



# STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

**Fall/Winter 2014**

## Featuring

**The Expanding Role of  
the Civic Theatre**

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**Family, Education, and  
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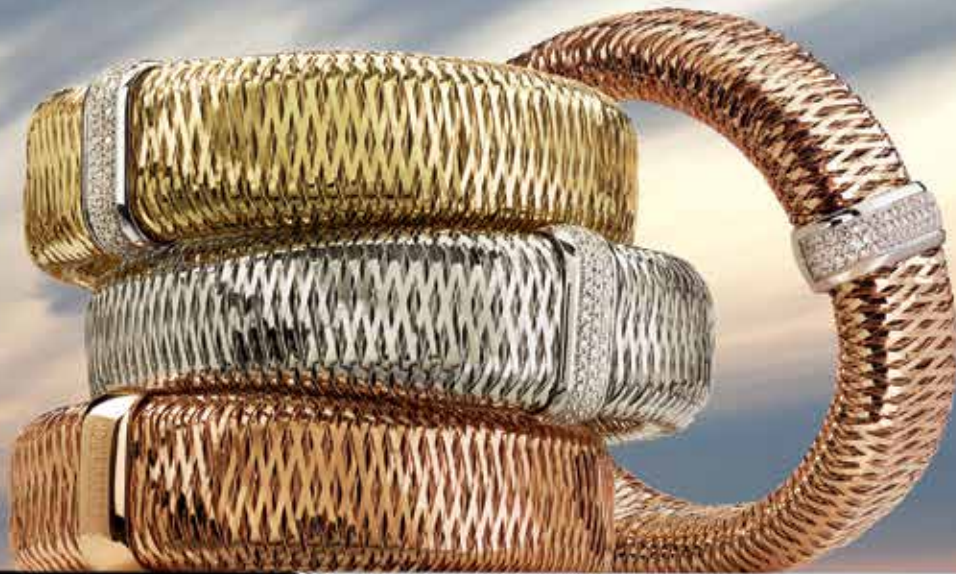
**The Englert and  
Mission Creek Unite**

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# Welcome to The Englert Theatre

Friends, Patrons, and Corridor Community Members:

It is incredible to be part of an organization that has come so far in such a short amount of time.



Andre Perry, Executive Director

While this historic building has been in Iowa City for 102 years, the nonprofit that runs it –The Englert Civic Theatre–opened its doors in 2004. Since then, it has been a riveting journey towards becoming a key member of the Corridor’s cultural community. We are both proud and deeply thankful that we’ve been able to do so much since we reopened. Our road to the Englert of the present and the future began when a collection of dedicated citizens stepped up and said, “We need the Englert to be part of our community.”

What followed was a long and rigorous campaign that led to the renovation of our historic site and involved efforts from various arms of our community, including granting organizations, Corridor businesses, and passionate individuals. A decade before the age of Kickstarter, it was the first major crowdfunding arts campaign to hit Iowa City. As we celebrate 10 years of our nonprofit and the vibrant culture in our surrounding community, our driving inspiration is the theme of gratitude. Thank you for supporting us. Thank you for believing in us. Our plan is to keep growing and keep moving forward.

Taking 2014 as a representative year of our vision and progress, we are excited to reflect on how much we have accomplished

- » We’ve presented a diverse array of artists and shows, including national headlining acts like Sharon Jones and the Dap-Kings, up-and-coming artists such as jazz musician Jon Batiste, and local theater troupes including Working Group Theatre and Old Capitol Opera.
- » We launched a new Family Series dedicated to bringing engaging arts performances and educational events to youth and the adults in their lives.
- » We partnered with West Music to start Englert 101, a program that connects artists with the community beyond the stage.
- » We reached a partnership agreement with Mission Creek Festival to become the producing agent of Iowa City’s most provocative arts festival.
- » We continued to support area nonprofits and service organizations like Shelter House, The Domestic Violence Intervention Program, and The Dream Center by hosting fundraisers in our downtown space.
- » We hosted our very first Englert Artist-in-Residence: bassist and avant-garde composer Nat Baldwin of Dirty Projectors.
- » We continued to partner closely with several wings of the University of Iowa such as Hancher, SCOPE, and the Lecture Committee to host relevant programming for both students and the community at large.

Overall, our vision remains constant—we look for a way to give every kind of person in our area a reason to step through our doors, and we insist that our programs strike a balance between traditional events and progressive new acts.

Learn more about some of our specific accomplishments in this magazine. Let us know if you have ideas or feedback—team members are available in our downtown offices at almost all hours of the day. We are grateful for our patrons who come to our events, our donors who support our mission, and the businesses and sponsors that continue to believe in what we do. We hope to see you soon.

Andre Perry  
Executive Director  
The Englert Theatre

A handwritten signature of Andre Perry in black ink.

CONTACT US

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ADDRESS 221 E. Washington St., Iowa City, Iowa 52240



# THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

## THE EXPANDING ROLE OF THE CIVIC THEATER

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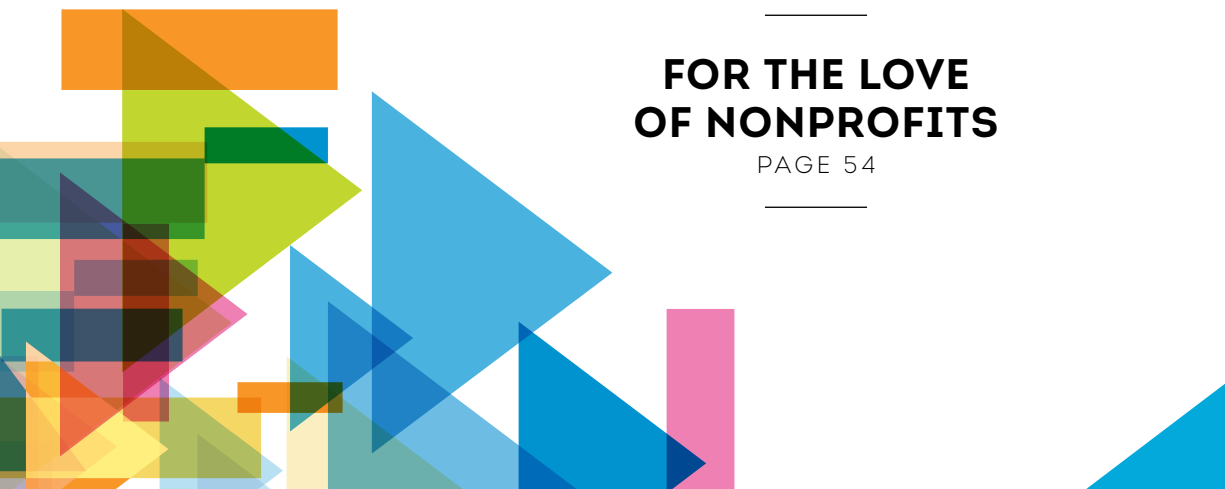
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## FOR THE LOVE OF NONPROFITS

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## Thank you to our 2011 Capital Campaign supporters

Since reopening in 2004 after a massive renovation and a grassroots fundraising effort, The Englert Theatre has welcomed over 365,000 attendees.

A true success story, the renovated Englert has hosted over 2,000 performances over the past decade, including local and nationally-known live music, comedy, theater, dance, movies, readings, and community endeavors. All of this unfolds in our beautiful venue, located in the heart of downtown Iowa City's cultural district. In preparation for the centennial of this national historic landmark, we conducted a capital campaign to consolidate our mortgage and better secure a stable future. We would like to honor our major donors below.

Please contact us if you are interested in supporting  
The Englert Theatre:

**Katie Roche, Development Director**

[katie@englert.org](mailto:katie@englert.org) or call 319-688-2653 x107



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Thanks to their generous support, the Englert is able to bring the best locally  
and nationally known performers to the Iowa City/Coralville area.



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# Douglas & Linda Paul Gallery



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

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*The gallery is open*  
**Monday - Friday**  
**12PM - 5:30PM**

---

Looking for a venue to host a private party, reception, meet-and-greet, corporate gathering, staff appreciation, or other special event? The second floor Douglas & Linda Paul Gallery is an inviting space featuring art exhibits from local artists that can accommodate groups of up to 50 people.

For more information, pricing, and availability, contact Production Manager Tori Morgensai at [tori@englert.org](mailto:tori@englert.org)



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



# Down In The Dressing Room

So many things have to come together for a great show to happen.

When performers arrive they've often been traveling for hours, if not days or weeks. In addition to stellar sound and stage setup, courtesy of the Englert Theatre production crew, our talented visitors are also taken care of by the house management team who ensures their needs are met and helps restore their energy and well-being so they can perform at their best. Our performers are well taken care of, whether our team is dashing off to our sponsor New Pioneer Co-op for a holistic remedy for a singer's sore throat or finding that perfect bottle of wine for the dressing room from season sponsor Bread Garden Market.

We've been asked for many interesting things over the years, including tube socks (for before and after a show!) and a small lap dog to calm a performer's nerves. One of the more unique things we offer in our dressing rooms is natural and organic lip balm, courtesy of Eco Lips in Cedar Rapids. Eco Lips has generously supplied lip balm to every performer who has passed through the Englert for the last two years, giving them an array of balms to choose from, from naturally tinted balm to Eco Lips Gold. From our dressing rooms into the hands of our performers, the Corridor company Eco Lips is making its way around the world, one set of lips at a time.



## *We love our* **VOLUNTEERS**

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

Please thank them on your way out.

If you are interested in volunteering at the Englert Theatre  
contact [sarah@englert.org](mailto:sarah@englert.org) for more information.



## **Stop by our new bar!**

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# Englert Innovation: the Expanding Role of the Civic Theater

BY SARAH KOSCH

From commissioning new work from local artists to creating immersive artistic entry points for audiences in unexpected places, The Englert Theatre is redefining what it means to be a community performing arts center with engaging, interactive, and intimate experiences.

This year, the Englert celebrates its 10-year anniversary since its renovation and reopening, including special events and a new visual identity to reflect its changing role in the community.

“My job is to find traditional shows, things that are familiar, and balance them with programming that pushes the envelope,” said Englert Executive Director Andre Perry. “New and experimental art can be daunting, and it takes an effort for us to experience new kinds of performances. We hope to create an environment that is supportive of new trends, making them accessible to people who may not have sought them out otherwise.”

The Englert has demonstrated a commitment to supporting local artists by commissioning projects such as the *Iowa City Song Project*, a compilation of Iowa City-inspired songs created by over 30 Iowan musicians, and *The Englert at 100*, a photography exhibit by Iowa City-based photographer Sandy Dyas celebrating the Englert’s centennial year.

Dyas said she felt “lucky” to have been chosen for the job, and enjoys looking back on her work from *The Englert at 100*, which includes documentary-style photos of show days from the arrival of an artist’s bus to post-performance load-outs.

“When I see a photo of a particular show it jogs my memory and triggers emotions,” Dyas said. “What I’m doing with a photo is making a former experience deeper by showing the ingredients of the show, demonstrating how it works.”

The Englert has also supported artists by creating a new Artists-in-Residence Program this year, hosting its first resident, composer and

Dirty Projectors bassist Nat Baldwin, in February.

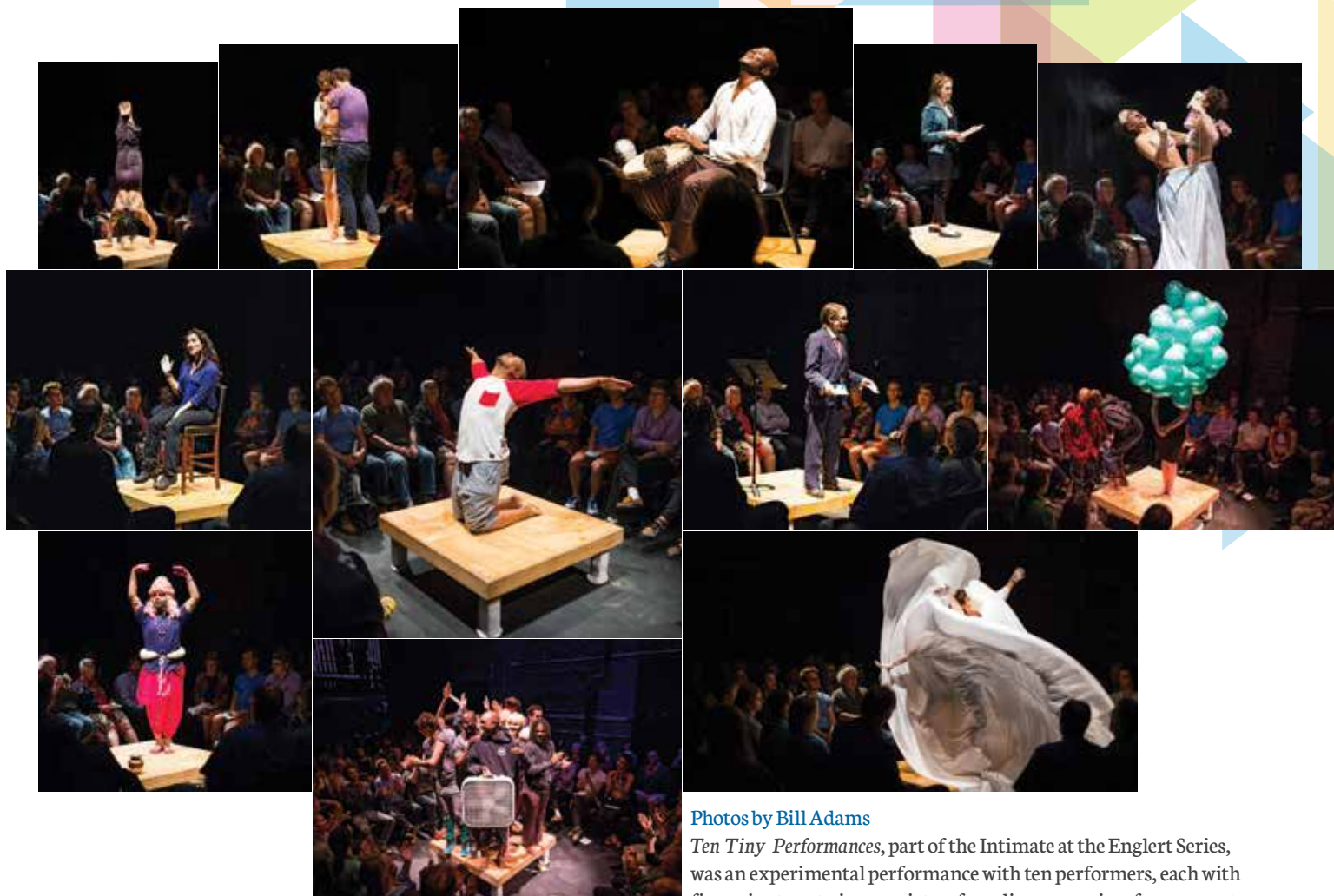
“We feel it is extremely important to introduce working artists to Iowa and for them to have important experiences here that they will remember and recount when they return home,” said Perry.

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 Tate High School students and visiting area cultural institutions with local artists. The residency was supported by Brown Street Inn, Preucil School of Music, Reck Violin, and patron donations that gained them admittance into the culminating residency event, a special performance for 60 people at Prairie Lights Bookstore in Iowa City alongside Irish poet Martin Dyar.

Another opportunity for audiences to closely engage with artists is the Intimate at the Englert Series. Created in 2010, the series puts performers and audience members onstage together, seating between 75 and 100 patrons in a small, direct, and electrifying environment.

In September 2014, the Englert and Iowa City-based Working Group Theatre debuted *In the Raw*, a sub-brand of the Intimate Series, which provides engaging theatrical productions in the Intimate Series’ up-close-and-personal seating environment onstage with the actors.





Photos by Bill Adams

*Ten Tiny Performances*, part of the Intimate at the Englert Series, was an experimental performance with ten performers, each with five minute acts in a variety of mediums ranging from a poetry reading to acrobatics, all presented on a 16-square-foot stage.

Jennifer Fawcett, Associate Artistic Director of Working Group Theatre, playwright, and author of *After Ana*, said the piece was a perfect fit for *In the Raw*.

—  
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 —ANDRE PERRY,  
 ENGLERT THEATRE  
 —

“It’s a meditation on grief set against the night of a summer storm after a random act of violence,” she said. “That oppressive feeling of the world weighing down on you when a storm is coming is in the language and affecting the characters, so it fits that the audience is right onstage with the actors.”

Perry said he recognizes that the programming of the Englert is a balancing act of traditional and experimental.


“As much as popular performers put us on the map in one way, we’re also put on the map by supporting emerging and avant garde artists,” said Perry.

Those who attended the Philip Glass performance at the Englert during the 2014 Mission Creek Festival witnessed this dichotomy first-hand when experimental electronic composer Oneohtrix Point Never

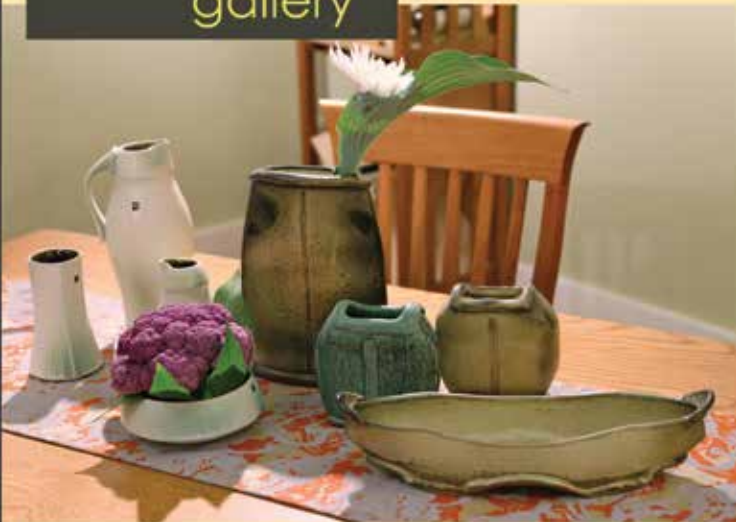
opened for Glass, who had been an influence on the younger Brooklyn-based musician. In one night, audience members had an opportunity to experience two very different explorations of compositional trends spanning half a century.

The future programming of the Englert will continue to explore that balance, drawing connections between old and new, and capturing the evolution of art in tangible, visceral ways. ■





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# Family, Education, and the Arts

BY SARAH KOSCH

A rapper teaching poetry to high schoolers. A glow-in-the-dark ballet troupe astonishing children and parents alike. Community members jamming onstage with a rising jazz star.

These are just some of the seeds that The Englert Theatre is planting to cultivate a future of strong local arts supporters in the Corridor through new outreach programs such as The Family Series and Englert 101.

## The Englert Family Series

The Family Series was launched in Fall 2013 to provide low-cost, high-quality entertainment that would appeal to audience members age 4 to 104.

Katie Roche, Englert Development Director and a parent of two, said she knows family programming isn't always as pleasant for the parents as it is for their children. The Family Series is instead meant to be accessible, exciting, and appropriate for kids, while also enjoyable for parents.

"If multiple generations can enjoy a cultural event together, that shared experience moves from our stage into a conversation at bedtime or around the dinner table, inspires them to see more quality family programming, and sets children up for a lifetime of appreciation for the arts," Roche said.

The series debuted in Fall 2013 with Visible Fiction's theatrical production of *Jason and the Argonauts*. In a post-event survey, one parent raved: "The show was superb. It's the best I've seen in the genre of children's theater and ranked in the top ten of my favorite plays ever presented, including those at the Guthrie and Steppenwolf Theatres."

In Spring 2014, series offerings included Imago Theater's dance-circus hybrid *FROGZ!*, an electroluminescent light show by "America's Got Talent" semi-finalist Lightwire Theatre, and Terrapin Puppet Theatre's heartwarming, high-tech piece of children's theatre, *Love*. The series was well attended, with both Lightwire Theatre and *FROGZ!* filling over 60 percent of the Englert's capacity.

An important aspect of the series is accessibility, especially for families whose contact with the arts may be hindered by admission fees. *FROGZ!* offered discounted \$10 tickets and admission to *Love* was only \$5 per person. The Englert gave away 800 free tickets to the underserved over the course of the series.

Roche said she hopes to continue to find support for The Family Series from ticket buyers as well as donors and businesses who understand that through their financial support, every child in the community can enjoy the best family programming.

"We are a community that works hard to create the best possible outcomes for our children, but cuts to arts education and other arts programs have created less opportunities for our kids to engage with quality programming," she said. "The Englert Family Series will continue to fill that gap and raise the bar for what great family programming should look like."

The recently-announced 2015 Englert



Lightwire Theatre lights up the stage as part of The Englert Theatre's Family Series on March 14, 2014. Photo by Justin Turner.



Minnesota-based rapper/singer Dessa leads Tate High School students in a lesson on metaphors as part of Englert 101's educational outreach on April 4, 2014. [Photo by Justin Torner.](#)

Family Series includes the Peking Acrobats on February 4; *La Maleta*, a co-production with Hancher Auditorium on February 27 that incorporates Spanish and English and aims to give a voice to young people struggling to learn a new language and culture; and the timeless story of *Robin Hood* on April 28-29 by Visible Fictions, the same international theater group that produced *Jason and the Argonauts*.

According to Englert Executive Director Andre Perry, the series strives to push the boundaries of what children and families have seen before, and to blur the boundaries between education and entertainment.

"We're looking for shows that are dazzling as well as educational and relevant to the state of the community," Perry said. "*La Maleta*, for example, is relevant in a growing Spanish-speaking landscape."

## Englert 101

Englert 101, the theater's new flagship educational outreach program, is a

partnership between the Englert and West Music, pairing Englert artists directly with community members through lectures, master classes, special performances, and one-on-one contact.

Perry said the goal of Englert 101 is to "find real ways to have the artist and community connect."

"That can be as simple as a touring artist playing a set and leading a workshop with local musicians or an accomplished artist sharing his/her story with local youth in the classroom," he said.

Past Englert 101 events include an open jam session onstage with jazz musician Jon Batiste before his January performance at the Englert. An attendee reported, "I was able to play onstage with an exciting, charismatic group of top-level musicians. It was a musical peak, plus a tremendous community-building event."

In April, Minneapolis-based rapper/singer Dessa visited Iowa City Tate High School

after she performed the night before at Gabe's for the 2014 Mission Creek Festival. Dessa taught a lesson on metaphors and similes at the alternative high school, using popular song lyrics as examples. Violinist Nadia Sirota and Doreen Ketchens of Doreen's Jazz have also been involved in pre-show master classes.

The sponsorship with West Music came about from conversations between Englert executive staff and West Music Senior Vice President Ryan West in an attempt to "find a way to align both organization's missions and create a sponsorship that would generate action within the community."

"An incredible performance or experience is one thing," said West. "But giving our community the opportunity to participate, to create, and to see themselves in the work is transformative." ■





# The Englert Family Series

## UPCOMING EVENTS IN 2015

We are excited to announce this upcoming season's Family Series events at the Englert Theatre! Building on the dazzling experiences of this past year's programming featuring Visible Fictions' *Jason & the Argonauts*, Lightwire Theater, Imago Theatre's *Frogz!*, and Terrapin Puppet Theatre's *Love*, we have a whole new set of ground-breaking programs to offer. Our *new* discounted Family Series Package option makes it easy to see them all (and makes a great gift!) Ticket prices are included below.



### The Joshua Show

January 17, 2015 at 10 a.m.

How do you cheer up when life gets you down? What does it mean to be yourself? When Mr. Nicholas, the sock puppet, makes an unnerving self-discovery that causes him to spiral down a path of loneliness and despair, his soul mate Joshua teaches him to celebrate his differences during a show full of songs, comedy, whimsy, abundant joy, and a smattering of tap dancing. Visit [englert.org](http://englert.org) for more information.

#### Tickets:

**\$10 Adult General Admission (On Stage Seating)**

**\$5 Youth (17 & Under) General Admission (On Stage Seating)**



### The Peking Acrobats

February 4, 2015 at 7 p.m.

Since their Western debut in 1986, The Peking Acrobats have redefined audience perceptions of Chinese acrobatics. They perform daring maneuvers atop a precarious pagoda of chairs; they are experts at trick-cycling, precision tumbling, somersaulting, and gymnastics; and they defy gravity with amazing displays of contortion, flexibility, and control. They set the world record for the Human Chair Stack on Fox's Guinness Book *Primetime* where they astounded television audiences with their bravery and dexterity as they balanced six people precariously atop six chairs, 21 feet up in the air, without safety lines.

#### Tickets:

**\$30 Adult Reserved Seating**

**\$25 Senior Reserved Seating**

**\$20 Youth (17 & Under) Reserved Seating**

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### La Maleta

February 27, 2015 at 6:30 p.m.

In Roseneath Theatre's *La Maleta*, a co-production with Hancher Auditorium, ten-year-old Roca leaves Colombia for North America clutching her suitcase, in which she believes her grandmother is hiding. In her new home with a new friend, the suitcase opens the way to an adventure. Incorporating Spanish and English, *La Maleta* gives voice to young people struggling in a new language and helps us all to hear them. *Recommended for grades 2-6.*

Tickets:

**\$10 Adult General Admission**

**\$5 Youth (17 & Under) General Admission**



### The Adventures of Robin Hood

April 28, 2015 at 6:30 p.m.

Somewhere near you there is a band of brothers fighting for justice, seeking to rid the land of evil and return hope to the poorly treated. They are lean, mean, trained justice fighting machines, armed with whatever comes their way! Nothing is as it seems in this Sherwood Forest, but one thing is for sure . . . no rogue is safe! Join internationally-acclaimed Visible Fictions for a silly and unexpected take on Robin Hood and be prepared to unleash your imagination! *Suitable for ages 7 and over.*

Tickets:

**\$10 Adult General Admission**

**\$5 Youth (17 & Under) General Admission**

# Upcoming at the Englert

BY ALY HIGH



## Bela Fleck & Abigail Washburn

February 24, 2015 at 8 p.m.

Tickets: \$35, \$55

Béla Fleck and Abigail Washburn, the rockstars of banjo, will bring the ghostly sounds of old Appalachia to the Englert stage on February 24. Fleck is considered by many to be the best and most innovative banjo player in the world, acclaimed for his work with his bands the Flecktones and New Grass Revival. The husband-wife duo last partnered on a 2008 album with their group, The Sparrow Quartet, mixing old-time American music with Washburn's influence of Chinese melodies and lyrics.

Fleck and Washburn returned to their roots with their duet album *Béla Fleck & Abigail Washburn*, a compilation of Americana standards, murder ballads, and reworked originals released earlier this month. The two blend their diverging styles beautifully—Washburn's old-timey, claw-hammer style and soulful vocals harmonize perfectly with Fleck's technical prowess, which nabbed him 13 Grammy Awards throughout his career.

NPR music reviewer Tom Moon wrote that what's most striking about the pair's latest music is "not the virtuosity—there's plenty on display—but the way these two cultivate and sustain dialogue."

"A challenge of the duo setting involves listening and knowing when to respond," Moon writes. "As they trade variations on a theme, it's possible to hear each treading lightly, curious to hear where the other might nudge the piece next. Both are inclined to let the conversation unfold naturally, and that requires constant shifting between foreground and background, solo and accompanist roles."

This is a conversation that you won't want to miss, as the subtleties and skill interweave to create an unforgettable live-listening experience. Tickets are on sale now at the Englert Box Office. ■

## Hugh Masekela & Vusi Mahlasela

March 3, 2014 at 8 p.m.

Tickets: \$25, \$35

Two of South Africa's sons have joined to celebrate the 20th-anniversary of democracy and the official end of Apartheid in their country. Trumpeter Hugh Masekela and singer-songwriter/guitarist Vusi Mahlasela are touring the world together for the first time with "20 Years of Freedom," performing a compilation of "freedom" songs from their repertoires.

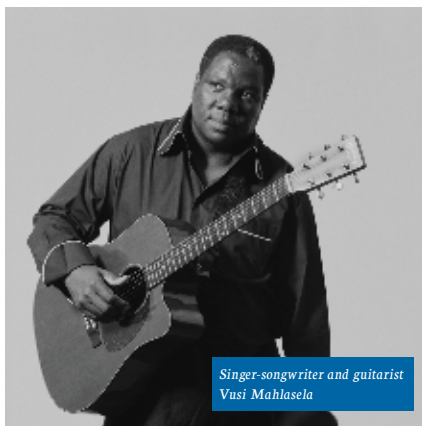
Masekela and Mahlasela have both achieved mainstream success at home and abroad

through their high energy African folk and beat music, which became the soundtrack to the anti-Apartheid movement. Their music simultaneously laments and protests the agony of Apartheid, political oppression, and slavery in South Africa, while celebrating the people's enduring optimism and vibrant culture.

Masekela, a multi-instrumentalist, got his start in jazz as a teenager when he and his classmates formed the Huddleston Jazz Band, the first youth orchestra in South Africa. Masekela topped the charts in 1968 with his jazz hit "Grazing in the Grass," and went on to collaborate with rock musicians including The Byrds, Paul Simon, and the Dave Matthews Band.

Mahlasela, widely considered "The Voice" of South Africa, has developed a poetic style for his music in which he sings of revolution, love, forgiveness, and reconciliation with enemies. Mahlasela's "When You Come Back" became a humanitarian anthem across the world in 1994, and his latest album *Sing to the People* is a live recording presenting songs from the first twenty years of his career.

A recent review of their joint performance said despite language and cultural variances, "the unconquered spirit of the South African people, as well as [the reminder] that injustice has not retreated from the Earth" ultimately rang true. ■



Singer-songwriter and guitarist  
Vusi Mahlasela



Trumpeter Hugh Masekela



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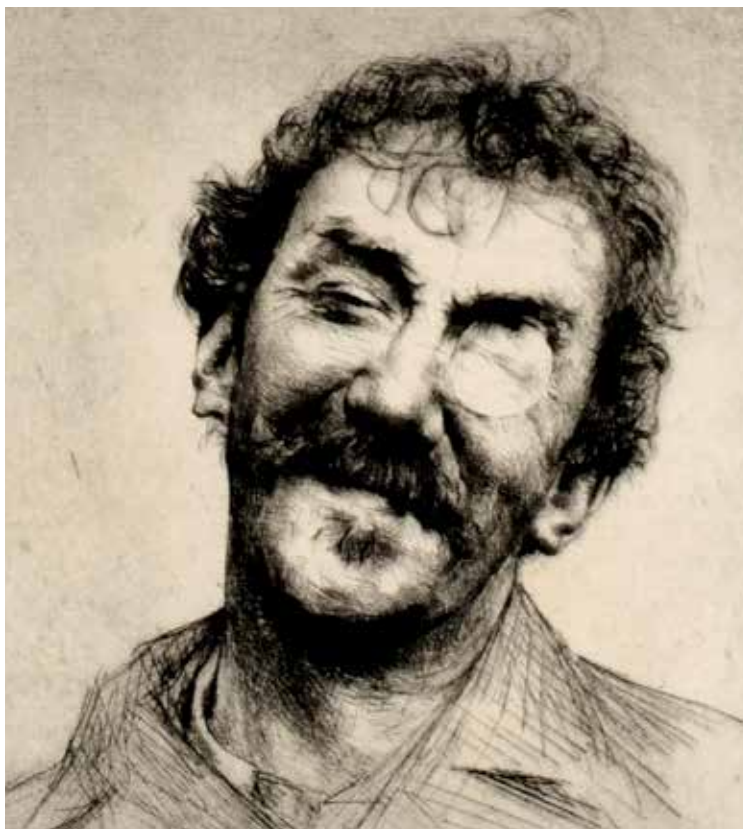
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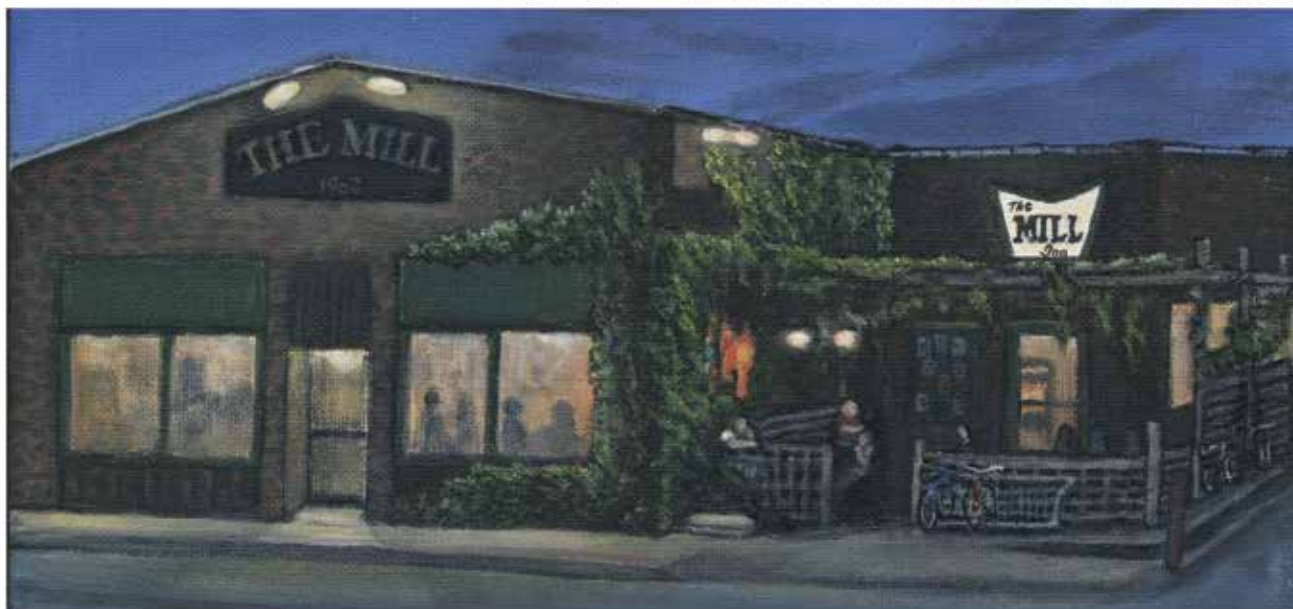
Mortimer L. Menpes (British 1855–1939)  
Portrait of Whistler (detail), c.1890  
Etching, 9 3/8 x 8 3/8 in.  
Given in the name of Michael G. Lankford by  
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# In Rotation: Fall Music

BY ANDRE PERRY



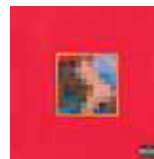
Sliding out of the summer and into autumn's deep hues, these are the albums, artists, and songs that most resonate with my state of mind. The fall months are typically wildly busy—I am in the midst of overseeing myriad events at the theater while also drawing up plans for Mission Creek Festival and other programs in the spring. It is a busy, sleep-deprived time of the year and also one of the best times as I am frequently in the community checking out shows and events at various clubs and theaters, not to mention taking part in arts-focused conferences around the Midwest where I share the work we are doing in Iowa City and learn from projects in other communities. This is the soundtrack—working at my desk, singing in the shower, driving to meetings all over the place — to that fall experience.



## A Winged Victory for the Sullen

*ATOMOS* (2014), *s/t* (2011)

An ambient / new classical duo comprised of Dustin O'Halloran and Adam Wiltzie (of Stars of the Lid), this music threads the line between engrossing textures and minimalist piano composition; compatriots Max Richter and Philip Glass come to mind. A Winged Victory's self-titled debut and this year's *ATOMOS* effectively submerge their listeners in a dream-state where synapses unfold and ideas begin to form.



## Kanye West

*My Beautiful Dark Twisted Fantasy* (2011)

On the drives to and from Des Moines it's been interesting to revisit *My Beautiful Dark Twisted Fantasy* in a post-Yeezus world. There's an *OK Computer* / *Kid A* dichotomy going on between these two albums, and they both have extensive merits; though *Yeezus* (2013) might be a hard sell for the un(willing to be)converted, its predecessor, in each successive year since its release, cements its indisputable classic status. Much like *OK Computer* or *Daydream Nation* or *The Big Pink* or *The Infamous*, *Dark Twisted Fantasy* is layers-deep, an album that challenges on a song-by-song-basis how we construct songs. It effectively continues West's effort to defy expectations while keeping us singing along.

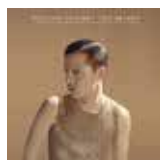


## Caribou

*Our Love* (2014)

It's been a long silence since 2011's *Swim*, but Daniel Snaith's electronic project returns in fine fashion. On *Our Love* he strikes a stunning balance between the dance floor and the chill-out lounge; his music exults in both the enduring pulse of dance music and the warm

glow of analog synthesis. This is great music for putting your head down and getting work done.



## Perfume Genius

### *Too Bright* (2014)

Mike Hadreas' heavy voice and sorrowful narratives anchor the melancholic-yet-greatly-affecting mood of this record. Around him, a lush but calculated indie-rock ensemble fills these tracks with eerie and seductive arrangements. Recalling the intimate, raw delivery of PJ Harvey, this is a seriously gripping record best served in the late-afternoon/evening hours when coffee can no longer help you. Embrace the darkness.



## The War on Drugs

### *Slave Ambient* (2011)

There's been much fanfare surrounding this year's *Lost in the Dream*, but it's still *Slave Ambient* that finds its way into permanent rotation as I drive my car from meeting to meeting around the Corridor. The guitars are fuzzier, the in-between parts are dreamier, and the rock songs are just as anthemic without feeling like they were entirely pulled from the Boss's songbook. Few things sound better than the way "Come to the City" does when it blares on the speakers as your car rolls across Interstate 80/380/Highway 1 and those cornfields are rolling up, down, up, down... *Lead me back to the place I'm from/Past the farms and debris... I've been movvvvvving/I'll be driftinnnnnnnnng.* ■



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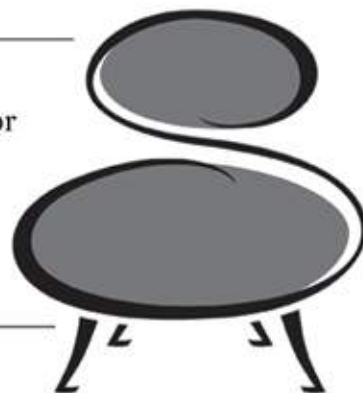
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# The Englert and Mission Creek Unite

BY SARAH KOSCH



Indie rock group The Head and the Heart perform at the Englert during Mission Creek Festival 2014. Photo by Bill Adams.

After several years of close partnership, The Englert Theatre and Mission Creek Festival officially joined forces in January 2014.

The two entities agreed to a multi-year contract wherein the Englert will officially become the producing agent of the popular, Iowa City-based weeklong music, art, and lit festival. With similar missions of bringing great live local, international, world-renowned, and underground performances to energize Iowa City, the pairing of the Englert and Mission Creek will further expand the reach of innovative performance and art in the Corridor.

“Under the agreement, the Englert will provide extensive administrative support for the festival and help transition Mission Creek from its early days as a DIY festival into an enduring Corridor institution,” said Englert Executive Director and Mission Creek Festival founder Andre Perry. “However, the hard-working, underdog ethos that has made the festival such a success will continue to

push this cultural endeavor into the future.”

The first Englert-produced Mission Creek launched in 2014 to great success, bringing more than 10,000 attendees and remarkable talent to Iowa City, with performances and appearances by artists such as legendary minimalist composer Philip Glass, bestselling author Rachel Kushner, and rising stand-up comedian Hannibal Buress.

“The festival serves audiences of all ages and cultural backgrounds,” said Perry. “It uses the existing cultural geography of our town—bookstores, clothing stores, cafés, and performance spaces—and turns the downtown area into an easily-navigated nexus of music, art, and transformative experiences.”

Mission Creek Festival aims to enhance the quality of life in the Corridor community through diverse arts programming that caters to young and creative individuals, traditional patrons of the arts, and everyone

in between.

“It is our belief that students, professionals, new transplants, young families, and lifelong residents can work together to infuse a community with vitality,” Perry said.

Founded in 2005 by then-University of Iowa students Andre Perry and Tanner Illingworth, the annual week-long festival takes place each spring in downtown Iowa City, and is dedicated to inspiring and building the Iowa City area’s artistic communities through the exposure of local, regional, national, and international artists. The programming includes literary readings, music performances, public lectures, film screenings, local food culture, educational outreach, and technology/innovation-driven events. The 2015 schedule will expand to include a focused visual art component as well as a craft fair celebrating the work of local and regional craft artists.

University of Iowa professor and Mission





Composer Philip Glass and electronic musician Oneohtrix Point Never (performer Daniel Lopatin) talk backstage at the Englert during Mission Creek Festival 2014. Photo by Bill Adams.

Creek enthusiast Kembrew McLeod said he enjoys the festival for its book fair at The Mill, attracting nationally-known authors such as Colson Whitehead. He also appreciates the multi-event accessibility afforded by Mission Creek's pass program, which allows holders to attend festival events without purchasing individual tickets.

"Getting a festival pass is great, because it lets you bounce from venue to venue in downtown Iowa City, which makes it possible to discover new music," McLeod said.

Mission Creek presents festival artists and attendees with programming experiences uncommon in the Eastern Iowa cultural landscape by catering to new and progressive art forms and growing community interests, such as local food culture and educational outreach. Consequently, the festival increasingly draws comparisons to nationally-recognized events such as South By Southwest in Austin, Texas, and Litquake Festival in San Francisco, California.

The growth would not have been possible without the passionate support of local and regional businesses. Many festival sponsors have noted how this event not only deepens the cultural fabric of the Cedar Rapids and Iowa City area, but also drives residents and revenue toward locally-owned shops and

restaurants.

Ryan West, West Music Senior Vice President and Englert Board Member, said he has seen the festival "explore and transform" partnerships with local sponsors and presenters.

"Seeing Mission Creek partner with the Englert, SCOPE, local restaurants, and local businesses, it has been an example of how to make a festival part of the fabric of the community," he said.

The festival team works closely with its local business partners and sponsors to assess community needs, measure outcomes, and arrange in-kind and promotional donations that highlight the area's resources and services.

Eadie Fawcett Weaver, Director of Business Development at the University of Iowa Community Credit Union, said the bank benefits by giving back to the community through sponsoring local arts and culture events. The UI Community Credit Union has supported Mission Creek Festival as its title sponsor since 2013.

"It demonstrates that we are involved," Fawcett Weaver said. "We care about the arts and culture of our community, and we

appreciate the economic benefits for the Iowa City area."

Mark Ginsberg of M.C. Ginsberg, an Iowa City jeweler and Mission Creek Festival sponsor, agreed in regards to the festival's growing regional impact.

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**"SEEING MISSION CREEK PARTNER WITH THE ENGLERT, SCOPE, LOCAL RESTAURANTS, AND LOCAL BUSINESSES HAVE BEEN AN EXAMPLE OF HOW TO MAKE A FESTIVAL PART OF THE FABRIC OF THE COMMUNITY"**  
**-RYAN WEST, WEST MUSIC**

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"From a micro perspective, this festival highlights the creative genius that exists in Iowa City," he said. "And from a macro perspective, it's a global magnet for attendance. For attendees who might be thinking 'what type of community would I want to live in and be around?,' it shows that Eastern Iowa is a great place to move your life, family, and future." ■





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# Englert Commissions

The Englert supports local artists by providing diverse opportunities that both foster creativity and highlight the talent of community members. The theater's 2012 centennial celebration and its 10-year anniversary as a nonprofit this year provided occasions for us to commission local photographers, musicians, writers, and illustrators to commemorate the theater's milestones and the city we call home.



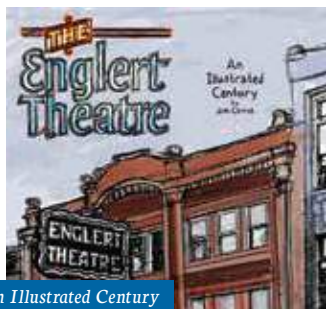
Iowa City Song Project

## 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.

## An Illustrated Century by Josh Carroll

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



An Illustrated Century  
by Josh Carroll

## Poetry by Dora Malech

This year the Englert celebrates its 10-year anniversary as a nonprofit. Poet and former Iowa City resident Dora Malech was commissioned by the Englert 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. We've shared one of Dora Malech's poems on the following page as a token of our gratitude.

## 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.



Nat Baldwin

## 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.*



# Gratitude

BY DORA MALECH

what one                expends  
                              expands—

glass less full  
than effervescent—

shook spray making      rainbows  
                                     rainbows making

                              certain

skies promise -  
promise                    making and  
                                     remaking

                              itself each day

                              is not to say that

every day is perfect

or every night

                              but that

                              day                is—

                              and night

                              is—

and within  
these givens

                              there can  
                              be singing

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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 \$25 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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## \$1000 +

*All of the above, plus:*

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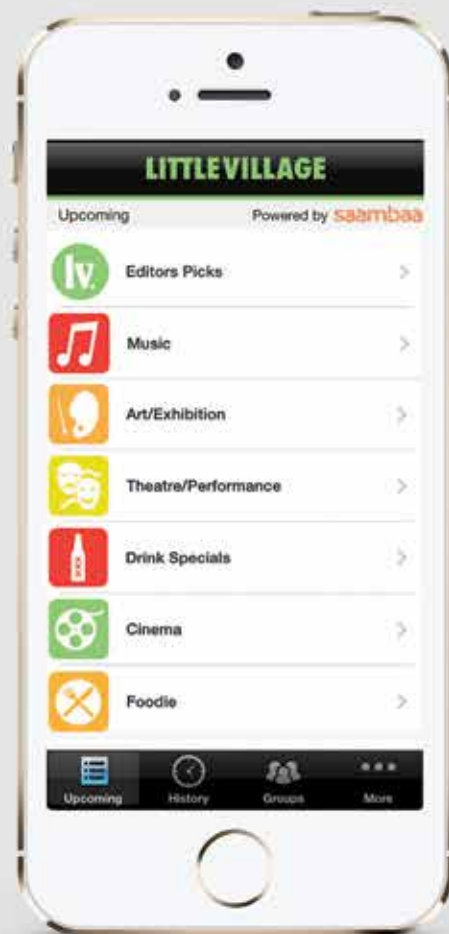
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# Total Tree Care: Tending to a Treescape

BY SARAH KOSCH



Seth Bihun up in the tree tops

**Seth Bihun has a view** of Iowa City that few of us will ever see. He's been up in the tops of the trees, looking over Iowa City.

"I've seen the treescape and how it makes our community beautiful," he said. He and his wife April Dirks-Bihun are the owners of Total Tree Care of Iowa City, and as small business owners, philanthropists, and art enthusiasts, their care of the tree line is matched by their devotion to the vibrant community underneath its branches.

With a passion for plant biology and years of living in the tree tops of Oregon's Willamette National Forest conducting research and protecting the old growth from loggers, Seth is both owner of a full-service tree company and nicknamed "the tree hugger." April, who is the coordinator for Total Tree Care, said it's less of a contradiction than it seems.

"People are shocked that he talks them out of doing business at times when the trees should be saved," she said. "They tell me about how he talked them out of cutting down their tree. But our business doesn't mean we're at war with nature. We think of it as improving the treescape of Iowa City."

Total Tree Care was started in 2005 when Seth and April decided it was the route that made the most sense for their future.

"Seth was working for almost every tree company in town," said April. "They would vie for his time, divide him up—he was working all this overtime. We were newly married and finally I suggested, 'why don't we just open our own company?'"

They started with one truck and the help of April's brother, Eric Dirks, one of the original employees and now a manager.

"I get told what to do strictly from my in-laws and my wife," joked Seth.

In the beginning, April handled the advertising—drawing the logo herself—and managed the invoices, banking and accounting while Seth did all the estimates. By 2008, Total Tree Care's reputation was cemented as a top tree company in Iowa City.

"The company just exploded," said April. "It was overwhelming. We were just normal people owning a company that was growing rapidly while starting a new family. People wanted the best, were willing to pay for it, and were willing to wait for it."

The couple is thankful for Hills Bank, which supported them in their first loans and continued to believe in the company, helping them apply for a low-interest loan for women business owners in non-traditional businesses.

"We've gotten every single loan from Hills," said April. "Brad Langouth at Hills would ask us 'what do you need? Your business is great, what can we do to help?'"

The business now has two full crews, two cranes, a 28-ton crane semi-truck, log trucks, and chippers. Their team of eight to twelve employees fluctuates during the summer and fall, but April's background in social work (she is also a professor at Mount Mercy University after completing her doctorate at the University of Iowa) impassions her



Seth Bihun at job site.



Total Tree Care of Iowa City was started in 2005. Its mission is to expand awareness of tree care in the community and work with residents to develop a healthy, beautiful and safe treescape.



Total Tree Care has sponsored the annual “Tree Huggers” Project since 2012. The project brings local knitters together to transform the winter landscape downtown.

to make Total Tree Care not only the best company in tree care, but the best employer.

“We strive to be great employers and treat our team really well,” she said. “Our employees are like family. The work is extremely dangerous and we rely on each other to stay safe every day.”

The combination of April’s social work background and Seth’s tree expertise give the couple a long list of organizations they support to help build an even healthier community including the Domestic Violence Intervention Program, Women’s Resource and Action Center, United Action for Youth, and the Emma Goldman Clinic. They’ve also helped Habitat for Humanity clear lots for houses, sponsored The Bur Oak Land Trust’s (formally Johnson County Heritage Trust) annual “Under a Cider Moon” event, and provided discounted rates for Hickory Hill

Park, where Seth serves as a consultant for the long-term health of the park.

“Seth has become Iowa City’s go-to,” said April in regards to his decisions about tree health. He is also a consultant for the forestry division of Oakland Cemetery and assisted the Raptor Center in adding its flight cage.

Seth is naturally in tune to the trees, using a technique others termed “sounding” for years before he realized it was a technique that other tree companies were using to determine what needed to be trimmed.

“I take a blunt object and tap the tree while listening for varying sounds,” he explained.

The couple is also tapping into the arts community of Iowa City, for three consecutive years Total Tree Care has been the main sponsor for the Tree Huggers Project which

brings knitters around the community together to add some color to Downtown Iowa City during the grey winter months by knitting tree sweaters. The sweaters are then donated to those in need. Seth and April are also music lovers and regular patrons of The Englert Theatre, where even their children can enjoy events during the Family Series.

“My parents Greg and Susan Dirks were part of the Capital Campaign to save the Englert,” said April. “It takes a community to make a theater work, and we are happy to be a part of that. Small business is the thing that makes the economy go round in Iowa City—it’s not just the University of Iowa. There’s a connection between philanthropy, good employees for local businesses and organizations like the Englert, and the creation of a vibrant downtown.” ■



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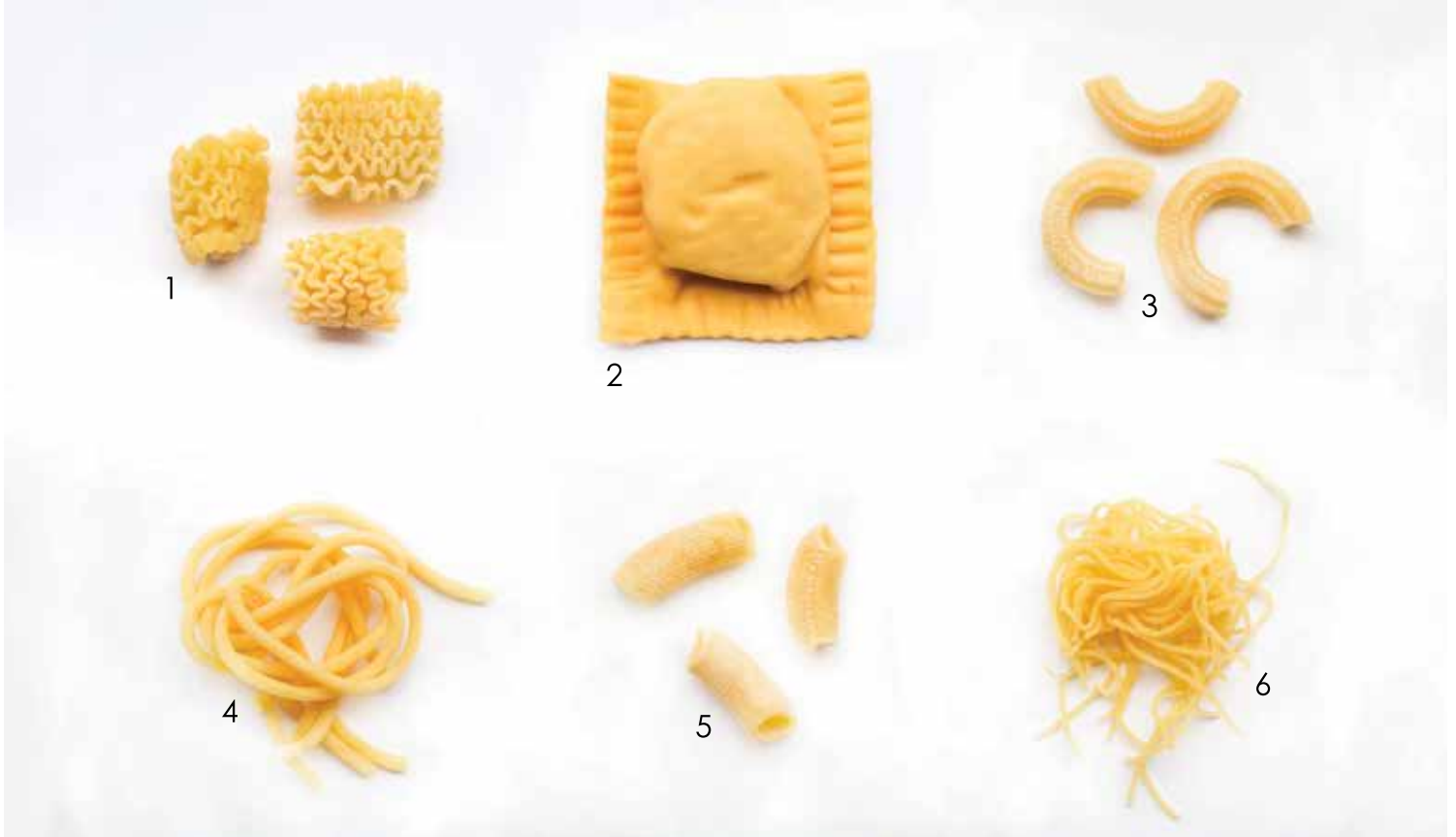
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## pasta meets sauce

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1. **radiatori** Ridges and texture in this shape make this noodle perfect for capturing a thin tomato-based sauce in all the nooks and crannies.

2. **ravioli** Our rich, pillowy ravioli doesn't need much. Try a light brown butter sauce for our Sweet Potato Ravioli (pictured) or a simple olive oil sauce with herbs for our other ravioli in rotation.

3. **penne** Try this one in a baked pasta dish, or when the weather warms again, in a light pasta salad. Or! Top it with a hearty, vegetable-based sauce like our Ling Pepper Sauce.

4. **bucatini** A thicker, long-stranded pasta like this is a great candidate for a classic Marinara sauce. You could also toss it with our housemade pesto for a zippy dish.

5. **rigatoni** Pair this pasta with heavily textured sauces with chunks of vegetables or meat. Our housemade Italian sausage would make the perfect partner.

6. **cappellini** This thin noodle requires something equally delicate when it comes to sauce. Stick to something olive oil-based that will coat each strand completely without drowning.



## the best sips for a warm night in

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### **Spicerack, Punchdown Syrah \$20.99**

A perfect bottle for a holiday meal. You'll smell the dark, rich, raspberry and cherry on the nose right away, but then it fills your whole palate with flavors of plum, raisin, and baking spices, finishing with velvety, rich tannins.

### **Joel Gott, Zinfandel \$15.99**

If you're looking for a wine this winter season, look no further than this zinfandel. A dark, medium to full bodied wine, luscious ripe fruit on the nose, it hits your tongue with blueberry, cassis, and finished with a hint of spice and soft tannins. This wine pairs well with a rich pasta dish; we think a nice Carbonara would do the trick.

### **Clown Shoes Brewery, Pecan Pie Porter \$10.99**

This amazing beer speaks for itself - these guys take time and effort to make this porter one of the best. They start with natural brown sugar and roasted pecans and create a rich, dark bodied, smooth beer that can take the place of a slice classic pecan pie.

### **Yalumba, Viognier \$14.99**

Viognier is such a versatile wine--one you can pair with a wide variety of foods and dishes. On the nose, you will smell a floral bouquet of tropical fruits and honeysuckle and on the palate, there are layers of fruit mixed with lemongrass. Pair this with spicy dishes, or even a honey-glazed ham.

### **Rogue, Shakespeare Oatmeal Stout \$6.99**

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- Kathy Mitchell, Senior Center member

*Portraits by Peter Feldstein*



# For the Love of Nonprofits

BY SARAH KOSCH



**It all started with a big red chair.** TheLuxeZone had graciously let The Englert Theatre borrow it for its annual Festival of Carols in 2011, and not surprisingly, the staff turned it into a holiday photo op. It's not every show we have time to goof off on stage, but when we do, it's a grand production. That is the first Festival of Carols that I remember, even though it's been an annual tradition since 2007 and I started working at the Englert in 2008 when I moved to Iowa City for college, first selling concessions and working in the box office, and eventually house managing shows. I think I remember it so clearly partly because it was the first holiday season with my boyfriend, Andrew, the Englert's graphic designer since 2010 whom I tried to impress for months as he walked past the Englert box office on his way to the Marketing office, and partly because it was also my senior year as an English major, and I was thinking about the future and where/if the Englert fit into my grand plans for riches and world fame. Part of me was sure it was my last year in Iowa City, that it was time for a change, and I was right in one regard. Change was on the horizon, as it always is.

Festival of Carols 2012 found both Andrew and I still in Iowa City, still at the Englert, and wearing the exact same Christmas sweaters from the year before. Andrew was working 50 hours a week between his full-time job and the Englert, and I had graduated and was piecing together a living from multiple part-time jobs. The night of the festival, I skived off work so that I wouldn't miss the fun. The Englert looks absolutely beautiful during the holidays. If you haven't ever braved the Iowa winter to see a show, I promise it's worth the

trek to see the cozy lobby decked out in lights and the Christmas tree set up in the corner. It's even better for Festival of Carols when hot cocoa, cookies, carols, and Santa Claus are added into the mix. Andrew and I posed in front of the tree, and thought, Hey wouldn't it be funny to hold last year's photo while we took another picture? There'd be us, and then there'd be mini us sitting in a big red chair. So we did it. We thought about the potential of the experiment. A thousand tiny us's, year by year, always moving forward but never losing sight of where we came from. And what better setting than the Englert, a theater with 102 years of history unhesitatingly propelling into the next stage of its existence? This place is a juxtaposition in itself, so rich with the past and so eager to push the boundaries of what the future can hold.



The year after, we added another layer to our tradition. I had ventured out of the Arts



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world into a traumatizing but character building full-time office job. Andrew and I were both working 50 hours week then, but as overwhelming as it sometimes felt, neither of us could give up the Englert completely. I was working far less than I had been, but I'd still come in for shows in the evenings and helped out when I could. It was the year I fully realized how irreplaceable the Englert is. Workplaces like this are few and far between, if they exist at all. I love the people I work with. They are like family to me. They were my support after a crappy day at the office. Coming to work a show didn't even feel like work, it was like coming home.

I look forward to what this year's festival will bring as it will be to a much different tune for me than last year. For the first time, I'm not trying to squeeze the Englert in between classes or second and third jobs, and I'm doing just fine. I've realized that daytime hours and dental aren't worth nearly enough to stay in a job you hate, and I've been lucky enough to be able to knit myself a position that suits me perfectly for the time being. All it took was the realization that I needed to stop looking at the Englert as a place to grow up from, and embrace it as a place to grow with. Perhaps this year, Andrew and I will splurge on new sweaters. And though there will inevitably come a day when the backdrop to our Christmas photo will change, we will always have that beginning point, in a red chair years ago.



## Tune In, Turn On, Eat Up

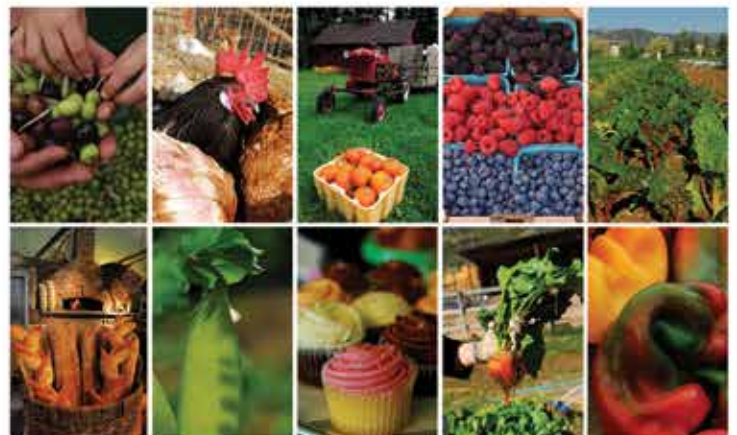
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**THE PEKING ACROBATS**

WEDNESDAY, FEBRUARY 4  
7pm | \$30 adult / \$25 seniors / \$20 youth  
Englert Family Series

**DAVE MASON'S TRAFFIC JAM**

SUNDAY, FEBRUARY 8  
7pm | \$35 reserved seating

**BOLSHOI BALLET**

HD FILM SCREENINGS

Legend of Love - November 9  
Pharaoh's Daughter - December 20  
La Bayadere - January 17  
Romeo and Juliet - March 14  
Swan Lake - April 12  
Ivan the Terrible - May 16





### Rosanne Cash

November 22

The Grammy-winning country star and daughter of music legend Johnny Cash returns to the Englert for a night of sensitive songwriting and soulful music inspired by the American South.



### The Joshua Show

January 17

Join Mr. Nicholas, the sock puppet, and his soul mate Joshua as Joshua teaches him to celebrate his differences through song, comedy, and tap dancing. This performance is part of the Englert Family Series.



### The Nutcracker

December 5-7

Journey with Clara and her magical toy hero through the Land of Snow as they defeat the evil Mouse King in the Nolte Academy's annual performance of this classic holiday ballet.



### The Peking Acrobats,

February 4

The Peking Acrobats delight and amaze with gravity-defying feats, daring maneuvers, and masterful juggling. This performance is part of the Englert Family Series.



### Festival of Carols

December 9

Celebrate the most wonderful time of the year at the Englert's annual holiday extravaganza featuring carols, cocoa, heartwarming stories, and a visit from Santa.



### Dave Mason's Traffic Jam

February 8

Take a journey back with Rock and Roll Hall of Famer and co-founder of legendary band Traffic for an evening of music history as Mason retraces the earliest days of his career.



### Pieta Brown & The Pines

December 13

Two of Iowa's own return to their home state to celebrate the Englert's 10th anniversary as a non-profit with an evening of prairie stomp and folk roots music.



### Bolshoi Ballet

### Bolshoi Ballet Screenings

In the spirit of National Theatre Live screenings, the Englert is proud to present the world-renowned Bolshoi Ballet in this new series of live-captured dance performance presented in HD. Friends of the Englert are eligible to purchase discounted tickets.

-Legend of Love - Nov. 9  
-Pharaoh's Daughter - Dec. 20  
-La Bayadere - Jan. 17  
-Romeo and Juliet - March 14  
-Swan Lake - April 12  
-Ivan the Terrible - May 16



### The Fez

December 31

Ring in the New Year to Steely Dan's legendary jazz/rock fusion courtesy of Iowa City's 15-piece tribute band, The Fez. Midnight champagne toast included with admission.



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





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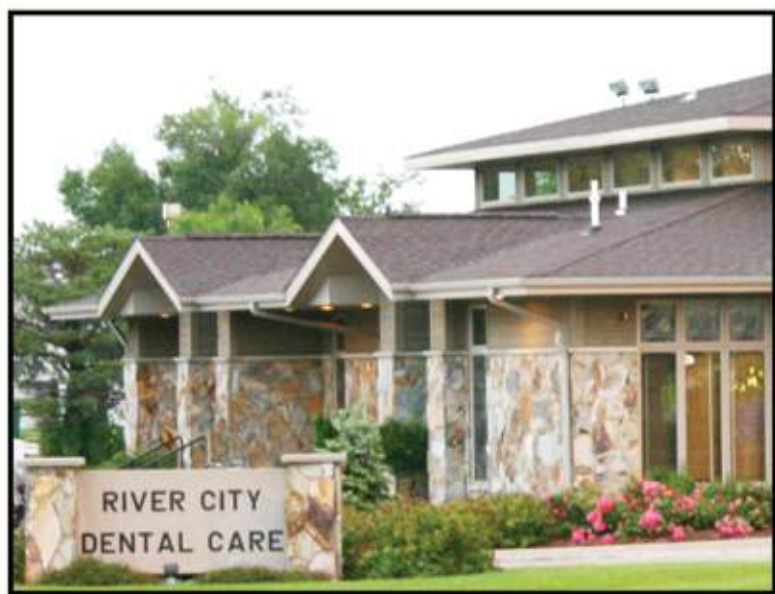
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## THANK YOU!

The Englert Theatre thanks the Iowa Department of Cultural Affairs and the Cultural Leadership Partners Program for its ongoing support of The Englert Theatre.

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## YOU PAID WHAT?!

The ticketing re-sale market is huge and growing larger every day. As The Englert Theatre has grown to host more nationally and world renowned artists, we have caught the attention of these "re-sellers." This is a "buyer beware" type of market and we highly recommend that you purchase tickets to Englert events directly through The Englert Theatre Box Office or via our website/our online seller, Midwestix. Unfortunately, we cannot guarantee or refund any purchases made through other sites. We work hard to keep events as affordable as possible and we never authorize the sale of tickets over the advertised ticket price.



**BOX OFFICE** Monday - Friday 12 p.m. - 6 p.m.  
**PHONE** (319) 688-2653 | **WEB** [englert.org](http://englert.org)



## Introducing *Stages Magazine*

This season, the Englert is celebrating 10 years of operating as a performing arts venue by unveiling *Stages*, a new full-color, magazine-style playbill that will better reflect the Englert's identity as a driver of arts and culture in our community, our region, and beyond. It is a publication of more substance than our traditional playbill, increasing its value for advertisers and providing a platform for us to spark a dialogue with the community.

As a nonprofit performing arts center, The Englert Theatre had over 300 events in 2013, attracting approximately 60,000 patrons to Downtown Iowa City. Every copy of *Stages* marks an opportunity for advertisers to connect with our patrons—people ranging from young professionals to students, families, retirees, and others. In addition to helping our advertisers reach potential customers, supporters, and clients, advertising in *Stages* also communicates your support of the arts through your commitment to the only historic theater left in Downtown Iowa City.

The tri-annual playbill magazine hits our aisles in November, March, and July of each year. A variety of ad sizes and advertorials (customized feature articles written by the Englert marketing staff) are available.

**Please visit [englert.org](http://englert.org) for current rates. For more information contact**

**Katie Roche at [katie@englert.org](mailto:katie@englert.org) or 319-688-2653 x107**

# The History of the Englert



*The face of the Englert circa 1912*

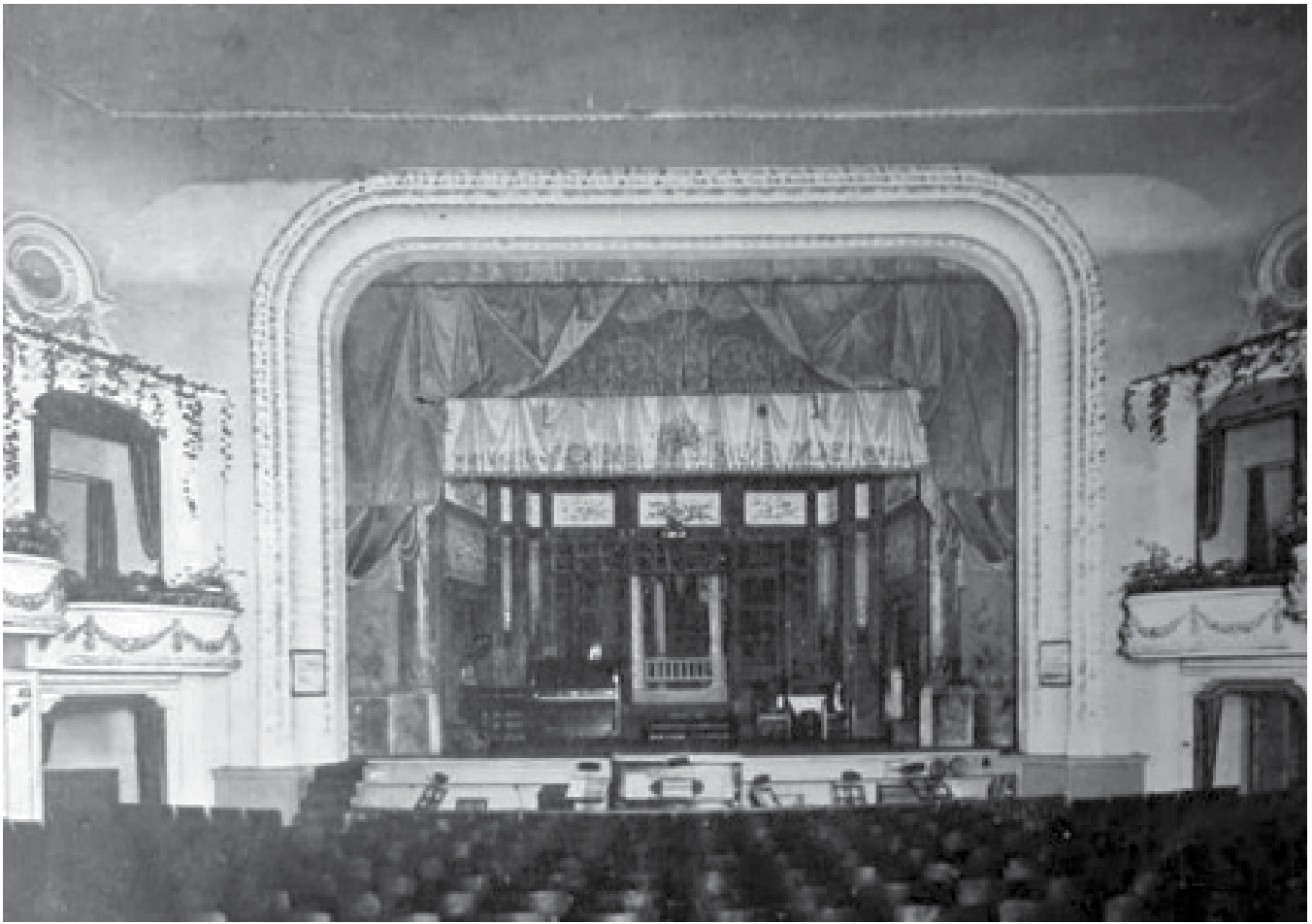
**The Englert Theatre** first opened its doors on September 26, 1912. William Englert and his wife Etta built the theater to rival the finest stages and movie houses throughout the Midwest. Replacing a livery stable that originally stood in the location, the Englert brought Vaudeville touring acts to Iowa City, where townspeople and students filled its 1,071 seats. In addition to live stage acts, the Englert also boasted high quality projection equipment for showing three-reel films.

Two storefronts were originally housed in the building: a barbershop where the elevator is now and a candy store in the area that is now the box office. The Englert family lived on the second floor of the theater building and provided rooms for the performers on the third floor. In 1920, William Englert died of a cerebral hemorrhage in his bedroom, now the Englert offices, at only 46 years old

Following William's death, Etta enlisted A.H. Blank (Central States of Des Moines) and his partner Nate Chapman to oversee operation of the Englert, but Nate died in 1925, leaving his wife Dora with two small children, Ansel, age 10 (destined to be a local District Court Judge and later involved in the Englert's management) and Marvin, age four. Dora retained a partnership with Blank, and her brother Al Davis became manager of the Englert, a position he held until he retired. A woman ahead of her time, Dora was always involved in the operation of the theater.

In later days, Dora's great-grandchildren Nathan, Katherine, and Barbara Chapman, would hear Dora tell the story of witnessing the massive February 13, 1926 fire that nearly destroyed the Englert. Historical accounts place both Dora and Etta at the scene, watching in horror and barking instructions at firemen as the blaze tore through the roof. The fire caused \$125,000





Nate & Dora Chapman  
around 1920

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 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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