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Summer 2015



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MC GINSBERG

Welcome to The Englert Theatre



Dear Friends & Patrons,

We survived two wonderful events this spring, our in-house produced Mission Creek Festival and Iowa's largest business conference, EntreFest. These endeavors, which reflect multidisciplinary explorations of arts and entrepreneurship, share an esteem for all-things innovative. Mission Creek at six days and EntreFest at three inhabited the spaces of downtown Iowa City, at both traditional venues and repurposed spaces. The festival drew around 10,000 visitors while the conference locked in roughly 1,000 registrants (practically doubling attendance from the previous year). April and May were busy months as we prepared for and helped host these successful, life-affirming events, but in the aftermath, we are reminded that we are lucky to live in a community that values remarkable culture and exceptional ideas.

As director of Mission Creek, the festival practically controlled my life for the entire week as I bumped from venue to venue, from situation to situation, ensuring that artists and audiences alike were having a good time. A few moments, though, stopped me in my tracks, possessed me while I temporarily forgot about my staff duties. Writer Kiese Laymon held my attention deeply at The Mill. Over two long days he had spent time with so many different members of our community including undergraduate and graduate writers from the University of Iowa, high school students at Tate, and families at the Dream Center. By the time he made it to The Mill he was fatigued yet no less intense and honest in the way he shared his own writing and spoke about the tense dichotomies of race and class in Iowa City and beyond. He reminded us of the importance of nurturing, connecting, and understanding the various threads that make up our great community. He reminded me about why we created Mission Creek in the first place: to connect and inspire us - all of us who live here.

Late-night, shirtless dance parties at The Mill notwithstanding, Father John Misty had the honor of playing the last show of Mission Creek on Sunday, April 5th on the Englert stage. It didn't really matter what you thought about Misty's music - his performance was so advanced in terms of sound, light, and stage presence that it seemed impossible to look away from his exquisite bombast, his unshakeable hubris. The crowd was alive and on its feet unlike any show I have seen in this theater. Ages ranged from preteen to senior. Some people yelled and pumped their arms with joy and others looked pleasantly dazed. A few of my friends, the non-crying types, had tears in their eyes. It was the most remarkable ending to the festival yet and a firm reminder that if you're going to do something then do it well and go BIG. Likewise, EntreFest's closing speaker, Seth Godin, ended the conference on a high, inspiring note. He too reminded us that if you are going to take on a project or represent a product, it had better be awesome. His worldview did not allow for excellent work and success to exist without each other, and I think many of us agreed. The talk also reinforced the importance of taking chances and being brave when moving forward with new ideas. Godin contended that it will almost never seem like the "right time" to make the jump, there will always be risk.

Where Godin delivered a concise strategy, almost like a football coach leading a team into a bowl game, Jacquie Berglund, CEO of Finnegan's beer company, offered a casual but remarkable narrative about trusting your instincts. Her intuition led to the founding of a Minneapolis-based micro-brewery that funnels 100% of its profits into a foundation that addresses food access issues in the Midwest.

I walked away from both events with a renewed sense of purpose as we move forward with Englert programming. The lasting impression is that our team should be developing and working with our community to present astonishing work - work that changes people, shifts perspectives, strengthens the threads of our community - nothing less.

Andre Perry

Executive Director

CONTACT US

WEB englert.org | **EMAIL** 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 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.



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Douglas & Linda Paul Gallery

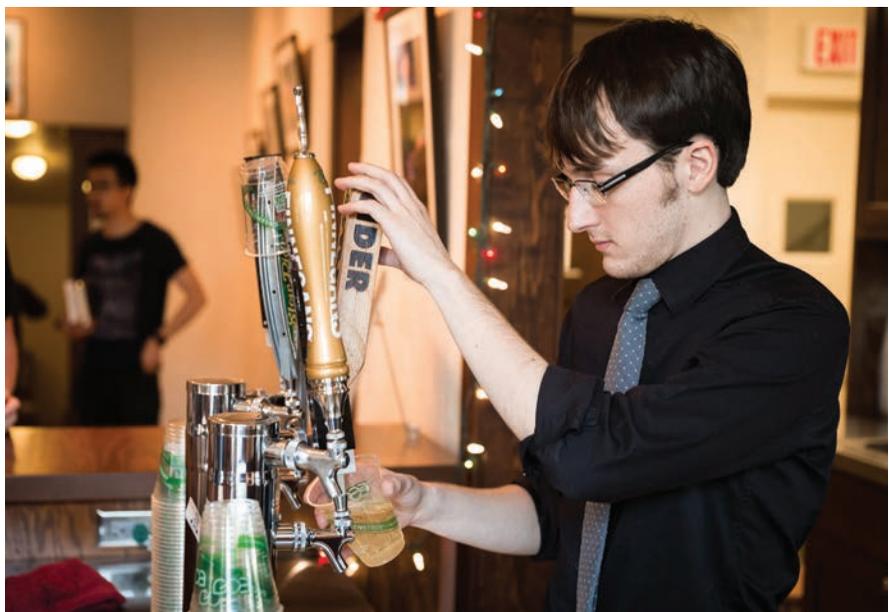


This inviting space is home to exhibits from local artists. Photo by Bill Adams

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



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



WE LOVE OUR **VOLUNTEERS**

**All of the ushers for tonight's performance
are dedicated volunteers.**

Please thank them on your way out!

If you are interested in volunteering at the Englert Theatre
contact sarah@englert.org for more information.

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

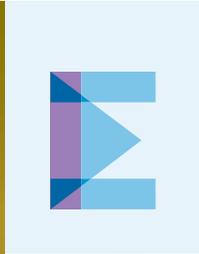
We've been asked for many interesting things over the years, including tube socks (for before and after a show!) and a small lap dog to calm a performer's nerves. One of the more unique things we offer in our dressing rooms is natural and organic lip balm, courtesy of Eco Lips in Cedar Rapids. Eco Lips 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.



Stop by our new bar!

Located in the 2nd Floor Douglas & Linda Paul Gallery.
Open during most ticketed events!





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WORKING GROUP THEATRE PREVIEW

In the Raw: Ghost Story

BY ALY HIGH

Iowa City's Working Group Theatre is never one to be boxed in by convention. Led by two of the hardest-working young theater professionals in the nation, artistic director Sean Christopher Lewis and associate artistic director Jennifer Fawcett, Working Group presents spectacular original theater on our stage.

As part of *In the Raw*, a branch of the Intimate at the Englert Series, Working Group puts forward original, provocative productions, each engaging and explorative in its own right. The company's next production, *Ghost Story*, takes the performance from the stage to the wings of the theatre. *Ghost Story*, being developed this June at Berkeley Rep, a Tony Award-winning theatre in the Bay Area, is a story unlike any other.

The narrative follows a theatre Box Office employee who, after hours, presents a play, a traveling, immersive performance about something which haunts him—his missing brother. He has turned the entire building into a stage as he leads us through what we fear, what we long for, what haunts us. Playwright and artistic director Sean Christopher Lewis sat down to share his horror-movie inspiration, his creative process, and the unforgettable nature of a good story.

What was your inspiration for Ghost Story?

I was looking at some found footage artists. So, people who find old cassette tapes and videos and re-fashion them into a new story. A lot of horror movies do this to varying

effect. There are also sound artists who can do this really effectively. We collect so much stuff, things we hold onto because we assign a relationship to it. I wanted to bring that to life.

Why take the performance from the stage to the theatre?

It forces the audience to be together. At a play you can have your seat and really engage in this event that is meant to be communal without ever connecting with a single person around you. I also like the idea of re-discovering a place we think we know.

How do you think the audience will react to this interactive storytelling mode?

Oh, who knows. Some, I'm sure, will find the novelty really fun and exciting. Some will be irritated they can't watch a play the way they expected to. Some will be indifferent. This is basically how every play in the world is received, immersive or not. Hopefully, we will make at least one moment for each of those audience members that makes it worth it.

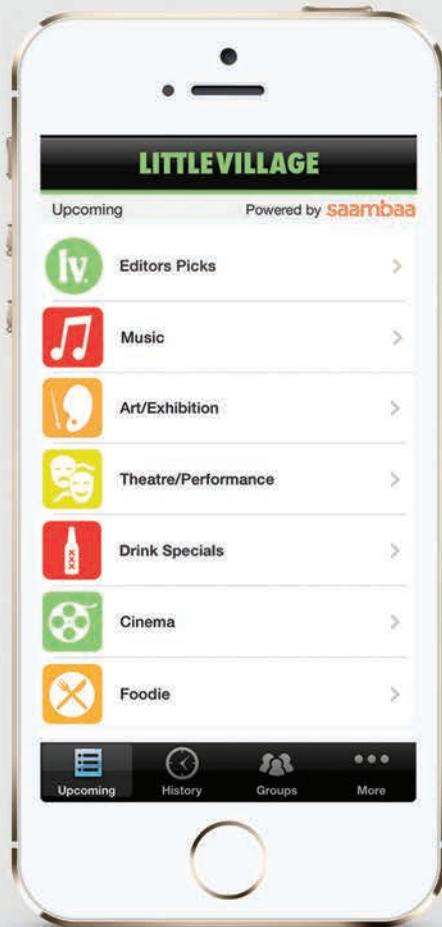
What tools are in your storytelling toolbox? How do you construct a new story?

Each one is different. With the community based shows (*Mayberry*, *Out of Bounds*) I start more with what's being unsaid. What is going on in the community that people are thinking but are afraid to say, that they don't feel comfortable having a conversation around? That is where plot starts to get built off of.

With this piece I've been thinking a lot more about the experience. What is it that you will interact with—how will the building and the story be surprising? What is magical? We are so overwhelmed with entertainment: Netflix, radio, podcasts, summer movies—we devour it to such a degree that its specialness kind of disappears. To that end, I am working a lot more from images. How do I make something indelible? How is the event so strong that even if you can't remember the plot you can't help but remember the night? ■

Friday, July 24 / 7 pm
\$10 general admission





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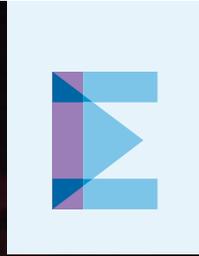


10 Ten Reasons to Catch Our Captured Live Series

BY ALY HIGH

Experience the world's best in classic and contemporary theater and dance with our Captured Live programming. Presenting National Theatre Live, Bolshoi Ballet in Cinema, and now, Royal Shakespeare Company Live, our Captured Live Series brings top talent to our screen in HD.

1. **It's inexpensive.** Priced at under \$20 a ticket with student and senior discounts, a Captured Live screening is a fraction of the cost of a plane ticket.
2. Speaking of travel, seeing **world-renowned performers** is as easy as finding a seat at your local historic theater. No need to fly to Great Britain or Russia.
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5. **Magnificent classic performances** such as *Othello*, *Romeo and Juliet*, and *Swan Lake* are presented in all their glory.
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8. Get the **best seat in the house**, every time.
9. Missed the first showing? Loved it so much you want to watch it again? National Theatre Live frequently presents **encore screenings** of its most popular productions.
10. Need some refreshments? **Enjoy candy, soda, beer, or wine** as you watch breathtaking performances from the comfort of your local theater. ■



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In Rotation: Spring/Summer Music

BY ANDRE PERRY

The springtime is Mission Creek Festival. The springtime is EntreFest. The springtime is a lot of running around. Most of the music I hear is actually in the live setting as I have less time to sit down and absorb albums. Yet there exist these scarce and appreciated moments when I can recline and take in forty to fifty minutes of sound. Less soundtrack and more reprieve. I treasure those rare solo-listening parties in the midst of spring activity. Though, as the summer approaches with lengthy stints at my desk, rides in my car, and walking around the neighborhood, I regain the time for repetition, to sink deeper into the layered architecture of an album and its unifying tracks.



Alabama Shakes

Sound & Color (2015)

In a time of incessant soul-revivalism, *Sound & Color* presents the argument for soul music not to be simply imitated but to serve as inspiration for something greater, for something new. The music reflects the Alabama Shakes' Fantasy Studios and Muscle Shoals legacies but it also takes that Southern grit to modernist extremes. Brittany Howard's voice is as much a lullabye as it is a weapon of violent catharsis. From the *Is This It* basement stomp of the "The Greatest" to the cold distance of "Gemini" to the urgent pleas of "Don't Wanna Fight," her range colors her emotions as much as the tight, sometimes experimental bent of the ensemble playing by her side.



Courtney Barnett

Sometimes I Sit and Think and Sometimes I Just Sit (2015)

Barnett's witty, literate lyricism evokes the spirit of Richard Linklater's cult classic debut, *Slacker*. Her narratives and observations roam her psyche and her world with as little purpose but with as much transformative insight as Linklater's characters skirt around '90s Austin, Texas. Or maybe it's Carver's/Altman's *Short Cuts* or even the cunning narrative voice of Deb Olin Unferth. Regardless, the other unrelenting voice here is Barnett's fuzzy, reckless guitar: it whips her band, her stories, and her possessed listeners into a distressed state.



Lower Dens

Twin-Hand Movement (2010)

The slightly Krautrock-specked psych jams on *Twin-Hand Movement* mine their moods in hypnotic repetition: interlocking guitar and bass lines, subdued but driving drums, and repeated phrases from singer Jana Hunter's woodsy, warm voice. It's eclectic dream-rock with zero interest in noodling. Every jam suggests a rigid focus, an appreciation for design, a desire to blow your thought-waves out of monotony into a floating waking life just beyond the reach of consciousness.



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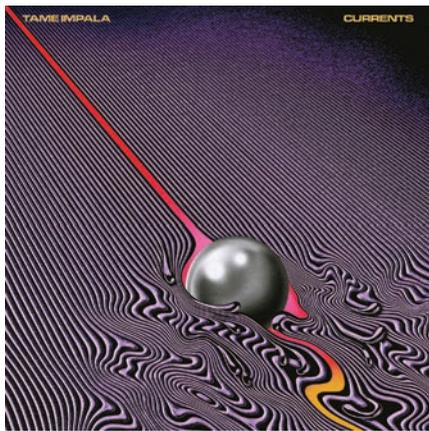
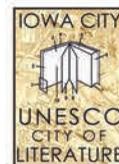
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Tame Impala

“Let It Happen” (2015)

Sure, it's only a single from their impending third album, *Currents* (out July 17, 2015), but the intensely compounded psychedelics within this expansive track (seven and a half minutes long) are an astounding distillation of Tame Impala's achievements up to this point. The infectious beats, the adoration of and expert application of analog synthesizers (the use of filters on the master track alone deserves its own review), and singer Kevin Parker's vocal treatments from his airy Lennon-esque delivery to vocoder insanity—it all sounds very much of this time and of an era long past. The effect sends us reeling backward into a freefall. ■





CO-PRESENTED WITH FILMSCENE AND MISSION CREEK FESTIVAL

Isabella Rossellini's Green Porno, Live on the Englert Stage

BY ALY HIGH

“Fascinating, a testament to nature’s amazing variety.”

—The New York Times

Passionate twenty-arm squid embraces. Dancing, sterile worker bees. Anchovy orgies. These are all curious mating habits explored in Isabella Rossellini’s Sundance Channel series, *Green Porno*. Partnering with famed French screenwriter Jean-Claude Carriere, Rossellini takes *Green Porno* to the stage with a live performance.

Equal parts clown and biology professor, Rossellini demonstrates oddities and crude between-the-sheets habits across the animal kingdom. *Green Porno, Live on Stage* uses low-tech props, goofy costumes, and screenings of series segments to explore how our most distant relatives mate.

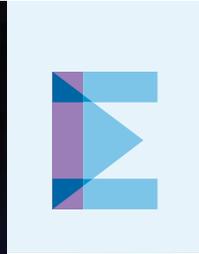
“Basically, this is what I was trying to reach: to entertain people for an hour and fifteen minutes,” Rossellini recently told Sundance Channel. “And if they go away and say, ‘Oh, well, I learned something also, and that was interesting,’ that’s even better.” ■

TICKETS:

Tickets are \$35 for Reserved Seating or \$125 for Premium Package including: a pre-show reception in the Plaza Towers penthouse with complimentary food and beverages catered by Clinton Street Social Club; premium seating at the show; and an intimate post-show Q&A with film icon, Isabella Rossellini. Available at the Box Office or online at www.englert.org.

Isabella Rossellini is an actress, writer, director, model, philanthropist, and the daughter of silver screen legend Ingrid Bergman and director Roberto Rossellini. Rossellini is known for her 14-year tenure as a Lancôme spokesperson and breakout roles in cult classics including David Lynch’s Blue Velvet and Guy Maddin’s The Saddest Music in the World, in addition to a host of film and television credits.

She wrote, directed and starred in a series of shorts called Green Porno, about the reproducing habits of various bugs, insects and other animals. The shorts are comical, but insightful study of the curious ways certain animals “make love” featuring Rossellini in colorful, vibrant costumes. Green Porno premiered at the 2008 Tribeca Film Festival and launched on Sundance Channel later that same year. For her work with Green Porno, Rossellini won a Webby Award for “Best Individual Performance”.



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Englert Weddings Unveiled

BY SARAH KOSCH

When we say it all happens here, we mean it *all* happens here. The Englert has seen love stories unfold from first dates to proposals to tying the knot right onstage. What is it about the Englert that puts romance in the air? Is it the rich history—the generations upon generations who have stepped inside the doors during the theater’s 103 years? Or perhaps its timeless elegance? Or is it the performances themselves—music, comedy, films and more that speak to the heart? Whatever it is, we’re more than happy to play host.

Since reopening in 2004, the Englert has been booked for weddings by people with ties to the Englert, theater arts lovers, and people simply charmed by the beauty of the building. One couple, Jeff and Elise Crone, decided the Englert made sense for their wedding venue because they both had a history of working at the theater even before they knew each other.

“We knew we wanted our wedding ceremony in a theater, since we both have theater backgrounds,” said Jeff. “We thought about different venues, both in Iowa City, and in our hometowns, Washington and Quad Cities, but there was no venue that had the charm and character of the Englert. We knew the theater would look awesome in our photos. We knew the staff at the Englert not only knew us very well, but also knew how to successfully put on a wedding.”

Production Manager Tori Morgensai and her team found that producing a wedding isn’t all that different from designing the right atmosphere and calling cues for any of the myriad of artists who have visited the stage.

“We specialize in events, and we found our skill set translated into making a wedding run smoothly,” said Morgensai. “With our experience we can give the bride and groom a day without headaches while highlighting the unique elements that make each couple ▶



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Jeff and Elise Crone tie the knot on the Englert stage.

► special.”

Whether it’s matching the stage lights to a couple’s wedding colors, stringing fairy lights 20 feet in the air, or simply making sure that the levels of the microphones are just right, the staff and their professional-grade equipment can make imagination a reality.

“I’ve been singing praises of the Englert staff since the first time I worked as a stage manager there,” said Elise. “Technical staff members were ready to address issues before I even asked. They anticipate your questions and problems before you do.”

The building itself has far more to offer than just a stage. It’s an adaptable space that can accommodate anywhere from 15 to 700 guests. Wedding parties can make use of the gallery space, dressing rooms, lobbies, and even the marquee.

Bruce Tarwater and Ruth Bradley, who met while volunteering as ushers at the Englert, decided to use the more intimate Douglas and Linda Paul gallery for their wedding ceremony.

“We knew that we wanted to have a small wedding and though there are many lovely, small venues in Iowa City, we didn’t think that there was any as lovely as The Englert Theater,” said Bradley. “We had heard of a few couples being married in the gallery there and we both really loved the intimacy of the Englert and it’s beautiful natural lighting. The Englert staff was most helpful to us, particularly in their enthusiasm for our wedding and helping us to make our vision a reality.”

The Englert’s location in the heart of downtown Iowa City also makes it an easy place for guests to gather. For Ruth and Bruce, they welcomed the opportunity to show off the theater to their friends and family from out of town.

“Most of our guests had never seen The Englert Theatre but all were very impressed, particularly with the marquee extending best wishes to us,” said Ruth. “They were impressed with the intimacy of the Englert and how that intimacy seemed to extend itself to all the other venues that

they enjoyed during their visit to Iowa City.”

One Englert wedding that stands out to the Production team is the New Year’s Eve wedding of two filmmakers a number of years ago.

“The groom had worked here when the Englert was a movie theater,” said Morgensai. “For their big reveal, they used the movie screen to play the film they created themselves about forgetting to plan the wedding and having to build a time machine and a wedding planning robot to save the day. Then the screen lifted to reveal the stage set for an actual wedding. Many of the guests were taken completely by surprise because they thought the Englert was still only a movie theater.”

The best part about having a wedding at the Englert is that we’re excited to help tell your story. However simple, grand, or imaginative a vision, there’s room on stage at The Englert Theatre. ■

LISTEN LOCAL

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Cedar Ridge Winery

Cedar Ridge brings you the first licensed distillery in the state of Iowa since the age of prohibition. Cedar Ridge Winery & Distillery is a family-owned winery, distillery and event space nestled in the beautiful Iowa countryside. Award-winning wines and internationally recognized spirits are produced on site at the only winery & distillery in Iowa.

The hilltop location offers gorgeous sweeping views of the vineyard. Cedar Ridge's Tasting Room offers café-style dining with a seasonal menu focusing on locally sourced ingredients. Sunday Brunch and their specialty, wood-fired pizzas are crowd favorites! Complimentary wine & spirits tastings are encouraged,

including a large selection of their very own Iowa Varietal wines to choose from! Regularly scheduled Distillery Tours are given on the weekends, with private tours available by appointment.

Weddings, events and live music are hosted in the Event Center, comfortably seating up to 200 guests. This space is temperature controlled, and can be opened up to the outdoor terraces on a beautiful day.

With the recent boom of the American Craft Whiskey Industry, Cedar Ridge is gaining popularity and recognition across the country. After completing a \$1.2 million expansion in November of 2014, nearly doubling their whiskey production capacity, Cedar Ridge Winery &

Distillery continues to receive exemplary awards at International Spirits Competitions for their whiskey portfolio.

"Cedar Ridge whiskeys are in very high demand, across the country. Our main goal has been to keep them available in Iowa, and then allocate as supply allows," says Murphy Quint, Director of Wholesale Business Development at Cedar Ridge.

Outside of Iowa, Cedar Ridge is available in California, Colorado, Illinois, Minnesota, New York, New Jersey and Wisconsin.

For additional information, or to view a calendar of upcoming events, visit crwine.com. Cheers!





IT'S ALL 4 YOU

You've probably seen them around. The people clad in black and headphones, fiddling with equipment and darting around onstage while you anxiously wait for your favorite artist to step into the spotlight. That's the Production team, the crew behind the scenes working with the performers to make sure every show looks and sounds the absolute best that it can. They arrive hours before any patrons walk through the doors and leave hours after



Ioannis “The Quiet One” Alexakis

This international man of mystery may seem shy at first, but Ioannis has got a voice as big as his hair when he’s spinning sick beats in his studio and performing solo as Ion. He started out as an intern last year and now works full-time as the Production Assistant doing a little bit of everything to keep shows running smoothly.



Red “Ginger Spice” Rebelskey

Red’s been rocking the Englert since 2012 as the Englert’s resident Audio Engineer, proving that Gingers DO have soul. Iowa City’s Boy Next Door has been tangled up with the local music scene for years, working at multiple venues and as a producer for Mission Creek Festival. He definitely wears the (plaid) pants in ALL4YOU.



Pete “The Flirt” Becker

Hailing from New York, Pete has big-city style and an ear for detail that the ladies love. He’s been with the Englert since 2012 as the Assistant Production Manager and Monitor Engineer. Outside of the Englert, he produces records for local Iowa City bands and restores vintage recordings for New-York based Tuff City Records.



Nic “The Bad Boy” Kraft

The leather-clad, motorcycle-wheeling teddy bear and family man has been causing ruckus at the Englert since 2012 and making it sound good too. Best known for his luscious beard, Nic can usually be found upstairs behind the light or sound board doing it all as Assistant Production Manager and Audio and Lighting Engineer.



It all started with Big Daddy Candy Cane and it’s ALL 4 YOU, Girl.



Yeah, we’re doin’ hard time- but it’s ALL 4 YOU, Girl.



Setting up the tree just wouldn’t be the same without Nic’s annual holiday season prank. For some reason we never see it coming, but that’s alright because it’s ALL 4 YOU, Girl.

the seats have emptied. A 10-hour shift? They don’t even blink; it comes with the territory. Of course, it doesn’t hurt to add a little humor to get through those long days just a little bit faster.

One joke in particular has taken on a life of its own after team members Nic Kraft, Red Rebelskey, Pete Becker, and Ioannis Alexakis had an impromptu photo shoot on the set of *The Nutcracker* two years ago. It evolved into a tradition of taking a

break from the stress of big show days to have some fun posing for a group photo with whatever props they could get their hands on. As their photo album progressed, a very distinct “boy band” theme emerged which the crew enthusiastically embraced, going as far as to name their “band.” They settled on ALL4YOU, as in, “It’s ALL 4 YOU, girl.”

Sadly for the Englert, ALL4YOU is losing a band member. Red Rebelskey, Assistant

Production Manager and Audio Engineer at the Englert since 2012, is westward bound for his next great adventure. While we’ll miss him as we miss every member who leaves our close-knit staff, we wish him well and want to give him a proper send off. Therefore, we present to you an ALL4YOU tribute. It’s all for you, Red. Godspeed little doodle.



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EntreFEST

By the Numbers

- ▶ **Founded in 2008** by a coalition of entrepreneur resource organizations around the state
- ▶ **4 curated programming tracks** — Owners Track, Founders Track, Innovators Track, and Champions Track with a special theme of Ag Innovation this year.
- ▶ **121 talks, workshops, and events**
- ▶ More than **1,000 business owners, entrepreneurs, and professionals** attended (doubling last year's attendance)
- ▶ **140 speakers** from 26 different Iowa communities and cities. We had **speakers from 12 different US cities** (outside of Iowa), including Silicon Valley, New York City, Dallas, Denver and Boulder
- ▶ **15 designers and boutiques** featured in the Work Hard/Play Hard Fashion Show (led by Iowa City's Guns x Butter's Simeon Talley)
- ▶ **18 books** by best-selling author, Seth Godin
- ▶ City of Iowa City contributed **\$10,000 to support EntreFEST**
- ▶ The event has more than **50 public and private sponsors** (including Iowa's three public universities)
- ▶ **One Lifetime Impact Award** given to renowned Iowa entrepreneur John Pappajohn (his five Entrepreneurial Centers have incubated more than 5,000 new companies and he's taken more than 50 companies public himself.)
- ▶ **One secret magic show** (hosted at the Englert!) by Nate Staniforth star of the hit Discovery show *Breaking Magic*
- ▶ **100 percent of profits** of Finnegan's Beer (who provided beer at the festival) are donated to food banks in five states
- ▶ Burrito lunch: **600 burritos** + 10 burrito bowls ordered from Pancho's
- ▶ Social Media Stats: **3,000+ tweets** generating more than 70,000 organic impressions, including John Pappajohn trending nationally on Twitter on May 21 ■





Clockwise from top: Marketing guru Seth Godin gives the headlining keynote; Ben Milne, the founder and CEO of Dwolla, packs the Englert; Work Hard/Play Hard fashion show takes place on the rooftop terrace of Hotel Vetro; Sean McKay, the founder of ConnectFive, gives a talk on user experience design at EntreFEST HQ; John Pappajohn receives Lifetime Impact Award; Entrefest Ped Mall artwork adds a splash of color



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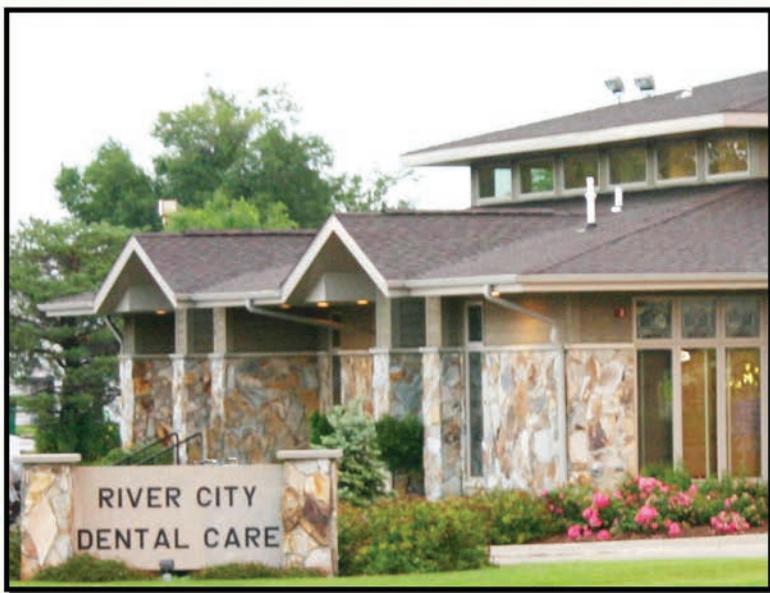
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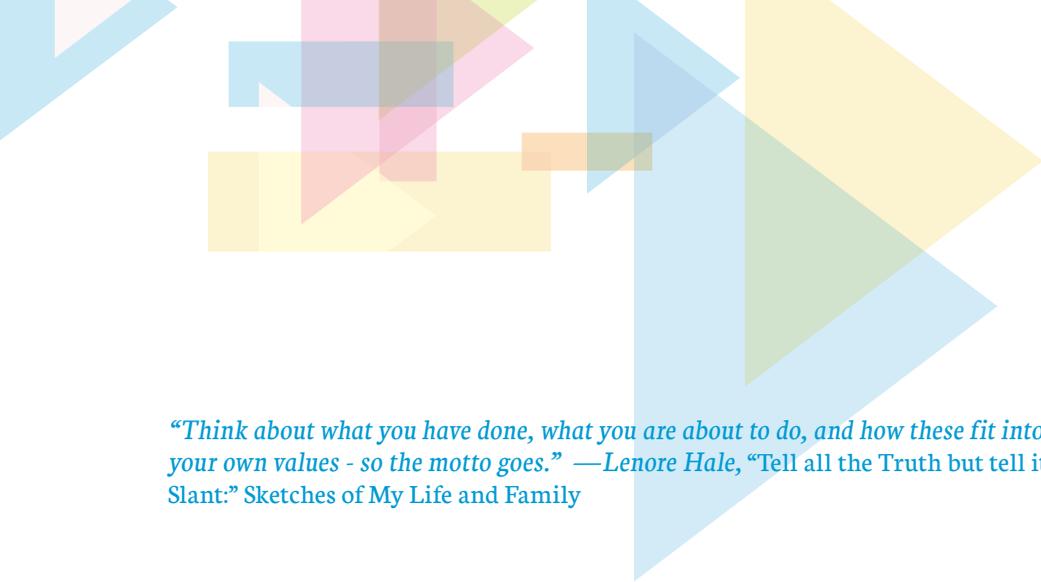


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Reflections on a Legacy: Remembering Charles and Lenore Hale

BY SARAH KOSCH

It is not uncommon to meet extraordinary people in Iowa City. It is a community influenced by academics and art, big-city brains and passion condensed into a tight-knit community. It's not surprising to rub elbows with Pulitzer prize winners or spot your favorite folk singer in your yoga class. But there's something to be said about being extraordinary outside of the limelight and fanfare. To be extraordinary friends, parents, conversationalists, listeners. To be quietly generous, supporting not only close loved ones, but a world-wide community. Two individuals who fall in this latter category are Charles “Charlie” and Lenore “Lennie” Hale, a couple whose journey took them all over the world with a stop in Iowa City that lasted long enough for their roots to leave an indelible mark.

Who are the Hales?

Joyce Summerwill, a close friend of the Hales, said she can't see an old man on a bicycle without thinking of Charlie.

“He rode his bike every day to and from the university,” she said. “Even when his health was declining, you'd see him on that same old bike. People would ask him, ‘Charlie, can't you get a new bike?’ and he would say, ‘I like this one!’ He and Lennie both had a great sense of humor.”

Besides their love of biking, tennis, and traveling, Charlie and Lennie also shared a passion for charity.

“They were wrapped up in making sure people had access to the good things in life, like public libraries, the arts, etc.” said Summerwill. “They were also interested in global issues — issues like poverty — that affected the human condition across the world.”

Born in 1930, Charlie was a scholar who developed a passion for Latin American history after spending a semester in college studying in Morelia, Mexico. He met Lennie in 1952 as a Masters student in history at the University of Minnesota in his hometown of Minneapolis after spending four years in Amherst, Mass. Lennie, born in 1929, had grown up in Pellham, NY, but decided she wanted to study social work in a place she had never been. A long train ride ensued, a mutual friend set them up, and the fates aligned. As Lennie said in her book of collected sketches of her life and family, “Every time he [Charlie] phoned, I felt a flutter of excitement, and that flutter lasted all my life.”

As Charlie set out to pursue his academic career in history, earning his PhD and taking various teaching jobs, Lennie was by his side, setting up new homes wherever they landed. They lived abroad on many occasions, spending the year after they were married in France on a Fulbright Scholarship and had several different stints in Mexico, Spain, and Uruguay. Once children entered the

picture, their car would be christened “the traveling playpen.” They had four children, Betsy, Roger, Charles, and Caroline, who would become well-traveled as their parents passed on their curiosity about the world and the value of understanding different cultures.

“They raised their children to be involved and aware of other countries,” said Summerwill. “The children all work for international causes or are committed socially. Charlie and Lennie had a keen inner life and keen sense of the right thing to do in life.”

Making Iowa City Home

In 1966, the family moved to Iowa City, where Charles would spend the bulk of his career as a professor of Latin American history with a concentration on the intellectual history of Mexican liberalism in the 19th- and early-20th centuries. Lennie built lifelong friendships and became involved with groups like League of Women Voters, the Congregational Church, and Project Green.

“Our parents were very proud of Iowa City and were committed to contributing to and supporting local initiatives,” said their daughter Betsy. “They gave to Project Green, the theater, a number of social service organizations, the University of Iowa, and the Englert.”

Lennie eventually earned her Master's in social work from the UI in 1971 and took a job in the Child Psychiatry Department of the University of Iowa immediately following graduation. After she retired, she continued to be a volunteer peer counselor at the Senior Center.

“Lennie was so level-headed and compassionate,” said Summerwill. “She and Charles were great problem solvers and great listeners. Even when Lennie's health was failing she handled everything with grace, wisdom, and humor. You'd never know she had any problems at all because she was always interested in other people's problems. In her aura, you felt that you were the only person that mattered.”

Love of the Arts

Maggie Conroy, a playwright and actress in Iowa City, said that what stands out to her the most when remembering the Hales is their never-ending curiosity.



“Any ideas or creativity inspired Lennie and she would engage in wonderful conversations that took leaps and bounds between topics,” said Conroy.

They enjoyed the arts; Lennie in particular attended many of even the most obscure performances put on by Conroy and her friend Margaret Eginton’s small production company, Inner Ear.

“Inner Ear would do these weird little things — small performances in small places — and she would find them and be enthusiastic and supportive,” said Conroy.

When the Save the Englert campaign began in 1999 to preserve the building as an arts venue and restore it to host live performances, some of the first people approached for help were the Hales.

“They responded immediately to the needs of the community,” said Summerwill, whose husband Dick spearheaded fundraising for the campaign.

Leaving a Legacy

In 2004, the couple moved to Seattle, Wash., to be closer to family. Charles finished his last book, *Emilio Rabasa and the Survival of Porfirian Liberalism*, shortly

before his health declined. He passed away in 2008. Lennie continued to be as active as her health and eyesight allowed.

“Our mom’s focus in her last five years was on organizations that promote peace, education and that work to reduce poverty,” said Betsy.

Lennie also joined a writing club within her living community. Her reflective writing assignments evolved into a book that her family enthusiastically helped her publish. *Tell the Truth but Tell it Slant* captured memories, family history, and Lennie’s wisdom, a wonderful gift to leave for her family. She passed away in 2013, but she and Charlie’s generosity continued even after they were no longer living. With planned giving, they were able to allocate parts of their estate as gifts to the non-profit organizations they were passionate about, creating the Charles A. and Lenore “Lennie” R. Hale Trust.

“Even as age came upon them, they still did as much as they could,” said Summerwill. “I would see them out for walks, walking along the river, deep in thought. They would burst out in laughter and then continue farther, arm-in-arm,

before bursting out in laughter again. I would think to myself, ‘If only I can be like that at that age.’”

Charlie and Lennie were an inspiration to people of all walks of life, in many places, in many ways. They changed their communities in whatever ways they could and raised their children to be globally minded and support and connect with cultures other than their own. As Summerwill said, “What better legacy to leave the world than that?” ■

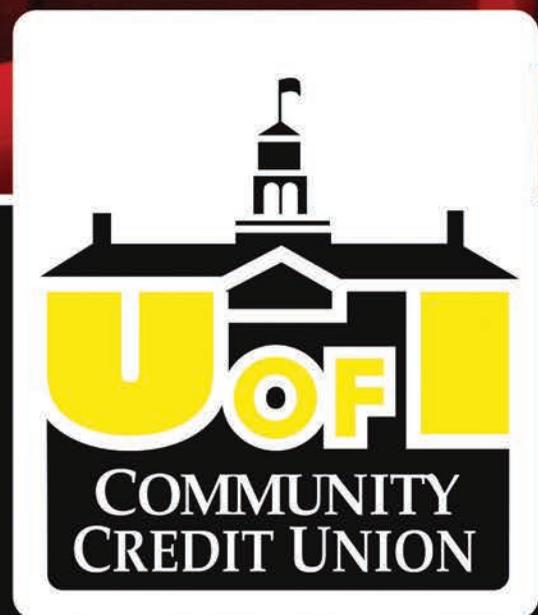
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Meet Miss Subways

BY KEVIN KOPELSON



Ida Kopelson, née Goldstein

My mother, who was born on July 14, 1922, who died on May 3, 2013, and who is now the girl—or rather the grown woman—of my dreams alone, along with

some pretty offbeat memories, told me that she once sang as part of a high school group for Mayor Fiorello H. LaGuardia. The song, she said, was “The Lost Chord.” (This had been composed by Arthur Seymour Sullivan in 1877 at the bedside of his older brother Fred during Fred’s last illness. The manuscript is dated January 13, 1877; Fred Sullivan died less than a week later. The lyrics were written as a poem by Adelaide Anne Procter called “A Lost Chord” and published in 1858 in the *English Woman’s Journal*.) And then she sang the song for me.

Mom once told me that she had once been a Miss Subways runner-up. (The Miss Turnstiles character in *On the Town*—played by Sono Osato in the original 1944 stage version of this musical and then by Vera-Ellen in the 1949 film—was based on Miss Subways.) Upon retelling this story, I often claimed that Mom won this contest.

Mom told me that she did once win a dance contest—at age sixteen in some Starlight Park in the Bronx. (She also claimed to have been given the trophy by Mitzi Gaynor, aka Nellie Forbush in the

1958 film version of *South Pacific*. If so, Gaynor would have been about six at the time. The presenter, then, must have been Mary Martin, or Nellie, from the original stage version.) Mom then performed that routine for me—a jitterbug.

I, shortly thereafter, asked Mom to teach me to dance. Our first lesson began not with the box step or something equally basic, but with the jitterbug. That was also our last lesson.

Mom told me that she’d had boyfriends other than Dad. Did any, I asked, ever propose to her? “About ten did,” she said. One of them, I now presume, must have been a guy named Seymour Pine.

Mom claimed to have gotten good grades in high school, saying the only reason she didn’t get into Vassar—the college of her dreams—was that she was Jewish. Those grades, in fact, were bad.

Dad first saw Mom, the girl of his dreams, she told me, as a cheerleader for Brooklyn College at some basketball game. She then, of course, performed that routine for me. I then, of course, felt the call to ►

► become, well, some kind of star myself.

Mom, said Dad, used to look like Lena Horne. Mom herself told me that some Southern bus driver once told her to move to the back of the bus. (Mom and Dad had just married; Dad then went south—to Florida—for basic training; Mom visited him there.) But the driver then saw that she was white and laughed. In my retelling of the story, he does not see this, so she just moves to the back.

Mom never wore makeup—and nor, with such good skin, did she need to. This

Mom liked to joke that, when pregnant with the twins, she was wider than she was tall. Even at five foot two, this is hard to picture. She must have meant wider around than she was tall.

Brother Bob, born three years later, soon developed meningitis. Upon recovery, some doctor advised Mom to never say no to Bob. Otherwise, the kid might get mad at her and have a relapse. This doctor probably meant for Mom to never say no to Bob for a period of weeks or maybe even months. She, though, understood him to mean never say

she had monologues. These monologues were stories about either her past life or her work as a teacher of emotionally disturbed children at a school in Queens called the Lifeline Center for Child Development. (She had gotten a master's degree in psychology shortly before Steve was born. Dad, I later learned, had had to write Mom's thesis for her. Those emotionally disturbed kids were either autistic or schizophrenic.) And most such stories were about either how someone allegedly evil—usually Dad's mom—did something terrible to her or how Mom herself did something great for someone great, like sing for Mayor LaGuardia or dance for Mitzi Gaynor. Mom tended, too, to fracture speech, much like the character Mrs. Malaprop in the 1775 play *The Rivals*. (Mom once said in all seriousness, "Mothers are the necessity of invention." She meant, of course, that necessity is the mother of invention.) Dad, in fact, used to call Mom "Mrs. Malaprop." ■

MOM, AT FIVE FOOT TWO, CLAIMED TO HAVE BEEN A VERY GOOD BASKETBALL PLAYER. SHE CLAIMED, MOREOVER, TO HAVE, ON VARIOUS PLAYGROUNDS, HUSTLED MEN PLAYING THE GAME. DAD SAID IT'S TRUE.

was because, she told me, she had once seen a very elegant old woman on the subway. This woman wore no makeup. Mom decided then and there to become just like her.

Mom, at five foot two, claimed to have been a very good basketball player. She claimed, moreover, to have, on various playgrounds, hustled men playing the game. Dad said it's true.

During World War II, Dad was stationed in the Aleutian Islands. My oldest siblings—the twins Ricky and Micky (Eric and Maureen)—were born while he was out there. Upon returning home to the Bronx, he suggested they all move to Alaska. Mom said no. Who can blame her? But a pattern began, it seems to me, of Dad not getting what he needed. She would later say no to a proposed move from Queens to Scarsdale because there are no subways up there, to a move to Manhattan where of course there are subways, to a vacation home near Lake George because she'd rather camp up there and at any rate doesn't want to take care of a second house, and to a boat to use there because, well, it might sink.

no to Bob for the rest of his life.

When Steve was born, eleven years after Bob, it soon became clear—I was later told—that he never wanted to eat anything. This, I'd later joked, may have had something to do with Mom's cooking. The only thing Steve would eat until he was about three were milkshakes that Dad made for him. And these would have eggs thrown in for extra protein. When Steve was twenty, he once complained to Mom about being only five foot eight. (Dad was over six feet tall, as are Ricky and Bob. I myself at the time was already five ten.) "Well," she told him, "you would be taller if you'd ever had anything other than milkshakes!"

I was born—when Mom was thirty-eight—just two years after Steve. He would eventually tell me that I had been an accident. When I reported this to Dad, he joked that we were all accidents. And when I reported Dad's joke to Mom, she said that I, at least, had been had on purpose, "to keep Steve company."

Mom spoke strangely, I noticed early on. She never really conversed with anyone;



Special thanks to Kevin Kopelson and *The Iowa Review* for allowing us this excerpt. Kopelson's essay can be read in its entirety in issue 45.1. Visit iowareview.org or *Prairie Lights Bookstore* to get your copy today!

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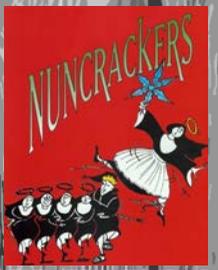
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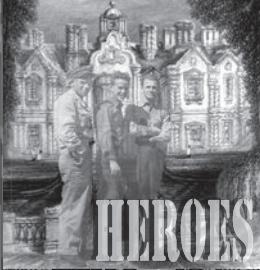
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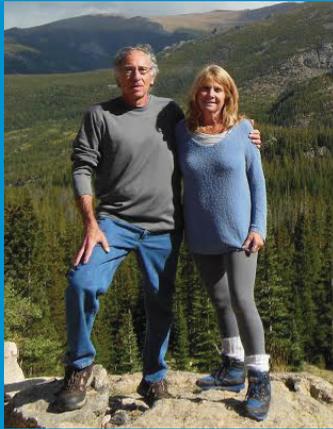
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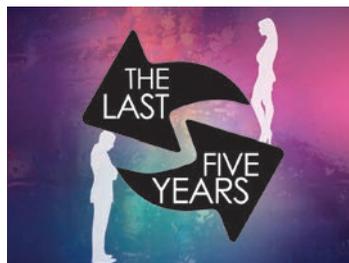


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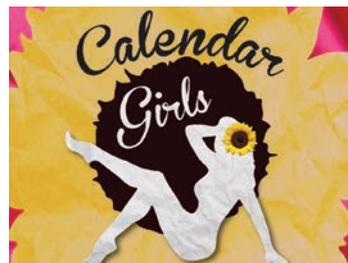
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“When I think of all the money the Englert has saved me by bringing my ‘bucket list’ of entertainers to Iowa City, I am compelled to assist them financially. I’ve seen Lucinda Williams, Mavis Staples, Steve Earle, Indigo Girls, Son Volt, John Hiatt, Los Lobos, Leon Russell, Rosanne Cash, and on, and on, and on. Then they bring me live theater from London and interesting art in their gallery upstairs. All of this—door to door—in fifteen minutes or less. That’s why I give. It’s an easy decision to support my friends and all they do. How could you not?” --Vern Duba, Iowa City, IA

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We strive to recognize our donors with accuracy, but The Englert Theatre recently switched to a new donor software and would appreciate your feedback if you think there is a mistake on this list. Please email katie@englert.org with any questions or concerns.

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West Music and the Power of Making Music

Whether you need to buy a solid gold flute or mariachi instruments, enrich your life with music lessons or therapy, or support your grade school's music program, West Music is Eastern Iowa's resource for all things music.

Celebrating their 75th anniversary next year, West Music is a local treasure with an ever-widening reach, expanding to seven stores across Iowa and Western Illinois whose mission is, "Creating musical communities by providing knowledge, products, services people need to experience the power of making music."

Ryan West, Senior Vice President of West Music, said the company is

finding its niche in providing resources and products to unique musical communities.

One community West Music emphasizes is young and beginning music students, from Pre-Kindergarten to high school. The company strives to make its resources and knowledge available to students and teachers, not only in Iowa City schools but across Eastern Iowa.

"Our educational representatives call on schools from West Branch to North Liberty, Muscatine to Burlington, from northern Missouri to southern Minnesota and Wisconsin and Illinois," said West. "We have eleven associates who spend each day travelling and bringing a local music store to these communities."

This traveling music store is crucial for making resources available to a variety of communities, where the small town music shop is all but extinct.

"We want to bring the store to them and be a resource to the educator, providing the tools they need to be successful in the classroom, and support them in their continued journey," said West.

West Music also offers continuing education workshops across the country for general music teachers to help them develop their craft and learn new ways to engage local music communities.

West said the company's education consultants, many of whom are former educators themselves, take into account teachers' budgets and what they hope to accomplish in the classroom so they can help teachers plan their curriculums and find the materials they need. West is constantly on the lookout for better quality products at a better price for educators.

"If we can find a better sand block, rhythm stick, or other classroom tool that is a foundation of early music, and bring them in at a better quality and price, then we can help music education and school music programs improve," he said.

The people behind West Music care deeply about fostering musical experiences for all, and they are always discovering new trends in music communities and school programs. One recent addition to West Music was providing instruments and support for mariachi and Latin music in Eastern Iowa schools, reflecting our growing Hispanic population.

West Music began to explore how they could support this new avenue of musical engagement after learning of Iowa's first school band mariachi program in Denison, IA, a rural town in western Iowa where the school district population is 80 to 90 percent Hispanic.

"If you're a Latino or Hispanic student, traditional school music and band orchestra may not speak to you," said West. "However, when the school music directors incorporated mariachi, it invigorated and energized the entire community."

West Music partnered with



Marcia Neel, a Las Vegas-based consultant and leader in music education, and José Hernández, an internationally-recognized mariachi musician, composer, and educator to develop West Music Mariachi which has recently transitioned to being called La Tradición Music.

This division of West Music focuses on providing the instruments and educational support to bring Latin and mariachi music to the classroom. West Music participates in national mariachi music educator workshops, shares curriculum resources and lesson plans, and sells products including their own José Hernández Signature Series and La Tradición Music instruments, two lines of mariachi and Latin instruments hand-crafted in Mexico.

Before West Music found their niche in mariachi instruments, the company became a world-renowned distributor of unique flutes. Pearl West, West Music's founder and Ryan West's late grandfather, was passionate about crafting handmade flutes. He realized, however, that as a small producer of flutes in their home on Ridge Road limited the caliber and number of instruments he would be able to produce. In order to provide higher quality instruments, Pearl decided to explore distributing professionally-manufactured flutes from Japan.

Pearl's son and current Chairman of West Music, Stephen West, traveled to Japan in the 70's, where he developed a lasting relationship with fine

flute manufacturer, Miyazawa Flutes. West Music began distributing Miyazawa Flutes in North and South America, and over the years has created its division Flute Authority, which today offers a wide variety of flutes for intermediate and advanced players including silver-plated, 14-karat, solid gold, and even platinum flutes.

West Music is also known for its music therapy, developed nearly twenty years ago after witnessing the impact of the University of Iowa's program. The program currently employs 14 music therapists who work in the community, at hospice organizations, hospitals, and with individuals on a one-to-one basis.

"Whether it's helping clients with developmental needs experience the power of making music, sharing music with other specialized populations, or providing hospice care, it's remarkably touching," said West. "Hospice care situations provide opportunities for connection, celebration, closure, and peace to a family...Music truly makes everyone's life better."

At their roots, West Music is a local shop that has grown up from their downtown Iowa City origins, has passed from generation to generation, has sup-

ported and partnered with a variety of performing arts venues and non-profit organizations, has transformed into a place where international resources meet local needs in whatever forms they may take, where their educated staff create relationships with clients whether they visit a store or the store visits them, and where, ultimately, they hope to create the opportunity for a musical experience for as many people as possible.

West said his dream is that by supporting musical performance within our community, including live shows at the Englert, West Music will inspire patrons to embark on their own music-making journey.

"You don't have to be Jeff Tweedy or Mavis Staples to play music," he said. "Music-making adds to everyone's quality of life, and between the incredible performing arts opportunities that exist in our communities and the resources that we at West Music can provide, more people can experience and enjoy the power of making music."

To learn more about West Music's programs, lessons, and products, visit www.westmusic.com or your local West Music store.

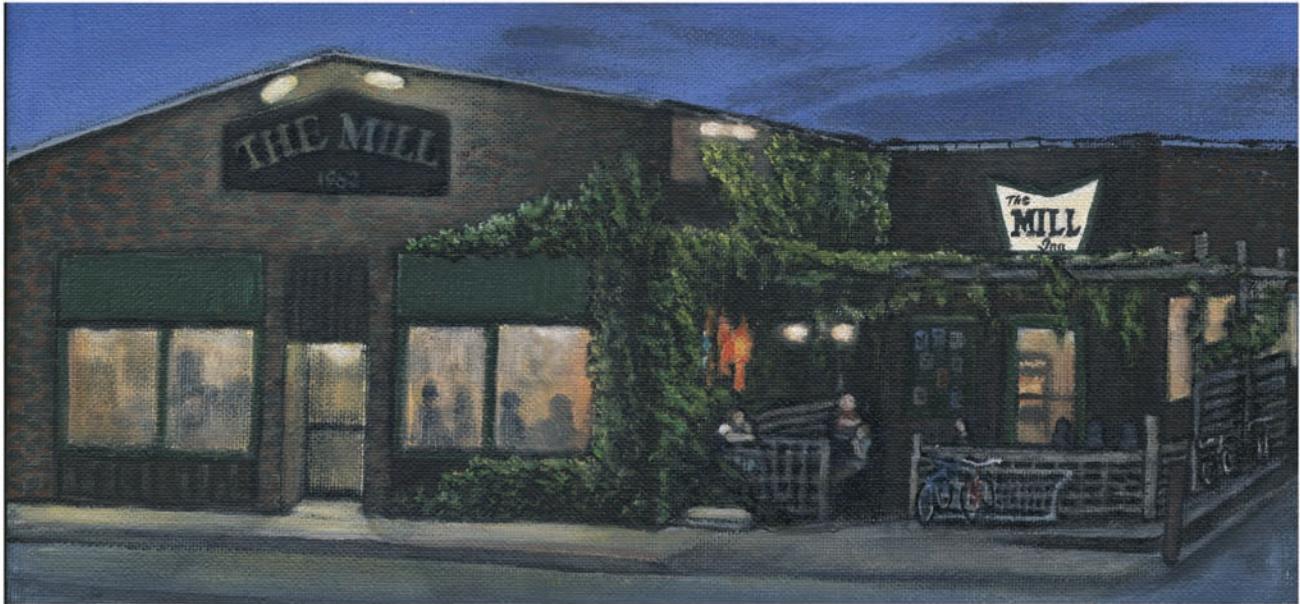


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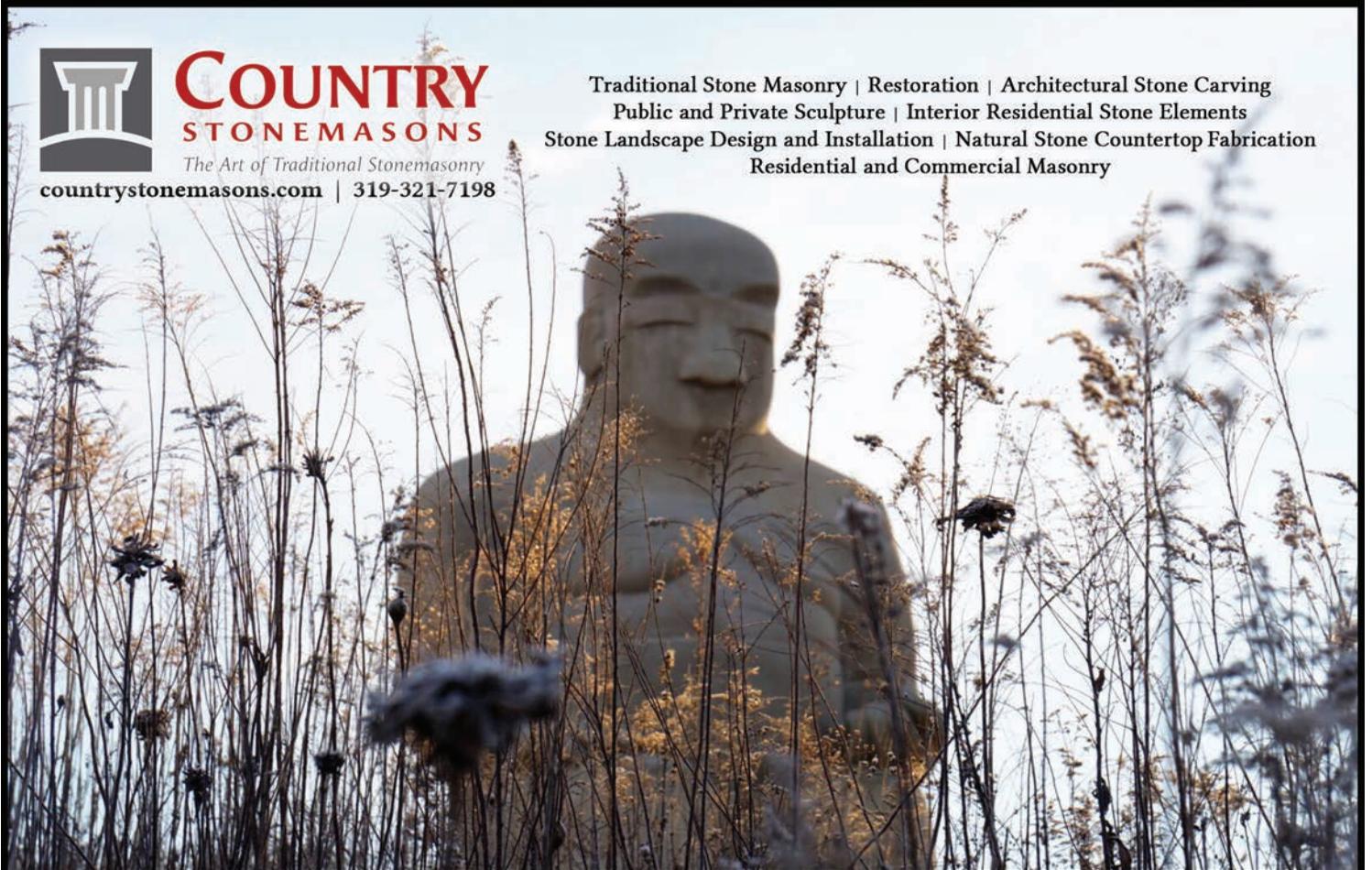


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Dwight Seegmiller, President and CEO of Hills Bank, said the Bank was founded on the principle that banks should care about the people they serve and provide ways to help them prosper.

“Hills Bank actively supports many non-profit organizations and

youth and education- based programs in the Eastern Iowa Corridor. We believe our support helps to give adults and children the tools they need to become leaders in our communities,” he said.

Support from Hills Bank comes in many forms. Nonprofits and local organizations are encouraged to approach the Bank for sponsorship and partnership opportunities. But Hills Bank also encourages its employees to volunteer.

“Hills Bank believes in donating our time and treasure to the communities we serve,” said Seegmiller.

This commitment to service was incorporated into the bank’s 110th anniversary celebrations last year. Hills Bank organized special events for the community and staff members includ-

ing several fundraisers such as collecting 84.5 pounds of pop tabs for the Ronald McDonald House and collecting money to give to the American Red Cross. In June 2014, staff gave away \$10 bills in all the offices and asked customers to Pay It Forward.

Paying it forward is an ideal at the core of Hills Bank as they invest in the future of the community by supporting education and families. Seegmiller said that Hills Bank invests in several education-based programs in the Iowa City and neighboring school districts. In addition, the Bank supports volunteer-based opportunities and education programs run by bank employees during business hours.

“Hills Bank employees teach

area junior high students about banking basics two days every month of the school year through the Hills Bank Banking 101 program, host and teach 40 youth about entrepreneurship every year through the University of Iowa John Pappajohn Youth Entrepreneurship Camp, and honor 40 sixth graders with the Hills Bank John R. Hughes Leadership Program,” he said.

They also award outstanding students for leadership through the Hills Bank Leadership Grant and the annual Hills Bank Youth Salute program. The Leadership Grant is awarded to as many as 20 students each year. The recipients, who apply during their junior year in high school, attend nine hours of leadership training sponsored by Hills Bank during their senior year. They receive \$1,000 for the fall semester of their first year of college that can be used at any of Iowa’s accredited universities, colleges, or community colleges. The Hills Bank Youth Salute Awards are part of a larger program of the National Council on Youth Leadership (NCYL) that aims to recognize the leaders of tomorrow by helping develop and recognize their skills in the present.

“Hills Bank is proud to have been the sole local sponsor for the past 20 years,” said Seegmiller. “Students are recommended for the award by administrators, guidance counselors, and teachers because they have shown strong leadership and academic skills. They have been involved in many school and community activities and have taken a directive role in those activities.”

When it comes to supporting families in the area, Hills Bank believes in being service-oriented and responsive.

“We try to take the intimidation out of banking and keep it simple,” said Seegmiller. “Our staff at each location is trained to work with our customers individually, one at a time, and listen to their needs.”

Hills Bank is a major home lender in the area and also finances rental housing, including affordable housing. The Bank supports small businesses, encouraging customers to have good financial information, which makes it easier for the owner to manage the business.

“We assist businesses by doing



the basics well, including making loans and offering useful deposit products and services,” said Seegmiller. “We hold many seminars including ones for transition planning for family businesses, trust and estate planning, and annual events in the business field. We do this because we can only be as successful as our customers are, so we do what we can to improve the likelihood that their hard work will be rewarded.”

Few banks are as locally focused

as Hills Bank; they are owned, governed, and led locally. Seegmiller said that they have not expanded outside the three county area of Johnson, Linn, and Washington in order to retain a truly local orientation.

“Our cultural focus is one of service to our customers, friends, and neighbors,” he said.





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- "Thanks so much for making an incredible deal happen. We will look forward to doing business with you in the future."
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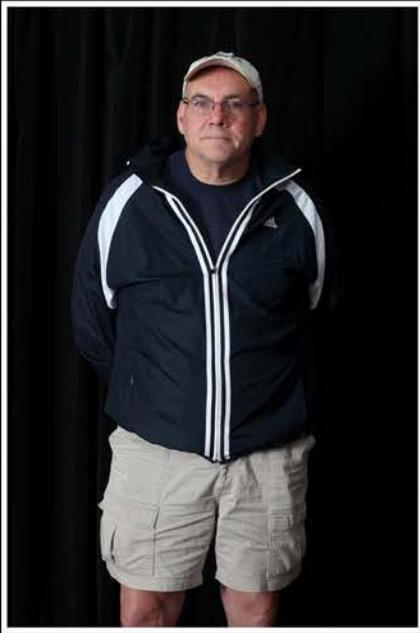


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- » Our partners are also helping us monitor our production crew's continued hearing health by providing routine hearing screenings at the Wendell Johnson Speech and Hearing Clinic. We thank you!

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and strong. I would just want
people to know that age is just a
number. **It’s just a number.**”

- Kathy Mitchell, Senior Center member

Portraits by Peter Feldstein



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2015/2016

september

- M** BRUCEMORCHESTRA! 1812 AND MORE
9/12 • brucemore lawn

october

- G** BERNADETTE PETERS with Orchestra Iowa
10/3 • paramount theatre
- M** A NATIONAL ROMANCE
10/16 • iowa city west high
10/17 • paramount theatre

november

- M** THE FIFTH SEASON
11/6 • iowa city west high
11/7 • paramount theatre

december

- B** THE NUTCRACKER with Ballet Quad Cities
12/5-6 • paramount theatre
- P** HOLIDAY SPECTACULAR
12/19-20 • paramount theatre

january

- O** LA TRAVIATA • Cedar Rapids Opera Theatre
1/15 & 17 • paramount theatre

january

- M** STIRRING FANTASIES
1/29 • coralville center for the performing arts
1/30 • paramount theatre

february

- P** DISNEY IN CONCERT: TALE AS OLD AS TIME
2/27-28 • paramount theatre

march

- M** NEW FRONTIERS
3/11 • coralville center for the performing arts
3/12 • paramount theatre

april

- B** RUSSIAN FAIRYTALES with Ballet Quad Cities
4/23-24 • paramount theatre

may

- M** MISSA SOLEMNIS
5/6 • paramount theatre
- P** BIG BAD VODOO DADDY with Orchestra Iowa
5/21 • paramount theatre

june

- M** A HERO'S LIFE
6/4 • paramount theatre

program key

- M** MASTERWORKS
- G** GALA
- P** POPS
- B** BALLET
- O** OPERA



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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.

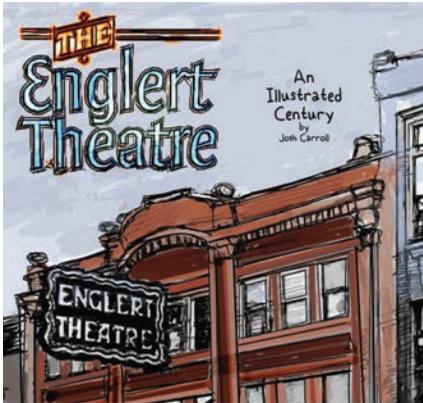


◀ Iowa City Song Project

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 hayday, and performing arts center reincarnation. This richly-illustrated timeline provides an engaging way to connect with the past and trace the journey of Iowa City's last remaining historic theater.

Poetry by Dora Malech

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



◀ Artist-In-Residence 2014 - Nat Baldwin

The Englert believes in supporting emerging and working artists and has created an Artist-in-Residence Program to allow artists time to work on their projects while experiencing and engaging with the Iowa Creative Corridor. Bassist/composer Nat Baldwin of the rock band Dirty Projectors was the first resident hosted in February 2014. Baldwin's residency included substantial time for him to work on new compositions as well as to engage with the Corridor community by conducting a songwriting workshop with students 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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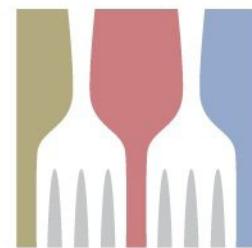
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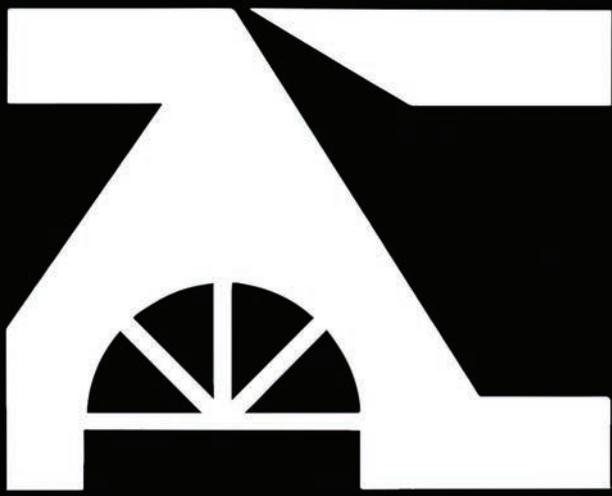


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 Sue Lewis
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 Diane Machatka
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 Michael Morgan
 Cheyenne Munson
 Jeanne Nelson
 Steve Nelson
 Rachel Olsson
 Andrea O'Rourke
 Christina Patramanis
 Deone Pedersen
 Megan Petkewec
 Michael Petkewec

Jann Pidgeon
 Theola Rarick
 Kathleen Renquist
 Pam Ries
 Paul Ries
 Nathan Rogers
 Josh Sazon
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 Jill Beardsley
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 Hyla Boelman
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 Ian Corbin
 Donald Denis
 Aimee Donnelly
 Ann Drop
 Katherine Drop
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 Alan Frank
 Jim Gulland
 Rita Holm
 Kassi Koehler
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 Abi Struck-Marcell
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13
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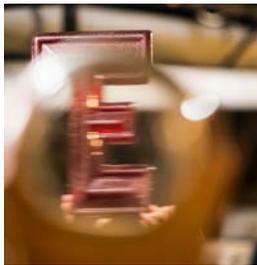
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Upcoming Events



In the Raw: Ghost Story

July 24 / 7pm
\$10 general admission

Working Group Theatre's *Ghost Story* follows a theater Box Office employee who, after hours, presents a play, a traveling, immersive performance about something which haunts him — his

missing brother. He has turned the entire building into a stage as he leads us through what we fear, what we long for, what haunts us.



Steve Earle and The Dukes

August 9 / 7pm
\$35 reserved seating

Steve Earle and The Dukes, with special guests The Mastersons, will return to the Englert with a brand-new blues rock album, *Terraplane*. *Terraplane* is Earle's 16th studio album, and has won

accolades for its hard-stompin', Texas blues sound.



Zappa Plays Zappa

September 26 / 8pm
\$27.50 / \$37.50 / \$75 reserved seating

Zappa Plays Zappa, a Frank Zappa tribute band led by his son Dweezil, will return to the Englert stage as part of the 40th anniversary tour of Frank's

seminal album, *One Size Fits All*.



Social Brand Forum

October 15 - October 16
\$195 through \$475

The Social Brand Forum, one of the nation's premier digital marketing events, brings the best and brightest thought leaders to the heart of the heartland for two days of insightful

keynotes and interactive discussions. This event is designed to help marketers at organizations large and small build better brands online through digital content, conversations, and community.



Jake Shimabukuro

October 17 / 8pm
\$30 advance / \$33 day of show

In his young career, ukulele wizard Jake Shimabukuro has already redefined a heretofore under-the-radar instrument, been declared a musical "hero" by Rolling Stone, won accolades from the

disparate likes of Eddie Vedder, Perez Hilton and Dr. Sanjay Gupta, earned comparisons to Jimi Hendrix and Miles Davis, and even played in front of the Queen of England. With his new record *Grand Ukulele*, Shimabukuro's star may burn even brighter.



Igudesman & Joo

October 24 / 8pm
\$35 reserved seating

For those who listen to Mozart, live with Mozart, gave birth to Mozart, eat, pray, and love Mozart, don't care at all for Mozart, never even heard of Mozart, this show promises you all that it will

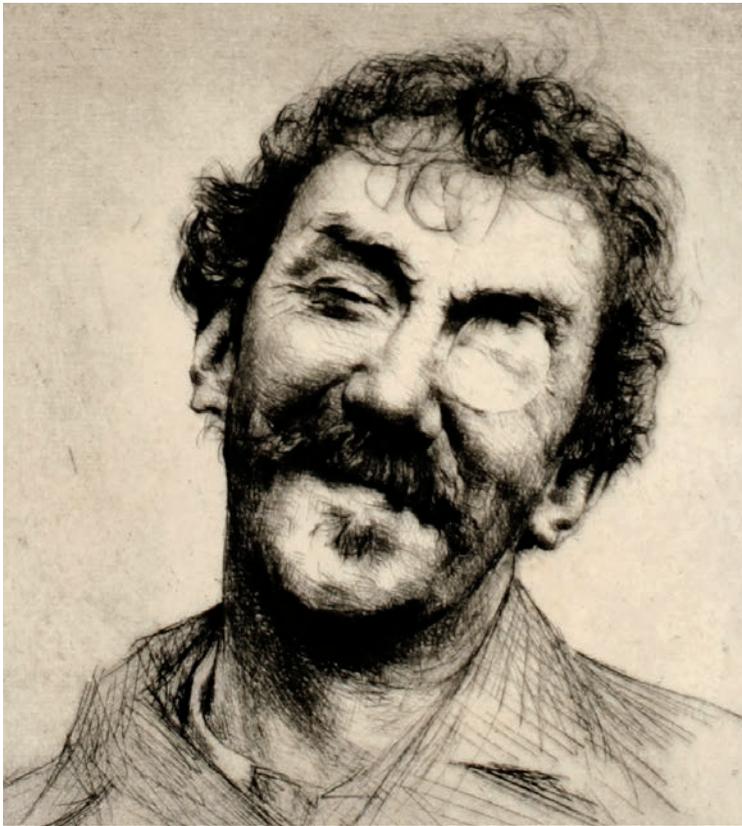
contain absolutely NO Mozart! But that's giving away way too much...



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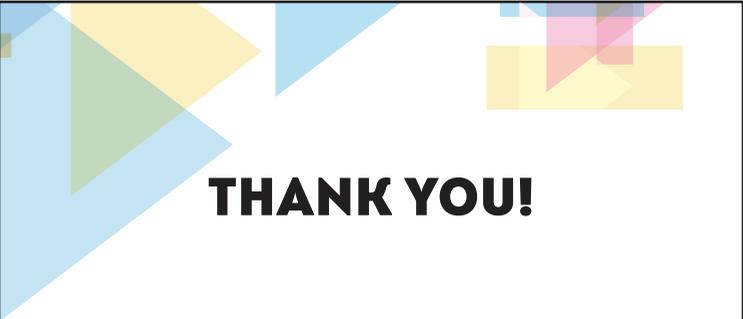
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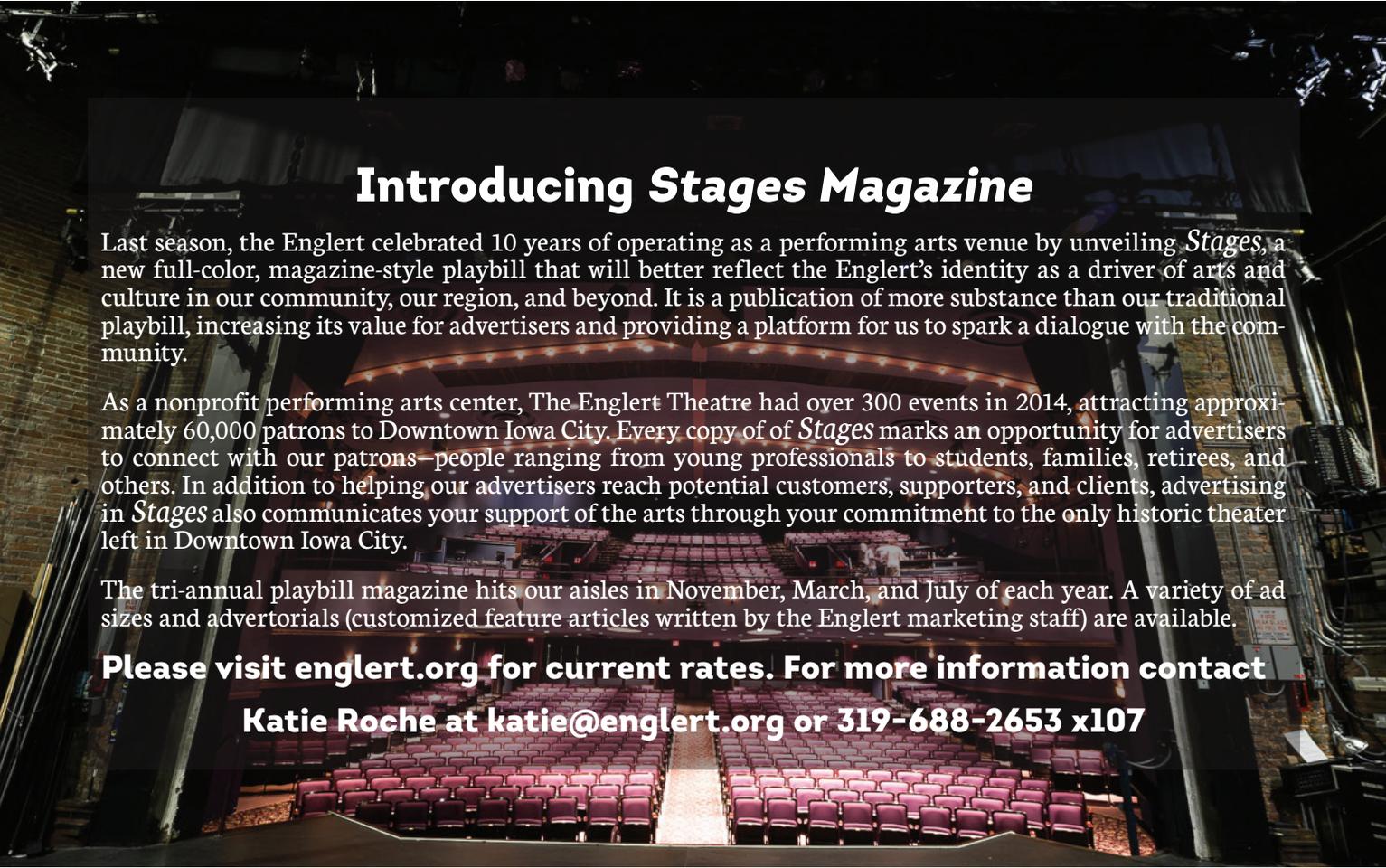
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Introducing *Stages Magazine*

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 over 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.

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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.

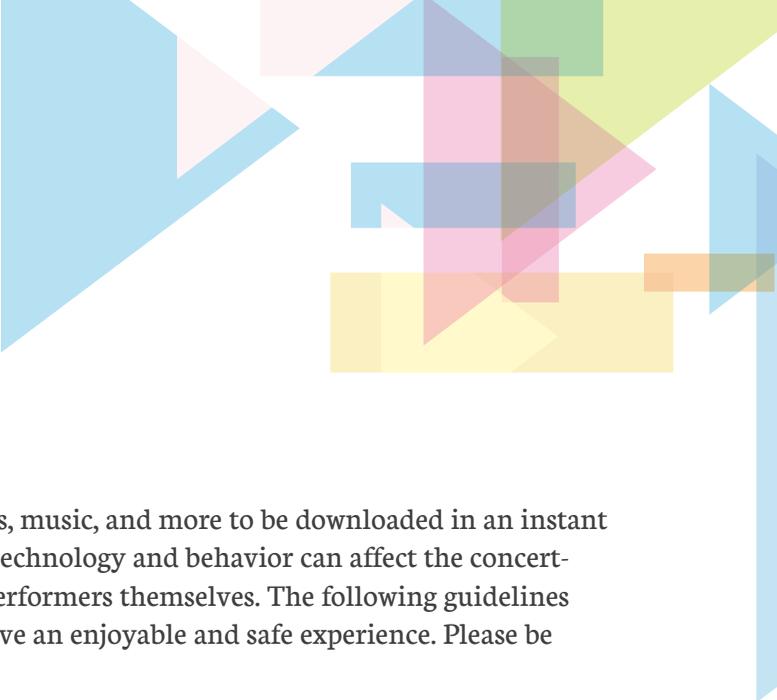
For the next five years, this group of citizens mobilized to purchase the theater from the City of Iowa City and rebuild the Englert as a community cultural center. They began the “Save the Englert” campaign to raise the funds necessary to renovate the theater to its former grandeur.

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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