



STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Summer 2017



Art as Activism

HOW LOCAL ARTISTS ARE
CHANGING THE WORLD THROUGH
PHOTOGRAPHY, DANCE, AND
COMMUNITY PERFORMANCE

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In Rotation

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PHOTOGRAPHS OF DEBBIE HARRY,
1975 - 77, WITH ESSAYS FROM
PHOTOGRAPHER LISA JANE PERSKY
AND KEMBREW MCLEOD

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Welcome to The Englert Theatre

In April I was walking through the pedestrian mall in downtown Iowa City when a friend stopped to ask how I was doing. “Everything’s fine,” I said. Mission Creek Festival had recently concluded and they asked if I was happy with how the festival turned out. I could barely conjure words that accurately expressed the complexity of the thoughts in my head. Instead of eliciting a coherent response, I shrugged my shoulders and kept walking.

Later I regretted the interaction. I realized I had been way too brash, that I hadn’t engaged a fellow community member in recounting a series of inspiring moments we had shared at the festival just weeks earlier. I had already disconnected myself from the payoff that the festival delivers. I hadn’t taken a proper moment to revel in the fact that thousands of people had gathered in our town to take part in over a hundred performances, readings, and happenings. I had moved on from the joy of two hundred students, both high schoolers and undergraduates, learning from and working with artists as they touched down in Iowa City. I had already advanced into the process of dismantling and rebuilding.

As soon as we wrap one festival we are immediately engineering the next, picking away at the success and the damage to figure out how we can build something better, deeper, more revelatory. In some ways it is the hardest work - because we are not constructing something in the moment and watching it flourish (or flounder) but rather designing a system that will allow us to do more advanced work in the future. In a slow, human way we are trying to build our own institutional singularity. And while perfection is something we will clearly never achieve - for we will always see fractures in our models - we keep inching towards it anyway.

But don’t confuse this reflection on our masochistic process as a complaint: this is what we love to do. We wonder how our small organization can better shape programs that will help make this Corridor a more kinetic place. We navigate a philosophical whirlwind as we tinker on a number of programmatic visions in various stages of development. Currently, we are splitting the atoms of the aforementioned Mission Creek Festival as we develop the 2018 experience and, at the same time, we are taping together the program of our younger, more rascally two-day festival experience, Witching Hour.

In September, we will also present our next commissioned work *Dis/Unity: A Service*, an interdisciplinary performance imagined by an ensemble of dancers, musicians, and installation/intermedia artists. *Dis/Unity* considers the torrid state of race and gender in America, pulling from our difficult history and often-violent present; it will exist in tandem with an art exhibit (opening in August) by Rachel Marie-Crane Williams about lynching in the American South and various threads of the *Witching Hour* festival (October 20-21) which will contend with parallel issues. Our minds are restless as we consider the various ways in which we will curate and present these incessantly relevant statements and experiences.

There will be a time - sooner than we think - when we return to the “simpler” business of building production schedules, grappling with artist logistics, discussing sales projections with board members, calling community members to form educational engagements, stapling posters to kiosks, sending emails, promoting posts on Facebook, and talking to you in the cafes, libraries, and bars about why we think these performances are important. But for now we float in the gray space and consider how we might help make something new. We are not so much finding truth itself but instead etching a map that we might read for clues on our path towards honesty through art.

Sincerely,
Andre Perry

Executive Director

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ART AS ACTIVISM

HOW LOCAL ARTISTS ARE CHANGING THE WORLD THROUGH PHOTOGRAPHY, DANCE, AND COMMUNITY PERFORMANCE

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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 with a focused expression. The background is dark with some stage lights visible.

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Art as Activism

BY NORA HEATON

The Englert talks with three local artists about how they are changing the world through photography, dance, and community performance.

At the close of "This Is My Brave," a production filled with personal stories about mental illness, organizers ask the audience members to stand if they have been personally affected by mental illness. Everyone stands.

The show seeks to raise awareness surrounding a sometimes-taboo topic, making it a mission to end mental health stigma by inviting people with mental illness to share poetry, essays, and original music.

This Is My Brave, founded in 2013 in Washington, DC, has put on shows with local performers across the United States and beyond. The show has been produced locally in Iowa City for the past three years. And it had made a difference to people in this community, said Brook Easton, the show's producer.

"After each and every show, I've had people come up to me and say, 'I'm so grateful you did a show like this. It's changed my life,' or 'My family needed to hear these stories.' It hits everyone in the heart," she said.

Artist Taylor Yocom's photo series, "Guarded," was featured around the globe, in outlets like BuzzFeed, USA Today, and the US and UK versions of the Huffington Post. But the reactions that mattered most to her were the personal ones.

"I've always sort of had this litmus test in that if someone approaches me with a story that they want to share with me in response to my work, then the piece was successful," Yocom said.

The series, shot when she was an undergraduate art student at the University of Iowa, depicts objects women carry to feel safe walking home - keys, brass knuckles, whistles.

"I want my art to be personally vulnerable yet universal enough to create dialogue and allow people to share their stories," she said. "I think this in turn will spark positive change."

Yocom, a 2015 grad, is currently studying for an MFA in Visual Art at Washington University in St. Louis. Using photography as well as mixed media, installation, and video, she aims to explore themes such as society's perception of women. She sees art as naturally lending itself to societal change - and in fact, sees it as

a calling.

“I think the artist has a responsibility to create work that reflects the social issues of the time – and also to listen to those they are speaking about or to,” she said. “Especially in this political and social climate, this type of work is needed now more than ever.”

Esther Baker-Tarpaga, one of the artists behind *Dis/Unity: A Service*, a dance-based performance art production dealing with issues like race, echoed this sentiment. And besides, she said, art is a public service, in its own way.

“It’s hard to make an income [with dance],” she said. “You’ve put yourself in this work to be of service to society, wanting to connect with people across borders. I feel really privileged to be in the artists’ community, often doing social justice-oriented work.”

The artists involved span various racial identities and disciplines, and pay attention to how they express themselves and hear others’ expressions. Those with more social privileges are mindful of giving space to others with more marginalized identities, she said.

**"I WANT MY ART TO BE PERSONALLY
VULNERABLE YET UNIVERSAL ENOUGH TO
CREATE DIALOGUE AND ALLOW PEOPLE TO
SHARE THEIR STORIES," -TAYLOR YOCOM**

Easton said art can be a less threatening way to address issues that are difficult, awkward, or taboo to broach in everyday life. Art can also be a more credible way to express different perspectives on those issues. For instance, “*This Is My Brave*” offers first-hand experiences. That has a different feel that would a psychiatrist giving a book-informed lecture about mental illness, she said.

“The first-person narrative [as in “*This Is My Brave*”] offers a credibility that isn’t apparent in lectures or fictional stories,” she said. “The storyteller is more relatable and those who are also suffering and surviving are able to see themselves in that story.”

Alongside the impact art can have on the audience, Baker-Tarpaga said oftentimes the biggest transformation caused by art takes place in the artists themselves.

“I think it’s a person’s responsibility to work to heal themselves and speak truth,” she said. “It’s personal work, then community work comes after.” ■

More information:

This Is My Brave

thisismybrave.org, facebook.com/thisismybrave

Taylor Yocom

tayloryo.com, facebook.com/TaylorYocomCreations

Dis/Unity

btdanceproject.com, facebook.com/btdanceproject

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Tori's Top 10 from 10 Years

BY TORI MORGENSAI

Engert production manager Tori Morgensai celebrates her tenth year with the organization this summer. In addition to being our head of production, she is our resident historian. To commemorate, Tori and her steel-trap memory share her top ten moments from her tenure.



1. Henry Rollins. I've loved his storytelling for years and getting him on our stage was huge for me. I was first introduced to Henry Rollins spoken word in early high school, before my family started to move around a lot. His stories and how he viewed his life shaped how I looked at the experiences I was going through. He's the reason I look for the humor whenever possible so getting to meet him and to hear him tell his stories in person was huge for me.

2. Mary Roach. Anyone who knows how much of a reader I am has likely heard me talk about Mary so having her in the space on my birthday will always be a top moment for me. I love Mary Roach because she can take one concept and follow it so many places, with unbelievable access, and then present it in a humorous, interesting, and sometimes a grimace-inducing way. The first book of hers that I read, *Stiff*, is probably my favorite, but I also haven't been disappointed yet!

3. The Evolution of Bruno Littlemore, our first original play commissioned with Working Group Theatre and based on the novel by Writers' Workshop graduate Benjamin Hale. It was an impossible project that became so much more than I ever thought it could be. On stage, it was stunning

and powerful, and I am so proud of having a role in making it happen.

4. Micky Dolenz. The Monkees have played a really special role in my life and Micky has always been my favorite. Getting to meet him is something I never thought I'd get to do, let alone having a chance to be a supporting role in his show. I'm always happier to get to work a show than see a show! It's hard for me to just sit and watch a show. I'm typically checking out the lighting and audio, the equipment, how a show moves. I enjoy shows more when I'm part of what makes it happen and even more when everything is going smoothly.

5. Valgeir Sigurðsson. That show blew my mind. It runs with the theme that is one of my favorite parts of working here - there will be shows that unexpectedly touch you or blow your mind and being open to that is both a challenge and a blessing. This show, with Nadia Sirota, her return with Missy Mazzoli and her subsequent return with yMusic have been some of the most amazing things I've ever seen.

6. Mavis Staples. The first time she was here, when she took the stage, there was the most incredible energy in the space. It's truly unlike anything I've ever seen before or since. I can remember standing at the back of the house with associate patron services manager Jessica Egli just in awe of the energy.

7. Fritz the Nutcracker Kitten. One year when *Nutcracker* was in the space, some of the dancers came to us telling us there was an animal in the dressing room and they were trying to feed it. We immediately ran downstairs to find that it was a very small, scared kitten who was not at all interested in cookies. That kitten eventually found her way to my home, and 8 years later, is still not interested in cookies or strangers.

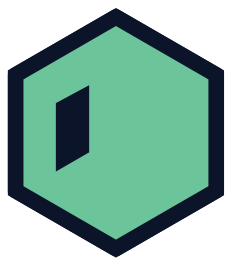
8. Junot Diaz. The first time I saw Junot Diaz was here. At the time, I was somewhat familiar with his work but his reading, as I now know most of his readings are like this, was little about his book and more about a chance to have a conversation with the people who come. It turned into a high level course on the relationship between written worlds and the real world, politics, racism, sexuality, and education. I now know to bring a notebook to his readings and he always blows my mind with the connections he makes and the clarity he brings.

9. Faust. I'll never forget the first time I saw the rider for *Faust*, on their last US date of what will likely be their last US tour. They wanted a cement mixer, a jackhammer, and a variety of other construction equipment for their performance at Mission Creek Festival 2016.

"THE FIRST TIME SHE WAS HERE, WHEN SHE TOOK THE STAGE, THERE WAS THE MOST INCREDIBLE ENERGY IN THE SPACE.

Thanks to an amazing board member, Scott McDonough, we were able to get most of what they wanted. They were so excited they sent us an addendum to their rider. With more construction equipment. And a request for knitting ladies. We had no idea what we would be asking of these ladies who knit so it resulted in myself, our associate patron services manager Jessica Egli, our accountant Charity Adams, and the incomparable photographer Lisa Jane Persky joining *Faust* for the day as their knitting ladies and it was one of the most amazing shows I've ever seen and one of the best experiences I've ever had.

10. Laughter. Looking back over the past ten years, the one thing that stands out more than any performance or event is the people I work with. Among the long hours and crazy challenges, above all there is laughter. I'm truly thankful that I can work for an organization who can laugh together. ■



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For additional information, email:
david-gould@uiowa.edu
or visit **bit.ly/thegreenroom2017**



In Rotation: On the Shelf

BY ALY HIGH, ENGLERT MARKETING DIRECTOR

While we usually reserve this space for music recommendations, we embrace our slogan “It all happens here.” We’re branching out in this volume to share Englert marketing director/illustrator/comic fan Aly High’s top picks in graphic novels and comic series to add to your summer reading list.



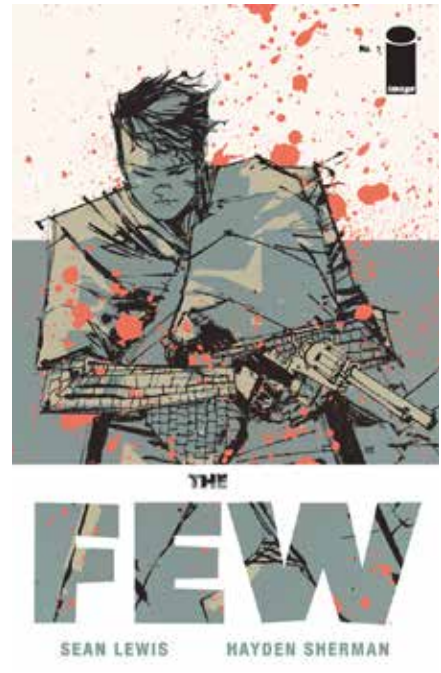
The Underwater Welder (2012)
(Top Shelf Productions)
BY JEFF LEMIRE

Essex County. Lost Dogs. Sweet Tooth. A.D. After Death. The list of Jeff Lemire works I could have recommended goes on, but *The Underwater Welder* still haunts my sleep. Time travel, genealogy, and memory fill the pages of this ghost story featuring an underwater welder and his father. A frequent theme in Lemire’s work, *Welder* explores family ties, nature, and the supernatural in his striking sketch style and noir rhythm.



Blankets (2003)
(Top Shelf Productions)
BY CRAIG THOMPSON

If you’ve dipped your toe into the world of autobiographical graphic novels, *Blankets* has already been thrown at you. I’m now joining that chorus demanding that you read this. Craig Thompson’s masterpiece, penned at the turn of the millennium, recounts his childhood in an abusive Evangelical Christian family, his first love, and becoming a man.



The Few (2017)
(Image Comics)
BY SEAN LEWIS
AND HAYDEN SHERMAN

A critic favorite this spring, *The Few* is penned by Iowa City-based, award-winning playwright Sean Lewis and illustrated by Hayden Sherman, hailing from the East Coast. The mini-series spans from January to May 2017, and the tight story blends a *Mad Max*/*The Fifth Element*-adjacent future dystopia with Lewis’ human, curious writing. Also, a badass female lead.



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This One Summer (2014)
BY MARIKO TAMAKI
AND JILLIAN TAMAKI

Another coming-of-age story, this time set in the small summer beach town of Awago, Canada starring pre-teen friends Rose and Windy. This New York Times Bestseller won accolades including the Printz Honor, Caldecott Honor, and the Eisner Award, but was temporarily censored from school libraries in Minnesota and Florida for its mature themes and language. To put it simply, This One Summer is a warm, contemporary look at growing up as a girl, zits, training bras, and all. ■



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Navigating the (Lint-y) Fabric of the Space-Time Continuum: Photographs of Debbie Harry, 1975–77

BY LISA JANE PERSKY

LJP (always): “Hey, I’ll take pictures of you guys.”

I feel clunky navigating the world. I see myself as not only physically awkward but clumsy in social situations. To smooth my road, I’ve picked up a camera and used it. That elegant piece of equipment—in this case a Nikon F1—held to my eye forms a bond between me and you, unites us in a further-agreed-upon mystery.

This is a selection of pictures I took of Debbie Harry while she and I were occupying space in proximity to one another from 1975 through 1977. That the negatives survived my many lives and locations since is a bit of magic. They show the wear of time, but their subject remains fresh, unself-conscious, and I hope, unimpeded by my presence.

Deborah Harry: “Being hot never hurts.”

It’s hard to complain about looking into a wholesome, beautiful face, especially one that also conjures “Kung Fu Girls” and “paka lola luau love.”

Some memories I had and discoveries made while microscopically clearing the

negatives of their accumulation of dust and scars are these:

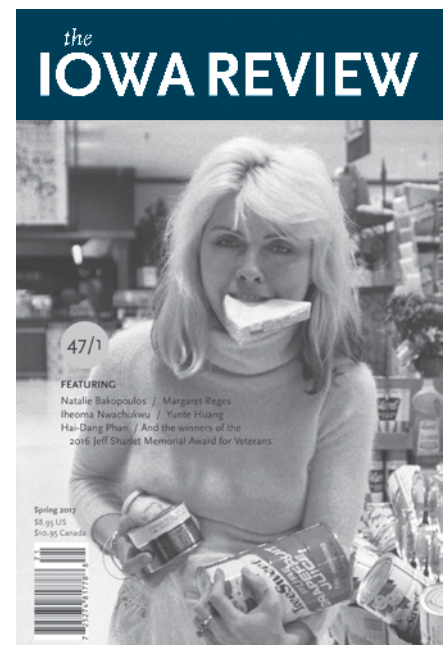
People were always giving us clothes, and the clothes often came from the trash. We took for granted the eradication of bedbugs, had the impression we were getting a grip on disease, never thought twice about dragging furniture or fashion in off the street. When we dressed up we weren’t just wearing clothes; it was “drag.” Items from the 1930s and ’40s were particularly coveted. We celebrated trash, hand-me-downs, and thrifted haute couture from any recently deceased doyenne. Fabric was manufactured in a different way during that span of decades. It was thicker and therefore stiffer, but it also didn’t pill as much. Lint was more of a thing. Or maybe that was just because of how we lived and laundered. Not sure.

I can’t look at any of these photographs without thinking of the people who made us. The scourge of AIDS hadn’t yet taken friends who’d extol the virtues of our waists, call them “wasp,” take out a lipstick, use it to make our lips “bee-stung,” give us work or point us toward power, lead us up the ladder

as they stood backstage or in the audience applauding. Those friends helped girls like us grow self-esteem even when ours was next to nil. And we were “girls” and none of the girls, even Ms. Harry, who struggled at the time to show up her detractors, had a core of confidence—and this wasn’t because an abundance of lint. These angels lifted us; some left holes in our hearts. I see them in these stills.

Chris Stein (to me): “C’mon, bring us the pictures, already.”

I probably can’t write anything new about Ms. Harry, but here are the photos. They speak for both of us. There’s no gauze, no Vaseline on the lens, no special lighting; just a smoldering bottle-blond woman in a band who at the time was still making stained-glass belt buckles for a few cents apiece and cooking breakfast on a hot plate in a freezing loft on the Bowery.



Lisa Jane Persky's work was displayed at the Douglas and Linda Paul Gallery at the Englert in tandem with Mission Creek Festival 2016. Dubbed X-Offenders: A Year in the Life of a Proto-Punk, the exhibit featured relics from punk/rock history never before developed or displayed. We're honored to present our friend Lisa's work in Stages, alongside essays from herself and our dear friend, Kembrew. Special thanks to Lisa Jane, Kembrew, and The Iowa Review for allowing us this piece. Previously-unseen photography which did not appear in the Englert exhibit can be found in volume 47.1. Visit iowareview.org or Prairie Lights Bookstore to get your copy today! ■



From the Underground Archive: Lisa Jane Persky's Photographs of Debbie Harry

BY KEMBREW MCLEOD

Lisa Jane Persky embodies the interconnected ethos of New York City's downtown arts scenes in the 1960s and 1970s, when underground theater, film, dance, music, art, and literature crosspollinated with each other. In the years

"I WANTED TO PLAY," PERSKY SAID, "SO I SOUGHT OUT FUN THINGS TO DO AND SAID YES TO ANYTHING I WAS OFFERED."

after her folkie parents moved to Greenwich Village in 1962, Persky met several colorful characters, from Debbie Harry and Divine to Lance Loud and Yoko Ono (the latter of

whom was her building's co-superintendent, along with her then-husband Tony Cox, when Persky was a girl).

She attended New York's High School of Art and Design and dabbled in painting, photography, and writing—reading her poetry alongside Bowery bums and bohemians in an early incarnation of the punk club CBGB. After Persky's upstairs neighbor, the colorful playwright H.M. Koutoukas, cast her in one of his outrageous shows, she

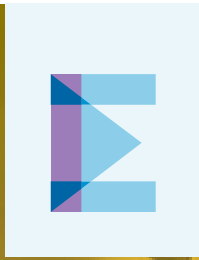
dove into the subterranean world of off-off-Broadway.

"I wanted to play," Persky said, "so I sought out fun things to do and said yes

to anything I was offered that might fit my freewheeling agenda. My idea was as general and open to ridicule as it sounds." This openness to new experiences led to her joining the early punk publication *New York Rocker* as a founding staff member, where one of Persky's photos of Debbie Harry was used for Blondie's first-ever cover story.

"When I started working on *New York Rocker* in '76, I became interested in casual composed portrait photography, lighting—especially low-light situations—with no flash," she explained. "Everyone in the scenes I was circulating in—primarily theater and music—was young and beautiful and I took pictures of who I decided to, or who was around, whenever time and finances allowed."

Persky appeared with Divine in a stage production of Tom Eyan's *Women Behind Bars* before moving to Los Angeles and appearing in films such as *The Great Santini*, *The Cotton Club*, *The Big Easy*, and *When Harry Met Sally*. Four decades after they were taken, *The Iowa Review* is honored to present Lisa Jane Persky's previously unpublished photos. ■



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“but a woman? A black woman, Whose woman? What woman
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Dawn Harbor, Rachel Marie-Crane Williams and Christopher Rasheem McMillan explore the horrible story of Mary Turner's murder through art, dance, and spoken word. This story is pivotal in the larger history of lynching in our country.

At the Douglas and Linda Paul Gallery, 2nd floor of the Englert.

*Exhibit Run:
August 2017 through October 2017
More details to come. ■*

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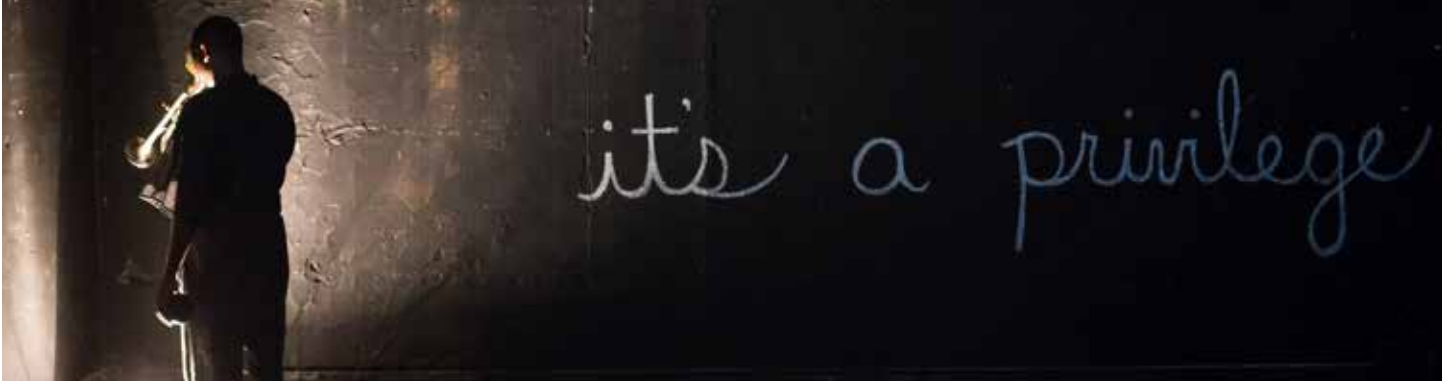
April 3-8, 2018

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**DIS/UNITY:
A SERVICE**
WORLD PREMIERE



PHOTOS FROM SUMMER 2016 WORKSHOP PERFORMANCE AT THE DEADWOOD

DIS/UNITY: A SERVICE

WORLD PREMIERE

Dis/Unity: A Service is an 80-minute interdisciplinary performance in which artists across mediums unite for an immersive installation of sound, dance, text, performance, and visual art. Audiences are invited to witness and participate in collective song, dance, and ritual acts of liberation and transcendence, and journey with us as we transform space, bodies, and sound.

Dis/Unity: A Service asks how does racism manifest in our families and communities? How do we as artists, people of color, and white people act within and against institutional racism, sexism, and homophobia? How does media and pop culture contribute to the landscape of visual narratives? How does trauma play out in our bodies? How do we heal our bodies? How do we use live art to transgress borders between people? Can the process making performance be a conduit to radical transformation?

September 7 - 9, 2017

The Englert Theatre
221 E. Washington Street,
Iowa City, IA

The evening will include a pre-show activity, the performance, and a post-show gathering (Additional outreach and engagement activities to be announced soon)

“Can a country founded by genocide and built on violent oppression live up to its political ideals of justice and equality, ideals which continue to inspire our hope and love? I don’t know the answer to this question but I do know I’m proud to be a citizen of a country in which art like this can be shared and discussed.”

- Professor Loren Glass (for Little Village) on seeing the Summer 2016 workshop performance of *Dis/Unity: A Service*

Created, performed, and produced by
Baker & Tarpaga Dance

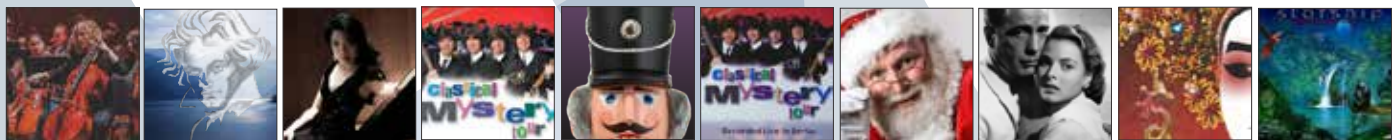
Lead artists
Esther Baker-Tarpaga, Barber, Heidi Wiren Bartlett, Raquel Monroe, Courtney Jones

Co-commissioned and produced by
The Englert Theatre



ORCHESTRA IOWA

2017-2018 Season Highlights



KICKOFF THE 2017-2018 SEASON AT BRUCEMORCHESTRA X • SEPTEMBER 9
FEATURING BEETHOVEN'S ODE TO JOY | IN PARTNERSHIP WITH CEDAR RAPIDS OPERA THEATRE

MASTERWORKS CONCERTS

TCHAIKOVSKY'S PATHÉTIQUE - OCT 14, 15 & 16

Cello Concerto No. 1 (SHOSTAKOVICH) - Laura Usiskin, *cello*
 Swan of Tuonela (SIBELIUS)
 Symphony No.6 (TCHAIKOVSKY)

BEETHOVEN'S FIFTH - NOV 10, 11 & 12

Variaciones concertantes (GINASTERA)
Fuga con Pajarillo (ROMERO)
 Piano Concerto No. 21 (MOZART), Miko Kominami, *piano*
 Symphony No. 5 (BEETHOVEN)

PAST AS PROLOGUE | FEB 10 & 11

Orphee Serenade (BOLCOM)
Brandenburg Concerto No. 2 (BACH)
 Symphony No. 31 (MOZART) • Symphony No. 1 (PROKOFIEV)

RACHMANINOFF'S RHAPSODY | MAY 4 & 5

Tahiti Trot (SHOSTAKOVICH) • Symphony No. 5 (PROKOFIEV)
Sabre Dance (KHACHATURIAN)
Rhapsody on a Theme of Paganini (RACHMANINOFF)
 Joyce Yang, *piano*

MAHLER SYMPHONY 3 | JUNE 2

Symphony No. 3 (MAHLER)
 Katharine Goeldner, *mezzo-soprano*
 Discovery Chorus
 Women's Chorus

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POPS CONCERTS

CASABLANCA | OCT 28 | Paramount Theatre

This great American classic about love and war sweeps you up in the drama with Max Steiner's moving score and Humphrey Bogart's and Ingrid Bergman's stirring performances. Includes a film presentation.

HOLIDAY SPECTACULAR | DEC 16 & 17 | Paramount Theatre

Celebrate the holidays and with Maestro Tim Hankewich, Orchestra Iowa, and local jazz icon, Eddy Piccard. Includes friends from Cedar Rapids Concert Chorale, Discovery Chorus, Espressivo Strings, and more!

SYMPHONIC ROCK WITH MICKEY THOMAS

FROM STARSHIP | FEB 24 | Paramount Theatre
 A night of classic rock featuring a "hit parade" like *Kashmir*, *Hotel California*, *More Than a Feeling*, *Barracuda*, and more!
 Featuring former lead singer of Starship, Mickey Thomas.

CLASSICAL MYSTERY TOUR: BEATLES TRIBUTE

MAY 19 | Paramount Theatre
 Imagine the Beattles playing in concert with a symphony orchestra. Four look-alike musicians perform 30 Beattles tunes, sung played, and performed exactly as they were written.

BALLET

OPERA | JAN 19 & 21 | Paramount Theatre

Cedar Rapids Opera Theatre with Orchestra Iowa
Turandot (PUCCINI)

THE NUTCRACKER BALLET | DEC 2 & 3

Paramount Theatre | Ballet Quad Cities with Orchestra Iowa
 A journey to the Land of Sweets kicks off the holiday season when Orchestra Iowa teams up with Ballet Quad Cities for this family tradition!

ALICE IN WONDERLAND | MAR 16

Ballet Quad Cities with Orchestra Iowa
(with music of TCHAIKOVSKY)

CHAMBER

TRAPÈZE

SEPT. 22, 23 & 24
 ROSSINI | PROKOFIEV | MENDELSSOHN

FOLK SONGS & HORN CALLS

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Become a Friend

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

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

Recognition

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

Englert Eateries:

- » El Banditos
- » Clinton Street Social Club
- » Devotay
- » Share
- » Takanami
- » Trumpet Blossom Café
- » Yotopia Frozen Yogurt

\$30 to \$99

The ability to buy tickets BEFORE they go on sale to the general public (via email notification) and a discount code for half off of National Theatre Live and Bolshoi Ballet Screenings through 2017, plus 50% off all adult tickets to our Family Series through 2017

\$100 to \$249

All of the above, plus:

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

\$250 to \$499

All of the above, plus:

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

\$500 to \$999

All of the above, plus:

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

\$2,500 +

All of the above, plus:

Sponsorship recognition on a mutually-agreed-to piece of Englert programming.

\$1,000 +

All of the above, plus:

Dinner with the Englert Theatre Executive Team!

Our Friends of the Englert

It is with gratitude that we list over 2080 friends of the Englert, including anonymous donors, individuals, foundations, households, and businesses who support the Englert in the form of goods, services, and funding. Thank you for supporting our mission and helping us serve our community.

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

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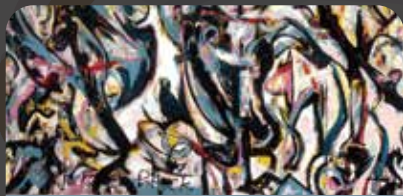
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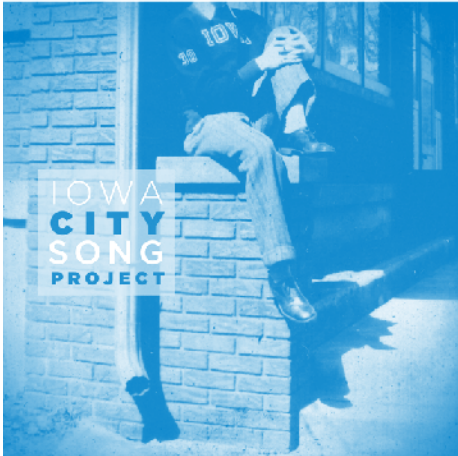
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Englert Commissions

The amount of creativity contained within the Iowa City area is astounding. Musicians, artists, writers, photographers, and more are abundant within the Corridor, adding to the flavor of this Midwest oasis of art and culture. The Englert Theatre wanted to highlight this talent and began offering collaborative opportunities to local artists, commissioning projects to commemorate Englert milestones, our ever-supportive community, and the city we call home.

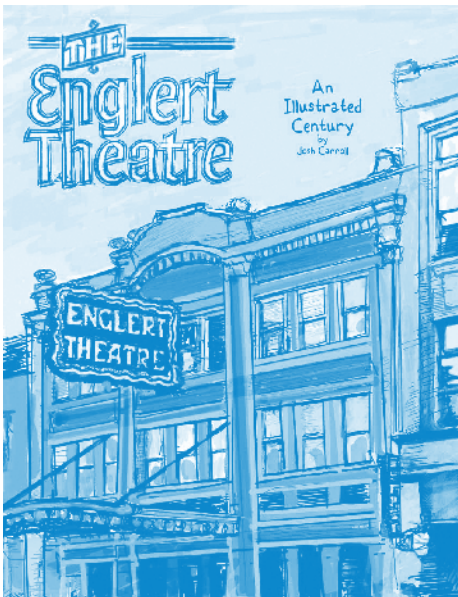


Iowa City Song Project

In celebration of its 100th birthday in 2012, The Englert Theatre commissioned 31 Iowan musicians and bands to write and record songs inspired by Iowa City. The result is the *Iowa City Song Project*, an album as diverse and cutting edge as the city itself. The album contains a spectrum of music from roots-rock to the avant-garde, bringing together a community of artists in a unique musical experience. Give it a listen at <https://soundcloud.com/englert>. CDs and LPs are available for purchase at the box office.

Englert at 100

Englert at 100 showcases Iowa City-based photographer Sandy Dyas' celebration of the Englert's centennial year. Her photos document Englert show days from bus arrivals to post-performance loadouts. Dyas was given full access behind the scenes, capturing performers warming up in the dressing rooms and Englert staff working their offstage magic, creating an artistic documentation of the theater's identity.



An Illustrated Century by Josh Carroll

Local artist Josh Carroll was commissioned to create a comic book documenting a century of Englert Theatre history including its 1912 Vaudeville origins, movie theatre heyday, and performing arts center reincarnation. This richly-illustrated timeline provides an engaging way to connect with the past and trace the journey of Iowa City's last remaining historic theater.

Poetry by Dora Malech

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



ARTIST-IN-RESIDENCE 2014: Nat Baldwin

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

CDS, LPS, ILLUSTRATED CENTURY BOOKS, AND PHOTOGRAPHY ARE AVAILABLE FOR PURCHASE AT THE BOX OFFICE AND AT SELECT SHOWS.

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. ■



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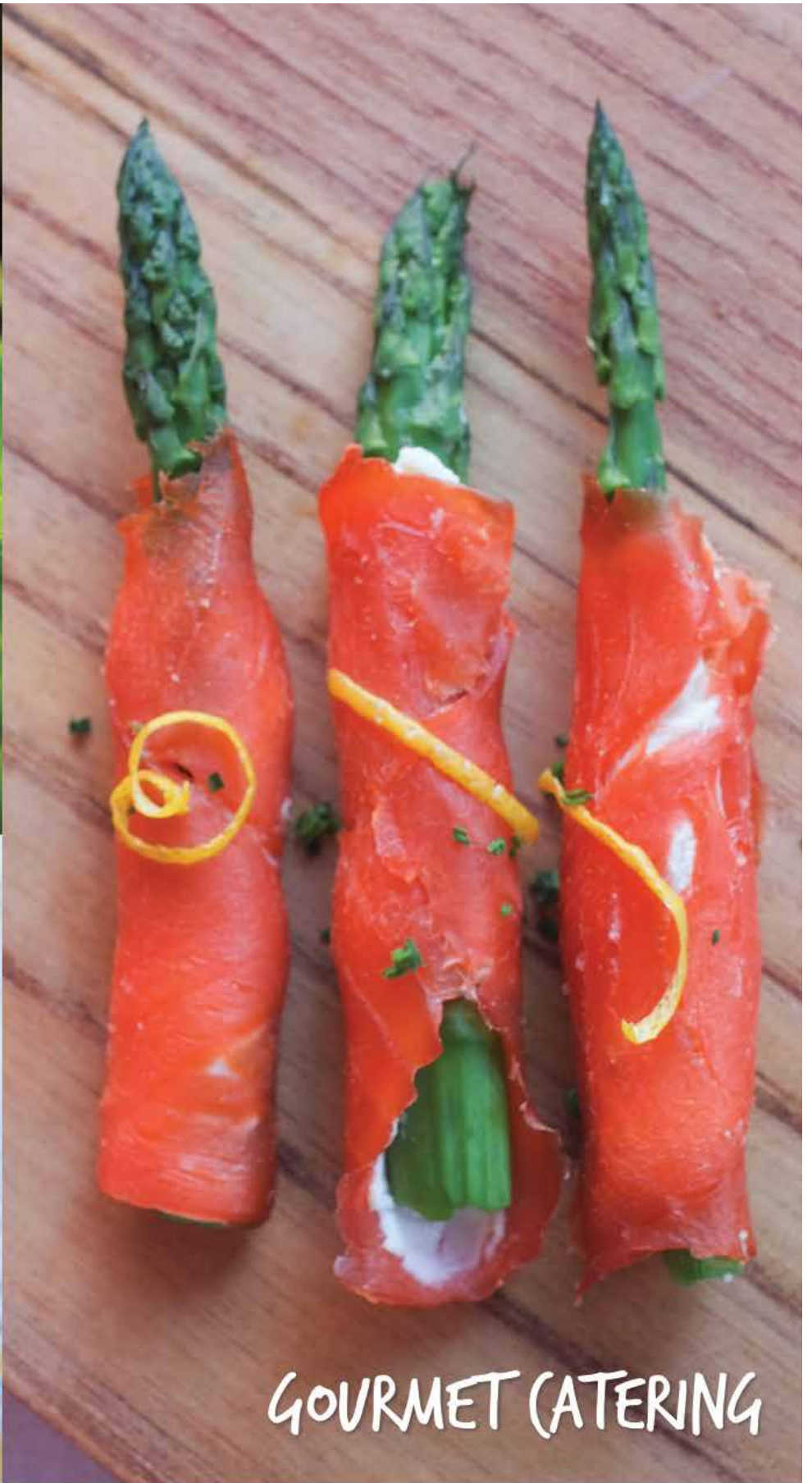
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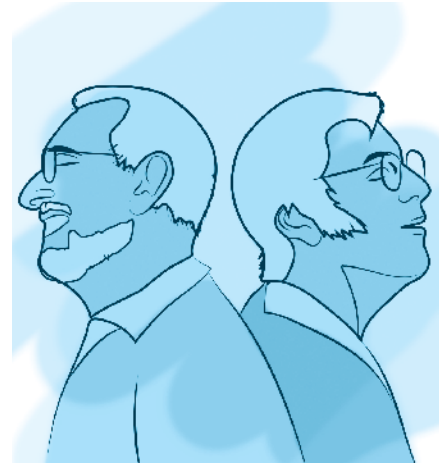
TIG NOTARO July 14, 8 p.m., \$35
Reserved Seating

Tig Notaro is a standup comedian, storyteller, and writer originally from Mississippi. Tig writes, produces, and stars in the semi-autobiographical comedy series *One Mississippi*, through Amazon Studios. Her memoir, *I'm Just A Person*, released last year through Harper Collins Publishing, is a New York Times Bestseller. The Television Academy has acknowledged Tig with an Emmy nomination for her HBO stand-up special *Boyish Girl Interrupted*. Her Netflix Original documentary, *TIG*, premiered to critical acclaim and is available for streaming. You can also see Tig as "Barb" on Amazon's Emmy Award-winning series *Transparent*.



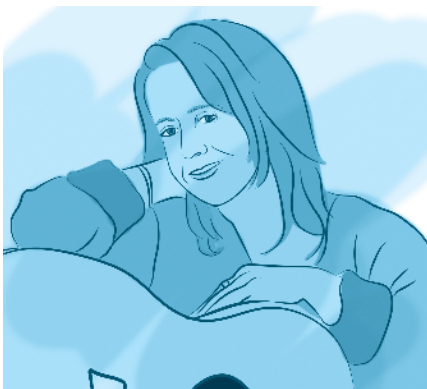
DIS/UNITY: A SERVICE
September 7-9
\$10-\$20 General Admission

How does racism manifest in our families and communities? How do we as artists, people of color, and white people act within and against institutional racism, sexism, and homophobia? How do we use live art to transgress borders between people? Commissioned by the Englert and developed by Baker & Tarpaga Dance Project, *Dis/Unity: A Service* is an immersive, multimedia performance piece.



DAVID BROMBERG & JOHN SEBASTIAN October 15, 7 p.m.,
\$38.50 Reserved Seating

Two American music greats David Bromberg and John Sebastian will join for a performance on our stage. Bromberg, a godfather of Americana and accomplished blues guitarist with a gift for interpretation will perform with longtime collaborator Sebastian, a pioneer in the mid-'60s rock revolution with *The Lovin' Spoonful*.



MARY CHAPIN CARPENTER July 28,
8 p.m., \$52.50 Reserved Seating

Five-time Grammy Award-winning singer-songwriter and Nashville Songwriters Hall of Fame inductee Mary Chapin Carpenter hits the road in 2017, performing songs from her expansive 14-album catalog and new songs from her latest record *The Things That We Are Made Of*, released May 6, 2016.



MANDOLIN ORANGE September 23,
8 p.m., \$20 Reserved Seating

The North Carolina-born bluegrass duo is steadily building a following for their singular folk harmonies and lyrical prowess. WNYC Soundcheck writes that Mandolin Orange "is often wistful and contemplative without being somber, and always firmly grounded in the South."



WITCHING HOUR October 20-21

Join us for the third installment of *Witching Hour*, our annual fall festival exploring the unknown, discussing creative process, and presenting new work. Lineup and details to come at: witchinghourfestival.com.



SHAWN COLVIN AND HER BAND

October 24, 8 p.m., \$42 Reserved Seating

This fall, Shawn Colvin will hit the road with the A Few Small Repairs 20th Anniversary Tour. Her first major tour with a full band since the album's original release, the seven-week cross-country jaunt runs from September 30 through November 19 and will showcase Shawn performing the album in its entirety alongside a variety of hits, personal favorites and surprises from her repertoire.



REAL ESTATE November 4, 8 p.m., \$22-\$25 General Admission

Dream pop/indie rock outfit Real Estate will return to the Englert after a stellar Mission Creek Festival performance. In Mind, the fourth full-length record from Real Estate, is a portrait of a mature band at the height of its power. Long respected for their deft lyrical hand and gorgeous melodies, In Mind builds upon the band's reputation for crafting perfect songs and carries Real Estate even deeper into the pantheon of great songwriters. ■

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The face of the Englert circa 1912

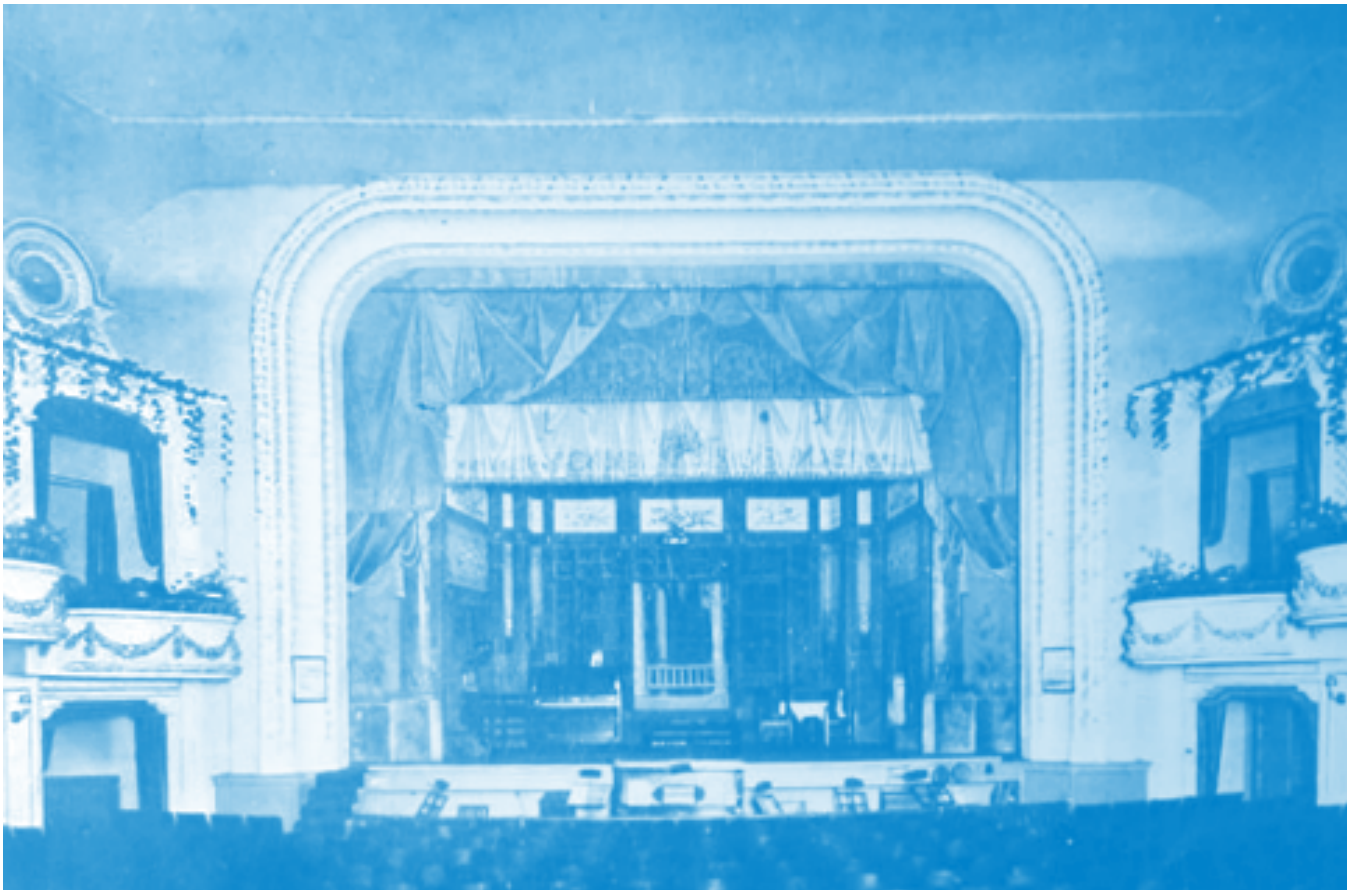
The History of the Englert

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. ■

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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