after nearly 80 years of caring for the building, they closed and sold the Englert.

A bar owner initially purchased the theater and planned to turn it into a club. However, a group of local citizens envisioned an opportunity to renovate and restore the theater to its original purpose: a performing arts and community

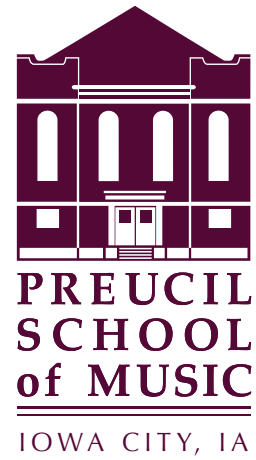
gathering space for the people of Iowa City. This group of inspired locals persuaded the City of Iowa City to purchase the theater and hold it in trust until funds could be raised for a newly formed nonprofit entity to purchase and renovate the space.

Over the next five years, this group worked diligently to rebuild the Englert as a premier arts venue and a hub in the Iowa City cultural scene. In part - under the banner of "Save the Englert" - the group secured funds to restore the Englert to its 1920's glory. The names of contributors are memorialized throughout the building: a capital campaign wall in the lobby, plaques around the theater, and on the backs of seats in the main hall.

On December 4, 2004, the Englert returned to the community with its first live performance in over 40 years. Since that time, the Englert has become

a leader in the Midwestern arts scene through its ongoing programming, partnerships with the community and the University of Iowa, its production of two innovative festivals - Mission Creek and Witching Hour, its commissions work with local and international artists, its commitment to the preservation of history, and celebration of the evolving cultural diversity of the Iowa City area. ■

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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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