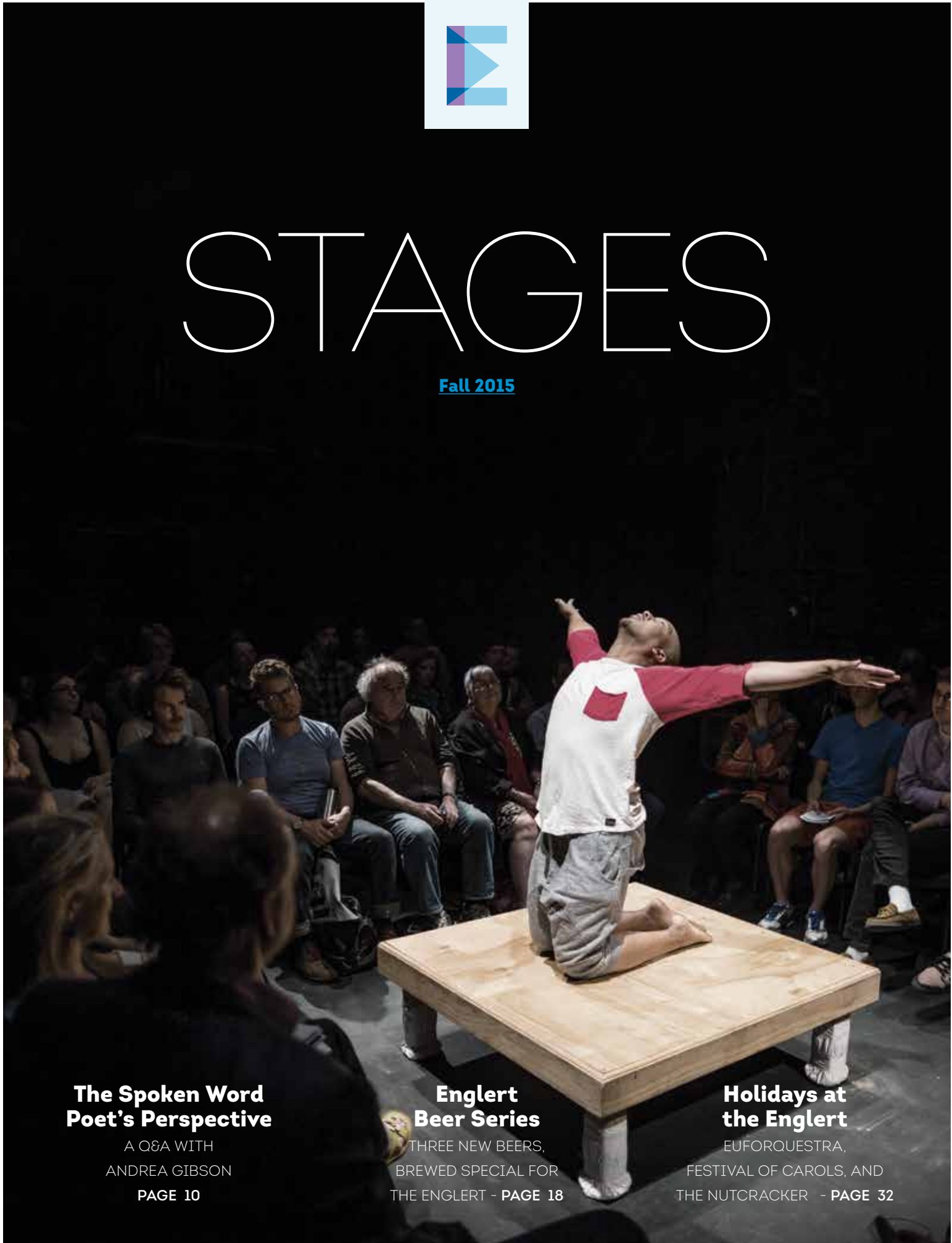




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Welcome to The Englert Theatre



We are standing here on a gorgeous cliff staring out onto a wide expanse of the unknown.

As I write this, I am looking out onto the unknown and it feels intriguing, it feels exciting. Depending on when you read this we will either be preparing to embark on or already have experienced the adventure that will now be known as Witching Hour. Witching Hour is a new program – a festival actually – that we are presenting as part of the Englert’s fall season. In partnership with *Little Village* and in collaboration with our friends from Seed Here Studio, Mission Creek Festival, and FilmScene we are launching this two-day event November 6 - 7. Witching Hour will cross the wires between a big think festival and a deeply entertaining conference. Its charge is to explore and engage the unknown through performance and discussion. We will see new works from artists and thinkers as well as hear talks on creative process – the actual experience of creating something: an idea, a novel, a business, a song. We hope this new experiment feels right at home in Iowa City, a town that rewards both innovation and reflection.

But why the need for another event in a place that brings us a summer full of festivals and a multitude of programs throughout the rest of the year? For me, I feel like we spend a lot of time seeking out known answers in our programming: I like football so I watch football games, I like a poet’s work so I go to her readings, I appreciate a band so I buy tickets to their concerts – these are excellent ways to spend my time but it’s also important to periodically engage in events that offer new questions rather than predictable answers. How often do we step out into a night of culture and not already have a precise idea of what we’re going to get? In my early twenties, when I lived in San Francisco, I used to go to rock clubs without knowing anything about the bands or I would join a friend at a house show in a basement in Berkeley or Oakland knowing nothing – only that I would see something, indulge in some uncertain experience with a community of people around me. Some of those shows were really bad but some of them were amazing and, more than simply entertaining me, they coerced me into conversations with my peers and the new friends I’d make in these strange, wonderful places. I was alive, I was engaging in society, I felt like I was part of something.

Iggy Pop passionately discussed the power of music in a 1977 interview with Peter Gzowski. He said “that music is so powerful that it is quite beyond my control... when I am in the grips of it, I don’t feel pain either physically or emotionally. Do you understand what I am talking about? Have you ever, have you ever felt like that?” I think I have. In basements, in opera houses, in movie theaters, in backyards, in coffee-shops I have felt that rush, that wonderful feeling of hearing and seeing something new, of being whisked off the assembly line and dashed across a plane of new thought. I hope we can get to this place with Witching Hour. I hope we can spark revelation. It is not lost on us that we are asking for you to trust us to spend (or have spent) two days exploring the unknown in downtown Iowa City but we truly hope you will join us: there will be artists, filmmakers, writers, musicians, astrophysicists, magicians, and thinkers sharing ideas and performing new work in our downtown spaces: The Englert Theatre, FilmScene, Gabe’s, The Mill, Iowa City Public Library, Motley Cow, and more. One- and two-day passes will be available and some events will be free and open to the public. Community passes will be available to purchase and we will work with local service organizations to get those passes in the hands of interested people who, at this time, might not have the resources to afford them. This is an event for our whole community to experience and we all deserve the opportunity to be surprised.

Sincerely,
Andre Perry

Executive Director – The Englert Theatre, Witching Hour (festival)

CONTACT US

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THE ENGLERT THEATRE

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Cover photo by Bill Adams

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
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Katie Roche, Development Director

katie@englert.org or call 319-688-2653 x107



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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
12 p.m. - 5:30 p.m.*

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. Photo by Bill Adams.



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Eco Lips' lip balm is handcrafted in Cedar Rapids. It's a family business that uses organic and fair trade ingredients. Its lip balms can be customized, from the base ingredients to the flavors to the color of the tube itself. Sounds pretty great already, doesn't it?

But here's the thing you probably don't know about Eco Lips. Its CEO, Chloey Shriver? She's 11. As in, 11 years old. Her dad, Steve, used to be Eco Lips' CEO. (Now he's just the president.)

Chloey earned her corner office with an idea: My Eco Lips, the world's first create-your-own customizable lip balm. Chloey believes we were all born creative, and should never, ever stop creating.

Why shouldn't that apply to lip balm, too? At the Englert, we agree that creativity is pretty special—and we like to share it with the people we love.

That's you. The Englert runs on sharing, on heart, on community. In 2010, the community came together to save our historic theater. We honor that gift onstage by bringing you art that speaks to you, moves you, and connects you with others in your community.

We honor your gift offstage by partnering with local people and businesses that we know run on sharing, on heart, and on community, too. Like Eco Lips. In the past three years, Chloey's family's company has generously provided natural, organic Eco Lips balm for every performer that crosses the Englert stage.

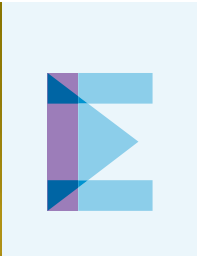
Like Chloey says: We should never, ever stop creating. Eco Lips creates fantastic lip balm. Our performers create exceptional art. And our community creates connections. We just try to provide the space to let it all happen.



Stop by our new bar!

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Q & A with Andrea Gibson

BY NORA HEATON



Andrea Gibson is not gentle

with their truths. It is this raw fearlessness that has led them to the forefront of the spoken word movement – the first winner of the Women’s World Poetry Slam – Gibson has headlined prestigious performance venues coast to coast with powerful readings on war, class, gender, bullying, white privilege, sexuality, love, and spirituality.

Their work has been featured on the BBC, Air America, C-SPAN, Free Speech TV and in 2010 was read by a state representative in lieu of morning prayer at the Utah State Legislature. Now, on their fifth full-length album “Flower Boy” and their second book *The Madness Vase*, Gibson’s poems continue to be a rally cry for action and a welcome mat at the door of the heart’s most compassionate room.

How did you start writing spoken word poetry? I discovered poetry slam in Denver in 1999 and fell in love. At that point I started writing with my ear focused on how a poem

lives out loud. It didn’t feel entirely different from the way one might write a song, and I was really taken with how engaged the audience was, how actively they listened. I had never witnessed art that expected and needed audience energy and engagement to thrive and I was really moved by what that was creating.

You’ve said in previous interviews that the process of creating a poem for you begins with the sound, that you know the sound of a poem before you know the words. Can you talk about that? How does a poem come into being for you? The emotion births the sound and the sound forms the words, but the words almost always come last when I write. In the beginning of creating a piece I’m running around my house making sounds, that to an outsider would sound really strange. Not to get too out there, but in some ways I’m searching for whatever vibration in me feels most important to spend time finding words for. So I’m looking for that in myself, and when I find it, the words eventually come.

“THE EMOTION BIRTHS THE SOUND AND THE SOUND FORMS THE WORDS, BUT THE WORDS ALMOST ALWAYS COME LAST WHEN I WRITE.”

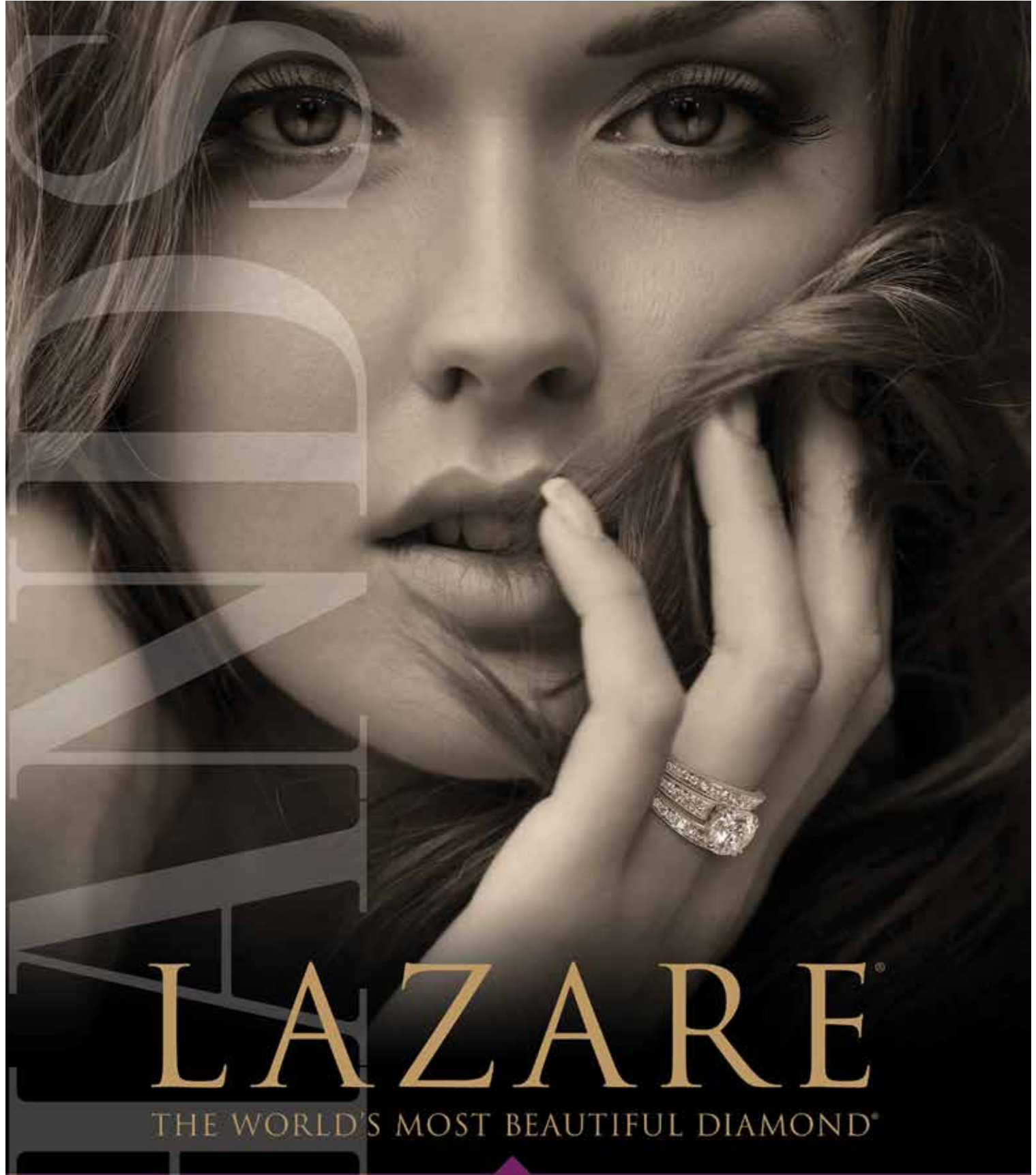
You’ve spoken before about your personal experience with depression and anxiety. You also have a job that involves you getting on stage and being intensely vulnerable with a crowd of strangers. How do you reconcile that? How does writing and performing help you in that struggle? Ya know, I don’t know many performers who have been performing as long as I have who still get as much stage anxiety as I do. I literally tremble for the first 10 minutes I’m on stage, but there is something that is continuously healing about braving into that space, to

know something terrifies me and to do it anyway. A few years ago I made the decision to start being vocal about that experience with the audience. To say throughout the show, “I’m so scared right now”, or to present really any emotion I’m having at the time. Anxiety and sadness worsen the more we try to hide it. Give it permission to exist out loud, and it often softens, becomes tolerable. I find any difficult feeling I’m having becomes less difficult with expression, so in a way the stage is the perfect place to be.

Your poem, “The Madness Vase/The Nutritionist,” implores people who feel suicidal to stay and live. Do people often tell you they agreed to hold on longer after hearing that poem? How does that feedback affect you? People have said that, yes, and it is moving always, and for as many times as I have heard it I have probably expressed it an equal amount of times to another artist. Art is medicine. It keeps many of us alive. It’s where we recognize our own voice in another’s voice and are reminded that we aren’t in this alone, reminded that there is always somewhere a greater beauty that eternally has our backs.

As a spoken word artist, how do you recognize the connection with your audience during a performance? How do you nurture it, and how do you like the audience to nurture it? I come up with a tentative set-list before each individual show, but I can’t ever know which poems I’m actually going to read until I step on stage and get familiar with the vibe of the people in the audience. Do they seem sad, comfortable, excited, anxious, curious?? I’ve really got to get into the room, make eye contact, and feel into what I can read truthfully and authentically in each moment. Spoken word is awful when it isn’t sincere, and there are poems I can read honestly one night but not the next.

What would you like people to be inspired to do/say/think/feel after your show? I’d love people to leave the show inspired to write, inspired to get active in their communities, inspired to treat each other kindly, inspired to speak up, and inspired to listen with an open heart. ■



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SINCE 1854



The Madness Vase/ The Nutritionist

BY ANDREA GIBSON

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The nutritionist said I should eat root vegetables,
said if I could get down thirteen turnips each day
I would be grounded, rooted.
Said my head would not keep flying away to where the darkness
lives.

The psychic told me my heart carries too much weight,
said for twenty dollars she'd tell me what to do.
I handed her the twenty and she said, "Stop worrying, darling,
you will find a good man soon."

The first psycho-therapist said I should spend three hours a day
sitting in a dark closet with my eyes closed and my ears plugged.
I tried it once but couldn't stop thinking
about how gay it was to be sitting in the closet.

The yogi told me to stretch everything but the truth,
said focus on the out breath,
said everyone finds happiness
if they can care more about what they can give
than what they get.

The pharmacist said Klonopin, Lamictal, Lithium, Xanax.

The doctor said an antipsychotic might help me forget
what the trauma said.

The trauma said, "Don't write this poem.
Nobody wants to hear you cry about the grief inside your bones."

But my bones said, "Tyler Clementi dove into the Hudson River
convinced he was entirely alone."

My bones said, "Write the poem."
To the lamplight considering the river bed,
to the chandelier of your faith hanging by a thread,
to everyday you cannot get out of bed,
to the bullseye of your wrist,
to anyone who has ever wanted to die:

I have been told sometimes the most healing thing we can do
is remind ourselves over and over and over
other people feel this too.

The tomorrow that has come and gone
and it has not gotten better.
When you are half finished writing that letter
to your mother that says "I swear to God I tried,
but when I thought I'd hit bottom, it started hitting back."

There is no bruise like the bruise
loneliness kicks into your spine
so let me tell you I know there are days
it looks like the whole world is dancing in the streets
while you break down like the doors of their looted buildings.
You are not alone
in wondering who will be convicted of the crime
of insisting you keep loading your grief
into the chamber of your shame.

You are not weak
just because your heart feels so heavy.
I have never met a heavy heart that wasn't a phone booth
with a red cape inside.

Some people will never understand
the kind of superpower it takes for some people



to just walk outside some days.
I know my smile can look like the gutter of a falling house
but my hands are always holding tight to the rip cord of believing
a life can be rich like the soil,
can make food of decay,
turn wound into highway.

Pick me up in a truck with that bumper sticker that says,
“It is no measure of good health
to be well adjusted to a sick society.”

I have never trusted anyone
with the pulled back bow of my spine
the way I trusted ones who come undone at the throat
screaming for their pulses to find the fight to pound.
Four nights before Tyler Clementi
jumped from the George Washington bridge
I was sitting in a hotel room in my own town
calculating exactly what I had to swallow
to keep a bottle of sleeping pills down.

What I know about living
is the pain is never just ours.
Every time I hurt I know the wound is an echo,
so I keep listening for the moment the grief becomes a window,
when I can see what I couldn't see before
through the glass of my most battered dream
I watched a dandelion lose its mind in the wind
and when it did, it scattered a thousand seeds.

So the next time I tell you how easily I come out of my skin
don't try to put me back in.
Just say, “Here we are” together at the window
aching for it to all get better
but knowing there is a chance
our hearts may have only just skinned their knees,
knowing there is a chance the worst day might still be coming

let me say right now for the record,
I'm still gonna be here
asking this world to dance,
even if it keeps stepping on my holy feet.

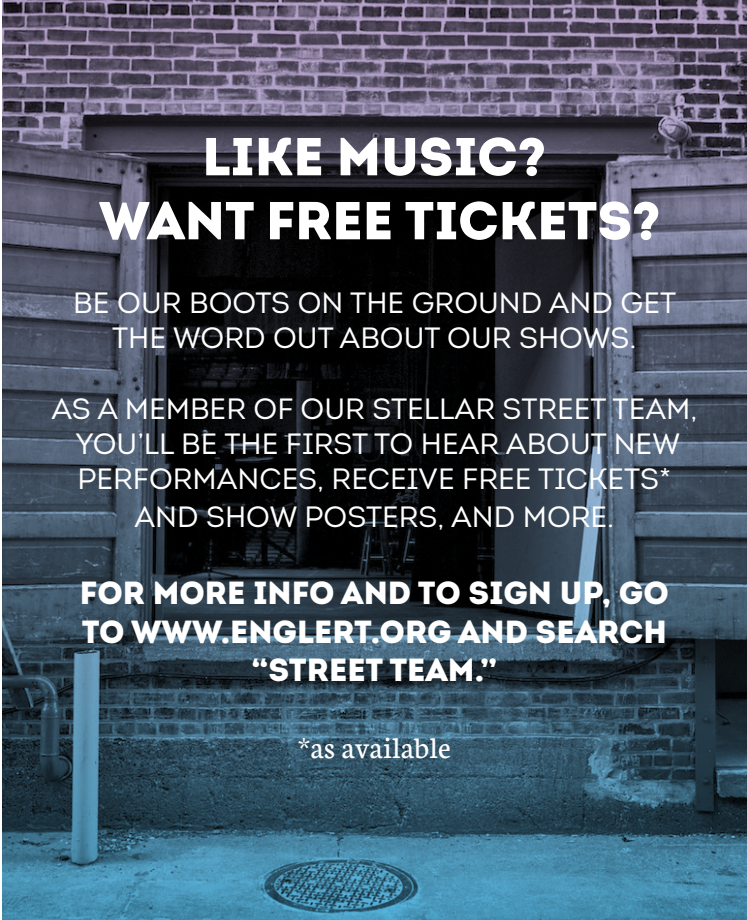
You, you stay here with me, okay?
You stay here with me.

Raising your bite against the bitter dark,
your bright longing,
your brilliant fists of loss.
Friend, if the only thing we have to gain in staying is each other,
my god that is plenty
my god that is enough
my god that is so so much for the light to give
each of us at each other's backs
whispering over and over and over,
“Live. Live. Live.” ■

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/our 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.

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In Rotation: Fall Music

BY ANDRE PERRY

In late September, a few members of the Mission Creek Festival team headed east to Champaign-Urbana to check out the annual Pygmalion Festival. Placing an emphasis on music, literature, and DIY crafts, Pygmalion shares quite a bit of common ground with our own Mission Creek Festival back here in Iowa City. It is quite instructive to observe as an audience member how a festival works. We took copious notes and also saw several amazing performances. For this issue's column, here is a list of highlights from Pygmalion Festival.



Ride

Highly regarded as one of the best shoegaze bands of the '90s, Ride occupies a more focused, less diffuse soundscape than contemporaries My Bloody Valentine. In their expansive, 90-minute set at the festival they highlighted their ability to blend fuzzy atmospheres with incredibly catchy hooks, creating a riveting sound best described as “noise pop”. The guitars creeches encompassed coherent melodies and the songs proved dexterous as they shifted between verse-chord familiarity and melting psychedelia. For the uninitiated, start with their 1990 release *Nowhere*.



Strand of Oaks

The brainchild of songwriter Timothy Showalter, Strand of Oaks has refined itself into a classic 4-piece that crosses wires between poignant folk lyricism and Crazy Horse-worthy rock jams. The core of their set revolved around material from 2014's *HEAL*, a record that spoke in memoiristic strokes of Showalter's fractured childhood in Goshen, Indiana and his uneasy adulthood on the road. It is a heartfelt album, bittersweet in its backward gaze and assertive claims in the power of rock 'n' roll. In the live setting the sound is ferocious, marked by Showalter and bandmate Carter Tanton's traded guitar lines.



Sylvan Esso

In an era of bands built on the basic elements of beat-makers and singers, Sylvan Esso have made themselves distinct. Whereas Chvrches or Purity Ring might lean towards increasing bombast—more impassioned stage theatrics and bigger light shows—Sylvan Esso have placed their focus on teasing out a welcome intimacy in their performances. Despite the digital elements which often get better when they get louder, Amelia Meath and Nick Sanborn exact a considerable amount of control—it sometimes feels like they could be playing these songs in your living room. Such precision places them in a category alongside The Blow, but make no mistake, Sylvan Esso have a taste for catchy pop music as evidenced on their self-titled debut from last year.



Jac Jemc

In between the music we also caught up with several writers. Amidst a crowded field of novelists, essayists, and poets, Mission Creek alum, Jac Jemc broke through as the highlight. With two books on revered indie press Dzanc Books, Jemc read a story that highlighted her ability to weave surrealist musings around down-to-earth characters. Seek out her latest collection of stories, *A Different Bed Every Time*. ■





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Fall Friends Dinner

BY NORA HEATON

At any Englert performance, you'll find artists and art lovers on-stage, off-stage, and in the audience. At the Englert's 3rd Annual Fall Friends Dinner, they were all brought together. In a warm, rustic atmosphere, guests and friends dined together on the Englert stage, where they enjoyed good food and drink, good artistic work, and good company.

"This dinner has a great feeling of togetherness, a warm feeling that stays with you," said Katie Roche, the Englert's Development Director. "It's a celebration between friends who love arts and culture and the important role that the Englert plays in our community."



The Fall Friends Dinner includes a meal prepared by Chef David Wieseneck of the Motley Cow Café, desserts by Jamie Powers of Deluxe Cakes and Pastries, and cocktails and wine by Cedar Ridge Winery.

"The Englert Theatre is the heart of Iowa City's cultural life," Wieseneck said. "It is an honor for me to participate in the Englert's mission to include all of the arts, including food and cooking."



This year's dinner continued the Englert's tradition of intimate pop-up performances. After dinner, guests enjoyed a blues guitar performance by Dustin Busch, who played original songs and covers of old favorites. Local entrepreneur Simeon Talley spoke passionately about the Iowa Fashion Project, which seeks to prove that innovative fashion exists and thrives in Iowa. An impromptu comedy set by Megan Gogerty closed out the evening with laughter and good spirits. ■

Photos by Miriam Alarcon Avila

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Photos by Bill Adams

Englert Beer Series

BY ALY HIGH

The Englert Theatre has partnered with three local breweries to brew three original beers – inspired by our past, present, and future – to be released from October 2015 through April 2016. The Englert Beer Series will feature original brews from **Backpocket Brewing Company**, **Lion Bridge Brewing Company**, and **Big Grove Brewery**. What better way to explore the history of our theatre than through the rich history of craft beer?

“It’s all about connecting with your community in fun and interesting ways,” said Andre Perry, Englert executive director. “By collaborating with these local breweries, we can showcase the skills of these Iowan

brewmasters while also taking a special look at the Englert’s history and place in the community.

“The Englert family’s deep connection to Iowa City’s late 19th century beer scene helped set the tone for this exciting project,” said Perry.

The Englert Beer Series will begin with **Riot of '84 Pre-Prohibition Lager** from Backpocket Brewing Company released in mid-October, reminiscent of the beer likely made by John Englert (a leader in the local German Beer Mafia) at Iowa City’s first brewery. Inspired by Englert’s hand in inciting the Beer Riots of 1884, this precocious beer has both aroma and flavor of

husky grain notes and American hops.

“Backpocket is excited to pair up with The Englert Theatre to create a beer that ties back to the rich history of Iowa City pre-Prohibition brewing and the role the Englert family originally played in the riots that marked its end,” said Backpocket brewmaster and co-founder Jacob Simmons. “The Englert and Iowa City brewing are both enjoying a renaissance, something that calls for a beer in celebration.”

In January, Lion Bridge Brewing Company will release **Local Talent Robust Porter**, inspired by our mission today of serving as a conduit between local and national scenes.

“Sometimes it’s a national act on stage, but the machinations of the Englert are run by local people who are passionate about the local arts scene whether they be employees, donors, or volunteers,” said Quinton McClain, Lion Bridge Brewing Company head brewer. “I think it’s good to shine a

spotlight on the people behind the scenes.”

Finally, Big Grove Brewery will look to the future in time for Mission Creek Festival with **Quantum Finish Hybrid-Style Double IPA**, a funky beer aged in Cedar Ridge barrels with seasonal citrus fruit.

Quantum Finish will honor our institution’s four main eras: the Vaudeville stage, the local cinema, our reopening, and who we hope to become: a launchpad for community engagement, statewide collaboration, and original, commissioned works.

“Big Grove is excited to be working with the Englert, because we not only want to support Iowa institutions, but we also enjoy bringing the philosophy of beer to the people who enjoy the arts,” said Head Brewer Bill Heinrich. “Being a part of this broader culture is what Big Grove stands for.” ■



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Homer Dill's Undead

BY INARA VERZEMNIEKS

Without Homer Dill, there could be no story.

From the yellowed newspaper clippings we learn that he arrived in Iowa in 1906, hired by the museum “after winning a high reputation in the East.” Dill is a naturalist who also happens to be a highly trained taxidermist; a skilled observer who understands each species, its behaviors and movements and physiology, but also, master of a skill that falls somewhere between butcher, tanner, upholsterer, artist, and resurrectionist—a man able to wield a gun and a knife, gut and skin, administer the proper potions, capture the still life, sew the perfect, binding stitch. Dill does not stuff animals. He transforms them.

“ONE REACHES NUTTING, A THOUSAND MILES AWAY IN IOWA, WHO JUST HAPPENS TO BE LOOKING FOR A NEW HEAD TAXIDERMIST.”

Shall we transform him, then, back into a child, roaming the docks of Gardiner, Maine, where ships from ports around the world anchored then, and trading those ships’ sailors “snatched cookies, boiled eggs, and apples for lizard skins, feathers, and whales’ teeth.” When he is about ten, a friend lends him a copy of *Practical Taxidermy and Home Decoration*; Together with *Practical Information for Sportsmen* by Joseph H. Batty. As he recalls years later, “From then on, I mounted everything I could get my hands on.”

His first is a bird: a saw-whet owl, a tiny, downy thing with piercing, saucer-shaped eyes.

Local hunters approach him to preserve their kills, and before long, he has built a flourishing taxidermy business while still a teenager. He goes through the motions in high school, but can “think of nothing else but taxidermy.” We can only imagine what his classmates must have thought of him, this brooding boy, his own saucer eyes hidden behind spectacles, always hurrying away as soon as the bell rang to spend his free time forearm-deep in the belly of an elk, dropping guts in buckets. His parents, for their part, are “concerned,” beg him to consider engineering.

Instead he writes to William Temple Hornaday, director of the New York Zoological Park and one of the most famous naturalist-taxidermists of his generation. Hornaday is clearly impressed, because he invites the teenager to come apprentice with him in New York. For the next two years, Dill spends his days making plaster casts of dead jaguars, monkeys, and manatees. At night, he studies drawing at the Pratt Institute of Art. When Hornaday needs someone to mount his own personal collection of animals, or the big-game trophies of his famous friends, such as Teddy Roosevelt, he turns to Dill, Dill who will later give his first son the middle name of Hornaday, in honor of his mentor.

Dill returns to Maine, where he becomes the state taxidermist, and where his greatest achievement seems to have been the transformation of Wapiti, “a great male elk,” who “died in the zoo at the Soldiers’ Home.” His ambition strains. “It is not technique and method that makes a taxidermist superior,” he will write, many years later, “but rather, a God-given gift of keen insight and a feeling for outline and form as nature has given it to our wild creatures.”

He begins to send out his CV.

One reaches Nutting, a thousand miles away in Iowa, who just happens to be looking for a new head taxidermist. Out of twenty-four applicants, he chooses Dill, who accepts with a

letter signed, “Your obedient servant.”

It is not clear when Nutting first broaches the idea of the cyclorama, but he must have been watching Dill closely, weighing whether he was worthy of the vision. He watches as Dill sets about transforming tired exhibits—the warthog heads staring blankly from mahogany plaques, the kangaroos with sad skins mangled by time, the owls that listlessly grip boring brass T-bars; watches as he banishes bottles of pickled things, groups displays according to habitat, trains students in his newly launched laboratory of “Taxidermy and Plastic Art.”

Art. That’s the key word for Dill.

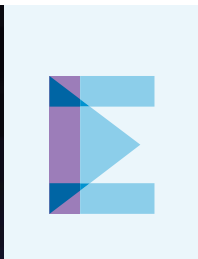
He insists that taxidermy, conceived of and displayed as art, “can reach where books seldom go to the improving of men’s minds and helping them to higher conceptions and new appreciations of nature and her manifold and marvelous worlds.” At last, convinced, Nutting approaches him about transforming the birds of Laysan into art.

Dill—Your obedient servant—Dill, with his dreams of helping man to higher conceptions—Dill, who can still recall the saw-whet owl in his hands—of course, he accepts. ■

Special thanks to Inara Verzemnieks and The Iowa Review for allowing us this excerpt. Verzemnieks’ piece can be read in its entirety



in issue 45.2. Visit iowareview.org or *Prairie Lights Bookstore* to get your copy today!



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“As I see the people who are making good things happen, more of them have gray hair.

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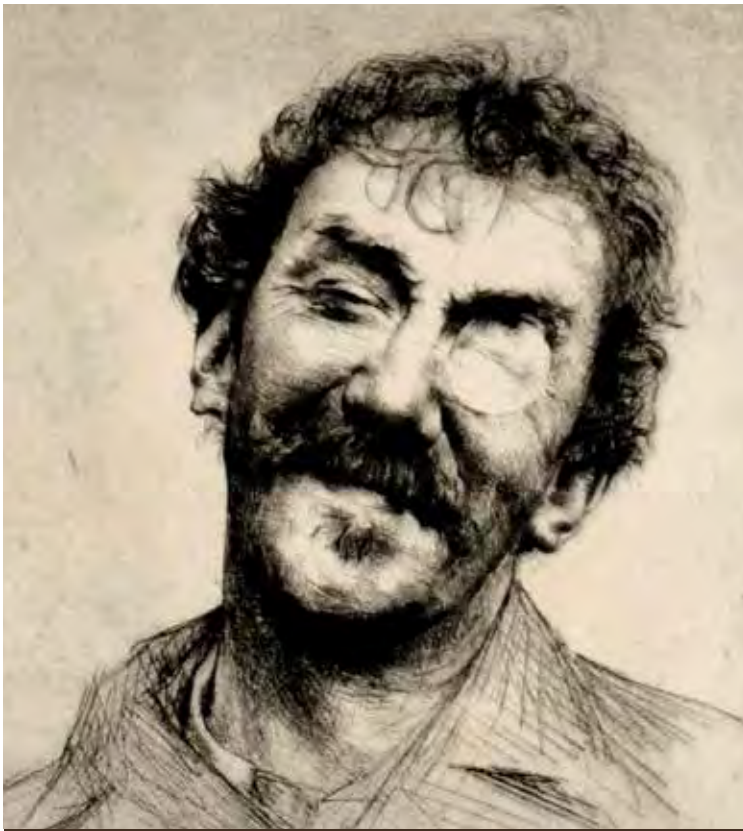
We know where the bumps are, and we know where the smooth parts are. We aim for those and try to guide other people into them.”

- Linda Fisher, Senior Center member

Portraits by Peter Feldstein



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Mortimer L. Manpes (British 1855–1939)
Portrait of Winslow (detail), c.1890
Etching, 8 3/8 x 8 3/8 in.
Given in the name of Michael G. Lankford by
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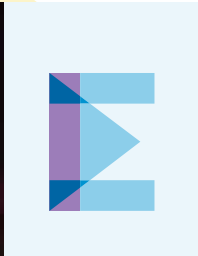
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A LOCAL SLANT MAKES THE CHEESE

Go Local

We certainly would never turn our noses up at something creamy and French on our cheese plate, but great local options abound as well. A hard cheese, a soft cheese, something aged, and something blue fill out a good selection. **may we suggest?** Milton Creamery Prairie Rose and Maytag Blue Cheese.

Skip the Sparseness

Pass on the perfectly arranged cheese plate for one overflowing with goodies. Fill in the nooks and crannies with all sorts of treats (fresh and dried fruits, nuts, local honey and cured meat, olives, etc.) for an abundant and decadent layered look. **try:** Some Honey and La Quercia Prosciutto

THE SEASON

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the plate...

PLATE A FRESH PARTY CENTERPIECE

Forgo pairing

Let go of the limiting idea that each cheese needs to be paired with something specific. Yes, the flavor nuances of each cheese are highlighted when paired with a complimentary accent, but we prefer to mix and match to find what we like. If you've filled the plate with lots of flavors, textures and a few different cheeses, chances are, you've done it right.

Keep it Simple

Use a handcrafted cutting board as the base for your cheese plate. Something simple and beautiful on its own elevates but doesn't overpower the presentation. We like local artisan **Nels Ostedgaard's** boards for their simplicity as well as their functionality.

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Our meat department now proudly boasts a completely local selection of Certified Angus Beef raised by family farmers right here in Iowa. From NY Strip Steaks to Ground Beef, all our selections are sourced from Iowa Premium's family farmers within 150 miles of the Tama, IA facility. It's the best Angus beef you can get, raised by Midwestern families you can trust.



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WITCHING HOUR

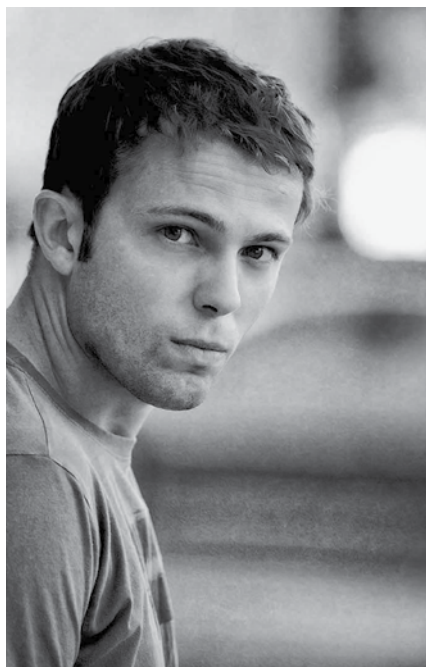
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NOVEMBER 6-7 • IOWA CITY • A NEW FESTIVAL EXPLORING AND ENGAGING THE UNKNOWN

Witching Hour, a new festival, seeks to explore and engage “the unknown” through performance and discussion. Discussions (in the afternoon) will feature artists, writers, scientists, entrepreneurs, and other thinkers discussing their creative processes and paths to innovation via lectures and moderated Q&As. Performances (at night) will reflect a range of disciplines, including but not limited to music, comedy, literature, film, and dance. The goal is to bring together our community to enjoy new art, to learn about the different ways we make things, to talk to each other, and to be inspired.

Nate Staniforth



Nate Staniforth has built a career on astonishment. As a magician, his work in illusions depends on people’s delight in and hunger for the unknown. This amazement when faced with the unknown, he says, is what draws us to magic.

Nate is an Ames native now living in Iowa City, but he travels internationally to perform for over 30,000 people each year. He starred in the Discovery Channel’s “Breaking Magic” series in 2014, and his weekly YouTube series has been seen by almost a million viewers.

He also lectures about the philosophical underpinnings of his work with magic, most famously in his widely popular TEDx Talk from 2011, “Creating Astonishment.” He is also writing a memoir about his adventures as a magician, *Here is Real Magic*, with Bloomsbury Publishing. The book will hit bookstores in 2017.

Margo Jefferson



Margo Jefferson is a former *New York Times* theater critic and the winner of the Pulitzer Prize for Criticism in 1995. In her career, she has also taught at Columbia University and New York University, edited at *Vogue* and *Newsweek*, and contributed to *The Nation*, *Harper’s, Ms.*, and *Grand Street*, among others. She holds a Bachelor’s degree, cum laude, from Brandeis University and a Master’s degree from Columbia University.

Her acclaimed book, *On Michael Jackson*, examines the complexities of the enigmatic performer’s music, life and persona. Her new book, *Negroland: A Memoir*, was published this year. In it, Margo writes with candor about her life as part of Chicago’s Black upper class.

Cornelia Lang



In her day-to-day life, **Cornelia Lang** investigates the center of the Milky Way galaxy. She is an astronomer and astrophysicist, and joined University of Iowa faculty in 2002 as a professor in the Department of Physics & Astronomy.

Cornelia’s research seeks to understand the energetic phenomena that happens in the Milky Way’s center—for instance, how stars form, how stars and gas interact, and how magnetic fields play a role. Since we cannot see any visible light from the galactic center, she and her graduate and undergraduate students do their research using radio and X-ray telescopes.

Cornelia grew up in the Midwest and has done research at institutions all over the country, including the University of California, Los Angeles, where she got her PhD.

Jon Mueller



A Magnetic Center is the culmination of years of work and focus on time, repetition, ritual, communication, expression, endurance, emotive action and movement by drummer and percussionist **Jon Mueller**. The preparatory work revealed often deeply complex and personal responses from audience members from over 25 cities in the US and Canada.

Within a 40 minute solo performance of percussion and voice, using a hand-made Arabic bass drum and looped wordless vocals, Mueller conjures world music and sound while remaining very particularly other worldly. Drawing from minimalism and a variety of musical and non-musical disciplines, including meditation, trance, and physical stamina, Mueller's solo performances have been described by audiences as resilient, intense, and meditative. The aim of Mueller's solo performance is to engage an audience in listening practice by creating a variety of input both recognizable and not, understood and not, which causes a unique experience in each individual.

For the Witching Hour festival, Mueller will also be giving a talk about "the unknown" in his work. Both the talk and performance celebrate the beginning of a multi-volume publication of recordings, text, images and ongoing performances titled, *A Magnetic Center*.

PHOX



Originating from Baraboo, WI, the band members of **PHOX** have since formed an American sextet creating an alternative form of folk/indie pop blend with beautiful tones and rhythm. Members Matt Holmen (guitar), J. Sean Krunnusz (bass), Monica Martin (lead vocal), Dave Roberts (drums), Matteo Roberts (keys), and Zach Johnston (guitar and banjo) recorded their EP, *Confetti*, in 2013, and instantly received praise from all audiences. The success following their release led them to Bon Iver's Justin Vernon to record their first album, *PHOX*.

Since releasing their album, PHOX has continued to capture listeners with their folk-pop mixes. Drawing inspiration from Feist, Sufjan Stevens, and countless others, the members of PHOX will do nothing shy of soothe your soul. After performing at festivals such as Eau Claire, Bonnaroo, Sasquatch, and Coachella in 2015, their appearance at the Witching Hour will only continue their streak of connecting with listeners.

Doomtree



Doomtree is a genre-defying super group hailing from the Minneapolis area, made up of rappers Cecil Otter, P.O.S., Mike Mictlan, Dessa, Sims, and producers Lazerbeak and Paper Tiger. With their sometimes funny, usually aggressive lyricism and infectious beats, it's not difficult to see why music authorities like Pitchfork, NPR and *Rolling Stone* have praised Doomtree's rebellious nature. VH1 said the group has "the aggressive energy of a punk act with just the right amount of hip-hop swagger."

Since the release of their first album *Doomtree* in 2008, the group has released a new album about every three years—*No Kings* in 2011 and *All Hands* in early 2015. The break between albums gave each member time to work on their solo projects. As individuals, the artists of Doomtree have collectively released upwards of 50 albums and EPs. The distinct styles of Doomtree's individuals combine to create a menacingly beautiful sound unlike any other group in the industry. ■

A SPECIAL THANK YOU TO OUR FESTIVAL SPONSORS:





Photo by Bill Adams

Holiday Preview

BY NORA HEATON

Nutcracker

The Nutcracker, the beloved Christmas ballet classic, will come to life again on the Englert stage this year by performers from the Nolte Academy of Dance on December 4-6. The enchanting tale of Clara and her nutcracker-turned-prince, their battle with the evil Mouse King, and visit with the Sugar Plum Fairy, will captivate audiences of all ages.

The production also features a live orchestra consisting of local musicians, conducted by Carey Bostian.

"It really is a yearlong effort to bring this production together," said Leslie Nolte, founder and artistic director of Nolte Academy. "But each season, when the lights go up on opening night, we are reminded what it is all about: Creating joy.

Friday, Dec. 4 - Sunday, Dec. 6, 2015
Admission: \$16 Youth (12 and Under)
\$22 Senior and Student
\$28.50 Adult Reserved Seating

Festival of Carols...

The Englert Theatre's annual Festival of Carols includes something for everyone. This year's show on December 8 includes Metromix Chorus, The Skipperlings, the UI Swing Dance Club, Family Folk Machine, Old Capitol Chorus, and a reading of 'Twas the Night Before Christmas.

Englert Development Director Katie Roche says the Englert works hard to make sure the holiday themes in the festival are inclusive. The festival has always included Christmas music, but in the past four years, the show has expanded to include more Hanukkah songs, winter music, and songs with themes of peace, family, and joy.

Family Folk Machine is a regular in the festival's line-up. The choir's director, Jean Littlejohn, says the performers look forward to the Festival of Carols.

"It's really fun for the Family Folk Machine to share the Englert stage with other local performers," she says. "Having several different groups perform creates a special type of community feeling."

Jean, who is also a parent, says her kids love the festival's sing-alongs and dancing, and of course, the treats at the end.

Tuesday, Dec. 8, 2015
Admission: FREE and open to the public

Eufórquestra

Home for the Holidays

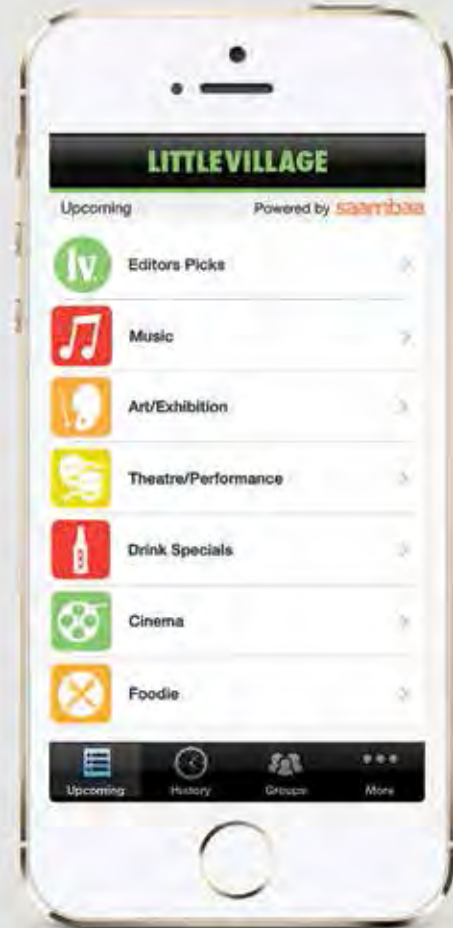
After a killer holiday show last year, the Iowa City favorite Eufórquestra will return to the Englert stage on December 18 with for a Home for the Holidays show. Proceeds from the concert will benefit the Crisis Center of Johnson County's Food Bank.

The musicians of Eufórquestra have long been a staple of Iowa City arts culture, and that didn't change when they relocated to Fort Collins, CO in 2008. Their music was described in AllAboutJazz.com as "an ever-evolving sound that has been influenced by music from all over the world with an emphasis on funk, pocket, and groove."

Eufórquestra guitarist and vocalist Mike Tallman says the band can't wait to come home.

"To be on stage at the Englert feels like you're simultaneously experiencing and creating part of Iowa City's history," he says. "It's a thrill and an honor for our band."

Friday, Dec. 18, 2015
Admission: \$15 Advance
\$20 Day of Show General Admission ■



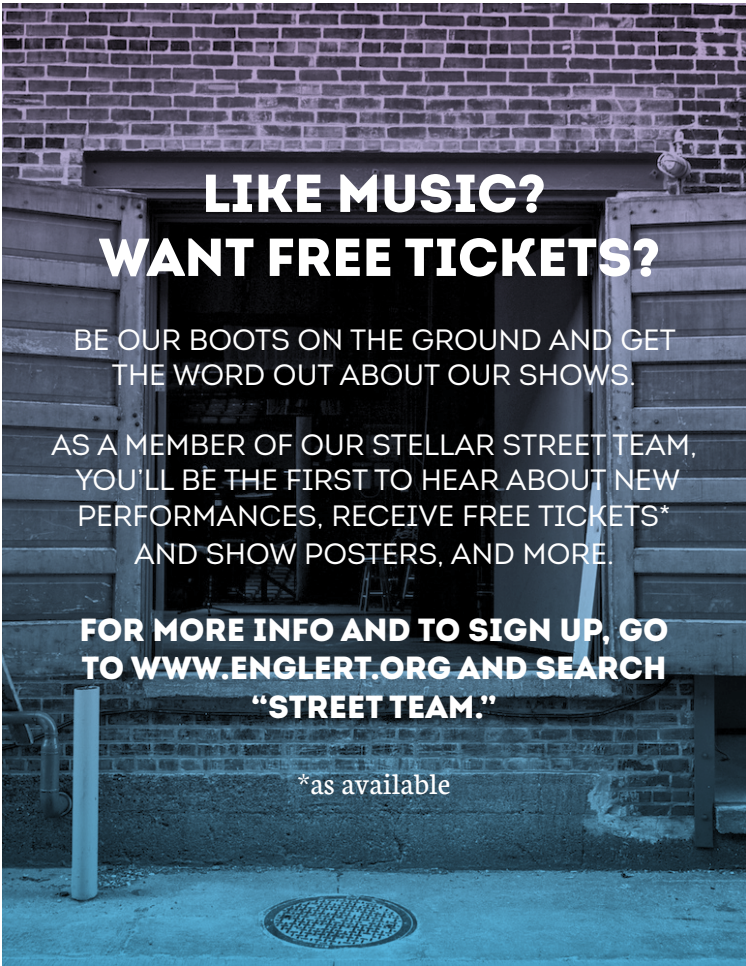
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G BERNADETTE PETERS with Orchestra Iowa
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M A NATIONAL ROMANCE
10/17 • paramount theatre
10/18 • iowa city west high

november

M THE FIFTH SEASON
11/7 • paramount theatre
11/8 • engler 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

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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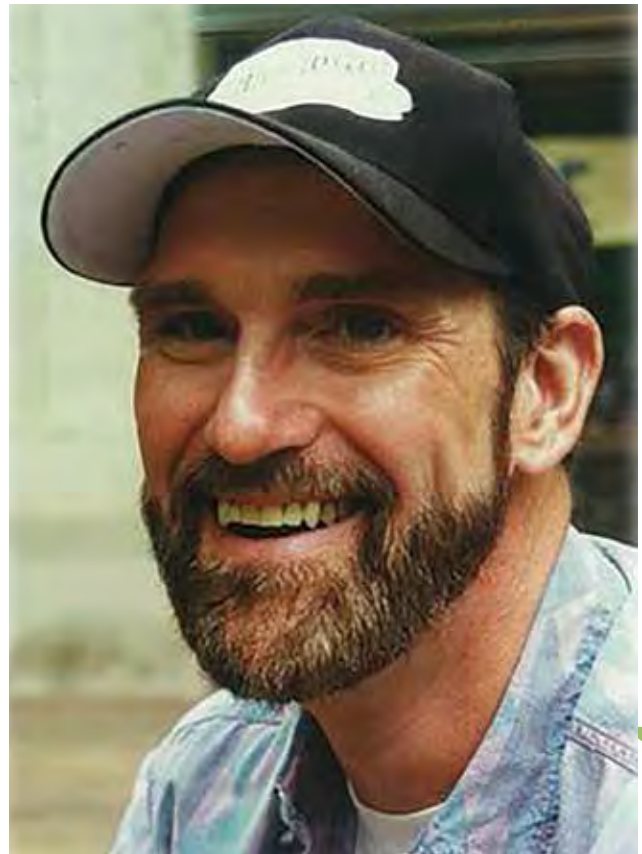
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Remembering Scott Streff, Friend of the Englert

The Englert Theatre was sad to hear that Scott Streff, 64, of Iowa City passed away peacefully under hospice care on Wednesday, September 16 at Windmill Manor in Coralville. Scott is lovingly remembered as an Englert volunteer and a major donor to the “Save the Englert” campaign whose generosity inspired many to give in the early days of the campaign.

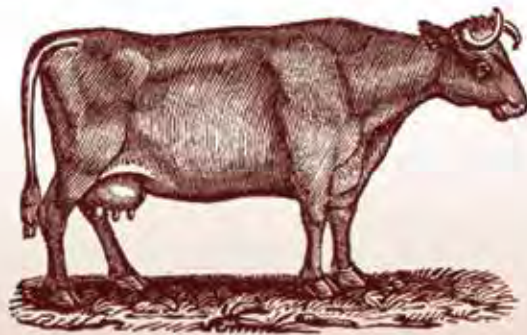
“One of our favorite memories of Scott was when he ushered for one of the first performances after the theater reopened in 2004,” remembers long time volunteer and former Englert board president Tom Rosenberger. “He went to Ewers men’s store and brought several ties back to the theater to make sure that the one he purchased looked good with the upholstery of the seats.”

Originally from Alton, Iowa, Scott studied European music at Briar Cliff University and later went on to graduate from the University of Iowa with studies in voice and piano. Scott was a gifted singer and pianist and served as a board member for the Iowa City Chamber Singers. Scott was a big supporter of the arts, classical music, and progressive causes. As a mail carrier he often credited the United States Postal Service for “paying him to exercise for 30 years.” One of the stairways in the theater has a plaque that bears his name and we’ll think of him each time we get our exercise climbing the stairs. He will be dearly missed.



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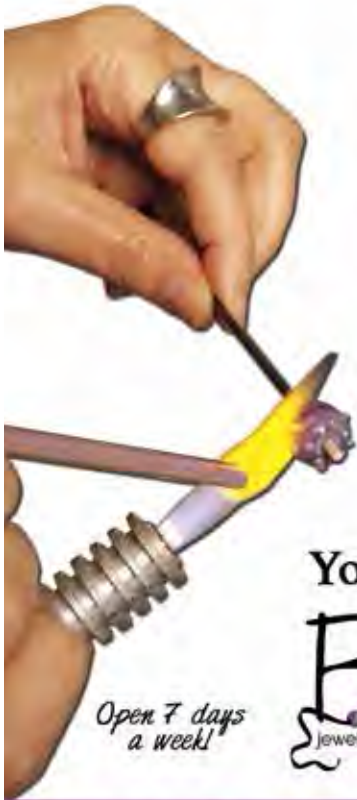
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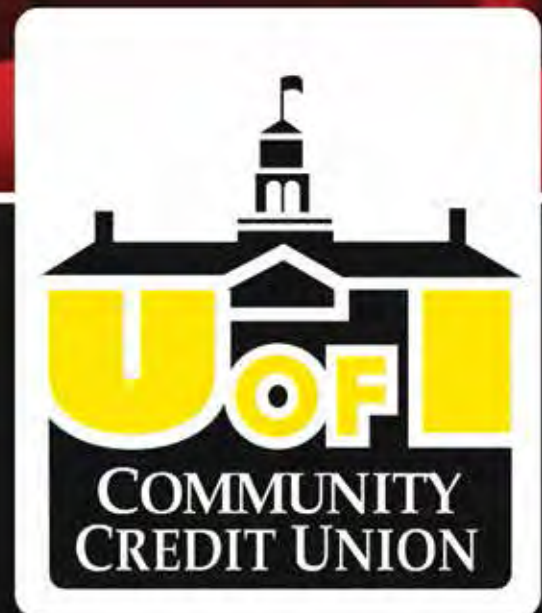
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Englert Commissions

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.



◀ 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.

“The thing I love about music is all the different people I get to meet. It’s great to talk to the lifelong musician or the kid just picking up guitar. No matter how long you’ve been playing, we’re all in the same community. We all share a

PASSION FOR CREATING MUSIC

Who knows, that kid with the new guitar might just be the next Hendrix.”

ANDREW STEWART

COMBO SALES ASSOCIATE



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Over 1000 Hours

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 Tom Rosenberger
 Diane Smith
 Cheryl Tugwell

Over 500 Hours

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 Dawn Harbor
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 Julie Spencer
 Marge Stell
 Andrea Woodhead

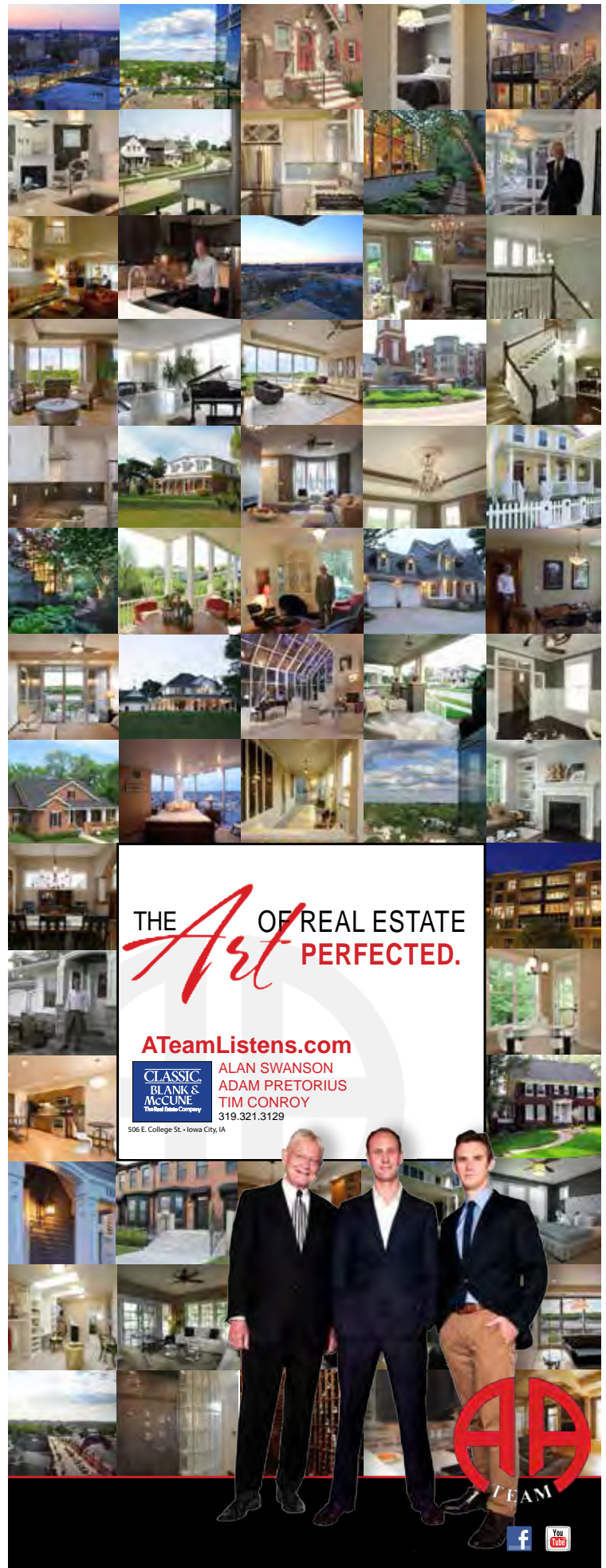
Over 100 Hours

Margo Abbott
 Ruth Bradley
 Doug Brown
 Vicki Burgess
 Susan Bye
 Bethany Condon
 Dottie Frank
 Pam French
 Steve Gardner
 Connie Goeb
 Therese Guedon
 Pete Hammond
 Sally Hartman
 Sara Harvey
 Trevor Harvey
 Megan Hensel
 Elizabeth Holm
 Donna Johnson
 Wayne Johnson
 Mary Johnson
 JaNae Ketterling
 Brian Kleis
 Christina Lee
 Perry Lenz
 Rick Lewis
 Sue Lewis
 Rachael Lindhart
 Diane Machatka
 Dave Moore
 Lanette Morgan
 Michael Morgan
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 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
 Kim Schillig
 Linda Schreiber
 Mary Lund Shumaker
 Jeanne Somsky
 Virginia Stamler
 Janet Stephan
 Peggy Stokes
 Bruce Tarwater
 Mary Vasey
 Helen Wilson
 Ron Wright
 Sherri Zastrow

Over 50 Hours

Emily Anderson
 Meggie Aube
 Jill Beardsley
 Bob Boelman
 Hyla Boelman
 Heather Brunner
 Ian Corbin
 Donald Denis
 Aimee Donnelly
 Ann Drop
 Katherine Drop
 Jon Eberlin
 Natalie Ehalt
 Alan Frank
 Jim Gulland
 Rita Holm
 Kassi Koehler
 Stephanie Ma
 Martha McCallister
 Alison McGoff
 Liz Newbury
 Krista Neumann
 James O'Gorman
 Reilly O'Gorman
 Jan Palmer
 Ariane Parkes-Perret
 Richard Riggelman
 Teresa Rouse
 Jane Ruppenkamp
 Rose Schmitt
 Andrey Schneider
 Alok Shah
 Aaron Silander
 Doug Simkin
 Abi Struck-Marcell
 Donna Turner
 Karen Vandenbosch
 Alison Volz
 Harriet Woodford
 Becka Yucuis



Upcoming Events



Doomtree

Part of Witching Hour, a new festival
November 6 / 9:30pm / \$25 one-day pass / \$45 two-day pass

Both the catchiest and densest album in the group's catalog, *All Hands* adeptly walks a tightrope of immediately memorable hooks and

in-depth lyricism that rewards repeated listens. The result is equally worthy of up-to-11 trunk-rattling drives as it is late-night headphone sessions.



Margo Jefferson

Part of Witching Hour, a new festival
November 6 / 7pm / FREE and open to the public

The winner of a Pulitzer Prize for criticism, Margo Jefferson was for years a theater and book critic for *Newsweek* and *The New York Times*. Her

writing has appeared in, among other publications, *Vogue*, *New York* magazine, and *The New Republic*. She is the author of *On Michael Jackson* and is a professor of writing at Columbia University School of the Arts. Her newest work *Negroland: A Memoir* was published by Pantheon in September of 2015.



The Bluegrass Ball feat. The Travelin' McCourys

November 11 / 8pm / \$25 reserved seating / Co-presented with Majestic Live

No other band today has the same credentials for playing traditional and progressive music. As the sons of bluegrass legend Del McCoury, Ronnie

McCoury on mandolin and Rob McCoury on banjo continue their father's work—a lifelong dedication to the power of bluegrass music to bring joy into people's lives.



Andrea Gibson

November 18 / 8pm / \$15 reserved seating / Co-presented by True Endeavors

"Andrea Gibson's work is at once deeply haunting and profoundly inspiring. Her words cut so sharply and completely they cannot be shaken.

To call her one of the best poets is a gross understatement. She is a rare artist who forever changes those who experience her poems." — Carlos Andrés Gómez, author/actor



The Dandy Warhols

November 20 / 8pm / \$25 reserved seating

Portland-based neo-psychedelic band The Dandy Warhols will debut on our stage with The Shivas. The Dandys topped the charts with "Bohemian Like You," and are currently touring

with *Thirteen Tales from Urban Bohemia Live at the Wonder*, recorded at The Wonder Ballroom.



Iris DeMent

November 21 / 8pm / \$28 in advance / \$32 day of reserved seating
Sponsored by West Music

It was by pure chance that Iris DeMent opened the book of Russian poetry sitting on her piano bench to Anna Akhmatova's "Like A White Stone."

As she read, though, a curious sensation swept over her. "I didn't feel like I was alone anymore," remembers DeMent. "I felt as if somebody walked in the room and said to me, 'Set that to music.'" So she did.



The Nutcracker

December 4 - 6 / \$16 - \$28.50
Sponsored by Hills Bank & Trust Company

Nolte Academy & The Englert Theatre are proud to present a unique and highly entertaining version of the beloved Christmas classic, *The*

Nutcracker. No holiday is complete without a visit to Clara's house where her beloved Uncle Drosselmeyer presents the magical gift of *The Nutcracker*.



Gaelic Storm

February 14 / 7pm / \$35 reserved seating / Sponsored by Micky's Irish Pub

After nearly two decades and more than 3,000 live shows, Gaelic Storm — the chart-topping, multi-national Celtic band — is looking sharper than

ever with their latest release, *Matching Sweaters*. The new album mixes traditional Irish music with modern influences, creating a sound that's as wide-ranging as the band's own audience. ■



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



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 and 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 and spirits tastings are encour-

aged, 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!



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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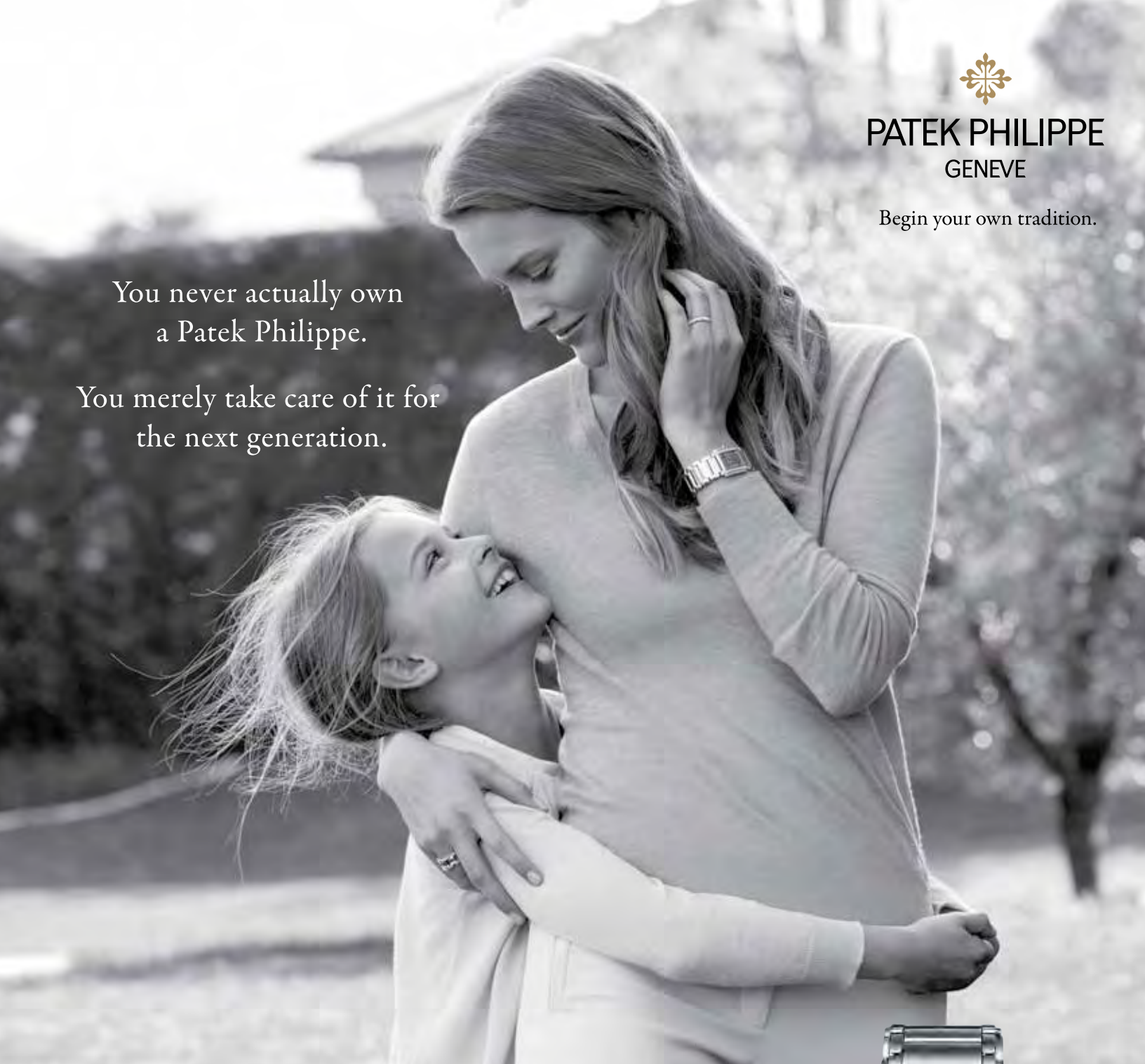


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