



STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Summer 2016

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LAGOS

MY LAGOS MY WAY

CAVIAR COLLECTIONS

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Welcome to The Englert Theatre



I am writing this letter from Southern California. I just spent two days in the third meeting of a leadership fellows seminar conducted by the Association for Performing Arts Presenters on the campus of the University of Southern California in Los Angeles. Alongside roughly 25 other arts workers (including fellow Iowans Jacob Yarrow of Hancher and Tanya Gertz of Luther College) I contributed to our ongoing, 18-month-long arts industry think tank. We are considering, among many things, the possibilities for an equitable future in the arts: Will our future leadership be diverse? Will our programs reach out and truly connect with a variety of audiences? Will we engage our community on multiple levels (ie, beyond the stage)? How will we navigate the essential and often challenging relationship between mission and money?

I spent a day in Venice Beach before the seminar began. A local I talked to said, “My family has been here for two generations, but I think it’s time to leave.” Her town is situated at a difficult crossroads: Gentrification eats at its edges—Abbot Kinney Street has become an exceedingly expensive retail boulevard with high culture clothing outlets, fancy restaurants, and boutique coffee shops. The lifers - the surfers, the hippies, the recluses—feel increasingly priced out or made to feel like strangers in their own hometown as a new wave of entrepreneurs, tech workers, and independently wealthy thinkers bring their rental deposits, modern developments, and distinctly curated culture to the heart of this coastal village. In this current national moment, it’s a familiar story for many American towns: the battle between established culture and pending growth.

Such real estate-related conflicts encourage affected parties to take sides: Let’s colonize and make things better! Please stay out: we can’t afford to live here anymore! But consider this: Perhaps it isn’t an “either/or” dichotomy but rather a combination of ideals that will realize the best outcome. Perhaps Venice Beach can be an innovative, modern town and still be a place for longtime residents, creatives, weirdos, and surfer bums. Those people and their free-spirited attitude are what made Venice what it is—a special community like the Haight-Ashbury or Greenwich Village of the ‘60s. Likewise in the arts we must uphold hallowed traditions while courting progression and healthy investments in new forms of creativity.

After finishing our group session in Los Angeles, I traveled south to Orange County to learn more about the work being done by Allen Moon and his Santa Ana Sites project. For the past two years he has brought top-class performers like Dakhabrakha, Bang on a Can All-Stars, and the National Theatre of Scotland to various makeshift venues around Santa Ana. His project has received strong funding investments from local developers who want to see the city’s cultural cache elevated and Allen has also made great strides to use his performances as a means of connecting two of the city’s core audiences—a longstanding working class Latino population and an increasing influx of white professionals into downtown spaces. Allen sees their unification as foundational to a strong future for Santa Ana’s culture. He contends that if both sides fight each other, the community will lose: its collective citizens will be denied both a rich cultural ecology and a robust economic climate. Innovation and development are inevitable and care and attention for one’s community are the necessary tools in realizing a successful transition and preservation of key values.

The very existence of The Englert Theatre is a combination of old ideas and new experiments. The Vaudeville-era traditions that marked the period during which this 104-year-old theater was built are permanently embedded in our DNA. This will always be a place where we strive to facilitate excellent art experiences on our stage. As we evolve, though, we must also embrace progressive concepts of who we are and what we do. The Englert is also an idea, a promise that art belongs to this whole community and that revelatory art can happen in a multitude of ways and places. As costs rise (with ticket prices following close behind), we must continue to embrace new technology and new forms as well as new ways of presenting and connecting our entire community to art; sometimes it will take us onto the streets, onto alternate stages, into new parts of town—we will try anything that better connects all the people who live here and make up our increasingly expanding Iowa City collective. Returning from California with the wisdom and experiences of my colleagues from around the country, I know that we are not alone in our effort to fuse cultures and ideas for a future that benefits us all. The work continues and dialogue and collaboration are more important than ever.

Sincerely,
Andre Perry

A handwritten signature in black ink, appearing to read "Andre Perry". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Executive Director

CONTACT US

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THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

A SENSE OF PLACE

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MISSION CREEK FESTIVAL

Presented by The Englert Theatre



Title Sponsor

Each year, Mission Creek Festival takes over downtown Iowa City with what's good in performance, literature, and community happenings. For more than a decade, the festival has presented both nationally known and locally grown artists and thinkers in a fun, interactive, and intimate environment.

To be clear—we would not be able to do this without the support of our sponsors. We thank our supporters and sponsors, and offer a special thanks to the National Endowment for the Arts.

Through its grantmaking to thousands of nonprofits each year, the National Endowment for the Arts (NEA) promotes opportunities for people in communities across America to experience the arts and exercise their creativity. The NEA awarded The Englert Theatre a \$10,000 grant to help advance literary programming at Mission Creek Festival 2016, and again for 2017.

We thank you for your help in supporting Mission Creek Festival to where it is now, and where it will continue to grow!



PREMIER SEASON SPONSORS



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



*Playbill printed by
Goodfellow Printing.*

Douglas & Linda Paul Gallery

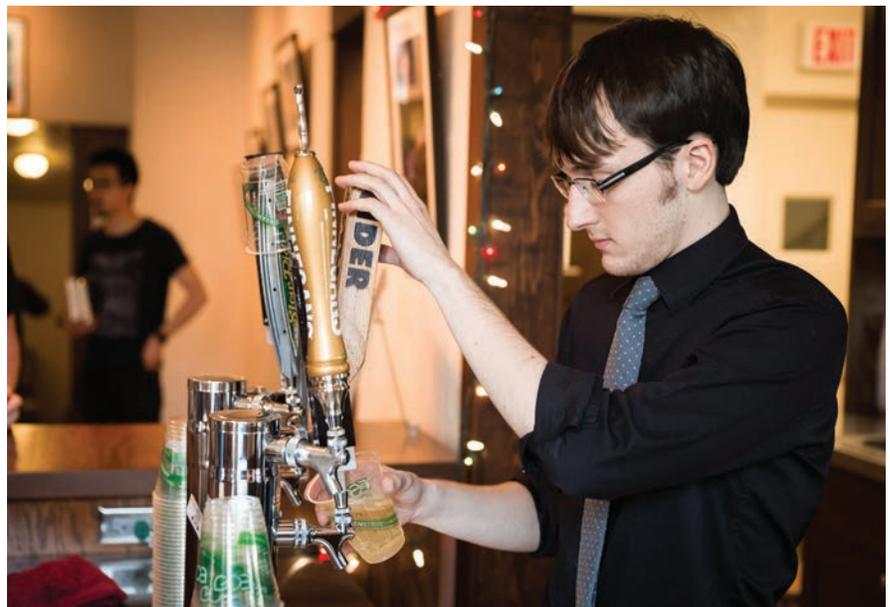


This inviting space is home to exhibits from local and national artists, community events, tastings, and more. Photo by Bill Adams.

—
The gallery is open
Tues, Wed, Fri
12:30 - 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



The Englert bar is open during most ticketed events, serving a rotating selection of wine and craft beer. Photo 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

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!

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



CONCESSIONS AT THE ENGLERT

\$3 Beverages

Coke, Diet Coke, Sprite, Dasani

Canned Beer

\$4 Miller Lite

\$5 New Belgium's Fat Tire

\$6 Wine

Henri de Richemer Piquepoul

Louis Pierre & Fils Chardonnay

Cedar Ridge Demi-sec

Domaine de Chantpierre Côtes du Rhône

Vidigal Reserva Lisboa

Cedar Ridge Five Seasons

Beers on Tap

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

\$6 Regular features:

Bell's Two Hearted

Sutliff Cider

ReUnion Brewery Czech Pils

Mission Creek Festival Features:

New Belgium Brewing Company products

*Get a taste of the Englert with our original **Englert Beer Series** brews! Featuring custom beers including Local Talent Porter from Cedar Rapid's Lion Bridge Brewing Company and Quantum Finish Hybrid-Style Double IPA from Big Grove Brewery in Solon. For more information on our series, go to www.englert.org.*



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Robert Morey
Owner

The Englert Theatre proudly serves these Best Case Wines

Red

Chantepierre Côtes du Rhône

Pleasing and peppery with hearty red berry fruit.

Vidigal Reserva Lisboa

Bright and juicy, with red plum, boysenberry, and briar flavors.

White

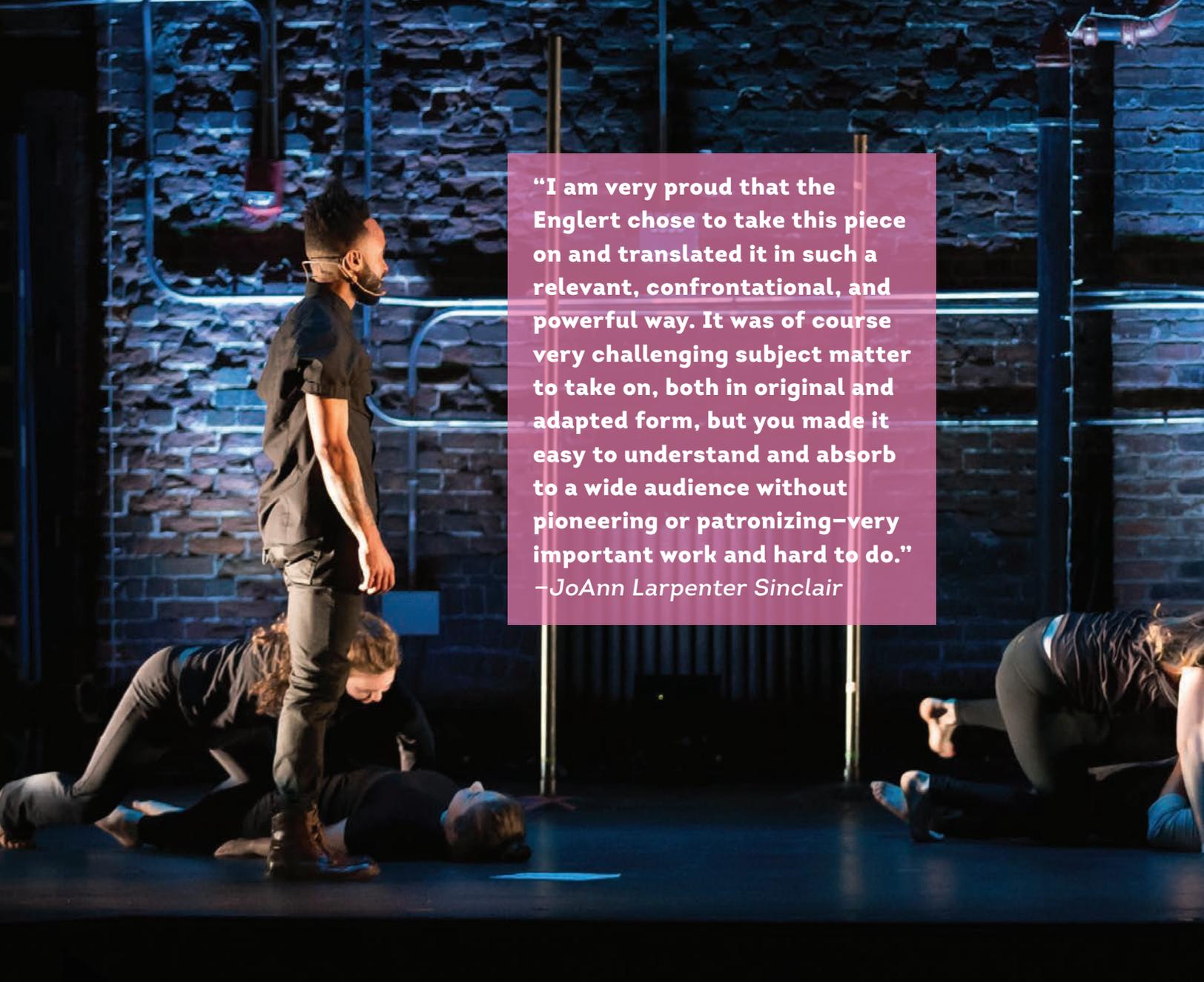
Louis Pierre et Fils Chardonnay

Fresh and lively, balanced and dry but well fruited.

Henri de Richemer Piquepoul

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

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



“I am very proud that the Englert chose to take this piece on and translated it in such a relevant, confrontational, and powerful way. It was of course very challenging subject matter to take on, both in original and adapted form, but you made it easy to understand and absorb to a wide audience without pioneering or patronizing—very important work and hard to do.”
—JoAnn Larpenter Sinclair

Recap: Bruno Littlemore

On April 29 through May 1 of this year, we presented our very-first commissioned play: *The Evolution of Bruno Littlemore*. Commissioned by the Englert and presented by Working Group Theatre and New Territory Dance Company, Bruno was a risk, a challenge, something to strive for.

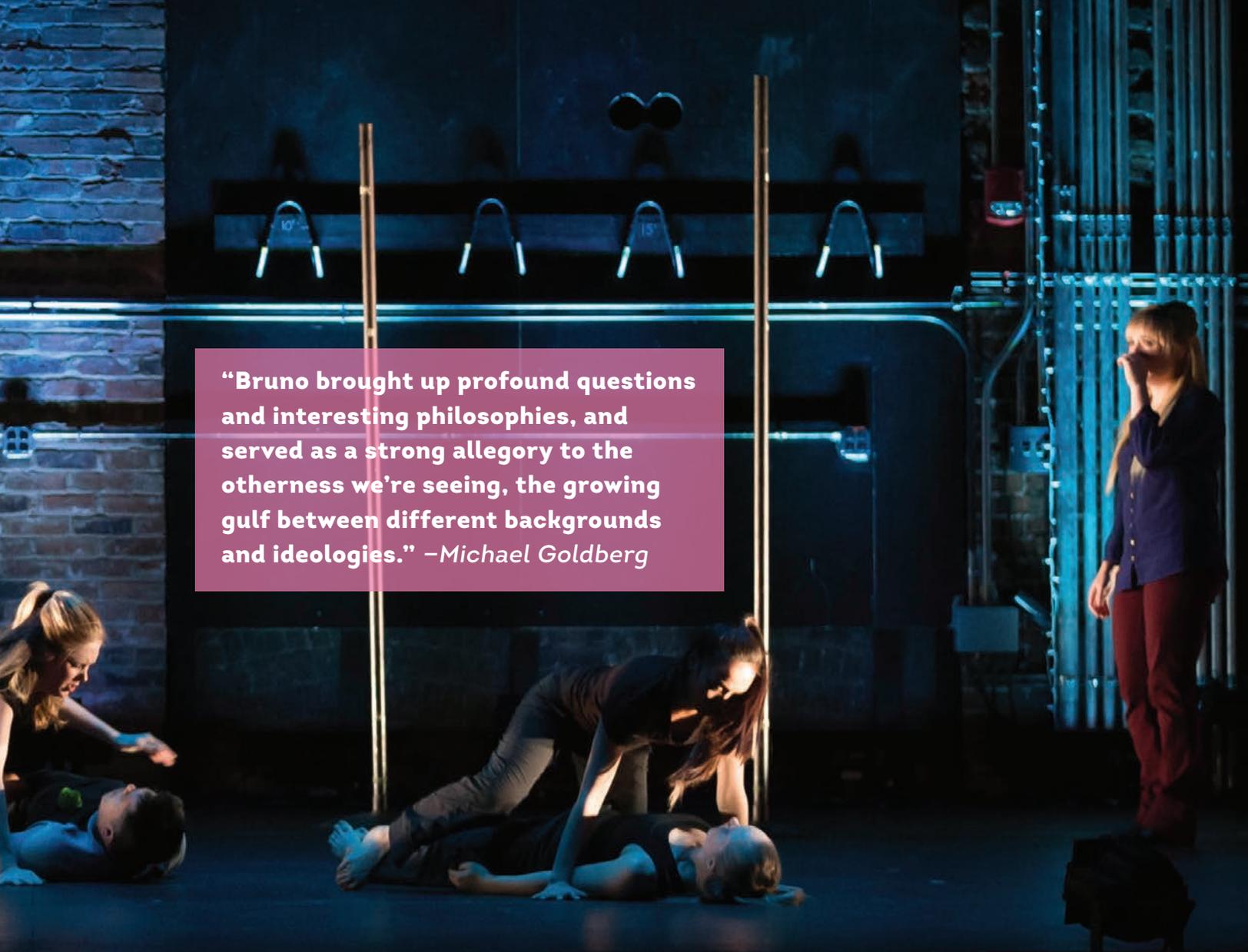
The story followed Bruno Littlemore,

an evolved chimpanzee, as he navigates the world, love, death, loss, growth; the subtext spoke to inequality and struggle of race and class in today’s America.

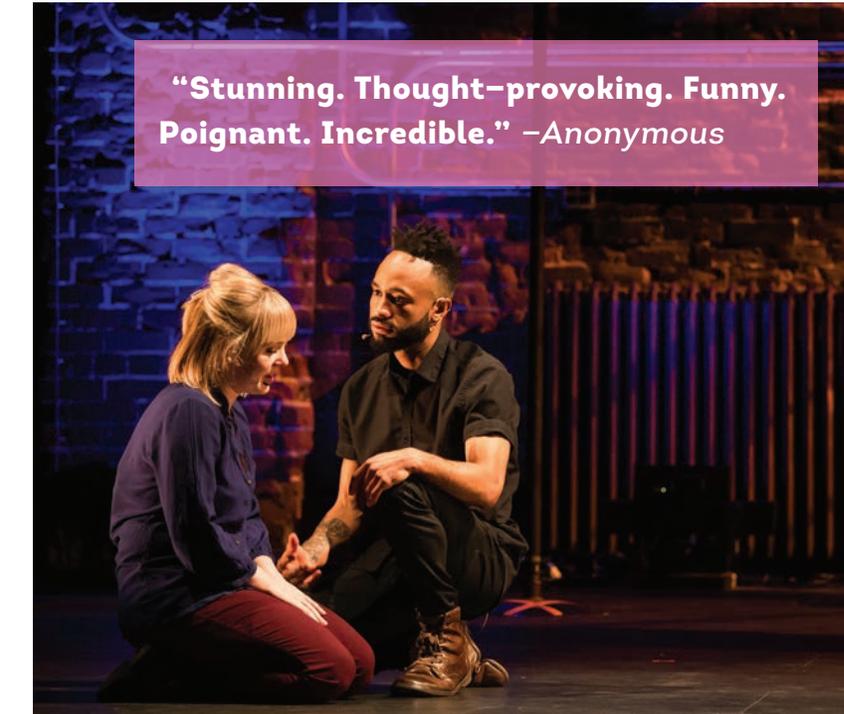
Based on the nearly 600-page novel by Iowa Writers’ Workshop graduate Benjamin Hale, Bruno challenged its playwright Sean Christopher Lewis to condense a sweeping narrative and beautiful language

into two hours. Choreographer Analia Alegre Femenias was tasked with setting to movement the rhythm and feel of its narrator. Its audience was asked to witness, without expectation of reward, something new, bold, different.

In this world, you take risks, and in this instance, the risk paid off. Bruno will go on to tour the nation this year, and will continue to develop and refine. Thank you, for doing this together, for choosing to support new work from your neighbors. ■



“Bruno brought up profound questions and interesting philosophies, and served as a strong allegory to the otherness we’re seeing, the growing gulf between different backgrounds and ideologies.” –Michael Goldberg



“Stunning. Thought-provoking. Funny. Poignant. Incredible.” –Anonymous



Greg Truman Memorial

BY NORA HEATON

Greg Truman's life was spent in true patronage of the arts. He had a deep appreciation for all things beautiful: art, music, literature, and theater. The Englert Theatre, which exists to showcase that which is beautiful, was a personal favorite of Greg's. He was a frequent audience member and a volunteer usher. Greg felt such a strong connection to the Englert, and he asked that after his passing, memorial gifts be made to the theater.

Unrestricted gifts like those given in Greg's memory help the theater build resiliency, said Englert Development Director Katie Roche.

"Whenever memorial gifts are directed to the Englert we feel incredibly honored to be chosen," she said. "I'm incredibly touched that Greg, such a lover of the arts, chose to support us... We'll think of Greg when a great actor takes the stage, and in this way, his memory will live on."

And what a memory it is, that does live on.

The basic facts of Greg Truman's life are as follows: He was born October 15, 1956. He attended Bettendorf High School and Augustana College. He lived in Chicago, Los Angeles, the Quad Cities, and finally, Iowa City, where he married the love of his life, Judy Carbaugh, on August 6, 2005. He passed away in November of last year from complications from a grand mal seizure.

But the facts of his life do little to describe the truths of his way of living. The truths are: he was a renaissance man, well-versed in the arts, sports, history,



and pop culture. He had a phenomenal memory: retained trivia and facts like an encyclopedia, but also remembered your cousin's name if you mentioned it once, six months ago. He had a broad knowledge of beauty – not only in art, but also in people. He coaxed the beauty out of everyone he met.

It was in the theater that he and his wife, Judy, first fell in love. They met at Playcrafters Theater in the Quad Cities, when they were cast as husband and wife in a rollicking British farce. Judy was quietly thrilled when she realized they had been cast together. The play included one scene

with a long, lingering kiss. Greg and Judy avoided the kiss in rehearsals, shying away from it, anticipation building, until – one week before the performance, they kissed for the first time.

"I was transported – I forgot where I was," Judy said. "I don't know – how does a person fall in love? They just do."

Over the course of rehearsals, they discovered they cared for one another.

They moved to Iowa City together and married in 2005. The ceremony was held on the Festival Stage, where Riverside Theatre's "Shakespeare in the Park" is performed. It was a simple ceremony, traditional vows. At the reception, they played older music, the classics: Led Zeppelin, Cream, and Van Morrison.

They were married for 10 years, together for 17. Greg was a "together' kind of guy," Judy said. He liked to accompany her to the grocery store or on errands. He planned activities, flipping through the Turner Classic Movies guide, bookmarking nearly every other page, circling titles he was interested in – but only if he and Judy could watch them together.

He practiced "togetherness" even with people he'd only interact with for a few minutes. Greg worked for seven years at the University of Iowa Hospitals and Clinics in Guest Services, as a Patient Escort. He was warm, loving, and gentle, and patients adored him. They requested him – not by name, as they often didn't know it – but "that tall guy with the beard." He even received "thank you" cards from grateful patients who appreciated his cheer.

Above all, Greg had an all-consuming passion for relationships.

"He was just so interested in people, people, people," Judy said. "Human relationships were number one. He lived every moment of every day with that principle."

He showed his affection in all kinds of ways – through big bear hugs, by spending time together, or by remembering how your day was going last time you spoke.

"He was a kind, passionate person, he was gentle, generous, loyal – these are just words," Judy said. "But it's just – he was a beautiful person, and he loved beauty." ■

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DISCOVER THE CEDAR RAPIDS - IOWA CITY CORRIDOR



Hancher: A Sense of Place

BY ALY HIGH

On their face, brand logos can appear simple, often meaningless without context. But for Hancher, designing a new logo meant drawing from memory, an elegant welcome.

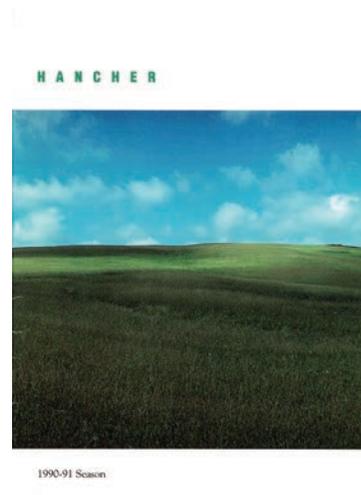
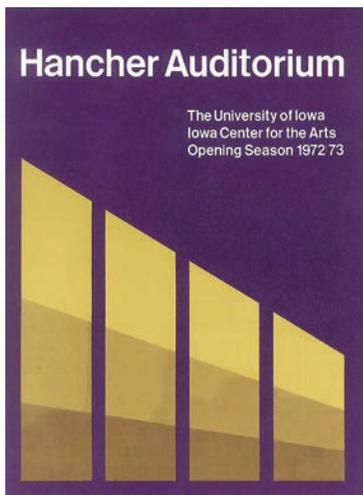
Hancher's trademark season brochure, referring to drawings, renderings, and only brief descriptions of the greens and grays in the auditorium, or the Anamosa stone parterre and terrazzo flooring.

represent the swooping geometric forms of the building's profile, as if being viewed from across the Iowa River. A striking, simple design, with iterations in black, white, silver and gold.

"It feels like it is abstract enough that it could represent movement or the creative gesture, a brushstroke," Woodworth said. "It obviously refers to the building, but it's not so literal a representation of the building."

Woodworth said the team tested the logo on a university student focus group, which described the logo as a cruise ship, spaceship, hamburger, cupcake, and more. She said she briefly reconsidered, but in the end, the abstract piece "has lasting power."

The logo's font also was refreshed, lifted from Impact—now popularized as



"We're both welcoming people back, and we're also welcoming them to somewhere they've never been before," said Zoë Woodworth, Hancher Auditorium graphic design director.

This September, Hancher Auditorium will introduce the public to its first permanent home in eight years. But it first is welcoming a rebranding effort.

For the design team, the challenge was two-fold: continuing to spread the familiar, recognizable Hancher brand while seizing this remarkable opportunity for a refresher, a modernization of a classic identity inspired by the design cues of the new building.

Woodworth said she first designed a new logo and then tackled how to communicate the look and feel of the new facility in

"The old Hancher was all about angles, it had that really dramatic sharp angle," Woodworth said. "The new Hancher, the concept was that it was going to be all about curves that spring right out at you."

The building's 2016-17 season branding was to feel "special, monumental, elegant but also welcoming." The logo and resulting collateral should read "performing arts" rather than "circus" or "athletics," but also usher in a lighter feel, Woodworth said.

Woodworth and her student assistant set to the drawing boards, riffing on versions with the building, versions without, literal representations as well as abstract forms. But the new design emerged early and it's a natural fit.

Four bars, horizontal with a slight bend,

the font of Internet memes—to Gotham Light, matching the new facility's signage designed by New York-based design firm Pentagram.

"I wanted it to feel like a breath of fresh air and like a new era," Woodworth said.

Now, Woodworth said the team is working with a building photographer to shoot hero photography, shots of the building that will be iterated throughout their marketing. They're also working on expanding the new brand, introducing some season-based colors, and already looking forward to the next season brochure.

Hancher's brand has historically been pulled from imagery of the original facility and the theme of "four bars." The bars were represented in the original logo as



Above: Hancher's evolving logo; Left: Artist renderings of the new auditorium; Previous page: Seasonal playbills over the years

red framing white negative space to form an “H,” and the most recent logo depicted four semi-transparent gray bars behind “Hancher.” The bars could be interpreted in many ways, Hancher Marketing Director Rob Cline said, including the old facility’s four statement windows or the four-piece limestone sculpture outside.

The old branding also was traditionally colorful, with each season dubbed its own theme with original colors. The original red logo represents the facility’s carpeting and seats.

The organization invested so much effort into communicating its brand during the flood years without a facility: “To what degree do we want to brand around a building again?” Cline asked.

“I think what we learned in the flood years is that we’re more than a building,” Woodworth said. “We can present programming anywhere that there is space for people to gather.”

Cline said buildings such as Hancher and the Englert become “repositories of memory,” where patrons are as excited about the event as the venue.

“(Patrons) are sort of eager to transfer that set of memories into this new facility, which is right next to where the old facility was, where they’ll be able to see big dance companies and touring Broadway shows, the sorts of things we haven’t been able to present while we’ve been on the road,” he said.

Cline said Hancher’s Public Engagement Team has planned for the reopening and subsequent rebranding since 2008, immediately after the devastating flood. At first, he said it seemed like the organization could move back into the original building. The facility, designed by Max Abramovitz, was built in 1972 on the University of Iowa campus along the west bank of the Iowa River.

But soon, the damage was discovered to be more severe than originally anticipated, and plans began to rebuild Hancher, along

with the Voxman Music Building, Clapp Recital Hall, and the Museum of Art.

While the organization waited for its new home, they began programming in venues around the community, including the Englert, The Mill, schools, and Riverside Recital Hall. This uncaged attitude was matched by a temporary change in slogan—historically “Great Artists. Great Audiences. Hancher Performances.”—to “Can’t Contain Us.” And in their short, 20-event 2015-2016 season, the team threw out the ordained design in favor of blasts of lime green, kooky fonts, and playful triangle graphics.

“What we were trying to do all along is figure out how to continue to do our work of connecting audiences and artists in whatever circumstances we were in, while we looked forward to this new facility,” Cline said.

Woodworth took over in 2013 for Ron McClelland, who spearheaded Hancher’s design for 20 years.

She said it was a challenge to help patrons remember that Hancher was still operating, despite no flagship building, and the events they were producing in other venues were, in fact, their events. Cline added that some patrons expressed that they were grateful Hancher was presenting the same caliber of artists but chose to not attend events without the grand facility.

“Logos are just like buildings in that regard,” Hancher Marketing Director Rob Cline said. “The meanings come after.”

The 189,000-square-foot, \$132 million auditorium designed by architect Cesar Pelli will open its doors to the public September 9 at a ribbon cutting ceremony. The opening season, bursting with top-notch programming including Steve Martin and Martin Short, “The Book of Mormon,” The Joffrey Ballet’s “Nutcracker,” and Yo-Yo Ma, will be a grand start to a new era for Hancher Auditorium. ■



Branford Marsalis



Wicked Divas



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ORCHESTRA IOWA 2016-2017 SEASON | IT'S EPIC!

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 MOZART Horn Concerto No. 4
 Andy Harris, *horn*
 BEETHOVEN Symphony No. 6, "Pastoral"

A NIGHT IN PRAGUE | NOV 11 & 12

JANACEK *Moravian Dances*
 MOZART Symphony No. 38, "Prague"
 DVORAK Symphony No. 8

AMERICAN MYSTICS | JAN 28 & 29

HOVHANESS *Mysterious Mountain*
 BARBER Violin Concerto
 Dawn Gingrich, *violin*
 IVES *The Unanswered Question*
 HANSON Symphony No. 2, "Romantic"

MARSALIS IN IOWA | MAR 10 & 11

ELLINGTON *Three Black Kings*
 SALLY BEAMISH *Under the Wings of the Rock*
 JOHN WILLIAMS *Escapades*
 Branford Marsalis, *saxophone*
 COPLAND Symphony No. 3

1,001 ARABIAN NIGHTS | MAY 6

PROKOFIEV *Lieutenant Kije Suite*
 LISZT Piano Concerto No. 1
 Andreas Klein, *piano*
 RIMSKY-KORSAKOV *Scheherazade*

EPIC BACH | JUNE 3 & 4

J.S. BACH Mass in B Minor



POPS CONCERTS

WICKED DIVAS | OCT 29 & 30

Featuring Alli Mauzey and Julia Murney. A Wicked-good evening of Diva showstoppers from the world of Broadway, opera, and pop - highlighted by selections from the Tony Award-winning musical *Wicked*.

HOLIDAY SPECTACULAR | DEC 17 & 18

Celebrate the holidays and everyone's favorite Christmas tradition with Orchestra Iowa, Cedar Rapids Concert Chorale, Discovery Chorus, Espressivo Strings, Carillonners, and more!

FAITHFULLY: A SYMPHONIC TRIBUTE TO THE MUSIC OF JOURNEY AND CLASSIC ROCK | FEB 25 & 26

Singers and orchestra come together to celebrate the music of Journey like never before. Journey is one of the most popular American Rock bands of all time. Don't stop believing!

JOHN WILLIAMS AT THE MOVIES | MAY 20 & 21

One of the most iconic film composers of all time, John Williams has scored the soundtracks for some of the greatest blockbuster hits of the past four decades, including *Star Wars*, *E.T.*, *Jurassic Park*, *Jaws*, *Indiana Jones*, *Schindler's List* and more!

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A POINT OF DEPARTURE | JAN 20, 21, & 22

LOEFFLER "La Cornemuse" from *Two Rhapsodies for Oboe, Viola and Piano*
 CAROLINE SHAW *Punctum*
 JOHN ADAMS *Fellow Traveler*
 BRAHMS Piano Quintet

SPRING SERENADE | APR 21, 22, & 23

KODALY *Serenade for Two Violins and Viola*
 RAVEL *Introduction and Allegro*
 BEETHOVEN String Quartet No. 15

OPERA & BALLET

OPERA | JAN 13 & 15

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 LEONCAVALLO *Pagliacci*

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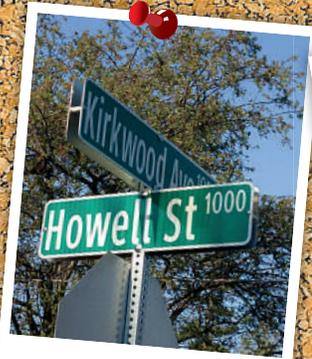
From Past to Present...

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1972



Ardenia



1978



City High School



Henry Sabin Elementary



1990



Phoebe Martin

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events a year

including
2 festivals
a year

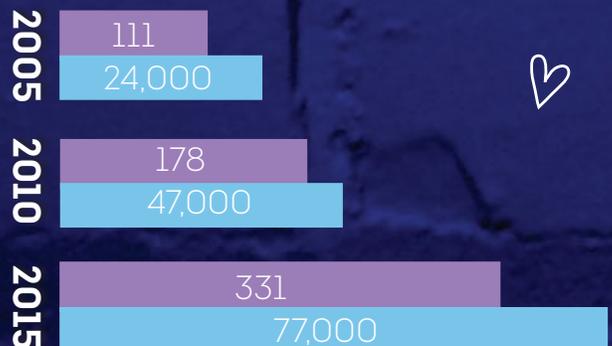
attracting **77,000**
people a year!

discount tickets for
students & seniors

5,400 free
community
tickets given
away in 2015

\$2.2 million
Total Annual Economic
Impact on Creatie Corridor
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IOWA CITY'S NEWS & CULTURE MAGAZINE

Remembering Mary Gantz

BY KAREN AND WALLY CHAPPELL WITH CONTRIBUTION FROM ALY HIGH

We would like to take a moment to shine a light on the life of a member of the Englert family, Mary Gantz, who passed earlier this year. Mary was a member of the Board of Directors during the restoration through 2006, serving as the vice president in 2005 where she ran the Friends of the Englert committee to develop our now 1,700-strong donor program. But she did not stop there. In 2005, when every penny was vital to our survival, Mary volunteered to help pay for hospitality for Leon Redbone to avoid going over budget. Former board president Tom Rosenberger remembered how Mary pitched in at the Box Office, when it was a cramped office located above The Brown Bottle with only a couple of desktop computers resting on old doors resting on sawhorses. "She was just a really easy person to work with, yet her resume was so extensive," Rosenberger said. "She would help where no one else did."

Community leaders and former board president Karen and Wally Chappell offer their remembrance of Mary below.



Mary Gantz died in April of this year. She was a remarkable human being, who made lasting contributions to the quality of life in Iowa City.

She was a dedicated volunteer to many organizations and causes, including the Englert Theatre. At a time when this Theatre was a dilapidated movie house, threatening to turn into yet another nightclub, she was a founding board member, active in its initial Capital Campaign (2010). Her efforts, along with many others, are well represented by the inviting, comfortable theatre that you are sitting in tonight. It has become a place where (Iowa City) enjoys coming together, whether for music or theatre, lectures or conferences, or festivals such as Witching Hour or Mission Creek. It has become one of the engines of the burgeoning renaissance of downtown Iowa City, and of the growing attractiveness of Johnson County. The Englert Theatre is

part of a healthy mix of arts organizations that make our town a lot more fun to live in, and brings in tourists, residents, businesses and students alike.

Mary supported and worked for organizations all over town. She supported children's art exhibits in the lobby of Hancher Auditorium, hosted post performance parties in her home for Hancher artists, worked with Precuil School of Music and signed her kids up for lessons. She worked with the children's activities of the Iowa City Arts Festival and worked closely with the Iowa City Public Library. Mary was a loyal member of a play reading group called E.O.S.(Every Other Saturday) and a member of the 19th Century Club. She was a fine writer, an avid reader, a lover of classical music as well as rock and roll, a gardener par excellence, a great chef, and most of all a wonderful mother, wife and friend.

She served on the Boards of Directors of numerous organizations that infuse energy and intelligence into our lives on a daily basis. These included Project Green, The Iowa Women's Foundation, the Johnson County Community Foundation, and the Iowa City Community Schools Parents Organization. She was also regularly involved in health care serving on the Board of Oaknoll Retirement Center. She received her undergraduate and graduate degrees in Nursing and worked professionally as an intensive care unit nurse as well as a teacher in the School of Nursing. Her professionalism as a nurse, transmuted into her role as a professional volunteer. And we are all the better for it.

Our town, and the Englert Theatre, will miss Mary Gantz. Her life is an inspiration, and a challenge, to all of us.

*Sometimes it snows in April
Sometimes I feel so bad, so bad
Sometimes I wish that life was never ending
But all good things, they say, never last.*

*All good things that say, never last
And love, it isn't love until it's past.*

—Prince (3/25/1986) ■

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On Stage: Social Brand Forum 2016

BY ALY HIGH

Last year, more than 300 marketers and business leaders gathered at the Englert for talks and networking opportunities to get ahead of the curve with digital marketing. The Englert will once again welcome Social Brand Forum on September 22 and 23, led by strategist, speaker, author, and educator Nick Westergaard, of Brand Driven Digital. Westergaard shared a preview of this year's conference, his highlights from last year, and tips for conference goers to get the most out of their two days.

What was the turnout to last year's event like? What's average attendance like, and who comes to Social Brand Forum? What were some of the highlights from last year's conference? Last year's event turnout was great! We had over 300 people. When we polled attendees we consistently heard how happy they were to be in downtown Iowa City. The event is attended by marketers from organizations of all shapes and sizes. Sometimes that's small businesses and entrepreneurs that are their own marketing team. In other cases it's marketing teams from large Midwestern businesses like Rockwell Collins and John Deere.

Highlights from last year included keynotes from Mark Schaefer and Mitch Joel along with engaging music from The Feralings, The Fritters, and The Blake Shaw Trio.

What are some marketing trends and topics that will be covered in this year's

conference? What do you anticipate as the biggest challenge for digital marketing professionals this year? This year our speakers will continue to offer digital marketing insights on content marketing, video, email, and customer service. We'll also covering new and emerging networks like Snapchat. As always, the biggest challenge is how to keep up with everything in the fast-paced world of digital marketing.

Who are some featured speakers you are especially excited to share this year? Who are some of the more experienced veteran speakers to look for, and who are some of the younger rising stars? We are thrilled that *New York Times* Best-Selling Author Jay Baer is joining us as our keynote. All attendees get a copy of Jay's new book on customer service, *Hug Your Haters*. We also have Joe Pulizzi of the Content Marketing Institute and Gini Dietrich of Spin Sucks. Carlos Gil is also a new voice and leading authority on Snapchat. We're excited to add

his insights to the Social Brand Forum.

Any tips or tricks for attendants to get the most out of the conference? How to get the most out of the conference? It's a great opportunity to connect with fellow marketers facing similar struggles. Don't be a wallflower. Don't be afraid to strike up conversations and learn from your peers. To help foster this, we have our "birds of a feather" lunches organized around business type and various forms of media to help connect people around interests and common challenges.

Anything new to the conference this year? We've organized the event a little differently. This year, we're doing a full day on day 1 with a half day on day 2 (it was the opposite last year). ■

For more information or to register, go to www.socialbrandforum.com

Social Brand Forum 2016 Ticketing

Basic Access (\$245) provides back row and/or balcony level seating for both days of the event, a free copy of *Hug Your Haters* by Jay Baer, and access to Thursday's networking lunch. An ideal fit for students and educators!

Full Access (\$475) allows attendees to experience both days of the event, a free copy of *Hug Your Haters* by Jay Baer, the opening night reception, and Thursday's networking lunch. Full access attendees also receive an additional book by one of our speakers — special announcement coming soon!

VIP Access (\$575) is the best way to experience the Social Brand Forum! In addition to full access to both days of the event, a free copy of *Hug Your Haters*, the opening reception, and Thursday's networking lunch, our VIP experience guarantees seating in the first few rows of the Englert Theatre, convenient access to power, multiple books from our speakers, as well as special VIP-only pre-conference networking opportunities to get to know our speakers.



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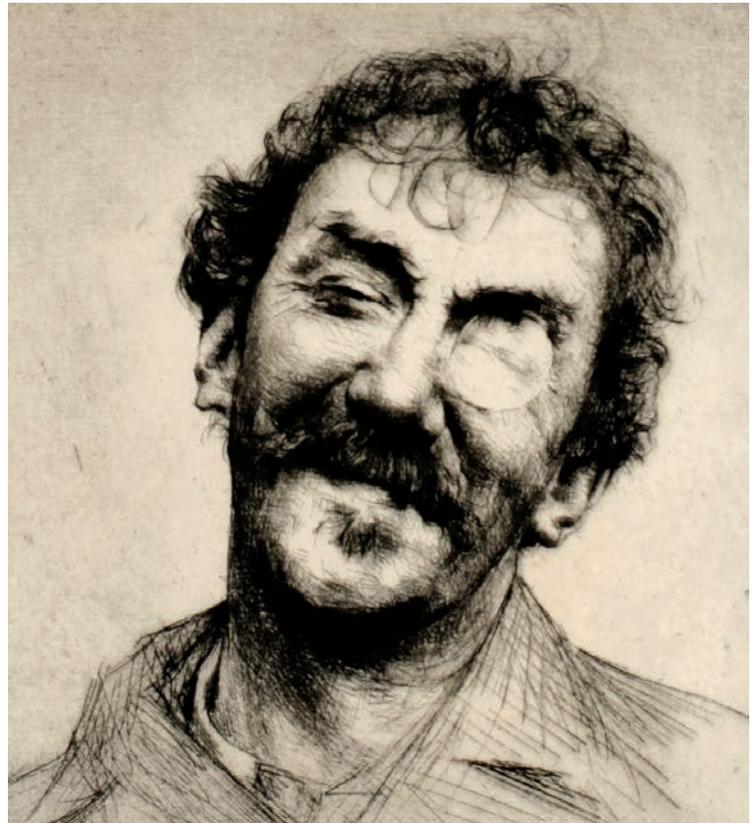


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Photo by Bill Adams

Behind the Box Office : Celebrating Ten Years with Patron Services Manager Sarah Shonrock

BY NORA HEATON

The Englert stage, curtain set to open before a show. Early evening. Sarah Shonrock, Patron Services Manager, is the star of this show, but isn't even on stage at all – instead, she is in the front of the house, teaching and mentoring a house manager. Or she is at her desk, answering a question from a patron who needs an accommodation for a disability. Or she is offstage somewhere else entirely, looking down on the show, taking in the excitement of the audience, the nervous jitters of the opening act, with a sense of pride – she knows she helped create the space for the magic to happen. But on stage, you'll never find her. The curtain opens.

Perhaps the easiest way to quantify her experience is to state its length: it's been 10 years since Sarah came to the Englert looking for a second job in the summer of 2006. To qualify her experience is something else entirely. Now as the Patron Services Manager, she's a staple of the theater.

And nowadays, Sarah wears many hats at the Englert: She helps and supervises the house managers, box office, and ticket

sales, and has also been known to help with security, janitorial, concessions, the marquee, and merchandise work. As Sarah describes it: "pretty much everything that happens in the building that's not on stage."

Sarah attended the University of Northern Iowa as an undergrad, studying theater, then came to the University of Iowa to study stage management in grad school. She has worked at Riverside Theater, Hancher, the Des Moines Metro

Opera, and the Cleveland Playhouse.

She found the Englert while working part-time jobs during grad school. It was a different place then than it is now.

"The Englert has come so far since they first re-opened. I think in the grand scheme of things, my 10 years isn't really that long, but it's almost like time has been stretched for how much stuff has happened, for how much the Englert has evolved in that time."

For Sarah, there's lots to love about the Englert.

"Part of what I like about working here is that there are always new challenges, there's always something new to do," she said.

She also loves the Englert because of the people that surround her while she's here.

"Everyone is really committed to the mission of the theater, putting on great performances, giving really good experiences for the artists that come through, and serving the community in general."

It's always rewarding to see things come together, she said.

"When an event goes really smoothly, I know that I've been a part of that," she said. "When everyone's leaving the theater and they're all smiling, or when the artists are happy and say 'we want to come back.' That means we're doing a good job."

It's also meaningful to her that the Englert often brings families to shows that couldn't otherwise afford the tickets, such as during the Family Series.

"It feels good," she said. "It feels enriching. I think that's one of the reasons we're here, to bring arts to the community."

Her favorite shows are the children's shows. The enthusiasm from busloads of elementary school kids pouring into the theater is contagious.

"Imagine all 700 seats full of 2nd graders through 6th graders, just super excited about the show," she said. "For a lot of them, it might be their first theater experience."

Sarah was a child herself when she first became interested in theater. She and her family went to see Mummenschanz, a Swiss theater troupe that performed in surreal masks.

"I think that seed of, 'what is theater? What are the arts?' and trying to figure out

what the magic of it is – I think it started with that show,” Sarah said.

The magic is a little different now. She knows how effects are produced. She knows the puppets are flying on line sets. But there are still moments that stop her in her tracks—like one moment when an opening act, Carrie Newcomer, received a standing ovation and performed an encore. Or the Arlo Guthrie show, when Sarah heard him play “Alice’s Restaurant,” his 18-minute signature song.

It’s the end of the show. Sarah is watching patrons walk out, all smiles. Or she is listening to an exhilarated artist say it was their best show in a long time and they can’t wait to come back. Or she is sitting back in a seat in the emptying theater, reflecting on all that is magical about all of this.

“I THINK YOU COULD ALMOST SAY I GREW UP A LITTLE BIT HERE. I PUT MY ROOTS DOWN IN IOWA CITY AFTER TAKING THIS JOB. I DON’T KNOW HOW TO QUANTIFY IT. I’VE KIND OF GONE FROM BEING A KID TO A GROWN-UP.”

Andre Perry [Englert Executive Director]: Sarah Shonrock is the secret weapon of the Englert staff. You don’t always see her out front, but she is there working diligently in the shadows – with a smile – ensuring that the various pieces of this team and our efforts are in sync as we work towards serving our community.

Jessica Egli [house manager]: Sarah is my mentor. Our coworkers, even family members and friends who know us both well, have said she’s rubbed off on me in that I’ve adopted her work ethic, organizational skills, demeanor, etc.,” Jessica said. “All of that is true. But more truthfully, what she’s done is taught me how to identify my best qualities, develop them, access them easily, and kindly offer them to the organization and the people within it – be they patrons, volunteers, artists, or coworkers. Sarah is why I’m good at my job and she’s why I love it.

Because for many at the Englert, much of the magic travels with Sarah herself.

Lights fade. Curtain. ■

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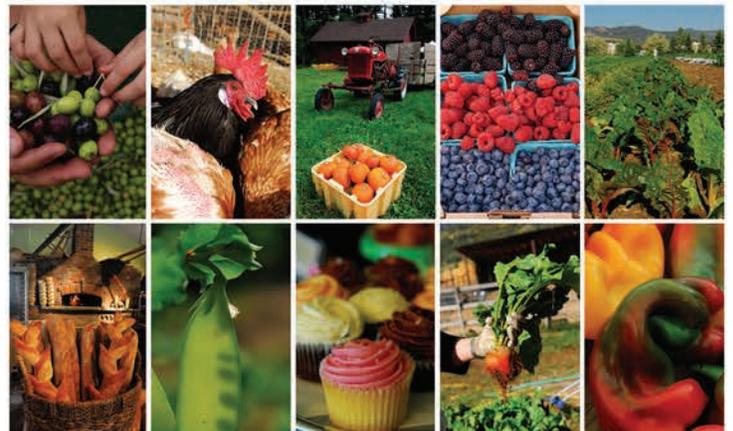
Hosts: Kurt & Christine Friese, Mary Reilly, Lola Milholland, and Gibson Thomas

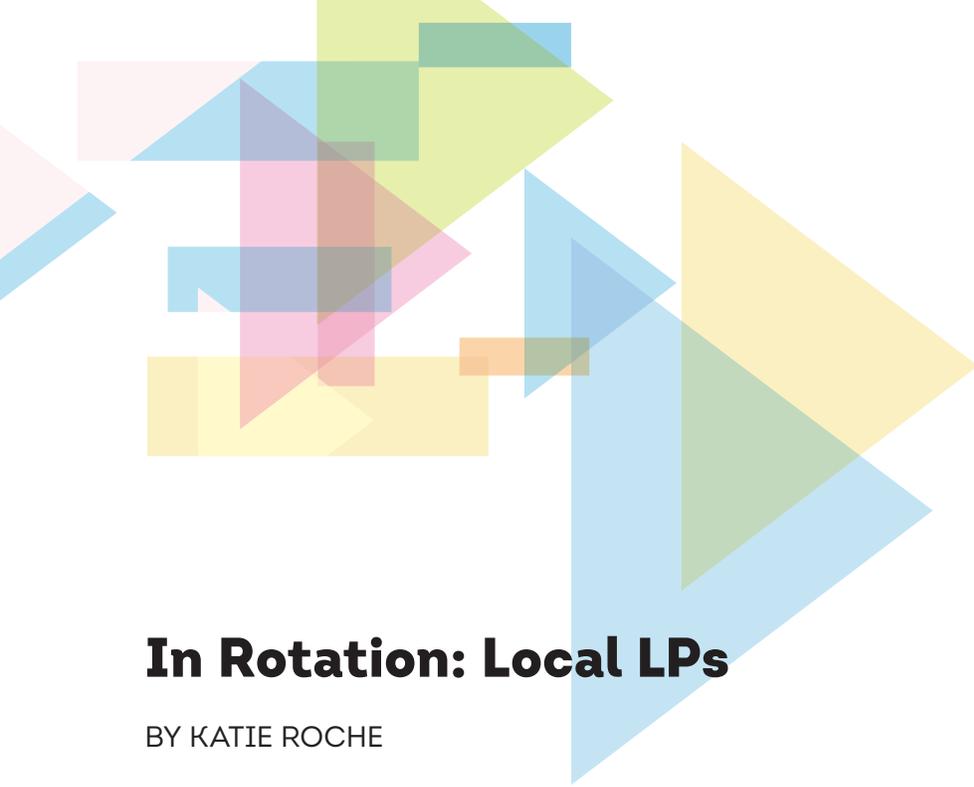


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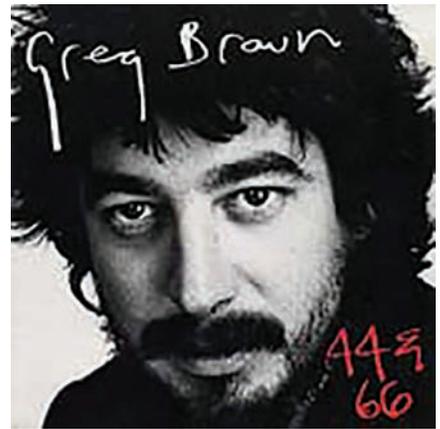




In Rotation: Local LPs

BY KATIE ROCHE

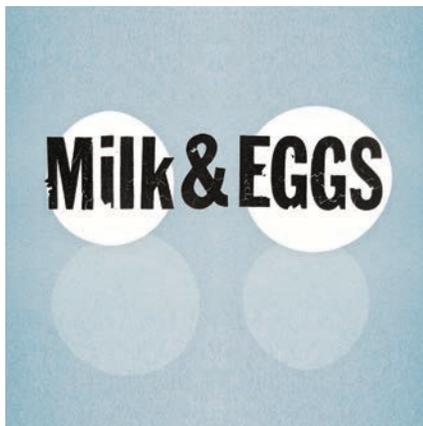
My record collection varies from a fairly obscure jazz album played on the kudu horn called "The Sun Rises Late Here" (1979) to recent finds like Phox's self-titled debut album, but some of my more cherished records are those made by local musicians. Here's a peek into some of my favorites, from your friends and neighbors, right here in river city.



Greg Brown

44 & 66, 1980

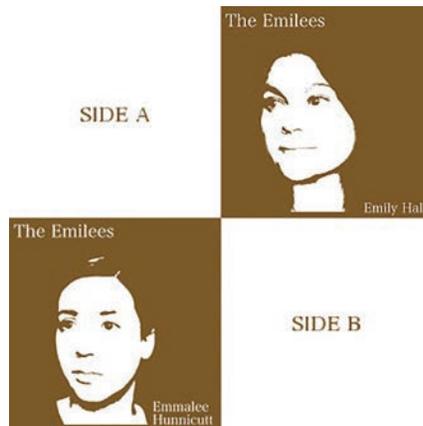
An early album from one of Iowa's most enduring musicians. I love to show this one off, and especially love to point out that it was produced by Dennis Jones, who ran sound for the Friday Night Concert Series until he passed away a few years ago. Great early Greg.



Milk & Eggs

SELF TITLED, 2011

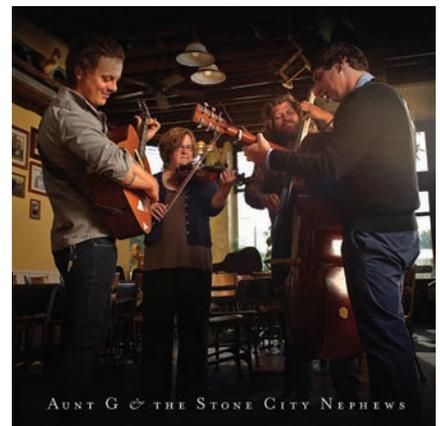
Jordan Sellergren is Milk & Eggs. With a sweet, emotional voice that takes unlikely honest lyrical turns, Sellergren is notably accompanied on this album by the late and much missed Jim "Slim" Leland on bass, and David Zollo on piano, among others.



The Emilees

SELF TITLED, 2012

I stood outside of an old chicken coop turned recording studio and heard the final tracks for this album as Pete Becker recorded Emily Hall & Emmalee Hunnicutt, who are The Emilees. "In the Valley of Enna" is a gorgeous song about the bond between mother and child that always moves me to tears.



Aunt G & the Stone City Nephews

SELF TITLED, 2013

Produced by Englert monitor engineer Pete Becker, guitarist John Waite and Gayla Drake (Aunt G,) this album showcases Drake's gorgeous voice and skilled fiddle playing, capturing the energy and history of the Stone City General Store, where she landed her first gig in the early 1980s. ■

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Preview: Witching Hour

BY ALY HIGH

Last year, the Englert and Little Village Magazine launched a new festival called Witching Hour, a two-day celebration to be held every fall that mines new ideas and works from both Iowa City community members and outsiders. More than 1,000 people attended the inaugural festival, with more than 50 artists, bands, designers, scientists, comedians, and thinkers presenting and talking about their creative process and sharing new work. Witching Hour will return again this year, presented at various venues in downtown Iowa City on November 4 and 5. Andre Perry, executive director of the Englert and Witching Hour, sat down to share his impressions of last year's kickoff, and what's in store for 2016.

Englert: What was the reaction to last year's kick-off festival?

Andre Perry: It's always difficult to know exactly what the community thinks about events you put on, because you don't hear from everyone, especially if you're one of the organizers. But I did hear a lot of

positive feedback for Witching Hour in 2015, its inaugural year. Folks seemed to think it was the type of event they hadn't experienced before in Iowa City, which is a really good thing. They seemed to be really excited about it, emotionally and intellectually, and I think really appreciated

the cross-section of different types of performers and participants, lecturers and things like that, that were at the festival. Also, there seemed to be a lot of really good feedback, and folks seemed to be really energetic in giving constructive feedback, which is really helpful towards building a better event in the future.

In short, how would you describe Witching Hour? Witching Hour is a celebration of three themes and three missions: it's about work that explores and engages the unknown, it's about discussing and thinking about creative process, and it's about presenting new work. It's about all of those themes manifesting themselves in a number of mediums, whether it's film or music, science or anything else.

What was your favorite experience from last year's festival? I had a lot of great experiences at last year's festival, so I feel really bad having to mark one of them as



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my favorite. I think I probably lost myself the most, was the most unhinged in a really positive way, during the Kneebody and Daedelus performance at Gabe's. It was a collaboration between two different musical acts that achieved a sound and experience that transcended what those acts could do on their own, and it was a situation where I think some of the audience was very familiar with the artists and what to expect, and about half was totally unfamiliar and had no idea what to expect, but everyone around me seemed thoroughly energized by the music. They were giving something back to the artist that they were giving back to use. It was a very intense and euphoric feedback loop.



Is there a lineup for 2016's festival to share yet? We're not going to talk about any of the programming quite yet for the 2016 festival, but the themes we discussed will be honored and represented deeply throughout the festival.

Will the spectrum of performers be similarly broad? We hope. That's the key. We want to get even more broad. It's really more about the ideas and less about the medium. The curatorial team is really keen about what are the best ideas we can get in front of people, and how can we even better curate, which means...opening that process up and leveraging our community members for awesome ideas that we have no ability to think of ourselves.



How does Witching Hour interact or not interact with Mission Creek? I think the only connection between Mission Creek and Witching Hour is that some of the same people work on both events, but I think that means something different to the people who are working on those events. They're separate efforts.

Who is Witching Hour for? I think Witching Hour is for everyone who lives in the Iowa City area who wants to be inspired by something that they heard or saw or participated in. For everyone who wants to feel like they are, to have the reaffirmation, that they are a core member of this community. ■

Photos by Bill Adams and Zak Neumann

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Excerpt from “Topographies”

POETRY BY MARTHA BAILLIE

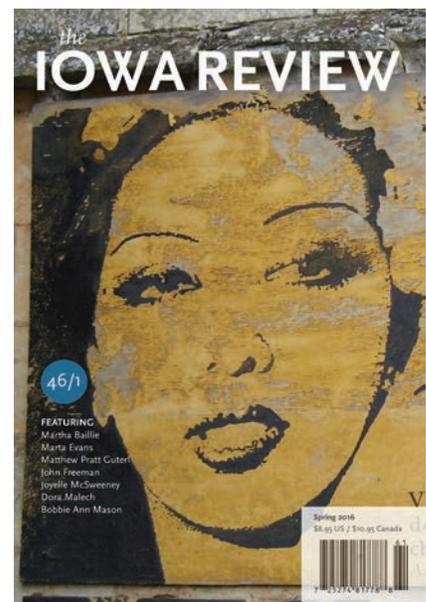
I stepped onto the library roof and saw that I was one of many small figures, the others each charting a diagonal path across the vast and flat surface. What game was being played? Into what “jeu de société” had I wandered? I half expected to hear the knocking of dice, to feel a thumb and finger pinch the scruff of my neck, to be lifted then placed in a new position. At the far side of the roof the sky, weighed down by cloud, fell in a huge curtain.

Through a large rectangular hole in the center of the roof poked the tips of coniferous trees. The forest, rooted at the level of the lowest reading rooms, grew straight up, enclosed by glass walls. On one singular day, yearly, the public was permitted (even invited) to enter the forest.

The library’s books, kept in four transparent towers, were ceaselessly multiplying and traveled by rail to the reading rooms that circled the forest. In the four towers, each the shape of an open book, the volumes of text waited, arranged on shelves and protected from the sun by wooden blinds, which shifted in response to the smallest changes in daylight.

This is not where I’ll find my mother, I thought, as I stepped onto the escalator beside the glass wall enclosing the forest, and the seamless movement of the mechanical stairs carried me down. I glided past the forest, close but not close enough to scratch the glass wall with my fingernails. Blue, stenciled silhouettes of birds flew across the glass enclosing the trees, trees brought to Paris from the four corners of the world.

I’d been invited to an international conference on digital archives. This unexpected invitation had brought me to the National Library of France. I was not a librarian and had no doubt received the invitation by mistake but had accepted, eager for a change of scene and curious to observe and learn. In truth, it was my mother I was searching for. ■



Special thanks to Martha Baillie and The Iowa Review for allowing us this excerpt. Baillie's poetry can be read in its entirety in issue 46.1. Visit iowareview.org or Prairie Lights bookstore to get your copy today!

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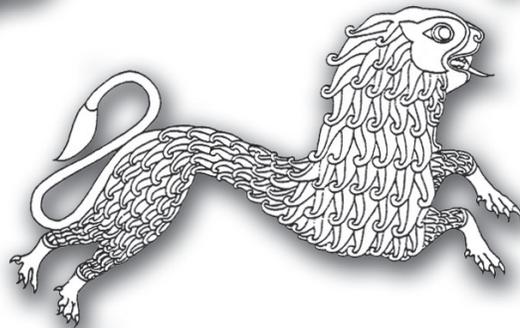
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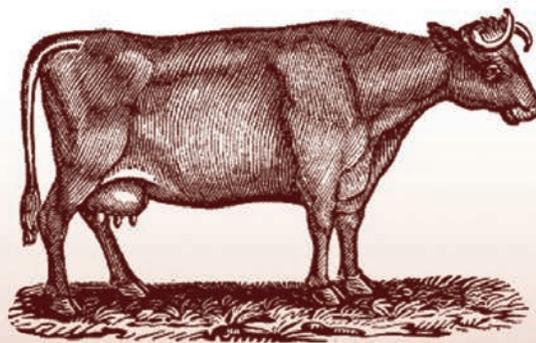


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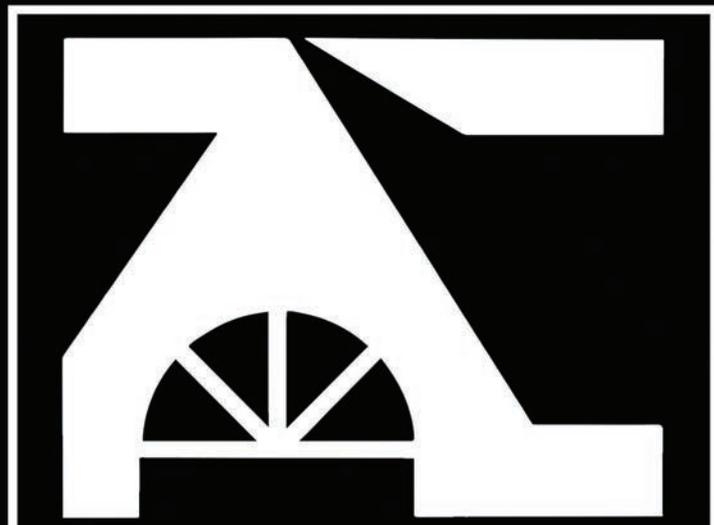
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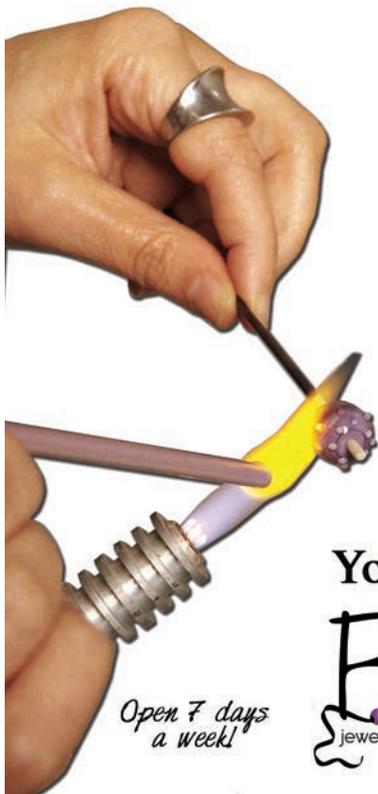
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2017

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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.

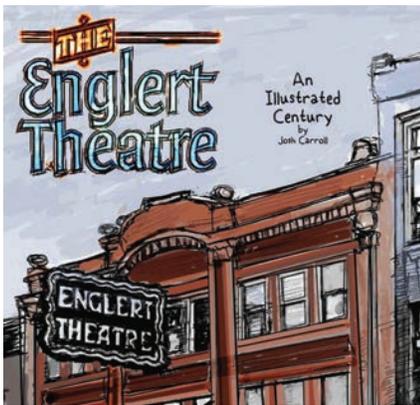


◀ Iowa City Song Project

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.

Englert Beer Series ▶

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



The Evolution of Bruno Littlemore ▶

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



Artists-in-Residence 2016 Dis/Unity: A Service ▶

The Englert's Artist-in-Residence program hosted a group of artists for a week in June 2016 to workshop an in-the-making performance-based installation, *Dis/Unity: A Service*. Featuring Esther Baker-Tarpaga (Philadelphia), Duane Lee Holland Jr. (Philadelphia/Boston), Raquel Monroe (Chicago), Heidi Wiren Bartlett (Iowa City), Barber (Detroit), Rodney Brown (Dayton), Atom Burke (Iowa City) and Courtney Jones (Los Angeles). The performance, which premiered before a live audience at the Deadwood Tavern on June 18th, addressed trauma, liberation, and transcendence through sculptural installations and audience interaction. The team will continue to workshop *Dis/Unity*, which will premiere in its final form at the Englert in Fall 2017. ■



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

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Over 1,000 Hours

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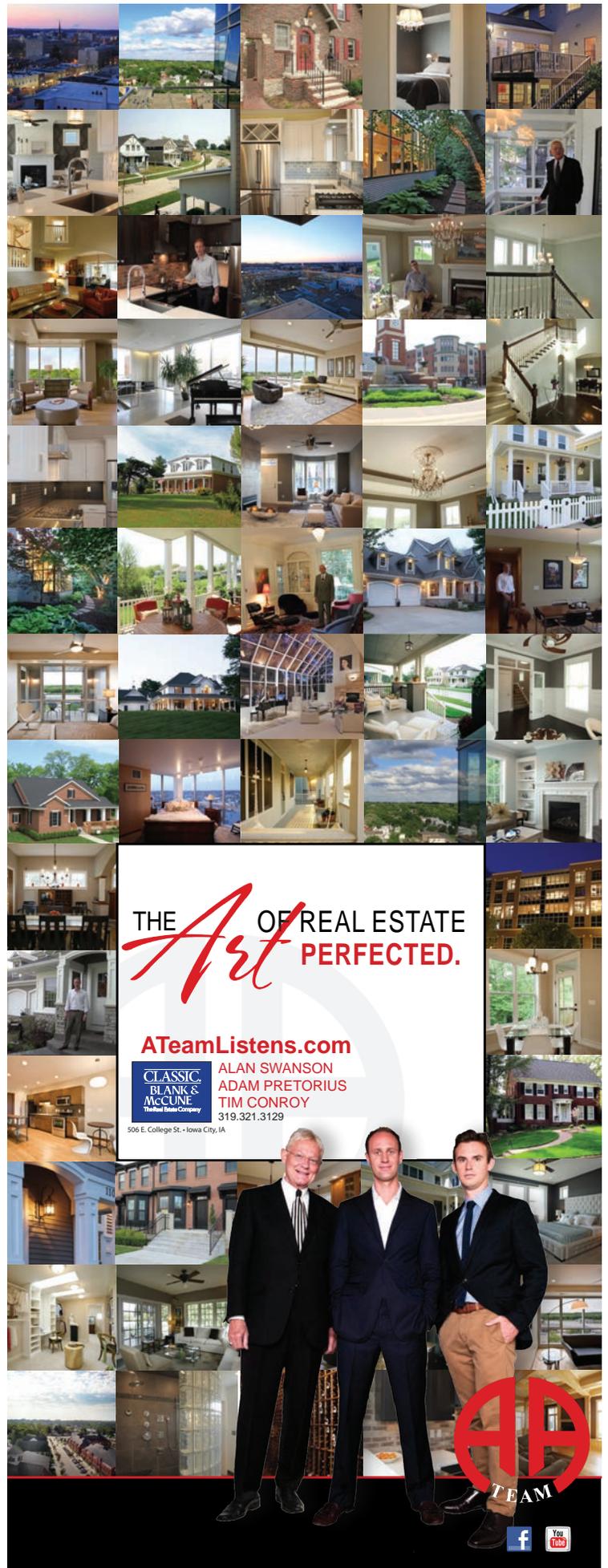
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Margo Abbott
 Ruth Bradley
 Doug Brown
 Vicki Burgess
 Susan Bye
 Bethany Condon
 Dottie Frank
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 Connie Goeb
 Therese Guedon
 Pete Hammond
 Sally Hartman
 Sara Harvey
 Trevor Harvey
 Megan Hensel
 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
 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
 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
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Upcoming Events



The Claypool Lennon Delirium

August 9 / 8 p.m. / \$36.50 General Admission (plus fees)

Two worlds have collided, and what glorious and odd worlds they are. After a successful summer tour pairing Primus with Ghost of a Saber Tooth

Tiger, Les Claypool and Sean Lennon have decided to combine their abstract talents into a project called The Claypool Lennon Delirium. Their efforts thus far have spawned the full-length release called Monolith of Phobos, an old-school approach to a psychedelic space rock record.



Hot Tuna: Acoustic

August 12 / 8 p.m. / \$36.50 Reserved Seating / \$55 Golden Circle (plus fees)

Jorma Kaukonen and Jack Casady began making music together as kids, and have continued their musical partnership by shaping and leading American rock for the past 50 years.

The two founding members of Jefferson Airplane currently perform together as the duo Hot Tuna, beloved by fans for their acoustic and electric blues. This performance will feature acoustic music.



Beach House

August 14 / 7 p.m. / \$27.50 General Admission (plus fees)

Beach House's signature brand of daydreaming synth, ghostly vocals, and meditative lyrics have landed their luxuriant sound in the hearts and minds of music critics. The prolific

duo's recent two albums -- Depression Cherry and Thank Your Lucky Stars -- were released within two months of each other this past fall.



Lake Street Dive

August 22 / 7 p.m. / \$33.50 Reserved Seating (plus fees)

Lake Street Dive is making waves on the national scene with their sound that blends R&B, pop, '60s-era rock, and soul into a uniquely-modern dance ready mix. Featuring Iowa City's own

Bridget Kearney on bass, the group formed as students at Boston's New England Conservatory of Music. Lake Street Dive released Side Pony in February, which Rolling Stone writes "if it sometimes feels a bit calculated, it's still pretty irresistible."



Hasan Minhaj

September 9 / 8 p.m. / \$26.50 Reserved Seating (plus fees)

Hasan Minhaj: Homecoming King, is the theatrical debut of humorist and "The Daily Show" correspondent Hasan Minhaj. Homecoming King, the story of the "New Brown America,"

is based on true events from Minhaj's first generation Indian-American experience. Navigating between two worlds, it follows Minhaj's arrival in the US, meeting his sister, interracial love, racism, bullying, and his family's quest to achieve the elusive American Dream.



The Mountain Goats

September 26 / 7 p.m. / \$22 In Advance / \$25 Day of Show Reserved Seating (plus fees)

John Darnielle and his band The Mountain Goats will perform live on our stage as part of the We Who Walk Behind the Rows fall tour. The full-

electric tour will feature music from Darnielle's latest album, Beat the Champ, a collection of songs about professional wrestling; loyal listeners' favorites, and -- if we're lucky -- new material.



John Hiatt

October 9 / 7 p.m. / \$39.50 Reserved Seating

Multi-instrumentalist and singer-songwriter John Hiatt, who the Los Angeles Times calls "...one of rock's most astute singer-songwriters of the last 40 years," will perform at the

Englert. American Songwriter called Hiatt's most recent album, Terms of My Surrender, "a warm, generally introspective but far from musty set that revels in predominantly acoustic material sung with Hiatt's increasingly gruff, whiskeyed voice."



Witching Hour

November 4 - 5

Witching Hour, produced by the Englert, is a festival dedicated to exploring the unknown and the creative process through a variety of mediums. Featuring performance and lectures spanning music, comedy,

literature, visual art, business, science, and more. The second annual Witching Hour will bring us together again to engage with new art, to share how we do our "thing," and to be inspired. ■

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

The History of the Englert



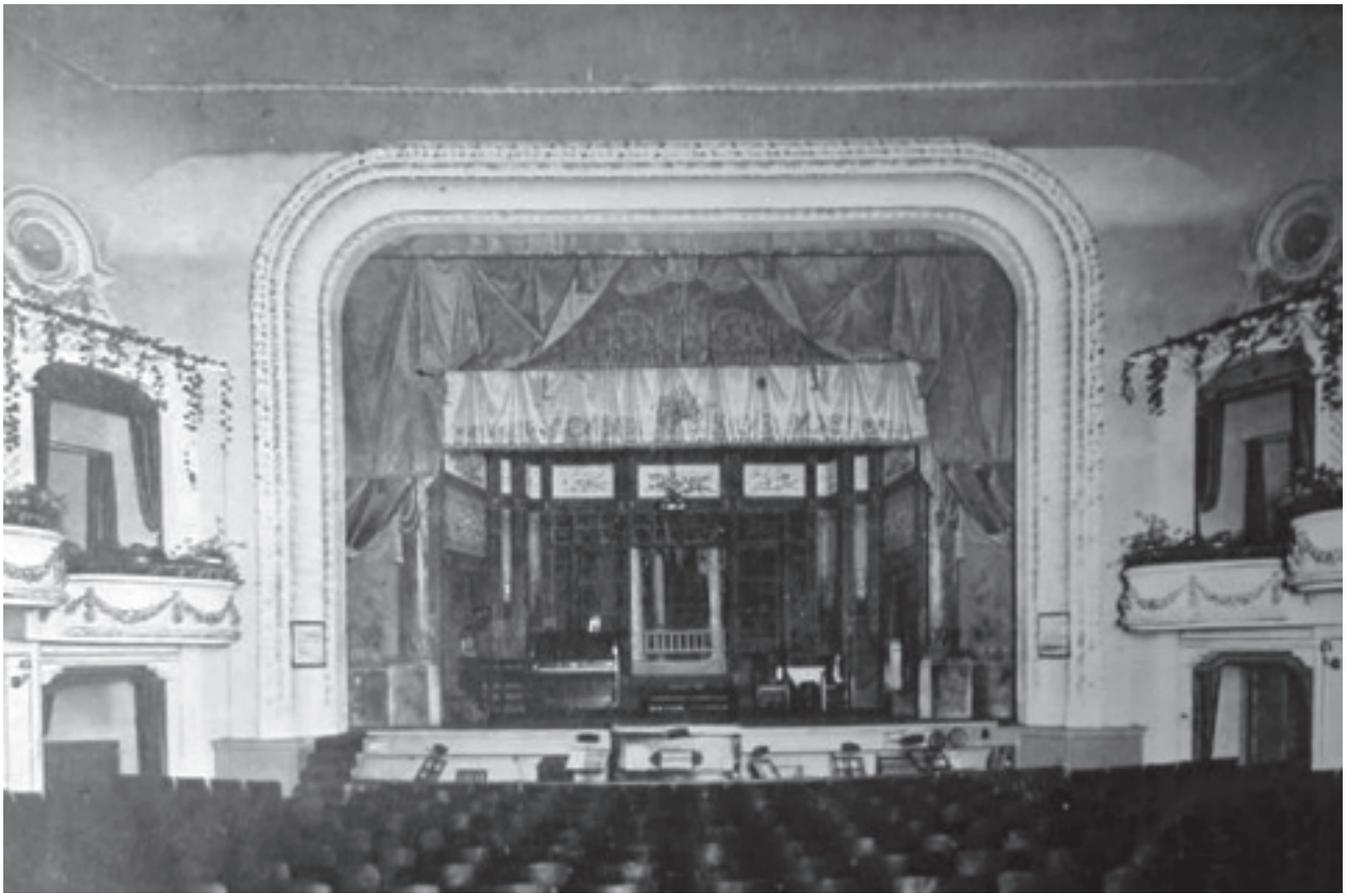
The face of the Englert circa 1912

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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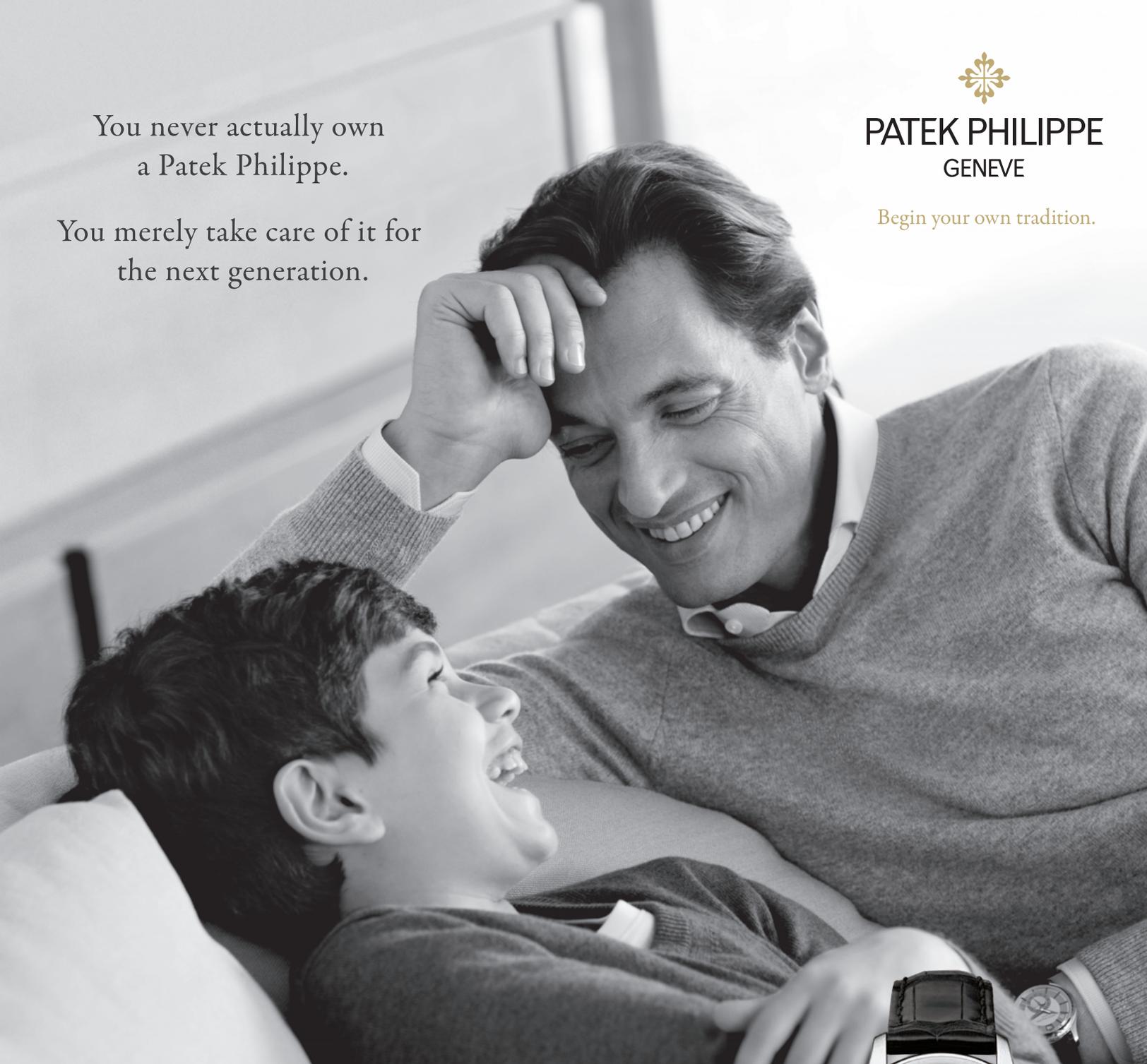


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