



STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Spring 2017



Building a Better Downtown

HOW THE IOWA CITY DOWNTOWN
DISTRICT IS WORKING TO HELP OUR
DISTRICT THRIVE **PAGE 8**

Mission Creek Festival

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QUEER MEN **PAGE 26**



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Welcome to The Englert Theatre

A colleague of mine, one of the top arts administrators of our time, recently spoke of his “great hope for the future given these uncertain times.” And then there was the Doors’ Jim Morrison who quipped, in the depths of his Lizard King deluge, that “the future’s uncertain and the end is always near.” As it was in 1970 when Morrison’s “Roadhouse Blues” came out on *Morrison Hotel*, it is now: America is feeling a lingering sense of uncertainty. This unease stretches beyond post-election highs or lows (depending on who you supported - if anyone at all) but more reflects how the election sharply reaffirmed a deepening division of values among our country’s citizens. The United States very much stands for independence of thought but there might come a time where even such diversity of belief systems makes it difficult for us to move forward peacefully. And this is the trick of our country. Our widely held views make us both beautiful and forever steeped in tension. Our very existence is a metaphor for the creative process: it is stormy, never perfect, and often astounding.

Let us gaze briefly on the current national situation: the state of health care is challenging for many Americans, our public educational systems are largely failing to prepare our citizens for emerging economic markets, and bonds between different races and culture are fraught at best. I won’t dare say “in times like these” as we are perpetually living in times like these: times of conflict, progress, and human error. But I will say at all times we must remember what another one of my colleagues said, that “the arts always provide the space for us to have the cultural conversations that we desperately need to engage in.”

Looking locally, our Creative Corridor hosts so many opportunities for these conversations to thrive: from the theaters to the museums to the clubs to the historic venues and modern performing arts buildings, the platforms for artistic and cultural progress are there.

The Englert’s 2017 program strives for opportunities to get all of us in the same room for riveting arts experiences and relevant conversations. As this current volume of *Stages* goes to print we are in the midst of preparing for our next installment of Mission Creek Festival. This year’s effort reflects a renewed focus on offering a multitude of free or very cheap events. We hope every member of our community has one less barrier to experience this festival and takes ownership of an event that each one of us shares in. Indeed we value art (some of our events are definitely pricey) but we also value the opportunity for us to get together on a Saturday afternoon in downtown Iowa City: a space that belongs to all of us - residents, neighbors, and visitors alike.

In our staff meetings we fondly refer to the Saturday (April 8) of the festival as Mission Creek Bazaar. There will be free concerts across town, readings with local and visiting authors, a variety of cheap eats, lectures and workshops with thought-leaders in the tech industry, a book fair, and a comix and zine fair, and a series of free movies at FilmScene - all of this leading into an evening featuring one of our nation’s songwriting treasures (Rufus Wainwright), a powerful voice in transgender rap (Mykki Blanco), and two pioneers on the frontier of comedy (Michelle Wolf, Janelle James). As much as we try to curate an amazing experience for each festival, our goals go back to where we started: attempting to get all of us to take a minute from our daily and real struggles to connect. At our core, we believe that venues with art will always provide one of the best opportunities to not only enjoy each other’s company but to also begin talking, to begin listening, to begin bonding.

Sincerely,
Andre Perry

Executive Director

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THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

BUILDING A BETTER DOWNTOWN

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CHECK OUT OUR FAVORITE ALBUMS FROM FOUR MISSION
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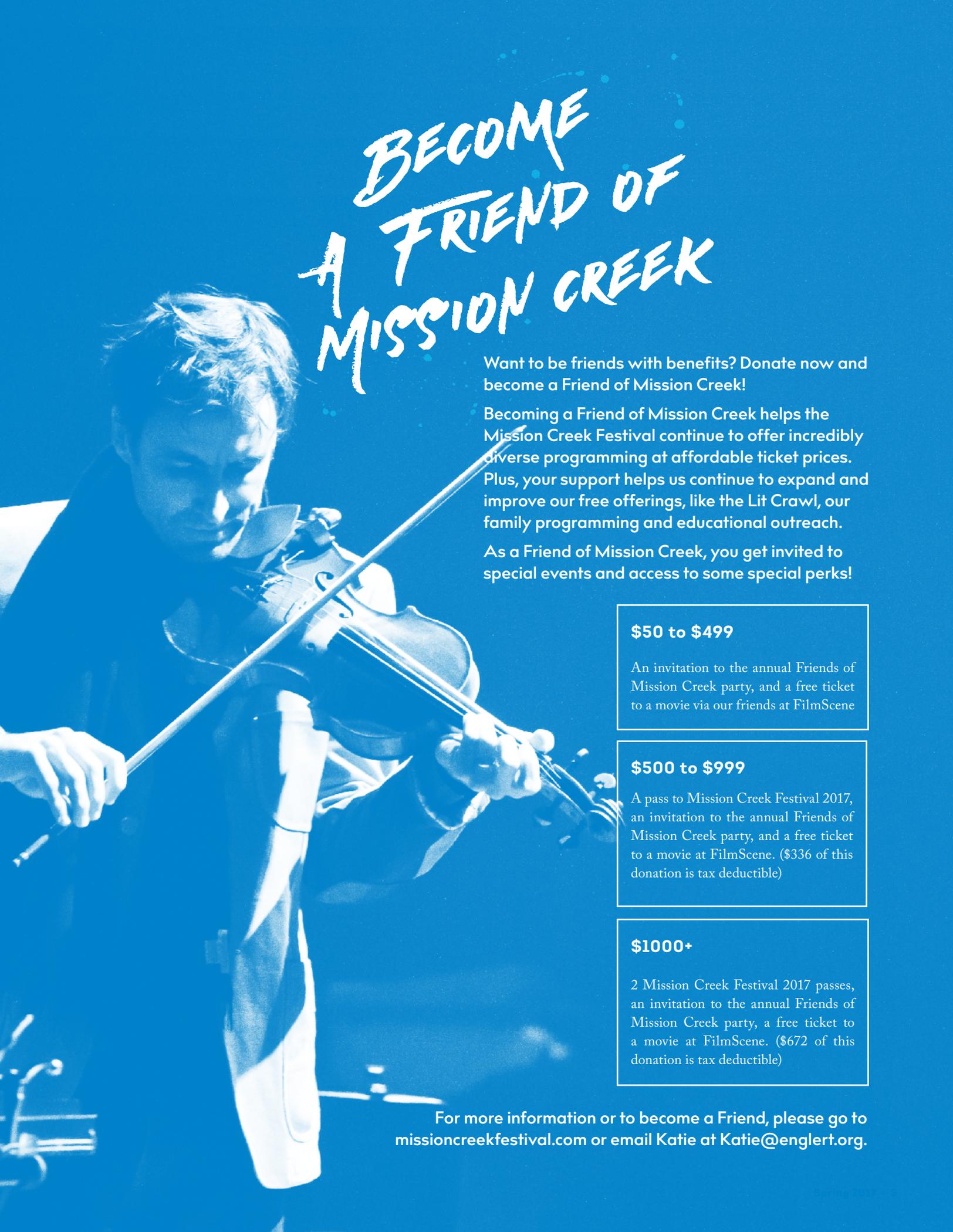
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Cover photo by Bill Adams

A man with dark hair, wearing a dark jacket, is playing a violin on a stage. He is looking down at the instrument. The background is dark with some stage lights.

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



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Thank you!

We would like to take a moment to draw your attention to the recent ways in which federal and state arts funding has supported the work of The Englert Theatre.

In 2016, a grant through the Iowa Department of Cultural Affairs and Iowa Arts Council helped to fund *The Evolution of Bruno Littlemore*, our first original play, co-presented with Working Group Theatre and based on an Iowa Writers' Workshop graduate Benjamin Hale's novel. This work will tour the nation in 2017.

The Iowa Department of Cultural Affairs, Iowa Arts Council, and the National Endowment for the Arts support Mission Creek Festival's branch of literary programming, including 2017's readings from writers Kelly Link and Saeed Jones, Lit Crawl, a book fair, and a comics and zine fair.

We could not do this important work without granting organizations and government-sourced funding. Please join us in thanking these organizations for their support!





Washington St. Construction during the Fall 2016 renovations of Washington Street.
Photo courtesy of the Iowa City Downtown District.

Building a Better Downtown

BY NORA HEATON

Ever since Iowa City was named the original state capitol in 1839, the downtown Iowa City area has had an active business association – but what does it do?

The business association, which rebranded as the Iowa City Downtown District in 2012, serves as a steward of downtown, said the district’s Executive Director Nancy Bird. It allows downtown businesses and property owners to collaborate and speak with one voice. The district normally waits for a consensus before speaking on an issue to help downtown property owners stay as united as possible.

“Sometimes it’s hard for me to advocate and get something done on my own,” said Karen Kubby, owner of Beadology on Washington Street. “The district is a point of contact and a point of unity, and allows us to do more together than we can do alone – while maintaining our independence as local businesses.”

The district also helps facilitate projects that many in Iowa City are likely familiar with, but haven’t realized is connected to the district. One well-known project facilitated by the Iowa City Downtown District is the streetscape update to Washington Street which began in 2015.

“Washington Street was well overdue [for an update],” said Nate Kaeding, retail development director. “I think the end product will be amazing.”

To assist businesses with marketing during the Washington Street renovations, the district promoted a public art project that tied 25,000 ribbons to

the construction fence, and created programming like downtown paddle boarding and ping-pong to encourage Iowa Citians to head downtown over the summer.

Last year, they also made strides with placemaking (the planning, design, and management of public spaces), supported

“THE DISTRICT IS A POINT OF CONTACT AND A POINT OF UNITY, AND ALLOWS US TO DO MORE TOGETHER THAN WE CAN DO ALONE – WHILE MAINTAINING OUR INDEPENDENCE AS LOCAL BUSINESSES.”

Uber coming to Iowa City, worked to change solid waste protocols in the downtown area, created the ICDD Design Guidelines for facades and signage (which was endorsed by the Friends of Historic Preservation), and have continued to hold quarterly gatherings of major players in the arts community of Iowa City to discuss ways to support arts and culture initiatives downtown.

Coming up, the district will work with the city to support better servicing of trash and recycling removal in the downtown alleyways, which will pave the way for public art in the alleys.

Their new CoSign project will adopt a new sign code that encourages locally designed and fabricated signage. Iowa City is one of six communities in the country who will get to try CoSign, which was developed by the American Sign Museum in Cincinnati.

In 2017-18, more streetscape updates will happen on the Pedestrian Mall, repairing bricks and underground utilities, making the area more accessible per the Americans with Disabilities Act.

Hiring a “night-time mayor,” who would work with downtown businesses and organizations in the evenings, is another idea the district is looking forward to in 2017.

“So many great things are happening in our night-time economy with all these fantastic venues,” Bird said. “And yet in the evenings, we don’t have anyone down here to really service them.”

Already this year, the ICDD has partnered with the UI Tippie College of Business and the UI Chief Diversity Office to hold the Iowa City Better Bridges Institute. The workshop can help provide an answer to some of what Bird calls “soul-searching” about inclusivity in downtown businesses.

“The key is really making sure that our mission and goals reflect how to be more inclusive and diverse, and make sure people feel like they belong in downtown Iowa City,” she said. “We’ve practiced that philosophy for a long time and we’re probably this year going to be more outward about it.”

One element of the downtown scene that the Iowa City Downtown District will always strive to protect is arts and culture.

“We believe that there is a symbiotic relationship between the arts and business communities downtown,” Bird said. “If the Englert and other arts thrive, that bodes well for other businesses downtown and we will be a uniquely viable location for the entire community for many, many years to come.”

Kaeding agreed.

“The success of arts and culture here is so critically important and tied to the success of the district as a whole,” he said. “The concentration of world-class arts and culture institutions here in this size of community is the premier differentiator for downtown.”

Top 3 myths: The Washington St. renovation, debunked

There’s less parking!

Not so. There’s actually added parking, Bird said.

“It’s a matter of a few spots [added], but when you add those spots to business that need that turnover, it’s very helpful,” she said.

There is even more bike parking located along Washington Street.

There’s less room for cyclists/pedestrians!

Since the street has been slightly narrowed, there’s more room for pedestrian and cyclist movement as well as added space for sidewalk cafes and displays. Loading docks also have been minimized, with workers encouraged to load at certain times of day.

It’s behind schedule!

With the construction schedule being weather-driven and contractor-driven, that has been the hardest aspect of the project to manage, Bird said. But the project is on track to be completed by this spring.

CONCESSIONS AT THE ENGLERT

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Henri de Richemer Piquepoul

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Excerpt from “Lovers’ Theme”

BY EVAN JAMES

I’m a cell phone. That’s what I told myself as I waited for Anna Conda to welcome me to the stage of The Cinch, a Polk Street gay bar in San Francisco. My heart beat against a pink cardboard flip-phone costume made by my close friend Kate. I prepared to turn my face, a mask of thick foundation, painted lips, and arched, drawn-in eyebrows, all framed by a wavy blonde wig, upon the crowd. (Through a hole in the giant flip phone’s screen, I mean. Flip phone prototype: Motorola Razr. This was 2007.)

I’m a cell phone. As soon as Anna Conda called my name—my then drag name, Extremity—I’d climb the steps, a giant pink ladyphone in black Payless heels, ready to lip-synch a carefully selected medley of ringtones.

“Please give it up for Extremities!”

Amidst whooping, laughter, and applause, I heard Kate’s voice call, “It’s *Extremity!*” The stage lights glared down on me, and I carried myself with as much stylized feminine dignity as a bedazzled and spray-painted suit of cardboard allowed. The music came on—a loud, cheap-sounding, ringtone rendition of Britney Spears’s “Baby One More Time,” all synthesized bleeps and squawks meant to emulate the human voice. I opened and closed my mouth along with the tones, calling to mind, I hoped, a ventriloquist’s dummy.

“Meep meep meep meep...meep meep meep meep...”

The people who attended drag shows in San Francisco generally ate this kind of thing up—part of the reason Kate and I wanted to put together the number. To my knowledge, no one at any of the drag nights had yet performed as a cell phone—surprising, actually—and this novelty provided motivation enough for me to memorize the sequence of ringtone yaps, to roll on pantyhose and affix false lashes to real. Many, many queens went to much, much further lengths for their drag numbers, putting hours into elaborate looks and choreography that graced the stage for three minutes at a time. (I once watched, agog, five people in courtly eighteenth-century European dress—powdered wigs, panniered dresses, deep décolletage—on a tiny stage at The Stud, performing a choreographed number to “Rock Me Amadeus,” from the Mozart biopic *Amadeus*. “Ooh! Rock me Amadeus!”) Kate and I more often threw things together for conceptual laughs. When the Cinch barflies started to sing along, though, happily

providing the vocals to a ringtone version of TLC’s “Waterfalls,” life felt, for the fleeting moment, simple—perfect.

And performing as a concept suited my anxieties better than trying to adopt a persuasive drag persona. This became more apparent when, after leaving the stage to nourishing applause, I discarded my phone costume. Made up, bewigged, and wrapped in a length of plain pink fabric, I saw my editor from the local newsweekly at the bar. I freelanced for her often, and we ran into one another out on the town often (in fact, I’d invited her), but this was the first time she’d seen me in drag.

“You killed!” she said, laughing.

“Hey, thanks,” I said. “I mean, *thanks, honey.*” *How does a real drag queen act?* I thought. *How should a drag queen be?* Still on a giddy stage high, the absence of a protective cell-phone casing also left me exposed, like a turtle pulled from its shell, pancaked with makeup, and let loose in a crowded gay bar. Everyone needs a concept to hide behind from time to time.

“You look beautiful,” said my editor. “Oh! You need a drink.”

Why did the dissonance throw me? I often waded into the strange waters between my strongest competing social impulses: one, to compartmentalize people ruthlessly; the other, to mix the compartmentalized with anarchic disregard, like a manic child abusing distinct ovals of paint, swirling green and red and blue into muddy blurs. Being thrown usually appealed to me: I wanted to see what happened when the colors kissed and started to bleed into one another. If only one of my half brothers would drop by, along with the elementary school teacher who long ago encouraged my artistic leanings, along with the butch, menthol-smoking pool player I was then sleeping with and who remained unknown to my other ruthlessly compartmentalized friends!

Needless to say, this kind of thinking complicates the notion of a unified or consistent social identity. It does make for a fun party, if you have your vulnerably unmasked, half-drunk-and-torn-between-

personae party identity on. I knew that I could never hack it as a true, long-term drag queen, not when the inner workings of my own mind occupied me to such an extent that I never learned how to do my own makeup. (Kate did it for me, usually.) I tucked a strand of synthetic hair behind my ear. I smiled, sipped nerve-soothing scotch—through a straw, so as not to imperil my lipstick—and chatted with my editor.

Soon recollected, I went mingling, smoking with the sissies, the beefy bears, the indie queers with their trim little mustaches and their skinny arms sleeved in tattoos. After banter and laughter and a dozen farewell air-kisses, Kate drove me to my apartment in Duboce Triangle. There I washed the makeup from my face with baby oil, watched the whole mess run down the drain while I stood naked in the shower, humming a ringtone. Later still, Kate fell in love with a middle school science teacher; my editor became my friend; the cell phone costume sat gathering dust somewhere; and the order of the songs it once called to mind faded from my memory.



Special thanks to Evan James and The Iowa Review for allowing us this excerpt. James' piece can be read in its entirety in issue 46.3. Visit iowareview.org or [Prairie Lights Bookstore](#) to get your copy today!

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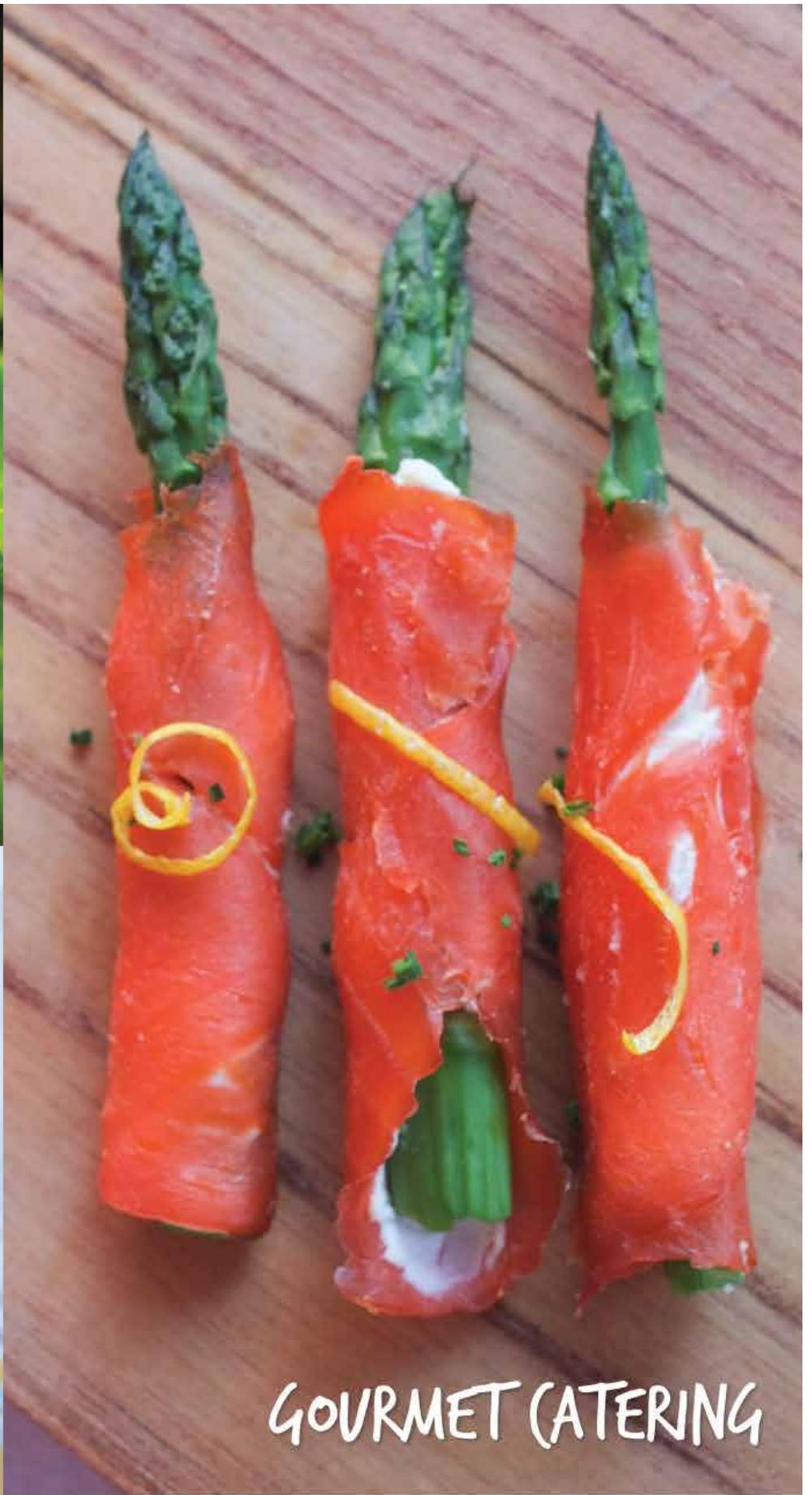
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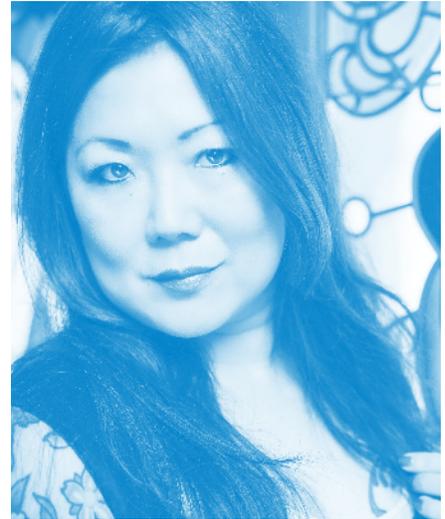


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Mission Creek Festival at The Englert



GHSTFACE KILLAH

with AWTHTKTS
April 5 @ 8 p.m.
\$36.50 General Admission (Plus Fees)

Ghostface Killah is one the most accomplished lyricists of his generation. As a founding member of Wu-Tang Clan he helped shape the golden age of rap music, bringing a mix of narrative power and brilliant abstraction to his verses. As a solo artist he has made a number of classic albums including *Ironman*, *Supreme Clientele*, and *Fishscale*. He also partnered with Raekwon the Chef for the essential records *Cuban Linx I + II*. In recent years he has collaborated with groups like BadBadNotGood. He returns in Spring 2017 with the sequel to *Supreme Clientele*.

MARGARET CHO

with Special Guests
April 6 @ 7:30 p.m.
\$39.50 General Admission (Plus Fees)

An accomplished performer in all formats, Margaret Cho could be called the “Queen of all Media” having conquered the worlds of film, television, books, music and theatre. She has three Grammy Awards and one Emmy nomination under her belt, and continues her pursuit of all things creative. Never one to shy away from a difficult, or even ‘taboo’ topic, her socially aware brand of comedy has made her both a thought leader as well as a teacher to those with open minds and open hearts.

Co-presented by Studio 13, IC Pride, and the University of Iowa Campus Activities Board





DIIV

with Karen Meat
April 7 @ 8 p.m.
\$20 In Advance / \$22 Day of Show
General Admission (Plus Fees)

Brooklyn-based rock band DIIV began as the solo recording project of Beach Fossils' Zachary Cole Smith, but has evolved into a five-piece group. Led by Smith, DIIV expertly blends shoegaze, post-punk, and dream pop with introspective lyrics seeded in the frontman's struggles to get and stay clean. Pitchfork rated DIIV's sophomore album, *Is the Is Are*, an 8.1: "Call it *Requiem for a Dream*-pop, dedicated to a gorgeous yet unglamorous portrayal of addiction."



RUFUS WAINWRIGHT

with Laura Gibson
April 8 @ 8 p.m.
\$39.50 General Admission (Plus Fees)

Praised by the *New York Times* for his "genuine originality," Rufus Wainwright has established himself as one of the great male vocalists and songwriters of his generation. The New York-born, Montreal-raised singer songwriter has released seven studio albums, three DVDs, and three live albums, including the fantastic Grammy nominated *Rufus Does Judy at Carnegie Hall*, which captured his celebrated Judy Garland tribute performance at the London Palladium in 2007, and the album *Release The Stars* which went Gold in Canada and the U.K.



KISHI BASHI

with J.E. Sunde
April 9 @ 7 p.m.
\$20 General Admission In Advance / \$22 Day of Show (Plus Fees)

Kishi Bashi will close out the week's festivities with a rousing performance on our stage, after performing to a sold out crowd at The Mill in 2014. K. Ishibashi (aka Kishi Bashi), an American singer, multi-instrumentalist, and songwriter. A renowned violinist and founding member of Jupiter One, Ishibashi has toured with the likes of Sondre Lerche, Regina Spektor, and continues to tour with the indie rock group, of Montreal.

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MCF Staff Picks

BY MCF & ENGLERT STAFF

Want the insiders' view of this year's lineup? Staff of The Englert Theatre and Mission Creek Festival share their 2017 recommendations.

RUFUS WAINWRIGHT

The Englert Theatre
April 8 @ 8 p.m.



BRIAN JOHANNESSEN

Mission Creek Community Programmer

Seeing Rufus Wainwright perform is like attending a master class in pop songwriting. His soaring voice and deft pen paint visceral snapshots of love, family, and the intricacies of life. The opportunity to see this master at work in a stripped down setting, just him and a piano, is too good to miss.

JAY SOM

The Mill
April 4 @ 8:30 p.m.



JESSICA EGLI

Englert Associate Patron Services Manager

As a vocalist, a Judy Garland enthusiast, and a longtime lover of the whole Wainwright clan, I am *stoked* for Rufus Wainwright to the point where I think I may need to remove myself from direct contact with him for fear of fan-girling out to an irritating degree. I'm also excited for Jay Som, an artist I had never heard of but very much enjoyed discovering during my personal MCF research.

KISHI BASHI

The Englert Theatre
April 9 @ 7 p.m.



BREE GLENN

Englert Graphic Designer

I am beyond excited for Kishi Bashi after hearing his latest album, *Sonderlust*. While I've been a fan since the pop single, "Bright Whites," his new album layers sound like a vast mural painted with romantic swells of emotion and longing. I am also fiercely looking forward to the talented local musician Elizabeth Moen with her soulful voice and hauntingly honest lyrics.

ELIZABETH MOEN

opens for Bridget Kearney
The Mill
April 5 @ 9 p.m.



TORI MORGENSAI

Englert Production Manager

I can't wait to see the show Kishi Bashi brings this year. Last time he played Mission Creek, it was that amazing. I'm also excited to see Margaret Cho at the Englert. I've loved her positive stance on sexuality and gender, and her willingness to have those (for some, uncomfortable) conversations anytime with anyone.

MARGARET CHO

The Englert Theatre
April 6 @ 7:30 p.m.



KATIE ROCHE

Englert Development Director

I've loved **The Bad Plus** since they played the Iowa City Jazz Festival in 2006. In addition to originals, The Bad Plus loves to take hit songs of recent memory and bend them to their particular set of musical choices, cluing listeners into the way that they approach jazz. Take something familiar, destroy it and use The Bad Plus to build it again. It's really fun, because they are such killer players.

For our lit programming I'm excited to hear **Kelly Link** read. Her book, *Magic for Beginners*, paints a whole world with it's own set of rules in less than a page. She's sci fi and earth mother rolled into one. I'm also swooning over **Saeed Jones**. His debut book of poetry *Prelude to Bruise* is the kind of poetry that you want to start singing aloud, not because it makes great lyrics, but because it's infused with energy and urgency, politics and longing.

CONNOR WADE

Englert Development Assistant

One of my highlights is **Andrew Bird** with opener **My Brightest Diamond**. I've wanted to see Andrew Bird for a long time and I'm happy to get the chance to see him at Hancher. I'm not as familiar with My Brightest Diamond, but I'm excited to dive into their music.

ALY HIGH

Englert Marketing Director

I am psyched to see **Cloud Nothings**. I'm going to be straight — it's four white dudes with noisy guitars and drums singing about sad stuff. It's not going to be a revelation of high art. But, it might be the most fun you have at the festival. It's emo rock with earworm pop hooks, songs you blasted after you slam your door when your mom grounded you, music to rekindle that rebellious teenage flame (but adult enough to enjoy in public). Check out "I'm Not Part of Me," "Stay Useless," and "Internal World."



THE BAD PLUS

The Mill
April 6 @ 8:30 p.m.



KELLY LINK

Hancher Auditorium's
Strauss Hall
April 4 @ 6 p.m.



SAEED JONES

The Mill
April 8 @ 6 p.m.



ANDREW BIRD

with My Brightest
Diamond
Hancher Auditorium
April 4 @ 7:30 p.m.



CLOUD NOTHINGS

Gabe's
April 6 @ 8 p.m.



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*"Grisco! That's a four
letter word around here!"
-Betty Goody*



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Staff Spotlight: Nolan Petersen

BY ALY HIGH

As part of our Staff Spotlight series, we humbly help you get to know the faces and names you may have encountered at the Englert (maybe even tonight!). We've introduced you to sound engineer and audio restoration specialist Pete Becker, patron services manager Sarah Shonrock, and the production team's inside joke boy band (we all have to pass the time between load-in and soundcheck somehow). In this volume, we profile Box Office employee Nolan Petersen and his involvement with Delta Lambda Phi, the University of Iowa's only Greek organization dedicated to radical inclusion and queer male placemaking.

University Greek life— some might picture clumps of fresh-faced freshman singing chapter songs along the streets during rush, red Solo cups, keg parties. But why not a fraternity of queer and progressive men throwing a drag show?

Delta Lambda Phi is one of eight recognized organizations within the University of Iowa's Multicultural Greek Council, and one of the only two specifically dedicated to LGBTQ inclusion (its counterpart being Gamma Rho Lambda sorority). Founded in Washington, D.C. in 1986, Delta Lambda Phi is a fraternity for gay, bisexual, transgender, and progressive men, with roughly 4,250 active members and alumnus across the world.

Nolan Petersen, 26, Englert Box Office employee, said he came to the University from Blue Grass, where he was an active member of 4-H, and was looking to continue community service in Iowa City.

He took part in a session in 2011 gauging interest in launching a local Delta Lambda Phi chapter, initially wanting to confirm its policy of trans inclusion. The small group needed an additional member to reach its quota for Board of Directors, so he decided to sign on, intending to leave once the organization took off.

"I stuck around because I see the impact this organization has, and can have, on campus and [in] the community," he said. "I see the fundraising, the community building, the people who have friends they never expected to find."

Petersen helped to open the Colony as president in 2011, and Gamma Gamma Chapter was finally recognized as an official branch of Delta Lambda Phi in 2015. It currently is comprised of 20 active members and 10 alumnus. Gamma Gamma welcomes most into the Brotherhood — except those who identify as female — with a focus on queer male experiences, which Petersen said "allows for mutual understanding and support."



Nolan Petersen (left). Petersen poses with fellow Delta Lambda Phi (Gamma Gamma) brothers (above) | Photos courtesy of Petersen.

Rather than getting “lost in some of the more toxic versions of masculinity,” which Petersen sees driving hazing and binge drinking, Delta Lambda Phi values self-expression and personal accountability, as well as supporting LGBTQ initiatives.

“I SEE THE FUNDRAISING, THE COMMUNITY BUILDING, THE PEOPLE WHO HAVE FRIENDS THEY NEVER EXPECTED TO FIND.”

Internationally, the organization supports initiatives such as The Trevor Project. Gamma Gamma fundraises for organizations such as United Action for Youth, and organizes open socials such as drag shows, spoken word nights, and cupcake outings; self-defense classes, LGBTQ history events, and professional development.

Petersen graduated in 2013, but remains active with the organization, serving as the Vice President of the Delta Lambda Phi Alumni Association. He credits the organization with helping him succeed academically and professionally, his leadership positions serving as a stepping stone to his current position as a Realtor® with Blank & McCune, The Real Estate Company. But, moreover, Petersen said he’s thankful for the friendships which have carried on post graduation.

“Friends who not only support me, but challenge me to think critically, to do and be more in my community, and who share a common set of values.”

If you would like to learn more about Delta Lambda Phi or support its charitable arm, The Delphi Foundation, please visit dlp.org/gammagamma.

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Lots of LGBT activities all month long hosted by a variety of organizations. Queen Prom, Big Gay Bar Crawl, Special IC Kings show, and much more! Keep checking in at iowacitypride.com for updates.

In Rotation: Mission Creek Picks

BY ANDRE PERRY & ALY HIGH

As Mission Creek Festival approaches we offer up four albums from festival artists for you to put in your winter/spring rotation.



JAY SOM

Turn Into (2016)

Jay Som's bedroom demo debut arrived as a fully-formed discordant dream-pop masterpiece reminiscent of early-2000s San Francisco indie bands like Aislors Set, Beulah, and Film School. She channels shoegaze sonics into clipped nuggets rendering highly textured songs with pop flourish and radio-friendly timing.



KISHI BASHI

151a (2012)

Kishi Bashi's *151a* opens as a revelation. "Intro/Pathos, Pathos" begins with a choral resonance, voices soaring alongside stringed instruments. But at the one-minute mark, Kishi flips the tone — this album will not be a euphuistic sermon but a meditative dance jam with strings. Kishi's talent for turning tone is only matched by his incredible musical skill. A multi-instrumentalist and singer-songwriter, his solo performances are constructed by a series of loops, layering his own sounds with pedals, even languages with lyrics in Japanese and English. Kishi's songs and shows are beaming with happiness, but don't mistake joy for saccharine. In "I Am the Antichrist to You" or his latest album, *Sonderlust*, written during a time of marital struggle, his music is a baptism. Hail and be healed.



GHOSTFACE KILLAH

Ironman (1996)

Released as a closing statement in the first wave of Wu-Tang solo albums, *Ironman* surpassed its overwhelming expectations. Ghost finds a balance between the street verite of Method Man and Ol' Dirty Bastard and the cinematic fictions of Raekwon and GZA. He spits tightly considered narratives before unraveling into the impressionistic realms of his intellect and coming back again. RZA's production teases at the soul inflection that illuminates Ghost's entire career. The effect remains stark, haunting, and timeless.



CLOUD NOTHINGS

Attack on Memory (2012)

It's almost unfair how many anthems Cloud Nothings' Dylan Baldi has churned out in their eight-year career. Since dropping out of college to pursue music full-time, Baldi has coined a sound reminiscent of the best 90s to early 00s emo rock. *Very Emergency*-era The Promise Ring, The Thermals, and Dismemberment Plan ring through Cloud Nothings' *Attack on Memory*. *Attack on Memory* was engineered by the famous Steve Albini, the man behind the some of the best albums from Pixies, Nirvana, Veruca Salt, and Cheap Trick, among many others. Legend has it Albini wanted to capture Cloud Nothings' raw live sound, providing very little feedback and instead played Scrabble during recording. The resulting album features three great singles: "No Future/No Past," "Stay Useless," and "Cut You." If you enjoy this, check out their poppier 2014 album *Here and Nowhere Else*, specifically "Psychic Trauma" and "I'm Not Part of Me."

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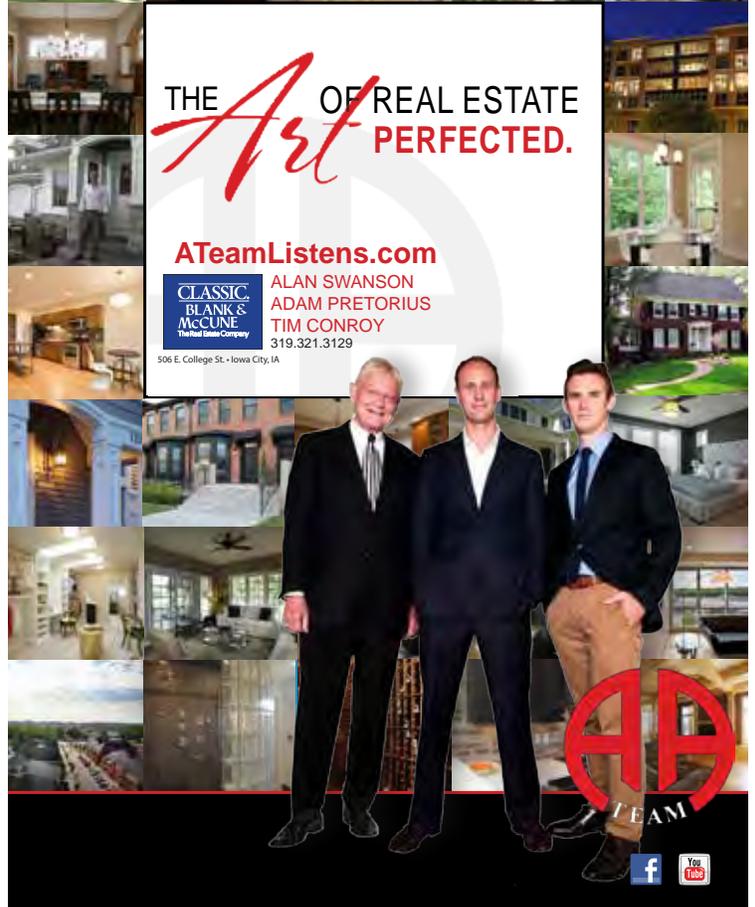
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The Friends of the Englert program is our way to say thank you, providing donors of \$30 or more with priority access to tickets for in-demand shows, free and discounted ticket prices, and other Englert insider benefits and information. Contact the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

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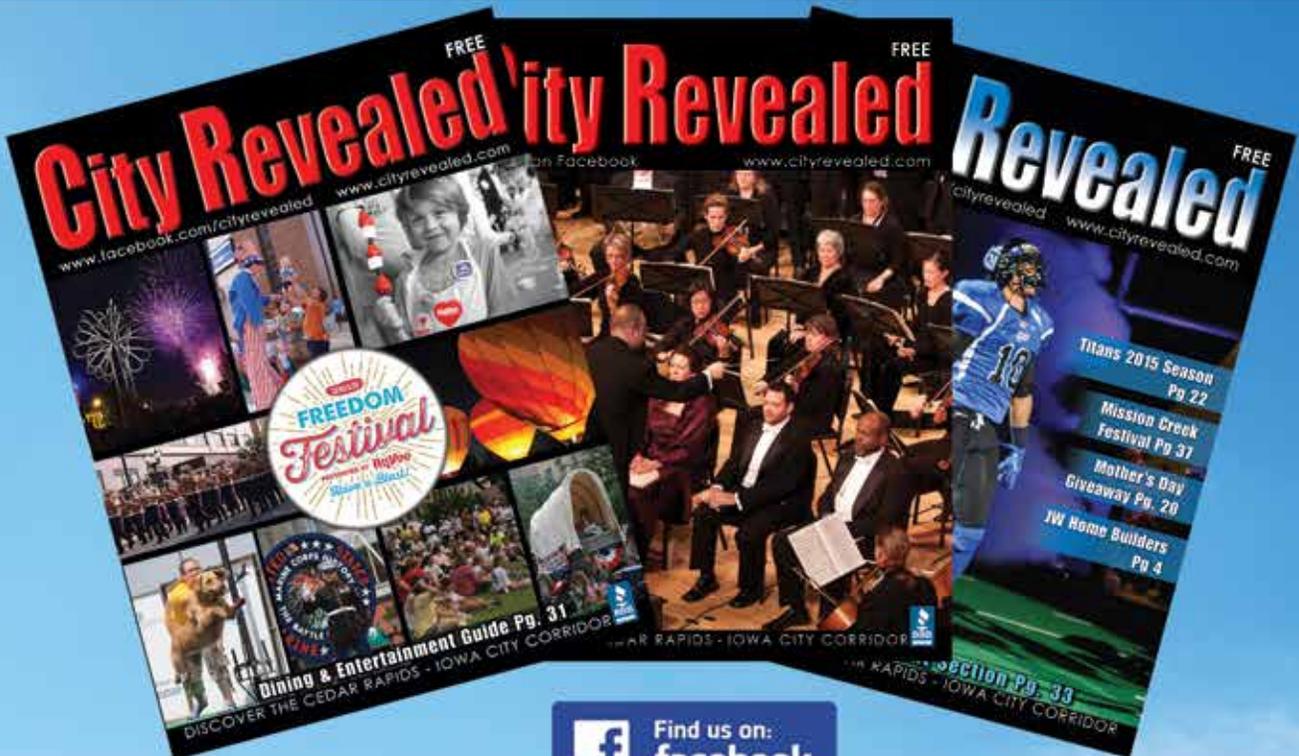
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Your safety and well-being is of utmost importance to us.

EXITS

Emergency exits are located throughout the theatre auditorium. Please identify the emergency exit closest to your seat and note that it may not be the door you entered through.

WE ARE HERE TO HELP

Our ushers are stationed at auditorium entrances. If you have any questions or concerns during your visit to The Englert Theatre please ask an usher. If they don't have the answer they will find the appropriate staff person to accommodate your needs.

STAY AWARE

Please remain aware of your surroundings and notify an usher or staff member if you notice anything that appears suspicious or out of place.

Above all, the use of common sense is key to the safety of everyone!

IN CASE OF EMERGENCY

you will be directed to leave the building by the sounding alarm or by theatre personnel. When exiting, please proceed in an orderly and prompt fashion to a safe area away from the building. We request you convene at the pedestrian mall located west of the building. Theatre staff will announce updates on if and when it is safe to re-enter the building.



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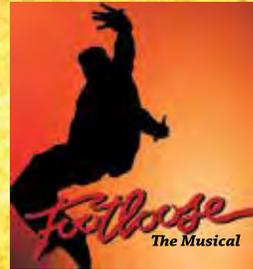
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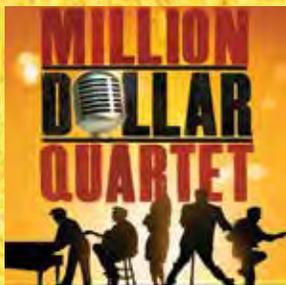
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This brand new comedy follows one typical, and very funny, American family over the course of thirty years' worth of holidays!



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SEPT. 7 - OCT. 1, 2017

One of the most explosive movie musicals in recent memory bursts onto the stage with plenty of Top 40 hits!



MILLION DOLLAR QUARTET
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The hit rock n' roll musical inspired by the true story of a Sun Records recording session with Elvis Presley, Johnny Cash, Carl Perkins and Jerry Lee Lewis.



TO BE ANNOUNCED
OCT. 12 - NOV. 12, 2017

We can't tell you the title until April 1, 2017 but trust us — this show is sure to be a fan favorite!



GUYS ON ICE: THE ICE FISHING MUSICAL
AUGUST 3 - 27, 2017

A charming slice of Midwest life with Lloyd and Marvin, two buddies who spend the day in their ice fishing shanty sharing stories and laughs!



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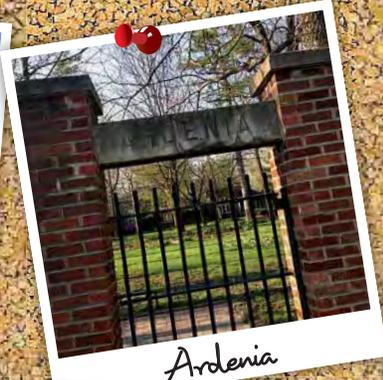
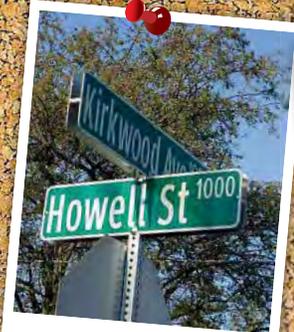
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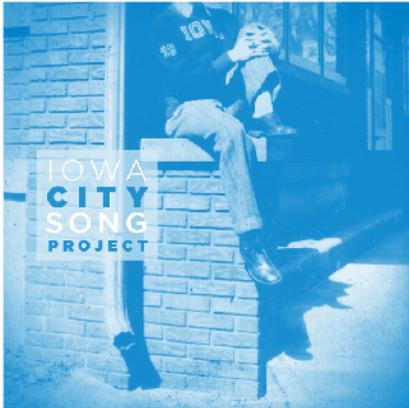
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Englert Commissions

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.

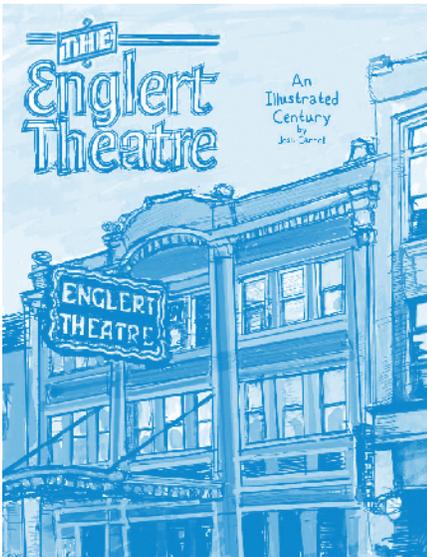


Iowa City Song Project

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.

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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Thank You, Toyota Of Iowa City!

In Fall 2016, Toyota of Iowa City continued its support of the arts in Iowa City with a generous donation of a brand-new van for our production team. This van is a key tool for our staff, whether chauffeuring artists to and from the airport or flipping the seats down and loading up equipment and instruments.

"It has been on our wish list for years to have an Englert vehicle so that we aren't renting a large enough van for seating or scrambling to use personal vehicles for a last minute request," said Tori Morgensai, Englert production manager. "We are thrilled that Toyota Scion of Iowa City has been able to make our wish a reality."

Mark Dreusicke, co-owner, said the donation was part of Toyota of Iowa City and the Dreusicke family's strong support of the local arts community.

In addition to supporting the Englert, Toyota sponsors events at the Summer of the Arts Friday Night Concert Series, Hancher Auditorium, and Riverside Theatre. Dreusicke said he's also working on piloting a brand-new grant for local unknown artists to create original work.

"To us, it's the same as supporting our neighbors and family," he said. "All of us benefit from the tremendous amount of artistic talent drawn to our own backyard."

Please join us in a standing ovation for Toyota of Iowa City and all of the local businesses which support our work!

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DIS/UNITY: A SERVICE

A performance-based installation addressing trauma, liberation, and transcendence through sculptural installations and audience interaction.

Premiering at the Englert Fall 2017

COMMISSIONED BY THE ENGLERT THEATRE

Upcoming Events

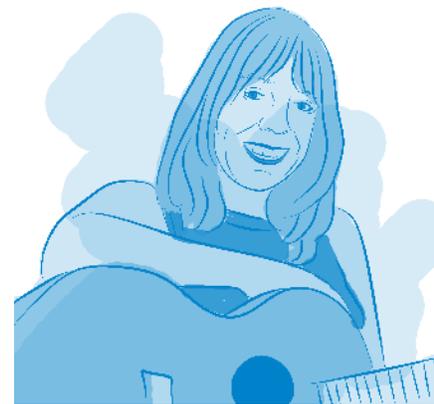


GAELIC STORM

March 22 / 7 p.m. / \$36.50 Reserved Seating

In what has become an annual tradition, we welcome back Gaelic Storm to our stage! Gaelic Storm returns with their twelfth studio album, *Matching Sweaters*, once again delivering the foot-stomping, eclectic mix of tunes that has established the band as one of world music's premier live acts.

Sponsored by Micky's Irish Pub.



RICKIE LEE JONES

March 29 / 8 p.m. / \$36.50 Reserved Seating

Two-time Grammy winner Rickie Lee Jones exploded onto the pop scene in 1978 and has made a career of fearlessly experimenting with her sound and persona over 15 critically acclaimed albums. A cultural phenomenon, *Rolling Stone* magazine put her on its cover twice in two years, and *Saturday Night Live* gave her an unprecedented three songs for her second appearance. Her most recent album, *The Other Side of Desire*, was released in 2015 to critical acclaim.

Sponsored by West Music.



CONOR OBERST

March 26 / 7 p.m. / \$32.50 Reserved Seating

Conor Oberst returns to our stage for a live performance, accompanied by The Felice Brothers. Oberst has made his name as a premier singer-songwriter of his generation, performing and recording under various projects including Bright Eyes, Desaparecidos, the Mystic Valley Band, and Monsters of Folk supergroup. His new album *Salutations* features The Felice Brothers in full band recordings of songs from 2016's *Ruminations*, a pensive solo album recorded in the depths of an Omaha winter.



MISSION CREEK FESTIVAL

April 4 - 9 / Downtown Iowa City

In its twelfth year, Mission Creek Festival returns to downtown Iowa City for six days of performance, literature, and community. Performances at the Englert include Ghostface Killah, Margaret Cho, DIIV, Rufus Wainwright, and Kishi Bashi. For tickets, lineup, and schedule, please go to missioncreekfestival.com. Mission Creek is produced by The Englert Theatre.

**Ticket purchases may incur additional fees. For more information, please go to: englert.org/about/understanding-ticket-fees*

Upcoming Events



WELCOME TO NIGHT VALE

April 22 / 8 p.m. / \$27.50 Reserved Seating

Welcome to Night Vale, a twice-monthly podcast, returns to our stage for a special live recording. Presented in the style of community updates for the small desert town of Night Vale, featuring local weather, news, announcements from the Sheriff's Secret Police, mysterious lights in the night sky, dark hooded figures with unknowable powers, and cultural events. Turn on your radio and hide.



JUSTIN TOWNES EARLE

May 24 / 8 p.m. / \$26.50 Reserved Seating

Singer-songwriter and alt-country star Justin Townes Earle will return to our stage live on May 24. Son of legendary country rebel Steve Earle, Earle has made his own name as the forefather of contemporary Americana. His double album release *Single Mothers* and *Absent Fathers* was hailed by critics for his intimate, narrative lyricism detailing his relationship with his estranged father, women, and addiction.



NATIONAL THEATRE LIVE: TWELFTH NIGHT

April 23 / 3 p.m. / \$18 General Admission / \$15 Student and Seniors

Tamsin Greig is Malvolia in a new twist on Shakespeare's classic comedy of mistaken identity, presented on our screen in an HD rebroadcast. A ship is wrecked on the rocks. Viola is washed ashore but her twin brother Sebastian is lost. Determined to survive on her own, she steps out to explore a new land. So begins a whirlwind of mistaken identity and unrequited love.

Sponsored by M.C. Ginsberg.



MICKY DOLENZ

June 16 / 8 p.m. / \$32.50 Zone 2 / \$45 Zone 1 Reserved Seating

Share the stories and songs of one of the greatest voices of a generation, the legendary Micky Dolenz. Having entertained audiences his entire life, Micky brings a one-of-a-kind presence to the stage, drawing on his background in television, film, and Broadway. His worldwide acclaim with The Monkees is a multi-generational draw, as an Emmy-winning television phenomena and a hit factory for some of the greatest songwriters in rock n' roll, including "Daydream Believer" and "Last Train to Clarksville."

**Ticket purchases may incur additional fees. For more information, please go to: englert.org/about/understanding-ticket-fees*

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The face of the Englert circa 1912

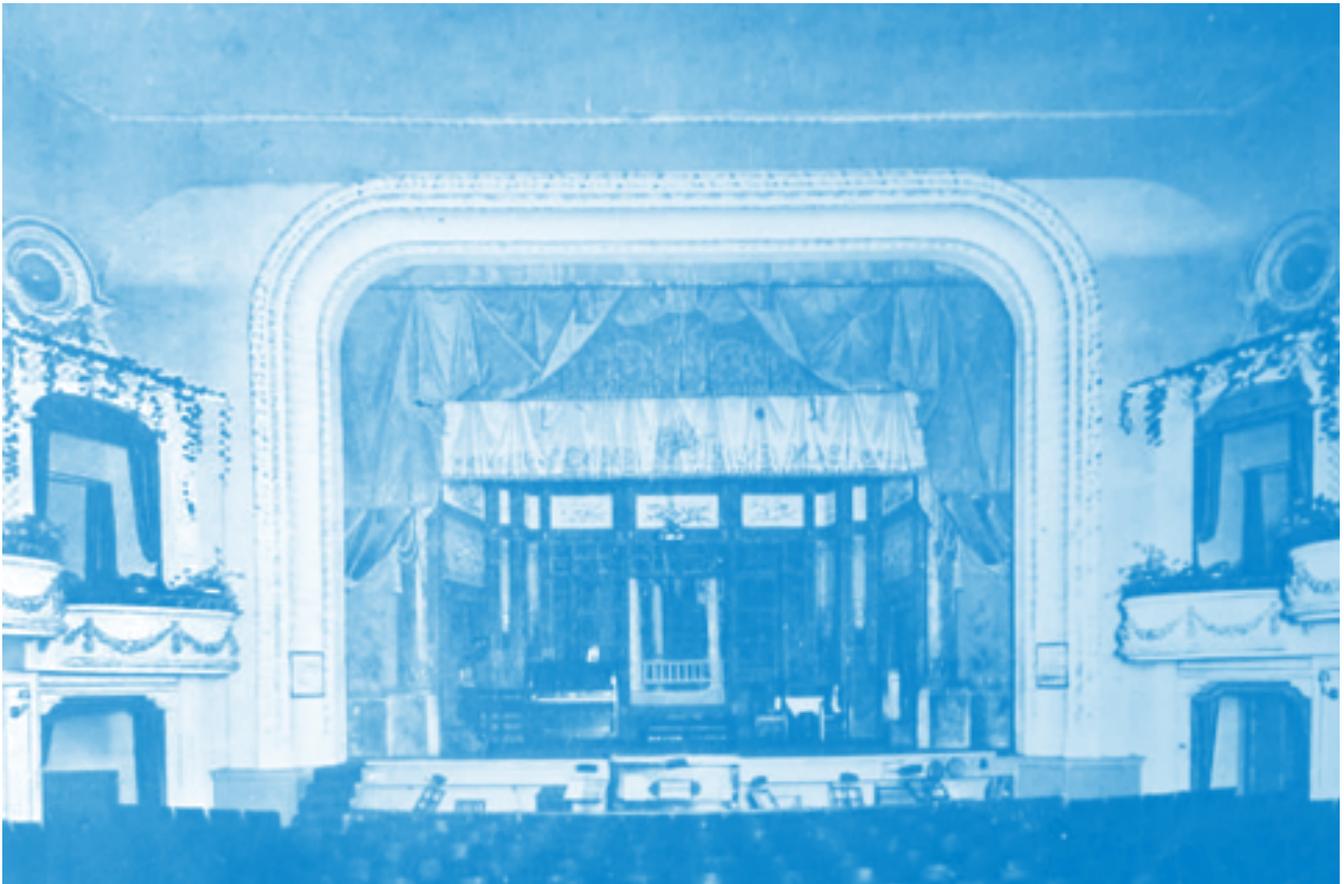
The History of the Englert

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

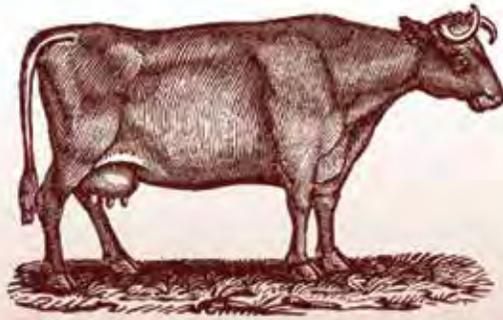
“Save the Englert” campaign to raise the funds necessary to renovate the theater to its former grandeur.

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.

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Audience Guidelines

In the age of lightning-fast entertainment that allows movies, music, and more to be downloaded in an instant to a smartphone, consumers may not be aware of how their technology and behavior can affect the concert-going experience for fellow audience members and for the performers themselves. The following guidelines need to be respected in order for all patrons and artists to have an enjoyable and safe experience. Please be courteous to those around you.

If you need assistance during the show, please go to your nearest volunteer usher. If additional assistance is needed, the usher will find the appropriate person to help you further.

Please arrive on time. We know parking downtown can be a hassle and our will-call lines can be long. Please allow extra time for travel, parking, and finding your seats. If you arrive late, we may ask you to wait until an appropriate break in the show to get you to your seats.

Do not have conversations, even whispering, during the concert or event. This will distract performers as well as fellow audience members. If your child becomes restless, frightened, or loud, please take him or her to the lobby.

Silence all cell phones, pagers, watches, and other devices. Don't text, tweet, blog, or surf the web. The glow from your device is distracting. You are here to enjoy the show, so please give the show your attention!

Keep feet, bags, and children out of the aisles. Blocking the aisles is against the fire code.

Pay attention to venue rules and posted notices. Many shows do not allow photography or recording. Flash photography is never allowed. If we ask you to stop, please do so.

Pay attention to the vibe of the show. If the crowd gets up and starts dancing, join them. Please don't try to do a one-person show for your own entertainment. We will ask you to sit down.

Respect the supporting act: You never know where they are going in the future. If you really dislike the music, take a walk or check out our current gallery exhibit on the second floor. Please be polite.

Patrons are never allowed on stage. Not before the show, during the show, or after the show.

Grounds for removal: If our staff finds you are not adhering to the above guidelines, we will give one verbal warning requesting that you change your behavior. If you continue to disregard the guidelines, we will request that you leave the premises. Being removed from more than one event will result in being banned from Englert-presented events for at least one calendar year.

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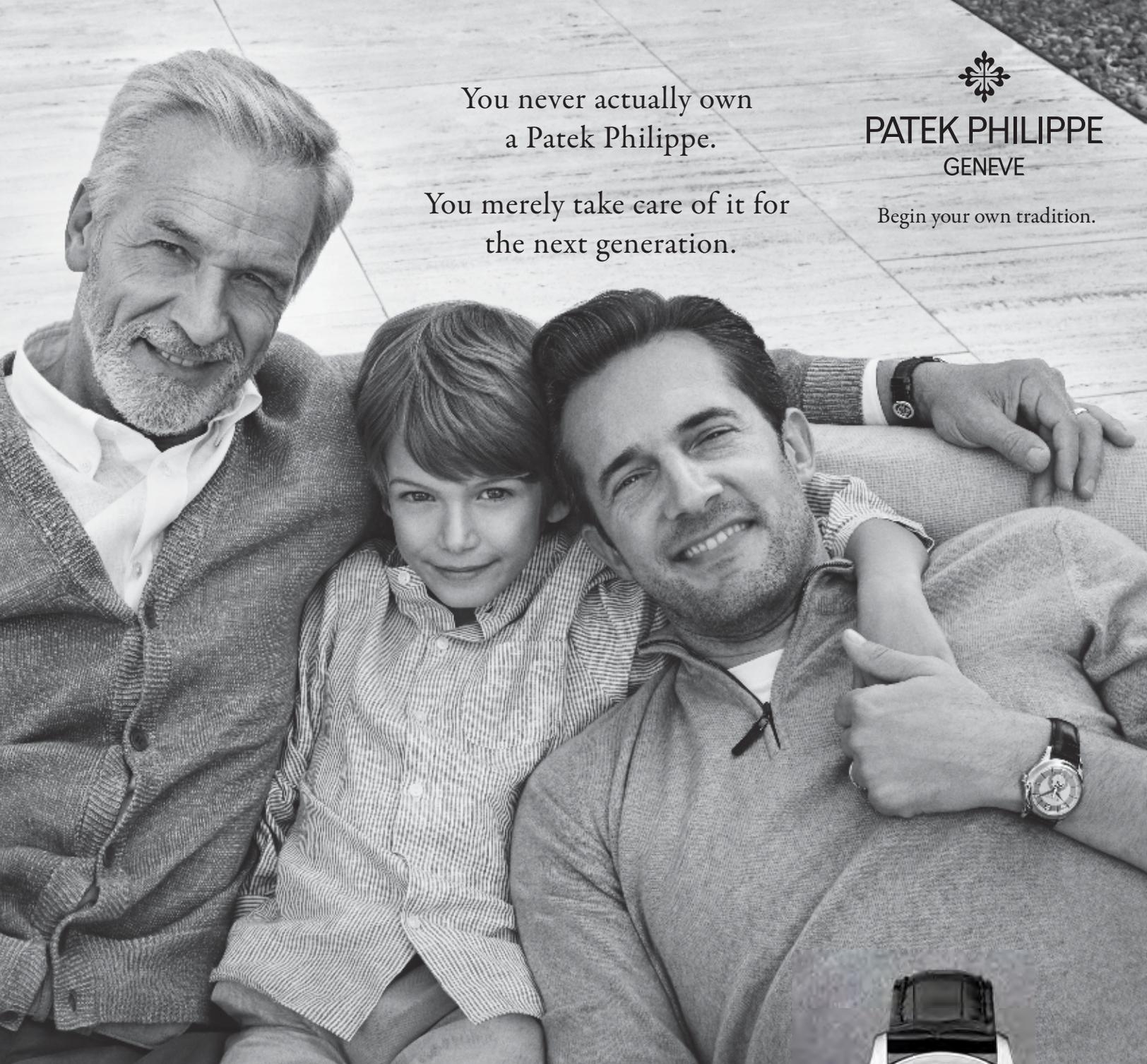


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