

# STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Spring 2015

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RECORD AT A TIME

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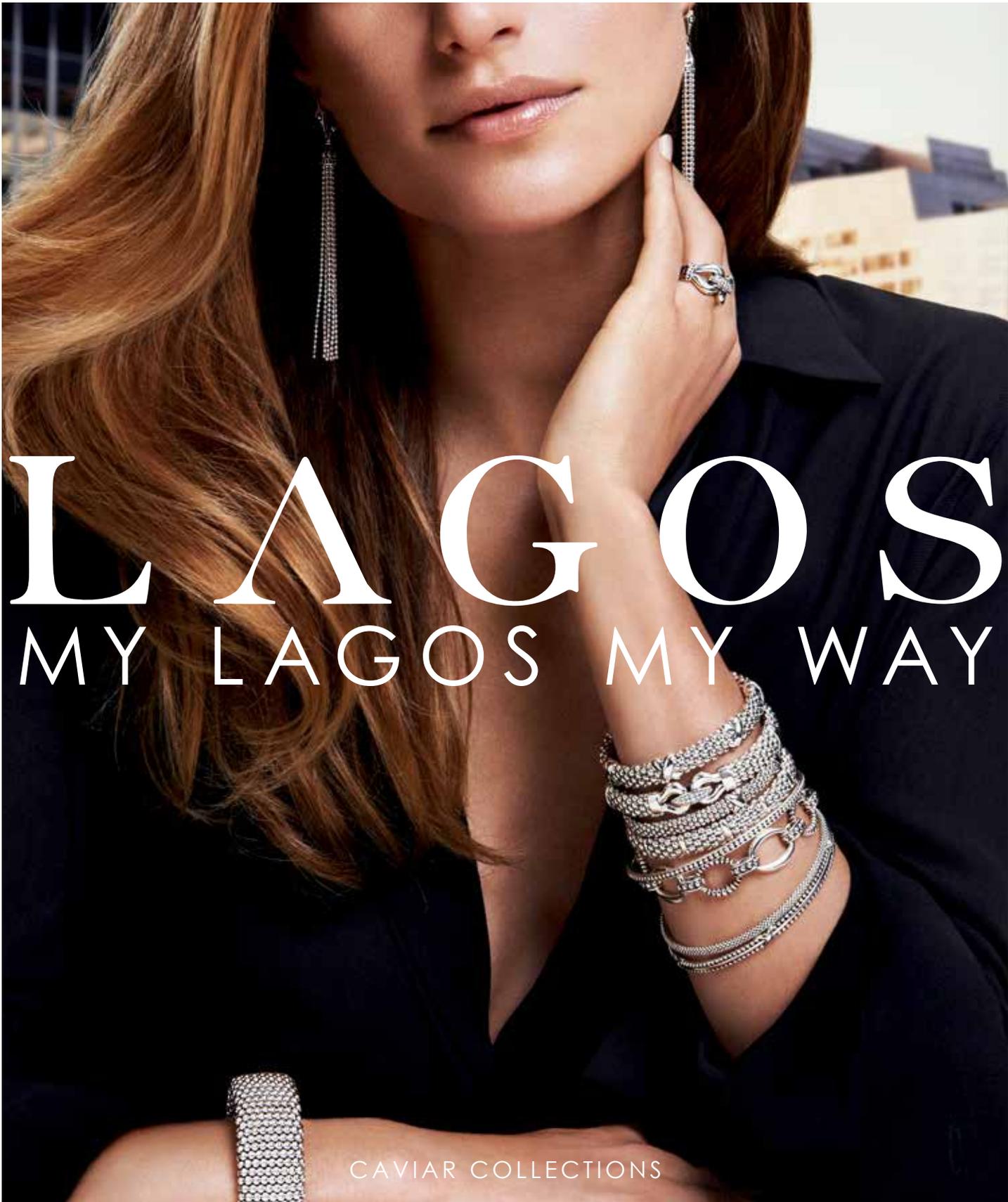
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# LAGOS

MY LAGOS MY WAY

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# Welcome to The Englert Theatre



Dear Friends & Patrons,

I am writing this letter as we face the long tunnel of winter. After a few quiet weeks around the holidays, winter is always a remarkably busy time at the theater as we prepare for Mission Creek Festival (full disclosure: I am a co-founder but many people have their hands in making this event work). This year marks the tenth installment of Mission Creek Festival in Iowa City, and we at the Englert are proud to be the producer of the festival. The lineup often reminds me of the programmatic vision that drives my work at the theater: to present the known and unknown side-by-side, to find a balance between the traditional and the experimental, to be reminded of a familiar feeling and to be rewarded by a new experience. Indeed, part of my job is to bring old favorites like Joan Baez, hot new bands like Lake Street Dive, or an institution of comedy like The Second City. Seeing audiences take delight in those performances makes us feel good, puts smiles on our faces, and sustains the operation of our house. Yet, another aspect of my job is to delve into the abyss of lesser-known art and bring what looks good to the Englert stage so that we can share in the wonder of new plays, new dance companies, new musicians, and new writers in Iowa City together. The beauty of art lies in the fact that people keep making it.

At last year's festival, young electronic composer Oneohtrix Point Never opened up for legendary pianist Philip Glass. Most agreed that Philip's program was excellent, particularly his nod to Iowa City's literary culture with a piece accompanying Allen Ginsberg's poetry. Oneohtrix's set, however, was loud, abrasive, beautiful, and astonishing. It was a divisive performance for some of our patrons. And while we always want people to be happy when they see shows here, it was very inspiring to watch from a distance some patrons cursing Oneohtrix's set while their friends exalted it. The truth is: you can't like everything. But to see a performance and have a real reaction, to be moved (one way or the other)—that is something we should always chase after. To leave the theater and be engaged in a passionate argument with friends, to have your mind awakened, that is an accomplishment. Sometimes it's so easy to daydream through the week—we need these ecstatic jolts.

We thank you for your ongoing support of the Englert and we also encourage you, a few times a year, to trust us and come see something that you don't know much about. I don't want to mislead you: you might love what you see and you might hate it—but I can guarantee you will find evidence of artifice, effort, and thought. After all, that's why we have cafés, bars, and living rooms—to engage in positive conversations about what we like and don't like and to share ideas on how we might improve this world. With that in mind, we very much look forward to this year's Mission Creek Festival—not just the popular artists, but the lesser-known performers who will surely surprise us with compelling sights and sounds. There's something about the new, the unknown, the avant-garde: it keeps us thinking, it keeps us sharp.

Andre Perry

A handwritten signature in black ink, appearing to read 'Andre Perry', written in a cursive style.

Executive Director

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## CONTACT US

**WEB** [englert.org](http://englert.org) | **EMAIL** [info@englert.org](mailto:info@englert.org) | **BOX OFFICE** 319.688.2653

**ADDRESS** 221 E. Washington St., Iowa City, Iowa 52240



# THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

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## Thank you to our 2011 Capital Campaign supporters

Since reopening in 2004 after a massive renovation and a grassroots fundraising effort, The Englert Theatre has welcomed over 365,000 attendees.

A true success story, the renovated Englert has hosted over 2,500 performances over the past decade, including local and nationally-known live music, comedy, theater, dance, movies, readings, and community endeavors. All of this unfolds in our beautiful venue, located in the heart of downtown Iowa City's cultural district. In preparation for the centennial of this national historic landmark, we conducted a capital campaign to consolidate our mortgage and better secure a stable future. We would like to honor our major donors below.

Please contact us if you are interested in supporting  
The Englert Theatre:

**Katie Roche, Development Director**

[katie@englert.org](mailto:katie@englert.org) or call 319-688-2653 x107



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These Premier Season Sponsors helped make tonight's event possible. Thanks to their generous support, the Englert is able to bring the best locally and nationally known performers to the Iowa City/Coralville area.



*Playbill printed by  
Goodfellow Printing.*

# Douglas & Linda Paul Gallery



*Our new addition to the gallery space. The Englert bar is open during most ticketed events. Photo by Bill Adams.*

—  
**The gallery is open  
Monday - Friday  
12PM - 5:30PM**  
—

Looking for a venue to host a private party, reception, meet-and-greet, corporate gathering, staff appreciation, or other special event? The second floor Douglas & Linda Paul Gallery is an inviting space featuring art exhibits from local artists that can accommodate groups of up to 50 people.

For more information, pricing, and availability, contact Production Manager Tori Morgensai at [tori@englert.org](mailto:tori@englert.org)



*This inviting space is home to exhibits from local artists. Photo by Bill Adams.*



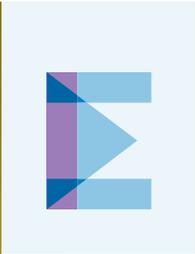
## Down In The Dressing Room

So many things have to come together for a great show to happen.

When performers arrive they've often been traveling for hours, if not days or weeks. In addition to stellar sound and stage setup, courtesy of the Englert Theatre production crew, our talented visitors are also taken care of by the house management team who ensures their needs are met and helps restore their energy and well-being so they can perform at their best. Our performers are well taken care of, whether our team is dashing off to our sponsor New Pioneer Co-op for a holistic remedy for a singer's sore throat or finding that perfect bottle of wine for the dressing room from season sponsor Bread Garden Market

We've been asked for many interesting things over the years, including tube socks (for before and after a show!) and a small lap dog to calm a performer's nerves. One of the more unique things we offer in our dressing rooms is natural and organic lip balm, courtesy of Eco Lips in Cedar Rapids. Eco Lips has generously supplied lip balm to every performer who has passed through the Englert for the last two years, giving them an array of balms to choose from, from naturally tinted balm to Eco Lips Gold. From our dressing rooms into the hands of our performers, the Corridor company Eco Lips is making its way around the world, one set of lips at a time.





# THE ENGLERT THEATRE

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For pricing and more information,  
email Tori at [tori@englert.org](mailto:tori@englert.org).

*It's no secret: the staff members of The Englert Theatre love a good show. From music to theater, dance, literature, film, and more, we've got a stage and we know how to use it. But offstage, we ourselves are musicians, writers, artists, creators; diverse in our areas of expertise, but sharing a passion for the vibrant creativity that permeates this community. In each edition of *Stages*, we will feature an article from one of our own so you can get to know us a little bit better. In this edition, production staff member Pete Becker reflects on the nuances of restoring sound from a bygone era.*

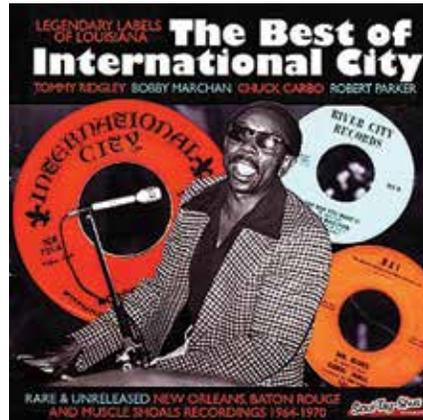
## The Sound of Things to Come from the Past

BY PETE BECKER  
*Englert Production Staff*



**Snap. Crackle. Pop.** You're thinking about crispy breakfast cereals and energetic little elves with striped caps and pointy little shoes, aren't you? Well, for the last eight years or so, the words snap, crackle, and pop have been of very great concern to me. Not because breakfast is the most important meal of the day—and make no mistake, it is—but because I am lucky enough to have been charged with the sometimes challenging but more often thrilling task of removing these very things (in an audible sense) for the restoration and re-release of a large catalogue of rare American recordings spanning the last several decades.

Before my arrival to Iowa City from Brooklyn, New York, in 2010, audio restoration work was the main daily focus of my residency as the chief audio engineer for a small but somewhat legendary independent New York City record label called Tuff City Records. To make a long story short, after a successful



*Restored, remixed and/or remastered by Pete Becker for Tuff City Records: father of soul Harvey Scales 1967-1977; International City: An essential look at the mid-to-late 60s soul and R&B music coming from the family of labels headed by Bob Robin; An anthology of trailblazing female hip hop artists Sparky D and Roxanne Shante, 1985*

beginning as one of the very first rap music labels in the early 1980s, Tuff City started acquiring the publishing rights to catalogues for an ever-growing roster of small, recently defunct record labels from across the country. Labels whose catalogues of master recordings reached, in some cases, as far back as the mid to late 1940s, some even containing the somehow (at the time) overlooked early works by such luminaries as Dr. John and Ray Charles. But what does it mean when one of those small record labels didn't do the best job of archiving their own master recordings (as in actually losing or destroying the very tapes that said music was initially recorded on)? It means, in many cases, that the only remaining copies are the actual vinyl records that were released to the public for purchase. And often the quantities of such records released by smaller record labels were very, very limited in number. If any of these rare recordings are to survive the ages for future generations to learn from and enjoy, they must be properly restored now because a lot of them are in very bad shape.

If you're familiar with vinyl records, you'll know that the older a record gets,

and the more times that it gets played, the more worn out the highly detailed interior shapes of the grooves where the musical information resides become. These older, worn records are full of what we call "surface noise." For most of the 20th century, when vinyl records were the primary way in which people enjoyed music, surface noise was just a part of the way things were. But years later, rare records that have survived the ravages of time (and possibly being tossed around someone's living room like a Frisbee) have a HUGE amount of surface noise. SNAPS! CRACKLES! POPS! All over the place! It's a total bummer, because what's worse than a big noisy racket when all you want to do is rock out to your jams?

The technical side of the restoration process essentially entails the following steps. First comes the physical cleaning of the record using specialized liquid formulas which help break down any dirt and residue that may be gumming up the works inside of those tiny little grooves. I've seen all sorts of disgusting build-up on records before. "Wait, is this petrified maple syrup? Gross." This part of the process usually involves Q-tips. Lots and lots of Q-tips. Sometimes

toothbrushes. Believe it or not, it is actually a very zen-like and therapeutic part of the process, especially if you have a tall stack of records to clean. Once the record is clean and dry, an additional specialized formula can be sprayed on to cut down on any static electricity on the surface which would be amplified by the stylus, or "needle." There are numerous other steps in the necessary preparation and calibration of the professional-grade audio equipment involved, but essentially the next step of the process is the capturing of the physical information etched onto the record and turning it into a series of binary 1's and 0's that can be manipulated inside what is known as a digital audio workstation software platform on a computer. It is here that the information also becomes visually represented with what we call waveforms. And they are very much what they sound like; a series of continuous rising and dropping lines of varying thickness and form which resemble waves. Any snaps, crackles or pops that were heard on the record can now actually be seen, usually as sharp, thorny looking corruptions within the otherwise fluid waveform, and can be ►



Restored, remixed or remastered by Pete Becker at Tuff City Records: John Morello, *Another Step Forward* (1969); Bonnie Koloc, *Hold on to Me* (1973); Geoffrey Stoner, *Watch Out* (1973); Harvey Mandel, *Get off in Chicago* (1972); The Monticellos, *Plaid Stamps* (45rpm Reissue); *Kool Heat* (1965)

► removed using a combination of manual manipulations and noise-filtering software algorithms. We are hopefully left with a very full and clean sounding recording that sounds very much as the record would have upon its very first listen, maybe fifty or sixty years earlier. This new master is then printed back onto another record! Thousands of them actually. Why? Because unlike contemporary digital music formats, records are tangible physical documents of musical history that could theoretically

be played using as little as a needle and a cone of paper hundreds of years from now.

One of the great things about doing this kind of audio work is that I've found myself becoming familiar with certain genres of music and specific artists that I probably would not have otherwise searched out on my own. I often find myself walking away from projects having become a newly avid fan of a previously unknown artist's musical work. In recent reflection, I've found that this is also very much the case

with my wonderful experience being a part of the production team here at the Englert. I have been introduced to so very many musicians that were not previously on my own personal musical radar. And so if there is anything I can recommend here it would be to treat yourself to unfamiliar territory in music and the arts. You'd be surprised at how rewarding it can be!

To see, hear and purchase these restored recordings, you can visit Tuff City Records at [tuffcity.com](http://tuffcity.com) ■

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## ENGLERT CONCESSIONS

Available in the lobby or upstairs gallery bar

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Miller Lite - \$4

Stella Artois - \$5

New Belgium Fat Tire - \$5

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Wider variety of beers on tap upstairs,  
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Bright and juicy, with red plum, boysenberry, and briar flavors.

### White

#### Louis Pierre et Fils Chardonnay

Fresh and lively, balanced and dry but well fruited.

#### Henri de Richemer Piquepoul

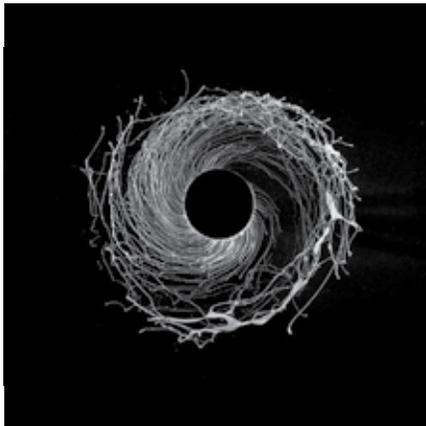
Floral aromas with prevailing citrus and a frank and lively attack.

“Wines I carry are grown by farmers—  
people with a passion for what they’re doing.”

# In Rotation: Winter Music

BY ANDRE PERRY

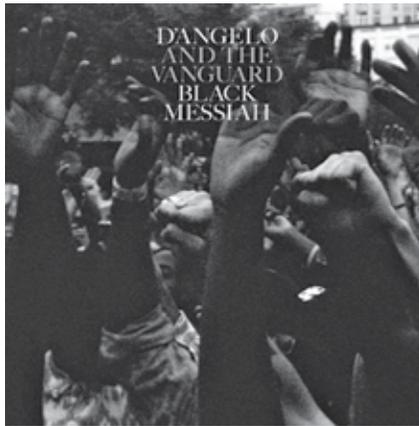
January is haywire. I spend a lot of time in O'Hare, getting from one conference or meeting to the next. After the travel calms down, I find myself back in Iowa City, locked to my desk as we prepare for myriad events on the spring calendar while considering programs for the upcoming fall and beyond. And then there is Mission Creek Festival, always looming, a gargantuan project that takes time and patience to wrestle into shape. Music drives my system like a nonstop conveyer belt during this period, keeps me focused on details, on spreadsheets, on all of the projects that are clamoring for my attention. It always seems as if we are running out of time.



## Dawn of Midi

*Dysnomia* (2013)

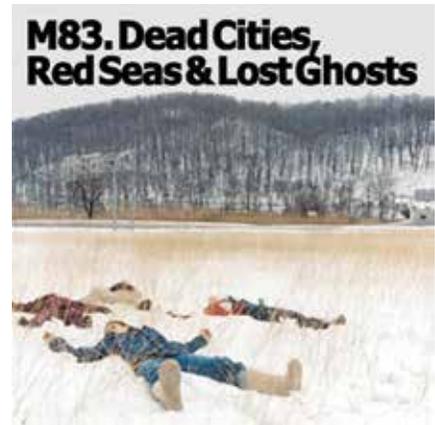
Insistent in its repetition, *Dysnomia* is Dawn of Midi's masterwork of discipline. It cuts jazz conservatory focus with an appreciation for minimal electronica, particularly fractured house and IDM. But there aren't any sequencers or mixers—just three guys playing drums, upright, and severely prepared piano. Meant to be heard as one long composition, the nine tracks lull you in pleasantly and then grip you tightly, almost coarsely, for the next forty minutes. Heard in its entirety, *Dysnomia* is remarkable.



## D'Angelo & the Vanguard

*Black Messiah* (2014)

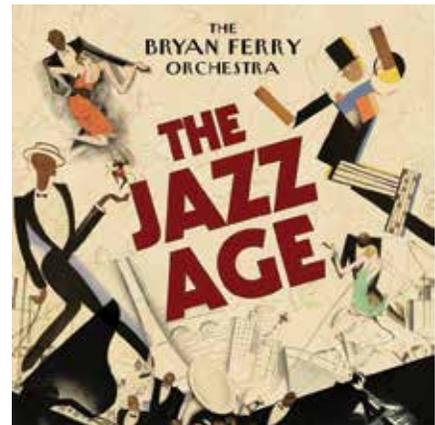
This poignant soul record announced itself at the end of 2014 as tragic failures in community relations from Missouri to New York reflected a renewed need for social justice. Though several years in the making, *Black Messiah*, with its raw, cluttered arrangements and pleading, guttural voices, seems to be as much a product of these modern times as anything else—it doesn't matter what side you're on: everyone is tired of fighting. D'Angelo's sense of timing—lyrically and musically—has advanced. He has traded in his thick, honey grooves for something more dissonant, more reflective. Echoes of the sonic and conceptual worlds created on the best Funkadelic albums are heard all over this record—and this is a good thing.



## M83

*Dead Cities, Red Seas, & Lost Ghosts* (2003)

M83's epic synth pop has built a big, loyal fan base in recent years. It's almost easy to forget this second album in the band's discography. Staggeringly lush and equally propulsive, *Dead Cities* established a balance between ambient exploration and dancefloor head-bobbing far ahead of its time. Lacking the heavy-handed lyrical conceits of later albums, the synthesizer textures and symphonic figures make for some of M83's most adventurous, satisfying arrangements.



## Bryan Ferry Orchestra

*The Jazz Age* (2012)

A curious premise indeed: Roxy Music frontman Bryan Ferry pulled together a jazz ensemble to reconsider his oeuvre through the lens of 1920s jazz. One wonders if he desperately needed to show us the connection between seedy mediations like

“Love Is the Drug” and the decadent world of the Lost Generation or if he was just trying to capitalize on a renewed interest in Jazz Age culture. Either way, Ferry does take everything seriously and his band spins Roxy and solo classics into an oddly compelling collection. Best enjoyed on vinyl while sipping a Grandpa’s Coffin at Clinton Street Social Club.



## The Walkmen

*Bows + Arrows* (2004)

The song titles say it all: “What’s in it for Me?” “The Rat,” “No Christmas While I’m Talking.” And that’s just the first three songs. *Bows + Arrows* is a touching impression of a disaffected, privileged, early 2000s existence in New York, a time during which upper-middle class hipsters might have still lived in Manhattan. Its rockers are ballistic and the ballads are culled from some bizarre Sinatra netherworld. It doesn’t matter if it’s 1950 or 2050, winter in New York is always *winter in New York*. Nothing says it better than the hazy, propulsive highlight, “Thinking of a Dream I Had”—it comes on like a Cassavetes picture shot in a subway station and leaves you both dazed and amazed, standing on the platform having missed your train again. ■

# The *edible* Family



## Print Radio Television

## Tune In, Turn On, Eat Up

Hosts: Kurt & Christine Friese, Mary Reilly, Lola Milholland, and Gibson Thomas

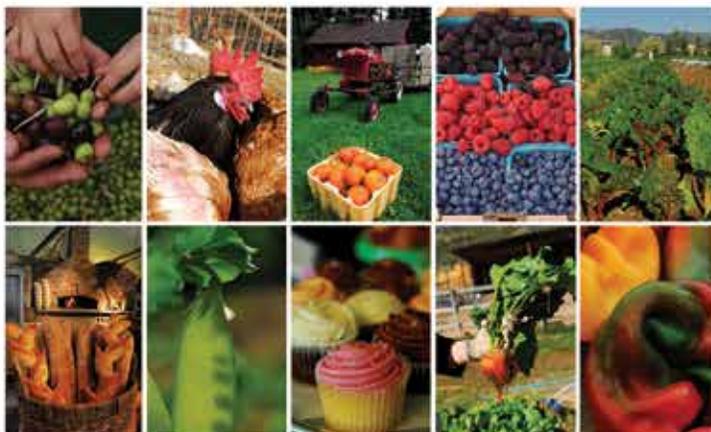


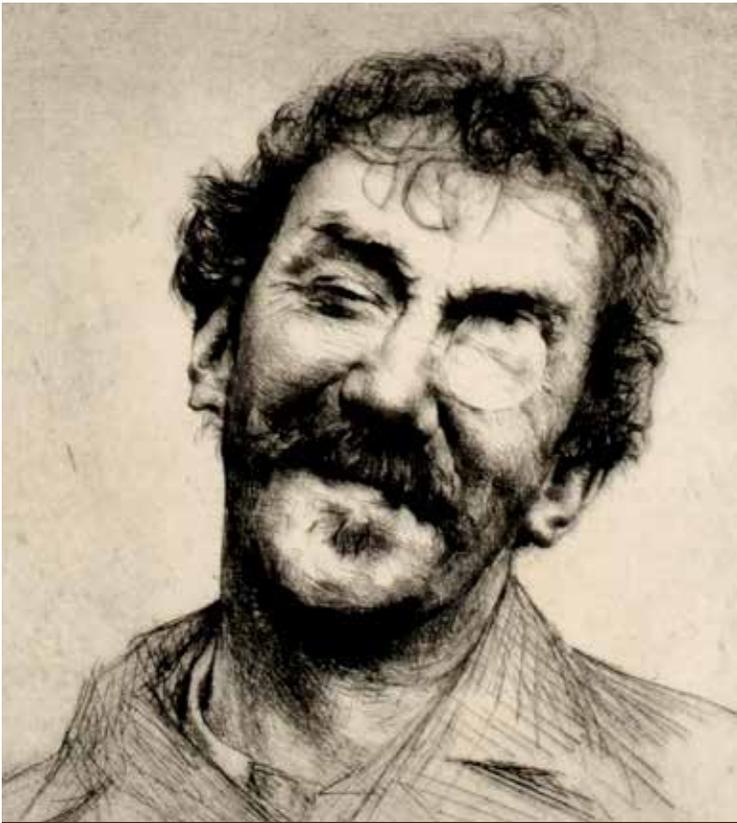
On iTunes, Stitcher and at [EdibleRadio.com](http://EdibleRadio.com)

# *edible*FEAST

Currently showing on PBS Television

Check Your Local Listings or go to [ediblefeast.com](http://ediblefeast.com)





Mortimer L. Menpes (British 1855–1939)  
*Portrait of Whistler* (detail), c. 1890  
Etching, 9 3/8 x 8 3/8 in.  
Given in the name of Michael G. Lankford by  
Alden Lowell Doud, 2005.10



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# Social Brand Forum

BY ALY HIGH

**The countdown is on** for the digital frenzy descending upon The Englert Theatre this October. The fourth-annual Social Brand Forum welcomes hundreds of marketers from across the nation to up their digital marketing game in true Midwest fashion.

Nick Westergaard, chief brand strategist at Brand Driven Digital, speaker, and instructor at the University of Iowa's Tippie College of Business, founded the event in reaction to the lack of opportunities to connect social media and marketing professionals in landlocked states. The conference has sold out each year, and has since grown to be "the Midwest digital marketing event." Social Brand Forum 2015 will be hosted at The Englert Theatre for the first time this October, and will feature leading speakers Mark W. Schaefer and Laura Fitton, networking opportunities, and a workshop. Westergaard sat down with us to talk about what's new with Social Brand Forum 2015 and the exciting changes within the digital marketing industry.



## **The Englert Theatre: What is the Social Brand Forum?**

**Nick Westergaard:** I created the Social Brand Forum in 2012 after speaking and attending amazing social media and digital marketing events everywhere but here in the Midwest — specifically Iowa. This is such a thriving time for businesses; it's something I felt very strongly about doing right here in the heart of the Creative Corridor.

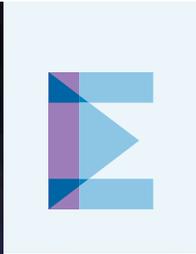
## **TET: Why host SBF at The Englert Theatre?**

**NW:** We've been fortunate in that the larger digital marketing space really loves this event and has been quick to put it on many lists of conferences not to miss. In looking at how we can stand out even further, we started seeing that several similar events were nice events but they were essentially nice events in hotel ballrooms. We really wanted to raise the bar and provide a

unique experience. As we're known as "the Midwest digital marketing event" we want to provide a conference experience unlike any other.

## **TET: How has Social Brand Forum grown?**

**NW:** Each year we've sold out and each subsequent year we've grown the event. We're hoping that with the greater space available at the Englert that we can grow the event even further. We've ►



**THE ENGLERT THEATRE**

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your next event or conference.

For pricing and more information,  
email Tori at [tori@englert.org](mailto:tori@englert.org).

► created ticketing opportunities – VIP, Full, and Basic. You can learn more about them here ([www.socialbrandforum.com](http://www.socialbrandforum.com)) but the new space allows us to do even more with how people experience this event.

**TET: What's unique about the Creative Corridor?**

**NW:** Like the Forum, this community is unique in its impact relative to its size. The Corridor is small enough that we can all be hyper-connected as a creative community but several of us are doing work throughout the nation that we're able to bring back here. It's really the best place to be a creative today.

**TET: What challenges or changes do you anticipate for the world of digitally-driven marketing in 2015? What do you think will be the key in succeeding as a brand this year?**

**NW:** Digital marketing is growing by leaps and bounds every year. This year especially

we're seeing lots of growth in paid social media marketing and podcasting really taking off (thanks, *Serial!*). What this means for marketers is that the "why" behind all of these new forms of media is obvious, but the "how" is still a big struggle for many. How does all of this new marketing and media work get done? That's what we want to help with through the Social Brand Forum.

**For more information or to register, go to [www.socialbrandforum.com](http://www.socialbrandforum.com)**

**Social Brand Forum 2015 Ticketing:**

**Basic Access** provides balcony level seating for both days of the event and access to the Friday networking lunch. An ideal fit for students and educators!

Now through March 31 - \$145  
April 1 through July 1 - \$195  
August 1 through October 15 - \$245

**Full Access** allows attendees to experience both days of the event, the opening night reception, and the Friday networking lunch. Full access attendees also receive a book by one of our speakers.

Now through March 31 - \$275  
April 1 through July 1 - \$375  
August 1 through October 15 - \$475

**VIP Access** is the best way to experience the Social Brand Forum! In addition to full access to both days of the event, the opening reception, and the Friday networking lunch, our VIP experience guarantees seating in the first few rows of The Englert Theatre, convenient access to power, multiple books from our speakers, the pre-conference workshop, as well as special networking opportunities to get to know our speakers.

Now through March 31 - \$375  
April 1 through July 1 - \$475  
August 1 through October 15 - \$575 ■



**IOWA CITY'S SOUND ALTERNATIVE**

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### WATER MUSIC

june 6  
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TIMOTHY HANKEWICH  
music director



## The Joshua Show

The 2015 Family Series kicked off with *The Joshua Show* in January, and oh my goshua it was a blast for all involved! Joshua and his sock puppet Mr. Nicholas charmed parents and children alike with ukulele-accompanied songs about being yourself and dealing with emotions. When Mr. Nicholas made an unnerving discovery about himself, it was up to his soulmate Joshua to teach him to celebrate his differences. After all, what are friends for? ■

*Photos by Sandy Dyas*





# A CHORUS LINE

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# T

akanami has long been a downtown fixture, generating a loyal following of sushi lovers and diners who are passionate about the award winning Pan Asian inspired fusion cuisine. Takanami's patrons have been known to stop owner and restaurateur George Etre on the street to gush about the award winning Kobe Roll or the great time they had at the Teppanyaki grills during their last visit. Winning "Best Sushi" for 11 years running, Takanami's reputation as an Iowa City institution is undeniable.

"We take great pride in our food, and we ask for input from all of our employees, from servers to dishwashers. The dishwashers see which plates come back empty and which don't, and we respect that. We always want to know which dishes customers love and what we might need to work on, to give our customers what they crave," he explains.

For George and his brother David, who is co-owner and executive chef, a big part of giving customers the very best means offering new exciting choices along with the familiar favorites. The Etre brothers have embraced classic sushi preparations and have also put their own spin on sushi with unexpected, yet delicious, pairings like tempura shrimp and seared beef. Keeping with the unexpected, you can find Takanami's Fusion Burger on their menu featuring smoked gouda, braised cabbage, spicy aioli, and a sweet and tangy Unagi sauce.



Takanami gets fresh fish delivered six days a week to ensure the highest quality product possible. Takanami also offers happy hour specials highlighting some of the most popular menu and bar items Sunday through Thursday during both lunch and dinner.

Bento boxes, a container divided into several compartments that contain small separate dishes, are wildly popular lunchtime favorite. "The bento boxes are great for lunch because they offer a variety of different types of food. They're filling and satisfying, but not heavy," David says. Takanami offers 10 different bento box options, they include miso soup, steamed rice, mixed greens, chef's choice sushi and the diner's choice of protein, whether vegetarian, chicken, beef, or seafood.



## Something for everyone at Takanami

WRITTEN BY JASON ALT

As the clock reaches five o'clock, the lighting dims, sunlight is replaced with candlelight and the dinner service begins. Takanami's dinner menu offers something for everyone. "We've got such high quality fish being used at the sushi bar. We take that same sushi-grade seafood and offer it in our dinner entrees as well," David continues. The Kobe Beef Filet, Asian Spare Ribs, and Pork entrees round out the dinner menu at Takanami.

Last year, George and David brought the Teppanyaki experience to downtown Iowa City. This Japanese style of cooking in which foods are cooked on a hot iron grill with the guests seated around the chef has been hugely popular since the Etre's added the two grills at Takanami.

"It's another level of the culinary arts and brings an aspect of theatre to the dining experience. Our Teppanyaki chef's spend countless hours honing their showmanship and tricks. It's fun for families, birthday parties — kids love it," says David. The new Teppanyaki grills have been so popular, in fact, that the brothers recently began serving some of the Teppanyaki dishes on the main dining menu, adding even more diversity to the menu at Takanami.

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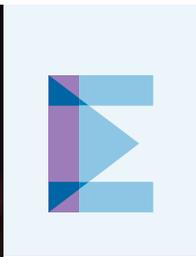
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## Glenn Kotche & Jeffrey Zeigler

with

### A Winged Victory for the Sullen

MARCH 31 @ 7:00 P.M.  
RESERVED SEATING

While a rock drummer and a new classical cellist may seem like an unlikely duo, Glenn Kotche and Jeffrey Zeigler are a celestial collaboration.

Kotche, drummer for rock band Wilco, and Zeigler, former member of the legendary Kronos Quartet, both possess a curious, synergic nature which shaped their collaboration on Zeigler's debut solo album, *Something of Life*. Their track is a high-energy soundscape incorporating masterful cello, improvisational percussive rhythm, and found city sounds. Released in November, the album features many musical partners including Philip Glass, Felipe Perez Santiago, and Paola Prestini.

Celebrated ambient music duo A Winged Victory For The Sullen is a collaboration between Stars Of The Lid founder Adam Wiltzie and Berlin-based composer Dustin O'Halloran. Their second album *Atomos*, released in October 2014, fuses piano, string and drone sounds with flurries of electronics, harp and modular synthesizers. Spectrevisions calls them, "the future of the late night record you've always dreamed of."

Sounds like: Philip Glass, John Cage, Kronos Quartet



## Cameron Esposito

APRIL 1 @ 7:00 P.M.  
GENERAL ADMISSION

Called "the future of comedy" by none other than Jay Leno, Cameron Esposito is a fast rising Los Angeles-based standup comic, actor, and writer.

Her sophomore album, *Same Sex Symbol*, was released in Fall 2014, debuting at #1 on the iTunes comedy charts. Unapologetically tackling sex, politics, and bodily functions, she wields abounding optimism in addition to her sharp wit, making her a breath of fresh air in a smog of comedic cynicism. Baring side mullet and denim tuxedo, Esposito isn't afraid to address "the big gay cat in the room," nor to describe getting her period in an airport bathroom as "a Jackson Pollock situation."

The host of two podcasts and *Put Your Hands Together*, her own weekly stand-up show at the Upright Citizens Brigade Theatre in L.A., Esposito has been named a Comic to Watch by *LA Weekly*, *Time Out Los Angeles*, *Jezebel*, and *Los Angeles Magazine*.

Sounds like: Tig Notaro, Patton Oswalt, Jenny Slate



## Real Estate

with Ryley Walker

APRIL 2 @ 8:00 P.M.  
GENERAL ADMISSION

New Jersey indie rock band, Real Estate consists of members Martin Courtney, Matt Mondanile, Alex Bleeker, Jackson Pollis, and Matt Kollman. The band's 2009 self-titled debut received critical acclaim, including a Best New Music tag from Pitchfork. In 2011, the band signed with Domino and issued their second album, *Days*. Both albums are light and unworried—escapist suburban pop rock for a perpetual summer.

*Atlas*, the band's third album released in 2014, captures what happens after the party has ended. "The once-ideal pool party band, in other words, has turned to soundtracking the cleanup," writes Pitchfork's Jason Greene. "Everyone's gone, the sky's threatening rain, there are cigarette butts floating in the pool, and we've all gotta work tomorrow." It's a dreamy reverie on the passing of time. Courtney's smooth tenor and Mondanile's guitar melodies emphasize the gracefulness of *Atlas*, and its simplicity is the key to its astonishing ache.

Sounds like: Big Troubles, Mac DeMarco, Beach Fossils





## Shovels & Rope

with The Inlaws & Brian Johannesen

APRIL 3 @ 8:00 P.M.

GENERAL ADMISSION

After meeting in 2002, Cary Ann Hearst and Michael Trent began touring solo acts and each released their debut albums in 2006 and 2007 respectively. Shovels & Rope began as a single collaborative album between Trent and Hearst that was never intended to be a permanent act.

Drawing heavily on their individual solo careers, Hearst and Trent create a sound that is uniquely their own, blending elements of indie rock, folk, bluegrass, and country to create the music that is Shovels & Rope.

In March of 2009, Hearst and Trent married yet continued their musical careers separately until 2012, when they committed to a second album under the banner of Shovels & Rope. *O' Be Joyful* reached #123 on the Billboard top 200, and their latest album, *Swimmin' Time*, debuted at #20. It is clear that Hearst and Trent's uniquely blended sound is something fans have kept coming back for.

Sounds like: *The Civil Wars, Jason Isbell, Dawes*



## Jad Abumrad

APRIL 4 @ 8:00 P.M.

GENERAL ADMISSION

This lecture begins with a simple question: what does it mean to “innovate?” How does it feel to make something new in the world? These are questions Jad Abumrad, producer and co-host with Robert Krulwich of the popular public radio show *Radiolab*, was frequently asked after being awarded a MacArthur fellowship in 2011.

This lecture, on one level, is the personal story of how Jad invented a new aesthetic. On another, it is a clinic in the art of storytelling. On its most profound level, the lecture is the offspring of a three-year investigation into the science, philosophy, and art of uncertainty, which all began with the two words that are the title of this talk: *Gut churn*. What use do negative feelings have during the creative process? Do those feelings get in the way, or do they propel us forward?

Sounds like: *Radiolab, This American Life, The Memory Palace*



## Father John Misty

with King Tuff

APRIL 5 @ 7:00 P.M.

GENERAL ADMISSION

Josh Tillman, also known as indie-folk star Father John Misty and a former member of Fleet Foxes, is an artist best described in his own words, of which he has plenty.

Tillman's culturally-literate lyrics are sardonically self-aware, presented as a joke no one is in on but himself. However, the February release of his newest album *I Love You, Honeybear* presents a slightly softer side, his cynical humor still present but with a touch of honest warmth.

“My ambition,” he writes in his tour biography, “Aside from making an indulgent, soulful, and epic sound worthy of the subject matter, was to address the sensuality of fear, the terrifying force of love, the unutterable pleasures of true intimacy, and the destruction of emotional and intellectual prisons in my own voice. Blammo.”

Sounds like: *Devendra Banhart, Edward Sharpe & The Magnetic Zeros, Harry Nilsson* ■



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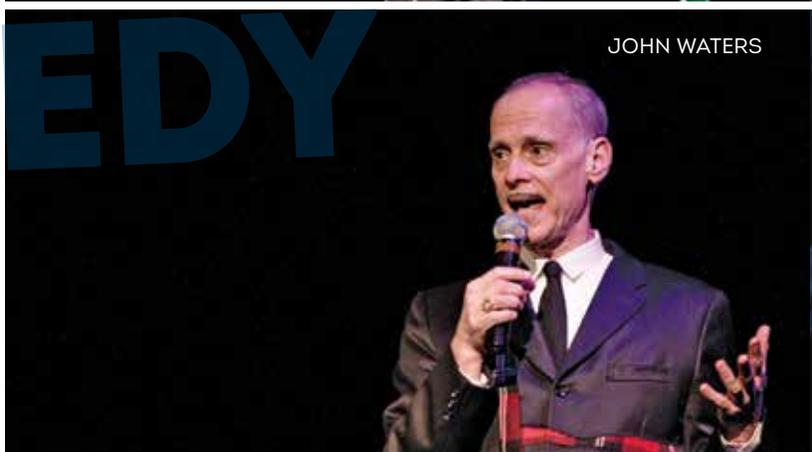
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DAVID CROSS



JOHN WATERS



**2006**

► The first Mission Creek Festival is launched in Iowa City

Minneapolis-based, experimental rock band Tapes 'n Tapes is first sold-out festival show

**2007**

Indie pop group Tilly and the Wall headlines at The Mill

**2008**

Indie rock group Cursive headlines at The Mill

Electronic composer Dan Deacon headlines at The Picador

► Ben Marcus, author of *The Age of Wire and String*, is keynote literary speaker

**2009**

► Founding member of the Wu-Tang Clan GZA/Genius performs at The Englert Theatre

Swedish singer-songwriter Tallest Man on Earth performs at Public Space One to 150 people

Dream pop duo Beach House make their Picador debut

**2010**

► The first Small Press and Literary Journal Book Fair takes place at The Mill

► UI Lecture Committee presents hip-hop group Public Enemy panel discussion at the Englert

New York-based novelist Colson Whitehead reads at The Mill with essayist Eula Biss and poet Kiki Petrosino



TRUMPET BLOSSOM  
CAFE



THE MILL



DEVOTAY



### 2011

Wilco leader Jeff Tweedy headlines at the Englert

Indie rock band Guided by Voices performs at the Blue Moose Taphouse

▶ Acclaimed filmmaker and writer John Waters performs his one-man show *This Filthy World*

▶ The first annual Lit Crawl takes place in Downtown Iowa City

### 2012

▶ Comedian David Cross performs with special guests H. Jon Benjamin and Jon Glaser at the Englert

Musical highlights include Rhys Chatham at Gabe's and The Magnetic Fields at the Englert

▶ Mission Creek food events are incorporated into the festival

### 2013

▶ Indie rock band Grizzly Bear and comedians Tig Notaro and Janeane Garofalo sell out the Englert

Other highlights include rapper Killer Mike, alternative rockers Thao and the Get Down Stay Down, punk marching band Mucca Pazza, and actress/poet Amber Tamblyn's literary musical performance *The Drums Inside Your Chest*

### 2014

▶ Legendary composer and pianist Philip Glass performs with electronic composer Oneohtrix Point Never

▶ Rapper Dessa performs at Gabe's and leads educational outreach at Tate High School for Englert 101

Artist Laurie Anderson, author Rachel Kushner, and musician Jason Isbell talk art with Iowa City

### 2015

▶ Expect more music, lit, food, & fun as Mission Creek celebrates its tenth anniversary

▶ New this year: a visual arts component including a local craft fair!

# Become a Friend

As a non-profit theater, ticket sales and other earned income cover only a portion of our costs, and we need the help of community members like you. Donations to the Englert help support several aspects of operations including but not limited to outreach projects in our community, programming costs for artist performances and residencies, maintenance and preservation of our historic building, and capital improvement projects.

The Friends of the Englert program is our way to say thank you, providing donors of \$30 or more with priority access to tickets for in-demand shows, free and discounted ticket prices, and other Englert insider benefits and information. Contact the Box Office or visit our website to sign up!

## \$30 to \$99

The ability to buy tickets BEFORE they go on sale to the general public (via email notification) and a discount code for half off of National Theatre Live and Bolshoi Ballet Screenings through 2015.

## \$100 to \$249

*All of the above, plus:*

Recognition in *Stages Magazine* (the Englert playbill) and frozen yogurt for two at Yotopia.

## \$250 to \$499

*All of the above, plus:*

A \$25 gift certificate good for dinner on show nights at one of our wonderful Englert Eateries: 126, Clinton Street Social Club, Devotay, El Banditos, Share, Takanami or Trumpet Blossom Café.

## \$500 to \$999

*All of the above, plus:*

An additional \$25 Englert Eatery gift certificate and email alerts when tickets are released for sold-out shows.

## \$1000 +

*All of the above, plus:*

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## \$2500 +

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Benefits for Friends of the Englert begin the day you donate, and continue for 12 months, at which time you will have the opportunity to renew or upgrade your membership. You may also choose to give monthly or auto-renew your membership.

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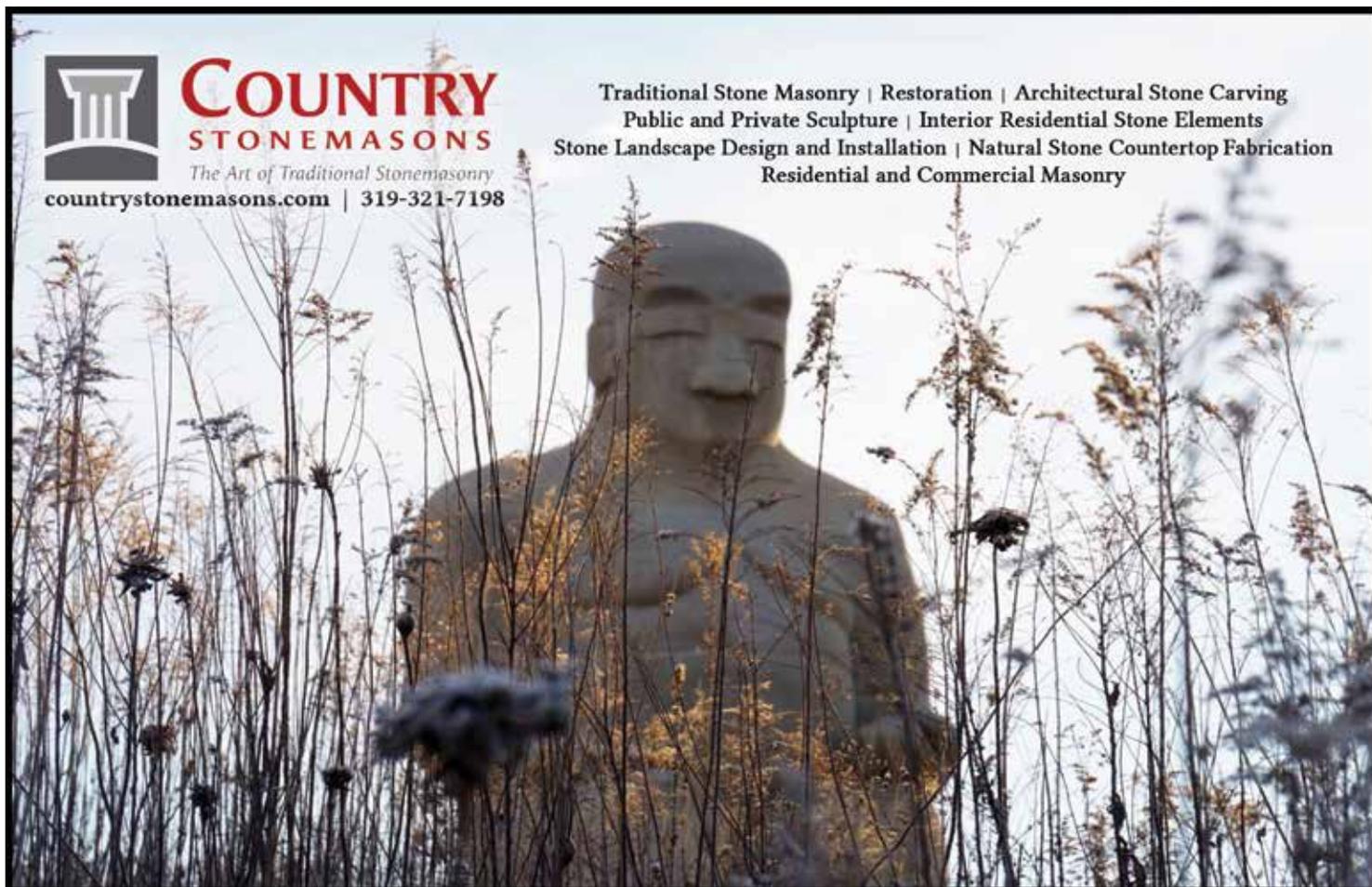


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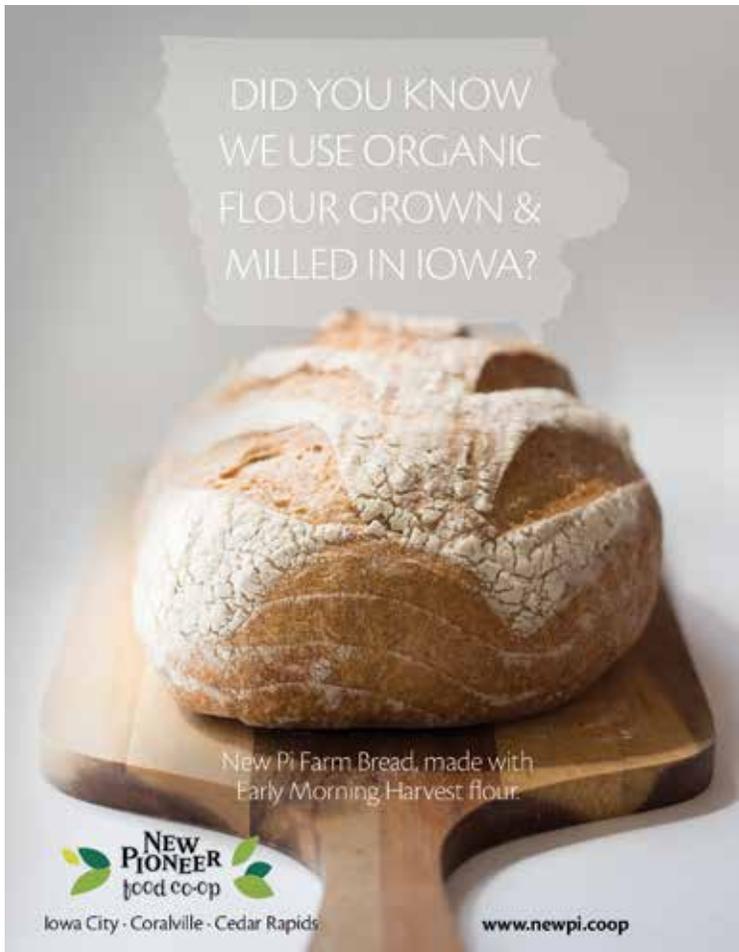
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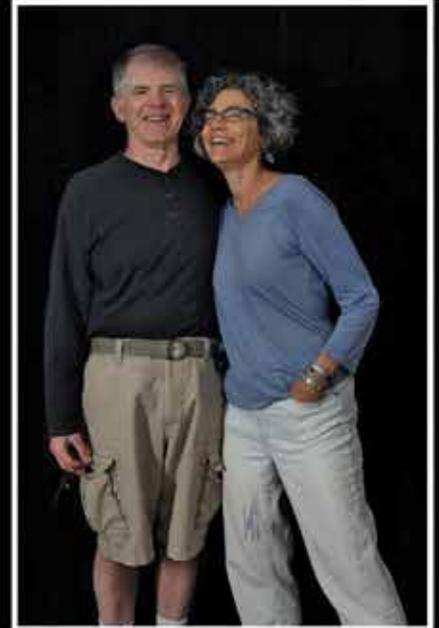
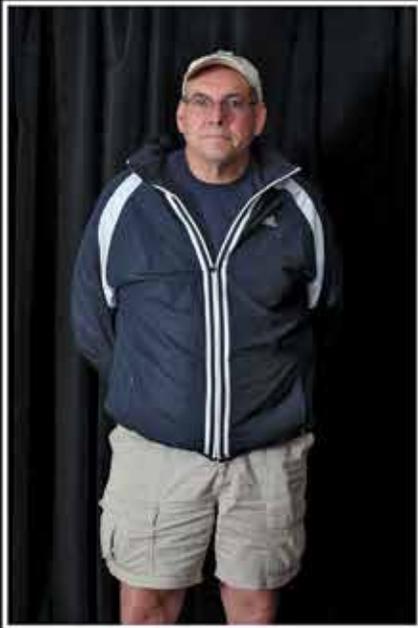
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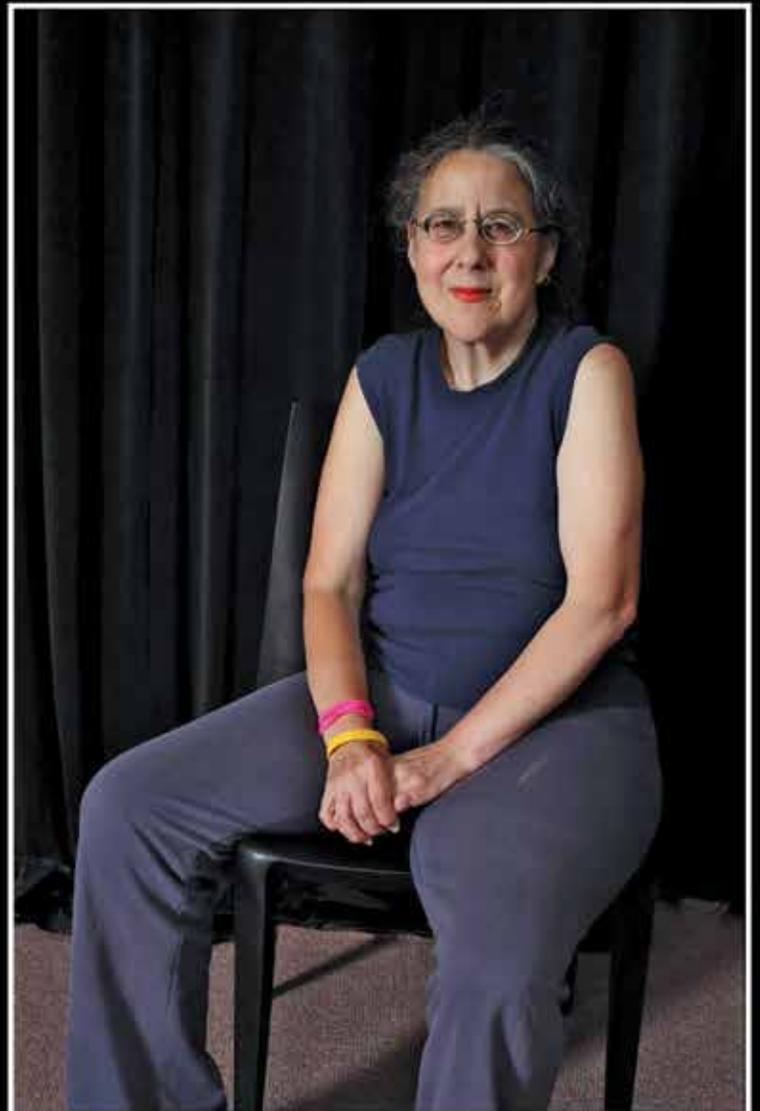
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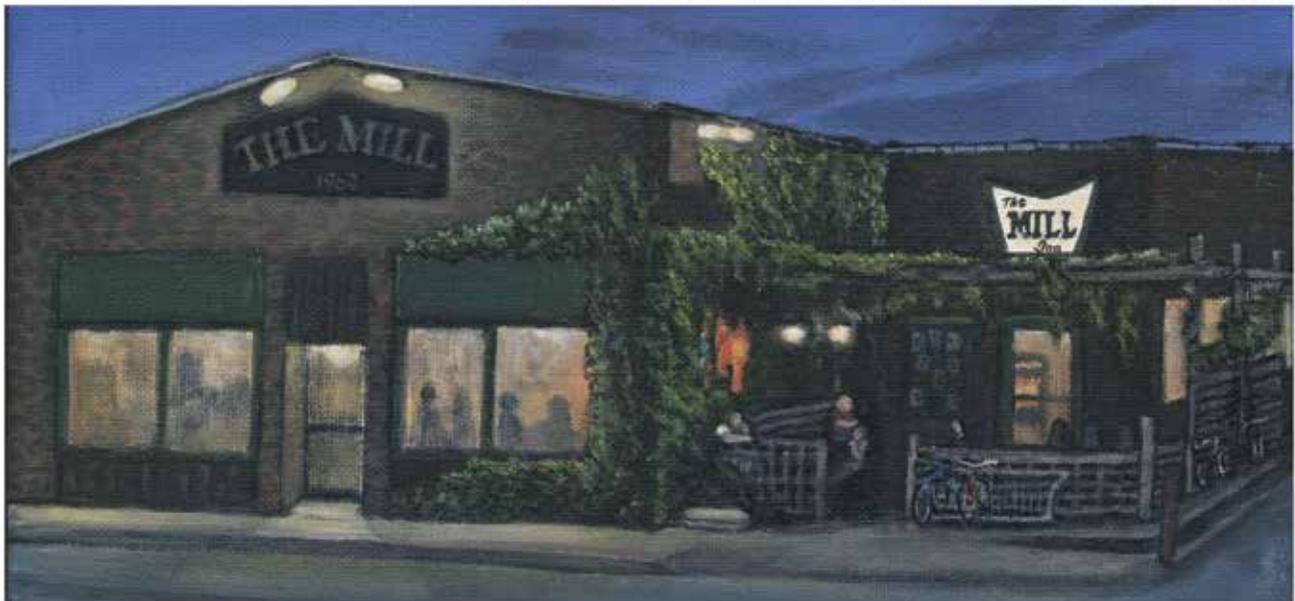


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BY SARAH KOSCH



**What happens when a tight-knit community** of explosive talent decides to focus its creative prowess on the making of a children's CD? *For Kids and By Kids: Songs from Iowa Rock City, Vol. 1*, a CD as diverse as the ages and experiences of its contributors.

It all started when Kembrew McLeod—a man of many hats in Iowa City, including University of Iowa professor, media prankster, music enthusiast, and father—and his wife Lynne Nugent, managing editor of *The Iowa Review*, started talking about how great it would be if Mission Creek Festival had a concert for kids.

“We thought there'd be plenty of hip parents and children in town who would be into the spirit of Mission Creek but also want something family-friendly,” said Nugent. The result was Mission Creek's first youth component, spearheaded by McLeod: a concert/dance party at the Iowa City Public Library featuring local musicians lip-syncing their songs in a *Soul Train/American Bandstand* homage. After witnessing the versatility of local artists such as Samuel Locke Ward, who performed at the dance party and then played a regular set the same evening, the couple began considering the creation of a children's CD featuring Iowa City musicians.

“It evolved into a free CD idea,” said McLeod. “I've done other projects that I've given away, and I thought it would be simpler and cooler if it were a gift to the community.” With support from several local organizations and the generosity of the musicians who donated their creative labor, more than a thousand copies of *For Kids and By Kids*, compiled and produced by McLeod and edited and designed by Nugent and *The Iowa Review* team, will be pressed and shared with local families at a free CD release party at The Englert Theatre on Saturday, March 28 at 3 p.m. The tracks will also be available to download or stream for free from the Iowa City Public Library website.

“I can handle the copyright and licensing side and I can help as executive producer to compile the music itself, but I don't have the skills to make a beautiful package—that's what *The Iowa Review* does,” said McLeod. “They make physical, print-based objects. More importantly, I thought it would be a fun family project. Between Lynne and myself, we're able to cover the whole 360 degrees of what it takes to create a physical CD and distribute it digitally online.”

The “By Kids” element was inspired by Iowa City's first Girls Rock! Camp, an international effort in female empowerment teaching young girls to play an instrument, write an original song, and perform live in the span of a week.

“Lynne and I have supported Girls Rock camps in other cities, so when it started up last year in Iowa City, we fully supported the local camp,” said McLeod.

Iowa City's Girls Rock! groups recorded their original songs at the studios of United Action for Youth (UAY), and the organization was enthusiastic about recording other youngsters for the CD as well.

“It's great because it's warts and all; it's

not perfect,” said McLeod. “Their voices waver, but that's what makes it so human. It's a great way of documenting voices that wouldn't normally be captured in a professional recording studio, and it also serves as a reminder to the community about resources like UAY and Flat Black Studios.”

Many of the more prominent adult musicians were recorded by Luke Tweedy at Flat Black Studios. Artists such as William Elliott Whitmore, Pieta Brown, and Brooks Strause were given only the title of the CD, *For Kids and By Kids*, and directed to write a children's song.

“Luke Tweedy said it was really exciting from his perspective [as the recording engineer] to see how all the musicians interpreted what a children's song is,” said McLeod. “As he told me later, none of the musicians phoned it in; everyone put a lot of thought into what they wrote.”

One of the strongest impulses behind the project was to create quality children's music that parents could appreciate too.

“It doesn't talk down to children,” said Nugent. “A substantial number of tracks were written and performed by children themselves...and the songs by adult professional musicians don't condescend either. The artists are able to access the childlike, silly, fun parts of themselves while still producing songs that grown-ups can find a lot of meaning and enjoyment in.”

McLeod added that the genres and content of the songs captured a wide spectrum of emotions. “I think the songs reflect the complexity of being a kid,” he said. “You're not happy all the time, and by adding the kids' component to the album, it allows them to introduce their own voices and their own perspectives.”

The CD crosses genres and generations—from sweet roots “The Fall Song,” from

Awful Purdies (which singer Katie Roche co-wrote with her six-year-old daughter Stella), to the Family Folk Machine's communal folk singing, to Coolzey's funky fresh throwback about eating sweets in moderation, to the grunge-pop ditty "Summer Vacation" from Luke Tweedy's family band featuring his wife and three-year-old daughter. Lessons about eating healthy, playing outside, defying stereotypes, and girl power are encased in lullabies, rock jams, and robot bleeps.

Indeed, the creation of *For Kids and By Kids* speaks not only to singular family units, but the inter-connectedness of a community on a broader scale. It takes a village to make an album, after all, as McLeod and Nugent write in the CD liner notes.

"Before starting a family, we somewhat anxiously assumed it would involve taking an eighteen-year leave of absence from our life as we knew it: our friendships, our community, our ability to get out and experience the world," wrote McLeod and Nugent in an introductory essay. "Not least of our concerns was wondering how many concerts we'd still be able to attend A.B. (After Baby). Parents gotta rock too. ...We quickly learned that kid-land wasn't a solitary island with a population of three. It is a place with an even bigger network than we knew before. Our beloved Iowa City has shifted, kaleidoscopically, to reveal a new dimension—the same place, but full of different connections and opportunities."

In fact, much of the development of *For Kids and By Kids* was coordinated in between preschool drop-offs. "Luke Tweedy and I would be dropping off our kids in the morning and he'd be updating me on the latest recording sessions," joked McLeod. Ultimately, *For Kids and By Kids* is an opportunity for families to connect over music in all its formative and eye-opening power. As McLeod said, "it's an incredible document of the creativity in the Iowa City community, and a great way to make a whole lot of people happy."

*Want a copy? Join us for the free For Kids and By Kids CD Release Party on Saturday, March 28 at 3 p.m. at The Englert Theatre. Every family attending will receive a copy!*

Visit <http://www.icpl.org/for-kids-and-by-kids> for a free MP3 download or streaming.

*Project Partners: The Englert Theatre, Iowa City Public Library, Hills Bank and Trust Company, and the University of Iowa Office of Outreach and Engagement*

*Co-sponsors: Maximum Ames Records, United Action for Youth, Flat Black Studios, White Rabbit, The Iowa Review, KRUI 89.7 FM, The Mill, West Music, and the University of Iowa Department of Communication Studies.*

*CD art by Lauren Haldeman. Designed by Pocketknife Press. Album notes edited by Lynne Nugent. Compiled and Executive Produced by Kembrew McLeod. Recorded primarily at Flat Black Studios and United Action for Youth Studios ■*



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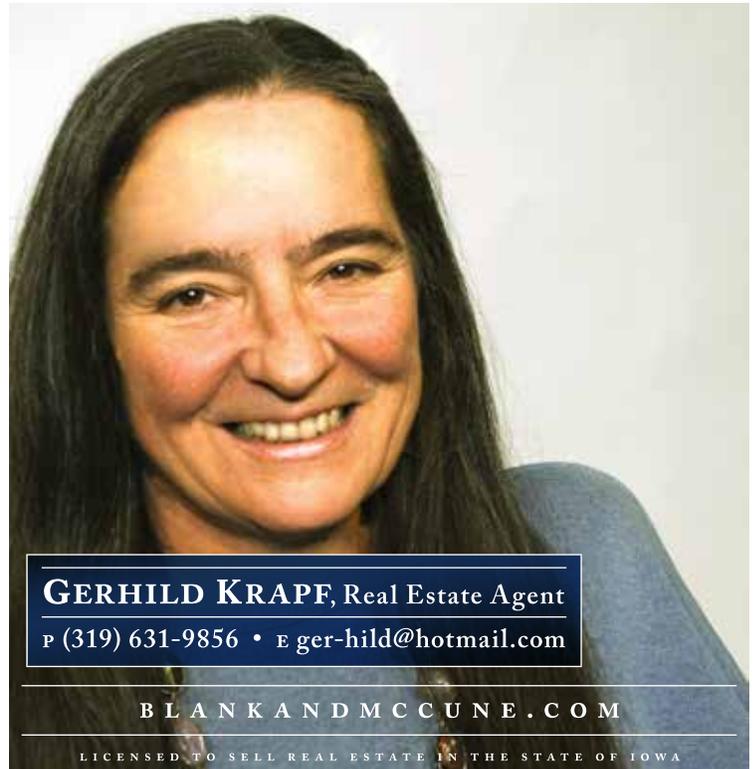
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4 garlic cloves, peeled and thinly sliced  
extra virgin olive oil  
1 1/2 teaspoons kosher salt  
1/2 teaspoon freshly ground black pepper  
2 teaspoons grated lemon zest  
2 tablespoons freshly squeezed lemon juice  
3 tablespoons pine nuts, toasted  
1/3 cup freshly grated Parmesan cheese

Preheat oven to 425 degrees F.

Remove broccoli florets from stalk, leaving an inch or two of stem attached. Break down larger pieces with a small knife, pulling the florets apart. Arrange florets on a sheet pan in a single layer. Toss the garlic on the broccoli and drizzle with olive oil. Season with the salt and pepper. Roast for 20 to 25 minutes, until crisp-tender and the tips of some of the florets are browned.

Remove from the oven and immediately toss with a splash of olive oil, lemon zest and juice, pine nuts, and Parmesan.



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# Parade

BY AMELIA GRAY

**The parade went so well.** We were tasked with saving the town and for all we care, it worked great. Three towns around us held ceremonies and wrote sprawling, gross musical numbers and basically begged the higher-ups to let them keep their charter and residents but we had the best idea of all, which was a parade, and would allow us to showcase our local culture or whatever while enjoying a sunny afternoon and involving: girls with glitter batons, the high school marching band, kids walking backwards, small cars driven by old men, trucks from the fire department, people rolling hula hoops, women wearing ankle weights, a line of math and science teachers from the high school, the youth choir followed by the adult choir followed by the children's choir, a float called Pets! that contained everyone's pets, a float called Hospice! that contained everyone from the hospice, nice guys eating great sandwiches, local government, regional government representatives, state government represented as cardboard cutouts, thoughtful flower arrangements carried by our mothers. If the deciding factor was to be which town had the most vibrant culture we surely won with the line of food carts walked by men of Guatemalan, Salvadorian, and Colombian decent, the food carts themselves emptied of their food and filled with t-shirts which the men tossed into the audience at intervals, each shirt reading YOU WON in block letters and received with such excitement that small fights broke out, nothing too violent, just a bunch of young adults feeling some serious pride for their town and a hope that

they would get to keep going to school and enjoying government services for another year to come. And yeah the choirs were signing but it wasn't anything they had composed for the occasion but rather standards of popular music from various golden ages of popular music, chestnuts which had the crowd up and on their feet, feeling the noise, Oh Happy Day and Oh What a Night, with zero allusion to the serious nature of the task at hand, just a town full of people living vibrant lives—in fact the banner carried at the

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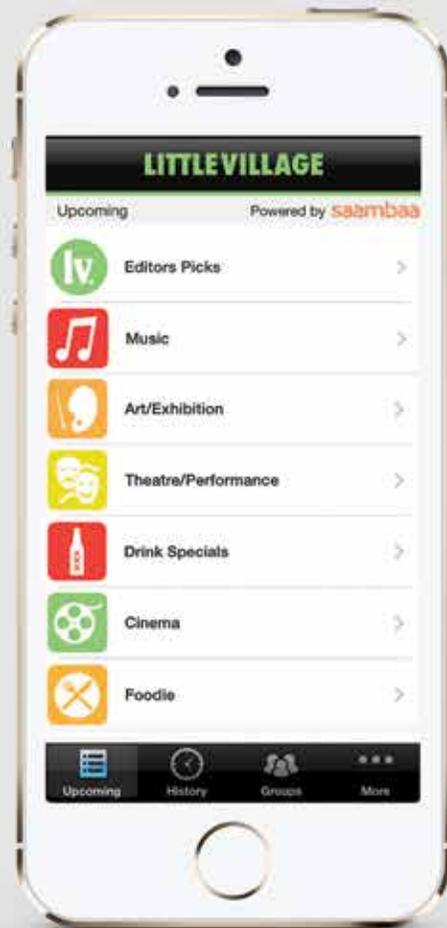
“WE WERE TASKED WITH SAVING  
THE TOWN AND FOR ALL WE CARE,  
IT WORKED GREAT”

---

opening and end read JUST A TOWN FULL OF PEOPLE LIVING VIBRANT LIVES—women hauling garbage bags of ticker tape to their window ledges and dumping it over the crowd, half of the ticker tape handmade, cut from old evacuation notices before we learned that we could buy the stuff by the pound, the ticker tape, twenty bucks for metallic and ten for tissue, nice to have a mix of the two so that when the ladies turn over their bags some of the stuff hangs there in the air for a while like it's trying to figure out what comes next. ■

*Amelia Gray is the author of three books: AM/PM, Museum of the Weird, and THREATS. Her collection Gutshot (FSG) will arrive April 15. She lives in Los Angeles.*

About: “Parade” was originally published in *American Short Fiction* in October 2013 alongside Portland-based band Loch Lomond's song “Spray-Painted Drums.” The piece was part of a collaborative project in which different authors wrote a piece of fiction to accompany each track of the band's album *White Dresses*. The stories were collected in an illustrated book as a companion to the album.



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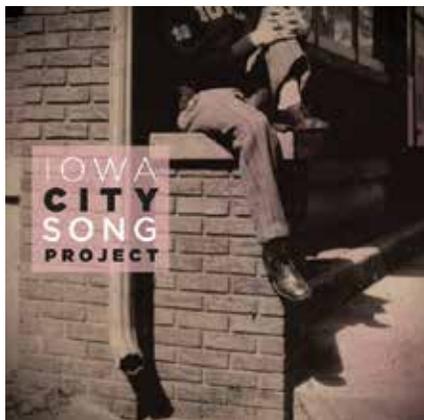
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# Englert Commissions

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.

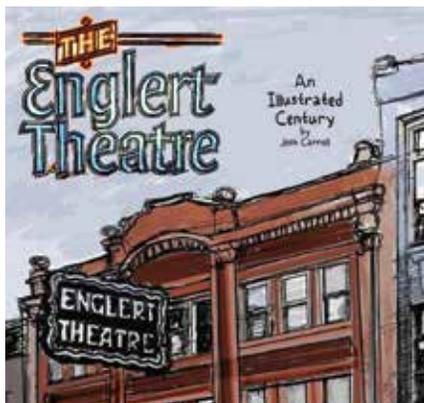


## ◀ Iowa City Song Project

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. To read Malech's original piece, view the PDF of *Stages Volume One* on our website: [www.englert.org](http://www.englert.org).



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

*CDs, LPs, Illustrated Century books, and photography are available for purchase at the box office and at select shows.*

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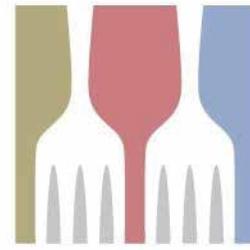


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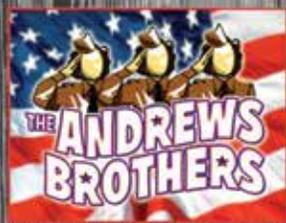
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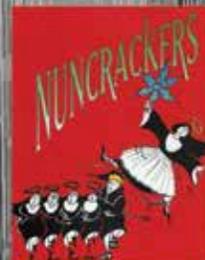
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## Justin Townes Earle

March 13

8pm / \$22 advance / \$25 day of show

Forefather of contemporary Americana Justin Townes Earle will perform at the Englert, following the critical acclaim of his new double album *Single Mothers* and *Absent Fathers*. The

son of singer-songwriter Steve Earle, Justin Townes Earle's soulful country serenade shows the apple doesn't fall far from the tree when it comes to musical talent.



## The Weight

March 14

8pm / \$22 advance / \$25 day of show

Replicating the music of The Band is a tall order. But interpreting the music of The Band is an art. Featuring former members of The Band Jim Weider and

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March 30

8pm / \$45 zone one / \$35 zone two

"One of the most daring songwriters of his generation" and member of Wilco Jeff Tweedy's latest project is a collaboration with his eighteen-year-old son, drummer Spencer Tweedy. The

result is their collaborative album, *Sukierae*, an album stripped down to the bare essentials where, according to Pitchfork Reviews, "even the saddest tunes sound like they were a joy to create."



## Black Violin

April 15

8pm / \$22 general admission / \$10 student

Wilner "Wil B" Baptiste and Kevin "Kev Marcus" Sylvester, who go by the name Black Violin, are a welcome revelation for their ability to meld highbrow and

pop culture, "Brandenburg" and "breakdown," into a single genre-busting act. Sponsored by Diversity Focus.



## Daniel Lanois

May 6

8pm / \$25 reserved

Lanois has been an ever-present force behind some of music's largest names, including Brian Eno, U2, Peter Gabriel, Bob Dylan, and Neil Young. His latest solo album, *Flesh and Machine*, takes

ambient music into new sonic territory.



## GLENN KOTCHE & JEFFREY ZEIGLER with A WINGED VICTORY FOR THE SULLEN

MARCH 31 - 7 PM

\$25 RESERVED/\$15 STUDENT

Wilco drummer Glenn Kotche and former member of Kronos Quartet and cellist/composer Jeffrey Zeigler join forces for a uniquely inventive concert blending classical, electronic, and rock.

## CAMERON ESPOSITO

APRIL 1 - 7 PM

\$20 GENERAL ADMISSION/\$15 STUDENT

Called "the future of comedy" by none other than Jay Leno, Cameron Esposito is a fast rising Los Angeles-based standup comic, actor and writer. Cameron's sophomore album, *Same Sex Symbol*, was released in fall 2014.

## REAL ESTATE

APRIL 2 - 8 PM

\$20 ADVANCE/\$22 DAY OF SHOW

Brooklyn indie rock band Real Estate, known for anthems best heard poolside, has found a new sound with *Atlas*: a calm reflection on existential histrionics in modern America suburbia. Featuring supporting act Ryley Walker.

## SHOVELS & ROPE

APRIL 3 - 8 PM

\$25 GENERAL ADMISSION

Drawing heavily on their own individual solo careers, Shovels & Rope's Cary Ann Hearst and Michael Trent created a sound that is uniquely their own, blending elements of indie rock, folk, bluegrass, and country.

## JAD ABUMRAD (OF RADIOLAB)

APRIL 4 - 8 PM

\$30 GENERAL ADMISSION/\$75 RECEPTION & PREMIUM SEATING

Host and creator of NPR's *Radiolab*, Jad Abumrad will share his reflections on "gut churn." What use do negative feelings have during the creative process? Do those feelings get in the way, or do they propel us forward?

## FATHER JOHN MISTY

APRIL 5 - 7 PM

\$20 ADVANCE/\$22 DAY OF SHOW

Sardonic showman and indie rock darling Father John Misty will bring his part-musical, part-sarcastic performance art to the stage. Featuring supporting act King Tuff.



Follow us on Facebook for show announcements, ticket giveaways, and more!



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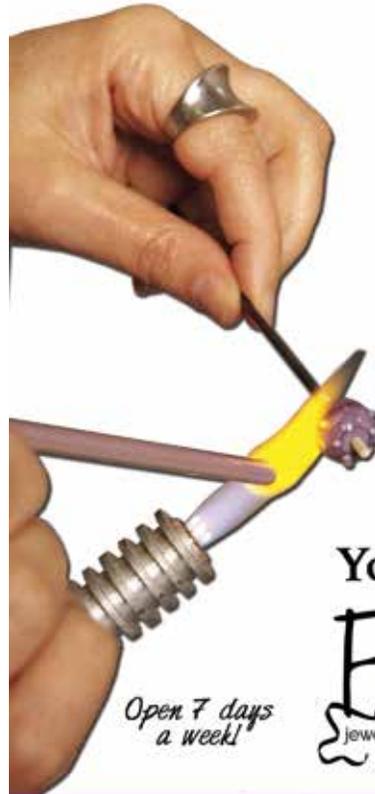
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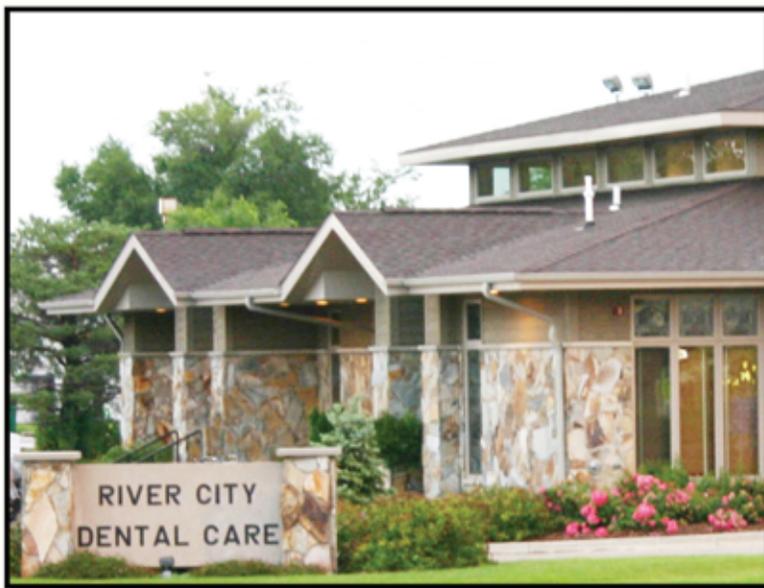
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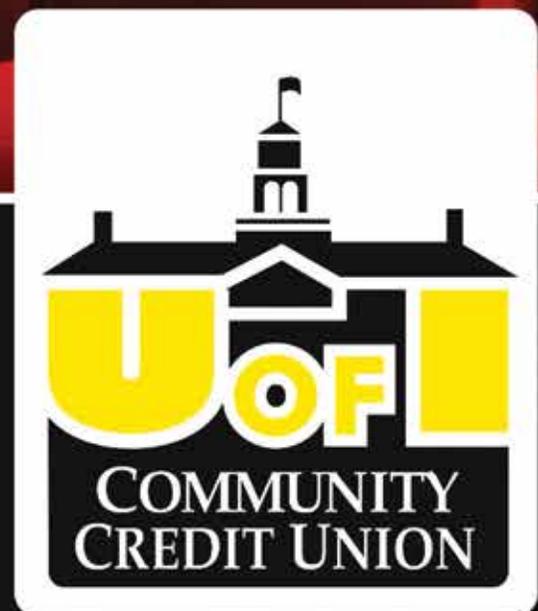


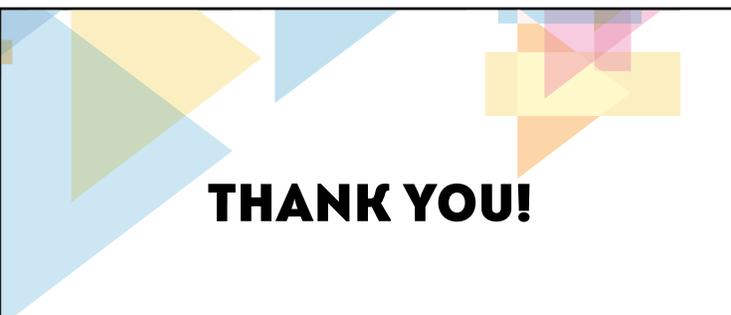
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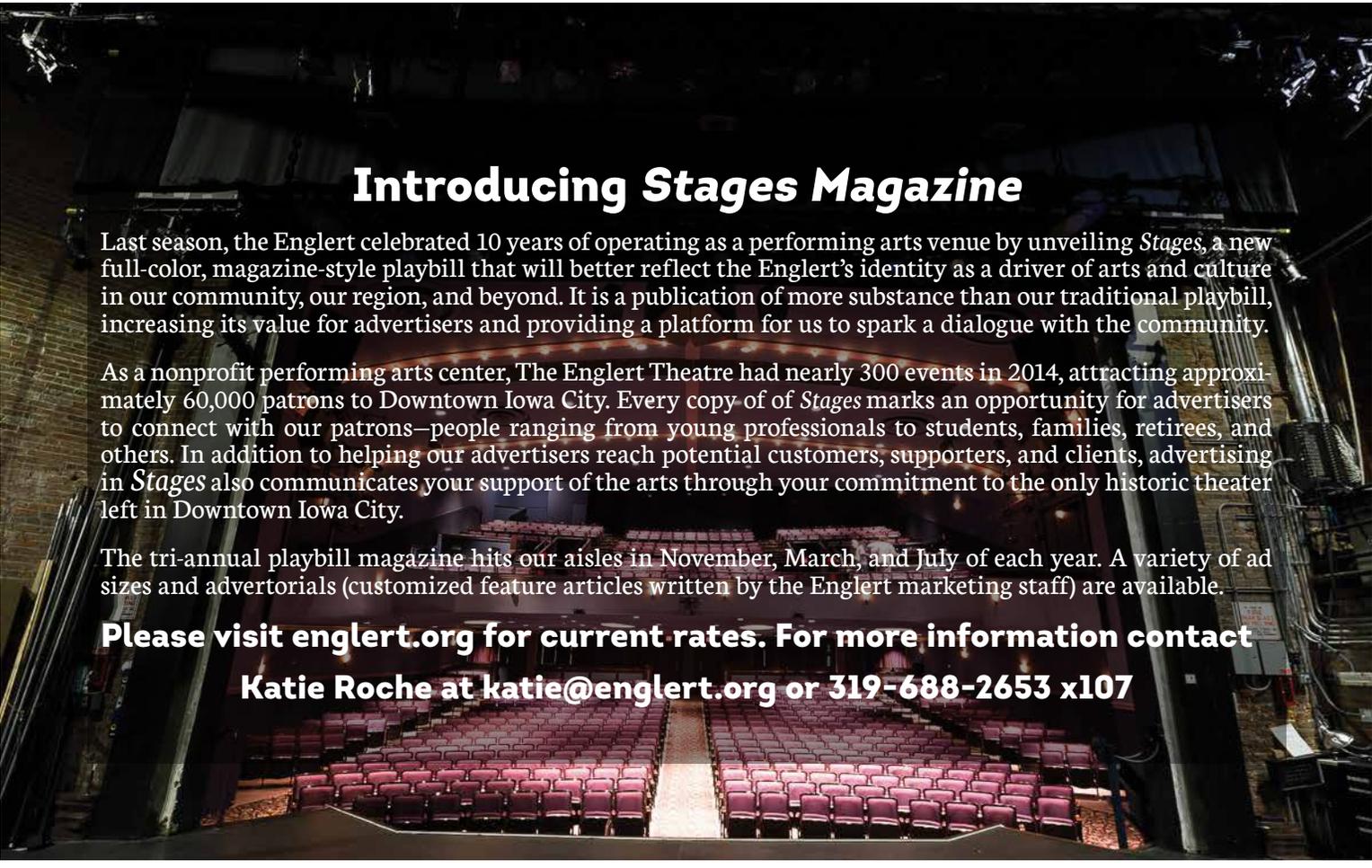
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## YOU PAID WHAT?!

The ticketing re-sale market is huge and growing larger every day. As The Englert Theatre has grown to host more nationally and world-renowned artists, we have caught the attention of these “re-sellers.” This is a “buyer beware” type of market and we highly recommend that you purchase tickets to Englert events directly through The Englert Theatre Box Office or via our website/online seller, Midwestix. Unfortunately, we cannot guarantee or refund any purchases made through other sites. We work hard to keep events as affordable as possible and we never authorize the sale of tickets over the advertised ticket price.

**BOX OFFICE** Monday - Friday 12 p.m. - 6 p.m.

**PHONE** (319) 688-2653 | **WEB** [englert.org](http://englert.org)



## Introducing *Stages Magazine*

Last season, the Englert celebrated 10 years of operating as a performing arts venue by unveiling *Stages*, a new full-color, magazine-style playbill that will better reflect the Englert's identity as a driver of arts and culture in our community, our region, and beyond. It is a publication of more substance than our traditional playbill, increasing its value for advertisers and providing a platform for us to spark a dialogue with the community.

As a nonprofit performing arts center, The Englert Theatre had nearly 300 events in 2014, attracting approximately 60,000 patrons to Downtown Iowa City. Every copy of *Stages* marks an opportunity for advertisers to connect with our patrons—people ranging from young professionals to students, families, retirees, and others. In addition to helping our advertisers reach potential customers, supporters, and clients, advertising in *Stages* also communicates your support of the arts through your commitment to the only historic theater left in Downtown Iowa City.

The tri-annual playbill magazine hits our aisles in November, March, and July of each year. A variety of ad sizes and advertorials (customized feature articles written by the Englert marketing staff) are available.

**Please visit [englert.org](http://englert.org) for current rates. For more information contact**

**Katie Roche at [katie@englert.org](mailto:katie@englert.org) or 319-688-2653 x107**

# The History of the Englert



The face of the Englert circa 1912

**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.

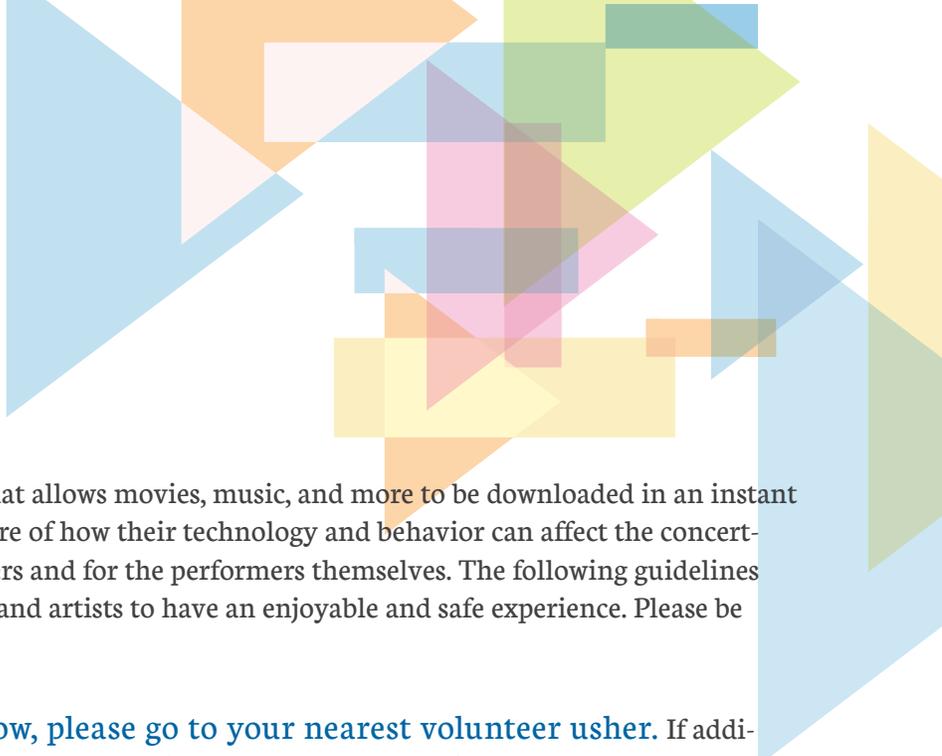
For the next five years, this group of citizens mobilized to purchase the theater from the City of Iowa City and rebuild the Englert as a community cultural center. They began the “Save the Englert” campaign to raise the funds necessary to renovate the theater to its former grandeur.

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. ■



Nate & Dora Chapman  
around 1920



## 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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