



STAGES

OFFICIAL MAGAZINE OF THE ENGLERT THEATRE

Fall 2016

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LAGOS

MY LAGOS MY WAY

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Welcome to The Englert Theatre



Fall in Iowa City is a particularly robust time for cultural programming. School is back in session and everyone has returned from the mental or physical respites of summer. Myriad university programs and departments come alive with events for both students and the community at-large. The local nonprofit arts entities open their seasons on stage, on screen, and beyond. Festivals and symposiums flood the weekend schedules. It's a time of great bounty for transformative experiences. And also a time for great competition for audiences. This fall reaps its own special rewards and challenges: the opening of the University of Iowa School of Music's Voxman Building in downtown Iowa City and the re-launch of the university's performing arts center Hancher Auditorium, located northwest of campus by the Iowa River. These buildings bring us an 1800-seat auditorium and 300-capacity flexible event space at Hancher, as well as a 700-seat hall and at least three additional smaller performance spaces at Voxman. All of these rooms have been implemented with state-of-the-art equipment and designed at award-worthy standards. To witness them in action is stunning.

I remember sitting in a meeting with various arts workers and downtown advocates a little over a year ago. Someone asked me, "What do all of these new buildings mean for the sustainability of the Englert?" Jacob Yarrow (Hancher programming director) and Rob Cline (Hancher marketing director) were both there. We collectively gave the most honest answer that we could: We don't know. But we also talked about a vision that we share — our deep belief that this enrichment of our cultural assets in Iowa City presents us with an unprecedented opportunity. We have a chance to elevate our community's overall engagement in the arts: across our age, classes, races, and varying backgrounds. Our current landscape hasn't been flooded with venues as much as our scene has been diversified in what Iowa City arts can offer its citizens.

Consider this timeline of comedy in the fall: legendary funnyman Steve Martin and Martin Short open Hancher's season (Sep. 24) while newly famous comedian Eric Andre sells out the Englert (Oct. 8) and soon-to-be-star Fran Hoepfner appears at the Mill (Nov. 4). This sort of variety makes Iowa City more attractive for both artists and patrons and we should fully take advantage of how our landscape has assumed such an impressive form after years of post-flood rebuilding. This should be a charge to all of us who work at these organizations as well as our current supporters to spread the word about the sheer amount of amazing content available to everyone who lives in this town. Now is the time to buy a pair of tickets for your neighbor or friend who hasn't seen a show in years or to check out a free event at one of our excellent local venues.

There is a growing bond of partnership between various cultural institutions across town - both local nonprofits and university-operated initiatives. We are communicating with each other, supporting each other's work, and truly working towards collaborative projects. (It bears noting how the Englert — before my tenure — opened its doors to Hancher after the 2008 flood so that events could continue during the interim years. Likewise the revenue Hancher invested — as well as considerable support from the Division of Performing Arts — in the Englert during those years was essential to operations (read: it helped keep the doors open for a young organization!))

Carrying that friendship forward, we are making plans for bringing Mission Creek Festival artists into Hancher in 2017 and in exhilarating talks with the School of Music about performances we can bring into their new rooms, beginning with a collaboration at Witching Hour 2016. As a promoter/advocate/programmer of the arts it is my daily exercise to ascend the soapbox and attempt to get us excited about the events coming through our town, but I hope the points made here can shine through, stick with us, and inspire us in perpetuity. It should be clearly understood: We are at an important moment in the future of our cultural landscape. A network of performing arts, cinema, literature, visual arts, and trans-disciplinary programs, venues, and organizations have risen to the top of the soil and we have never had a better chance to nurture them with our support and watch them grow. Their success means we all win.

Sincerely,
Andre Perry

Executive Director

CONTACT US

WEB englert.org | **EMAIL** info@englert.org | **BOX OFFICE** 319.688.2653

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



THE ENGLERT THEATRE

IT ALL HAPPENS HERE.

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Cover photo by Bill Adams



Performance + Literature + Community



Title Sponsor

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

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

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

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



PREMIER SEASON SPONSORS



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



*Playbill printed by
Goodfellow Printing.*

Douglas & Linda Paul Gallery



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

**The gallery is open
Tues, Wed, Fri
12:30 - 5:30 p.m.**

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

For more information, pricing, and availability, contact Production Manager Tori Morgensai at tori@englert.org



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



WE LOVE OUR **VOLUNTEERS**

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

Please thank them on your way out!

If you are interested in volunteering at the Englert Theatre
contact sarah@englert.org for more information.

Down In The Dressing Room

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

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

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

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

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

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

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



Stop by our new bar!

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



CONCESSIONS AT THE ENGLERT

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Vidigal Reserva Lisboa

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White

Louis Pierre et Fils Chardonnay

Fresh and lively, balanced and dry but well fruited.

Henri de Richemer Piquepoul

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



Robert Morey
Owner

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



Mia Nolte in Nolte's *Le Corsaire*; Matilda Mackey in Nolte's *Nutcracker*

After Nutcracker

BY NORA HEATON

For 12 years, Nolte Academy's production of the timeless classic the Nutcracker has come to life on our stage. Family, friends, community members, and dance lovers all gather to watch the story of Clara, the Nutcracker Prince, evil Rat King, and Uncle Drosselmeyer unfold. But where do the star ballerinas go after they graduate? We caught up with two crowd favorites, Mia Nolte and Matilda Mackey, ahead of this year's production.

After 11 years, Mia Nolte is leaving one *Nutcracker* production to join another.

Since 2005, Mia has performed in Nolte's *Nutcracker* at The Englert Theatre, in the roles of Clara, Mirliton, Arabian, a snowflake, a flower, and so on. This year, for the first time, she will be performing in the Houston Ballet Academy's brand new production of Stanton Welch's *Nutcracker*. She is currently learning the role of the Sugar Plum Attendant in rehearsals.

It is said that only the top one percent of dancers get into the Houston Ballet Academy. It's a challenging and competitive experience, but Mia said she wouldn't trade it. She's been training for this all her life, in a way.

Leslie Nolte, Mia's mother and the owner of Nolte Academy, said Mia began dancing in her car seat as a baby, sitting in the corner of the dance studio while Leslie taught classes. At age 3, Mia started taking recreational classes; at age 9, true ballet

and modern technique; at age 12, daily intense training. It was important to Leslie that Mia not feel pressured to dance. But on her own, Mia found what Leslie refers to as the "joy of the art."

"As a parent, it is so amazing to watch her be so dedicated and driven to the craft of her own volition," Leslie said.

Another star Nolte *Nutcracker* dancer, Matilda Mackey, is now in her first year at the Julliard School, the world-renowned school of performing arts in New York City. She began dancing at age 2, and never stopped.

"Nolte provided me with grounds to learn, improve and grow, create, share information with my peers, challenge myself, and become a dancer well-versed in many techniques and styles," Matilda said. "I truly know that I would not be one-third of the dancer and person I am now if it weren't for Nolte Academy."

Her parents, Fiorenza Ianzini and Michael Mackey, said it's immensely rewarding to watch their daughter succeed after so many years of commitment.

"Matilda's success in dance is not only the product of her innate talent for this art form, but also the product of years of hard work, extreme focus, constant dedication and tremendous commitment," they said in an email.

But Matilda welcomes the hard work; she knows how it pays off.

"I think the most challenging part about being a dancer is letting go of the doubts and insecurities that we perpetuate internally," she said. "But dancers can actually gain from such moments by accepting that challenges harden us, and are naturally part of what it takes to be a successful dancer."

This is part of what Nolte Academy helps students to realize, Leslie said. The studio offers a high level of technical instruction

and numerous opportunities to perform on stages like the Englert's. But it's more than that.

"I believe our role is to help our students become strong women and men," Leslie said.

The *Nutcracker* is an important experience for parents, and one that reminds them of the immense ways their children have grown.

"For the last 11 years, one or both of our daughters was part of the cast, and there is nothing like sinking into the seat of this historic space and watching their smile," Leslie said.

Fiorenza and Michael agreed.

"THE MOST CHALLENGING PART ABOUT BEING A DANCER IS LETTING GO OF THE DOUBTS AND INSECURITIES THAT WE PERPETUATE INTERNALLY,"

"[Matilda] has fallen in love with the feeling of belonging to the theater and with the spirit of the audience," they said. "For us as parents, watching Matilda shine on stage during the years, the various roles and the multiple shows, has been a joyous and rewarding experience."

With Mia and Matilda gone from Iowa City, the *Nutcracker* still feels dear.

"I will really miss dancing in the *Nutcracker* with my Nolte family," Mia said. "I enjoyed each year of it, but I know that it is a huge opportunity to dance in Stanton's new *Nutcracker* this year."

Matilda said the *Nutcracker* will always remind her of home.

"Performing in the *Nutcracker* at the Englert was an 11-season tradition that highlighted the joy of the holiday season for me," Matilda said. "As I walk through the streets of New York and hear the familiar notes of the Russian Candy Cane dance, I am certain that my chest will soften at the wonderful thought of what the *Nutcracker* has meant to me." ■

The Nutcracker

Presented by the Nolte Academy and The Englert Theatre. Sponsored by Hills Bank & Trust Company.

- Friday, December 9 at 7:30 p.m.
- Saturday, December 10 at 2 and 7:30 p.m.
- Sunday, December 11 at 2 p.m.

Tickets: \$30 Reserved Seating Adult / \$24 Senior and Student / \$18 Youth (ages 12 and under) (plus fees)

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Poem Set in the Day and in the Night

BY MAX RITVO

Just do things that are meaningful to you.
Go to the beach, says the doctor.

The man lies on his stomach.
The sand is fine, chewed through
by the waves many times over.

The sun is wide, like an eye cut open,
and it blasts the man
so that his whole shadow
scuttles beneath his belly.

The shadow grows dense
and the man sweats himself thin.

The man becomes a web
and his shadow becomes a spider.

It's not that his life passes to the shadow—
but a tipping happens
as in an hourglass,

and there's suddenly a new order
to the life he never knew was shared.

That night a cricket kills himself in the man.

It's unbearable, his silk body thrilled through
with the screams. All the man is: a speaker—

and not loud enough to communicate
the fear to God.

Enough, however, to bring the spider.

Who brings a kind of relief.

Is it a sin to take the moon? On a night like this?

To bask the body in soapy light, sipping in
gray moisture like beads on a necklace?

But what night isn't like this?

The monster is quiet on his long white limbs—
you only notice what he mops up.

And while there's no such thing as pure silence,
memory breaks apart
and that's close enough.

Close enough for sleep:
A sweet face
rips in half and

you pass through it
like a curtain.

On the other side, you're the body again,
and the shadow is again shadow.

You can enjoy anything—
you don't remember
how clumsy the old hands were
how picky the tongue.

When you smile, every tooth is a perfect circle,
when you write, every letter is a perfect circle,
when you weep, sorrow comes clean out.

Hello again, you say. Hello again.

Leisure-Loving Man Suffers Untimely Death

You ask why the dinner table has been so quiet.
I've felt, for a month, like the table:

holding strange things in my head
when there are voices present.

And when the voices die,
a cool cloth and some sparkling spray.

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I'm on painkillers around the clock,
and I fear it's always been

just the pain talking to you.

The last vision was of the pain leaving—
it looked just like me as it came out

of my mouth, but it was holding a spatula.
It was me if I had learned to cook.

The pain drifted to the kitchen.
He hitched himself to the oven, was a centaur

completed by bread, great black loaves
bursting from the oven,

and then the vision vanished.
I followed, and stood where he had stood.

The knives rustled in the block,
the pans clacked overhead.

I'm sterile from chemo,
and thought of that.

Sure, I wish my imagination well,
wherever it is. But now

I have sleep to fill. Every night
I dream I have a bucket

and move clear water from a hole
to a clear ocean. A robot's voice barks

This is sleep. This is sleep.
I'd drink the water, but I'm worried the next

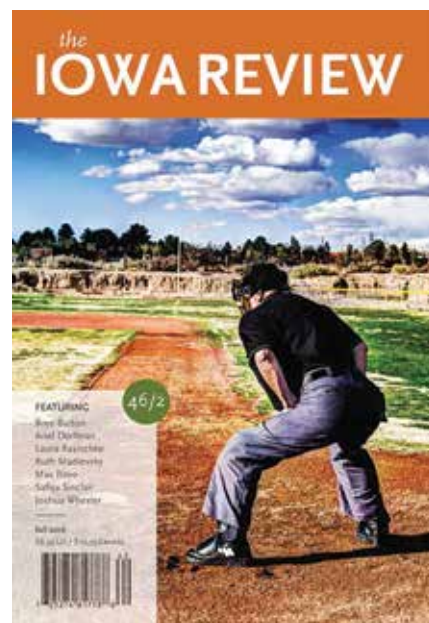
night I'd regret it.
I might need every last drop. Nobody will tell me.

About Max Ritvo:

Max Ritvo was the author of the poetry collection *Four Reincarnations* (Milkweed Editions, October 2016) and the chapbook, *AEONS*, for which he was awarded a 2014 Poetry Society of America Chapbook Fellowship. He earned his BA from Yale University and his MFA from Columbia University.

Ritvo's poetry has also appeared or is forthcoming in *Poetry*, the *New Yorker*, and on Poets.org. His eight poems that appeared in *Boston Review*, introduced by Lucie Brock-Broido, were named as one of their top 20 poetry selections published in 2015. His prose and interviews have appeared or are forthcoming in *Huffington Post*, *Divedapper*, and the *Los Angeles Review of Books*. His radio appearances include NPR's *Only Human*, the *New Yorker* Radio Hour, and The Dr. Drew Podcast.

Ritvo was a poetry editor at *Parnassus: Poetry in Review* and a teaching fellow at Columbia University. He lived in Manhattan until his death in August 2016.



Special thanks to the family and friends of Max Ritvo and The Iowa Review for allowing us these works. Ritvo's poetry can be read in its entirety in issue 46.2. Visit iowareview.org or Prairie Lights Bookstore to get your copy today! ■

MISSION CREEK FESTIVAL

Performance + Literature + Community

COMING
April 4-9, 2017
Iowa City, IA

missionfreak.com



In Rotation: Pygmalion Festival 2016

BY ANDRE PERRY

In late-September the Mission Creek Festival team traveled en masse to Champaign-Urbana for Pygmalion Festival 2016. A sister event of sorts, Pygmalion turns its downtown(s) into a criss-cross playground for the arts. Music, literature, DIY arts, tech, and food are the core concerns of the festival. We spent our time checking out shows, absorbing readings, talking to locals, and buying books and records. Here are the highlights of what we saw.



Eula Biss

Former Iowa City resident and graduate of the University of Iowa's MFA Nonfiction Writing Program, Eula Biss showed up to Pygmalion as part of its literary series. She spoke about and read from her 2014 book *On Immunity*. Extremely thoughtful and well-researched on her subjects, Biss also relays an unassailable sincerity in her work. She is a contemporary champion of the modern essay displaying deft control of narrative, thoughtful consideration of fact, and transformative examination of personal identity.



Tyehimba Jess

Midwest-raised, New York-based poet Tyehimba Jess appeared twice at Pygmalion—first on at a solo reading and then as part of Adrian Zuniga's classic Literary Death Match. In both formats, Jess bent the souls of his audience as he reflected on the black American experience both historical and current in his riveting poetry. His 2004 collection, *leadbelly*, won the National Poetry Series award and his new volume, *Olio*, was released by Wave Books this year.



Future Islands

The fervor for this synth-rock trio—they add a drummer in the live setting—has grown significantly over their four-album career. Playing a headlining set on the final night of Pygmalion, they solicited a significant crowd that had clearly come out and stayed out for them. Future Islands thrives in the live setting. Singer Sam Herring is passionate to the point of literal chest-beating, but his energy is focused, channeling the fullest effect of each crescendo. The band falls in behind his shaman ritual, their heads down in their synths, drums, and guitars, eyes and hearts locked on the beat. Surely, riding the festival circuit for a few years trains a band to work this kind of crowd, but the sincerity of their performance reflected a purity of emotion sometimes lost as musicians ascend the ranks. They wanted to be in Champaign and they wanted to bring their audience joy and it seems like they are able to recreate that environment on any night in any town.



Wolf Parade

Reunited after a six-year hiatus, Wolf Parade sounds as tight and reckless as they did when they played at the Englert in 2010 on their last tour. The band's individual members have compiled the makings of a considerable indie-rock legacy through their side-projects alone—Sunset Rubdown, Moonface, Swan Lake, Handsome Furs, Divine Fits, and Hot Hot Heat—but Wolf Parade has always been the project where the whole towers over the sum of its parts. The balance between Spencer Krug's literary epics and Dan Boeckner's everyman burners mark the landscape this group has explored since their debut in 2004, a sound that is part-prog, part-anthem, and often dancey. Their set at the festival pulled from their entire catalog, featuring classics as old as "I'll Believe in Anything" and two new songs that secured the promise of a forthcoming album. They closed with a ten-minute jam, "Kissing the Beehive", awash in guitar noise and throbbing beats. They were laughing, they were smiling, and it looked like they could have played for another hour. ■

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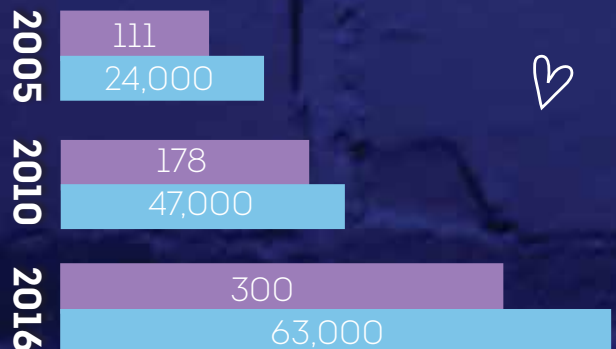
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OUR FESTIVALS

MISSION CREEK FESTIVAL

Performance + Literature + Community

Mission Creek Festival takes place in Iowa City every spring for six days. The festival embraces live performance, the literary arts, and radical community happenings. Our focus is on quality, independent-minded sounds, words, and events.

Mark your calendar for April 4-9, 2017!

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WITCHING HOUR

Witching Hour is a two-day annual fall festival that explores and engages the unknown, discusses creative process, and unveils new work in a range of disciplines and practices. Witching Hour welcomes thinkers, makers, and participants from a wide breadth of mediums and industries.

Mark your calendar for November 4-5, 2016!

CO-PRESENTED BY



WITCHING HOUR

NOVEMBER 4-5, 2016 IOWA CITY

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

Pussy Riot: In Conversation with Jessica Hopper

FRIDAY, NOVEMBER 4 AT 7 P.M.
\$20 GENERAL ADMISSION OR
FESTIVAL PASS

Pussy Riot is a Russian feminist punk rock protest group based in Moscow. Founded in August 2011, it has a variable membership of approximately 11 women ranging in age from about 20 to 33. They



stage unauthorized provocative guerrilla performances in unusual public locations, which are edited into music videos and posted on the Internet, as well as reported widely by international media. Their lyrical themes include feminism, LGBT rights, opposition to the policies of Russian President Vladimir Putin, whom they regard as a dictator, and links between Putin and the leadership of the Russian Orthodox Church.

Pussy Riot's Maria Alyokhina and Mediazona collaborator and reporter Sasha Bogino will participate in a lively conversation with music critic and writer Jessica Hopper.

Wu Fei

FRIDAY, NOVEMBER 4 AT 9:30 P.M.
\$15 GENERAL ADMISSION (ALSO
GAIN ADMISSION TO LOW) OR
FESTIVAL PASS

Musician Wu Fei's work explores the unknown through the clash of cultural influence by way of Beijing to Nashville, and a clash of methods from the China Conservatory of Music's rigors of tradition to Mills College's focus on improvisation. She will perform new compositions for the guzheng.

Born and raised in Beijing, Wu Fei is a composer, vocalist and performer of the guzheng (Chinese zither), as well as the piano. She began performing guzheng at the age of six, and spent her

formative years studying composition at the China Conservatory of Music. She holds an MA in Composition from Mills College where she studied improvisation and composition. Wu Fei has performed

and recorded with musicians such as John Zorn, Fred Frith, Billy Martin (Medeski-Martin-Wood), Carla Kihlstedt (Tin Hat Trio), and Grammy-winning musicians Abigail Washburn and Béla Fleck. Her commissions range

from a composition for the Percussions Claviers de Lyon (France) that premiered in the Forbidden City Concert Hall in Beijing, to live performances in Paris and Tokyo for Hermès.



BUY PASSES:

\$30 One Day (Friday or Saturday only)

\$50 Two Day (Friday AND Saturday)

Available at the Englert Box Office or
www.witchinghourfestival.com

Low

FRIDAY, NOVEMBER 4 AT 11 P.M.
\$15 GENERAL ADMISSION (ALSO
GAIN ADMISSION TO WU FEI) OR
FESTIVAL PASS

Duluth, Minn.-based slowcore band Low has pushed the boundaries of the unknown with their music since the start—sometimes atmospheric, sometimes dissonant, but always beautiful. Low will perform a selection of music.

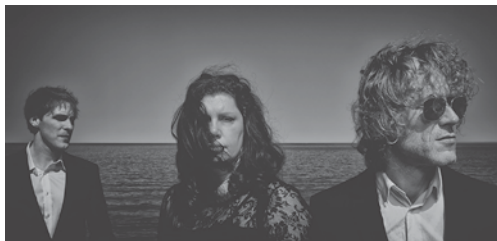
Sub Pop released Low's *Ones and Sixes*, the group's latest studio effort, on CD / LP / DL worldwide Friday, September 11, 2015. The album, featuring the standouts "No Comprendo," "What Part of Me," "Gentle," and "No End," was co-produced by the band and engineer BJ Burton at Justin Vernon's April Base Studios in Eau Claire, Wisc. "Low will always be considered the quintessential slowcore band, but their real mastery, and the secret to their decades-long vitality, lies in something more intangible than tempo," writes Pitchfork in a review of *Ones and Sixes* (7.8). "They have a preternatural mastery of arrangement and dynamics, an instinct for when and how to pick the exact right moment to lift the volume a bit, to accent a repetitive moment with this synth line or that fuzzed guitar."

Authenticity and Authorship: Political Storytelling in the Digital Age

SATURDAY, NOVEMBER 5 AT 5 P.M.
OPEN TO PASSHOLDERS

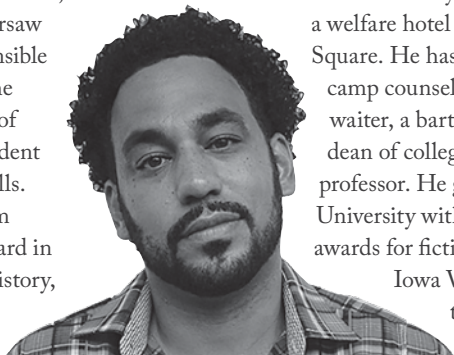
Arun Chaudhary is a filmmaker working in politics. He was the first Official White House Videographer, a position created for him at the beginning of the Obama administration. Chaudhary traveled extensively with the President, capturing public events and behind-the-

scenes moments as well as producing and packaging presidential tapings for the Internet and broadcast television. He is the creator and architect of *West Wing Week*, the first-ever online video diary of the White House. During his tenure, he wrote, produced, shot and edited over 63 episodes of *West Wing Week*, documenting



the President through his rigorous weekly agenda. He also directed many tapings of the Weekly Address.

During the 2008 campaign as the New Media Road Director, Chaudhary oversaw the team responsible for capturing the day-to-day life of the future president in video and stills. He and his team set a new standard in documenting history, delivering crucial



images to the public from the road in real time.

National Anthem: The Sociopathic Nature of Racial Discourse in American Sports SATURDAY, NOVEMBER 5 AT 7 P.M. OPEN TO PASSHOLDERS

Jason England, Iowa Writers' Workshop graduate, University of Iowa lecturer, and columnist for *Sports Illustrated* online, will give a presentation delving into the discussion of race in American sports, from how Black Lives Matter protest was handled in the WNBA versus the NBA, San Francisco 49ers quarterback Colin Kaepernick's silent protest during the national anthem, and more.

Jason England was born and raised in New York City, where he spent his youth in a welfare hotel for the homeless in Times Square. He has been a soda salesperson, a camp counselor, a parking lot attendant, a waiter, a bartender, a civil rights activist, a dean of college admissions, and an adjunct professor. He graduated from Wesleyan University with high honors and three awards for fiction; got his MFA from the Iowa Writers' Workshop; and was the Carl Djerassi Fiction Fellow at the Wisconsin

Institute. His short fiction has been anthologized, and his essays on race, sports, and societal issues have appeared in various publications, including *Sports Illustrated*. He is currently finishing his first novel, while writing regularly for The Root and various sports outlets. He is a full time faculty member in the University of Iowa Rhetoric Department.

Jen Kirkman SATURDAY, NOVEMBER 5 AT 9 P.M. \$20 GENERAL ADMISSION OR FESTIVAL PASS

Best-selling author Jen Kirkman will perform a stand-up set at 9 p.m. at the Englert and a conversation with TBD at 10:30 p.m. at the Mill.

Jen Kirkman is a national and internationally touring stand-up comedian. Her Netflix Original Comedy Special *I'm Gonna Die Alone (And I Feel Fine)* is now available for streaming on Netflix worldwide. It was called one of the Top 10 comedy specials of 2015 by *Time Out NY*, *New York Magazine*, and The Atlantic.

Jen is also the New York Times bestselling author of *I Can Barely Take Care of Myself* and her follow up book, *I Know What I'm Doing and Other Lies I Tell Myself; (Dispatches From a Life Under Construction)* was released in April 2016. ■

WORKSHOPS

Please RSVP at englert.org

The Art of Doing Nothing: A deep exploration of what meditation is and what it is not Saturday, November 5 at 11 a.m. Open to passholders

Through a series of very short experiential exercises we gain some insight into how the mind works and learn the essential tools for developing an authentic meditation practice unrelated to dogma or belief systems.

Will Duncan has been formally studying meditation and scripture with his teachers for three decades. He teaches

scripture, philosophy and yogic theory throughout the world and is known for bringing humor and lightheartedness into his teaching style. He strives always to show the relevance of ancient scripture in our day-to-day busy lives. In 2014 Will completed a traditional three-year silent meditation retreat.

You Ain't Getting No Cookies for Doing What is (Racially) Just Saturday, November 5 at 1 p.m. Open to passholders

Tabitha Wiggins, multicultural initiatives coordinator with the University of Iowa Department of the Vice President for Student Life, will lead an engaging and interactive workshop. Wiggins will teach participants about the "ally industrial

complex," how to identify points of intervention against the ally industrial complex, and how to work together as a community towards equal treatment for all.

Storytelling Seeds: A Generative Workshop Saturday, November 5 at 3 p.m. Open to passholders

Everyone has a story. Or at least a seed for a story. Join Chicago writer/performer, Maria Vorhis, for Storytelling Seeds, a workshop for new and seasoned tellers to plant the seeds for new ideas and story starts. We will generate new personal storytelling material through prompts, on your feet exercises, and paired telling. All that is required is a willingness to listen, share, and pen and paper if it suits you.

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Staff Picks: Witching Hour

Need some help navigating the nearly 70 artists, thinkers, makers, and activists who make up the Witching Hour lineup? The Englert staff shares a few of our own recommendations, personal favorites from the worlds of comedy, discussion, music, criticism, and more.

Jessica Egli
Associate Patron
Services Manager

As a naturally hilarious human and a lover of comedy, I'm most excited for **SUPER TALENT SHOW AND FRIENDS**. It's motivating to watch young/fresh Midwestern comedians perform. It lets me have a moment of..."Huh, maybe I could do that."

Tori Morgensai
Production Manager



FIRST DEATH: I'm excited for this because I think it's really relatable for everyone, regardless of the scale of each individual first death. Everyone of us has roads not taken, lives not lived, or paths

abandoned. This panel is a conversation about how to handle the switch from one path to another told by people who have had to make that extremely personal journey in a much more public venue that most of us have and have not only survived but thrived. I can't wait to hear about their experiences.

FORREST MEGGERS: I deal with a lot of dealing with a historic venue and having to figure out ways to not only sustain that building but also how to do it as efficiently as possible. I'm excited to have Forrest hear to talk about his sustainable designs and hopefully to pick his brain about how to merge the worlds of historic and green as much as possible!

Ultimately, I love Witching Hour because it's not just entertainment, watching favorite artists talk or perform. Witching Hour is about engagement, learning, conversations.

Katie Roche,
Development Director

I am excited to attend the workshop and talk with **WILL DUNCAN**, "THE ART OF DOING NOTHING: A DEEP EXPLORATION OF WHAT MEDITATION IS AND WHAT IT IS NOT". I was really

BUY PASSES:

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www.witchinghourfestival.com*

into meditation in college and remember how much it helped me. My life is so full, so busy and noisy, and I'm excited to reconnect with a non-dogmatic practice that can help me focus, breath and enjoy life even more.



I'll definitely be listening closely to **JASON ENGLAND'S "NATIONAL ANTHEM: THE SOCIOPATHIC NATURE OF RACIAL DISCOURSE IN AMERICAN SPORTS"**. I've always been a fan of the credo that "protest is patriotic" and find it fascinating how often Americans become obsessed with debating the merit of or technique employed by protesters, rather than looking more closely at what the protest is trying to illuminate.

Aly High
Marketing Director

I am psyched to see **WU FEI** perform live. Wu Fei is a Beijing-born, conservatory trained master of the guzheng, an ancient Chinese instrument. She lives in Nashville where she smashes together methods from her rigorous traditional training and the Mills College's focus on improv.

There, she shoots videos of herself improving out in the world, performing with a train, a treadmill, on a canoe, with cicadas, birds, and wind; in front of earth diggers and while doing dishes. But my

favorite piece is the simpler setting of Anti-Shittiness Improv, a piece in response specifically to the Chinese Great Cultural Revolution, but is a meaningful piece in a world which can sometimes seem full of "human shittiness."



Connor Wade
Development Assistant

I'm most excited to check out hip hop artist, PSALM ONE aka Hologram Kizzie. I love her witty and powerful rhymes. Right now I'm really digging her albums *Fear of Frequent Flyer* and *Psalm One Audiotree Live*.



Andre Perry
Executive Director

NATIONAL ANTHEM. The discussion on race and culture is an ongoing responsibility on all of us as American citizens. England's recent essays about race and sports continue to bring up more questions as well as address how we might move forward. His presentation will be another piece in this necessary cultural conversation. ■

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A LOOK BACK AT WITCHING HOUR 2015



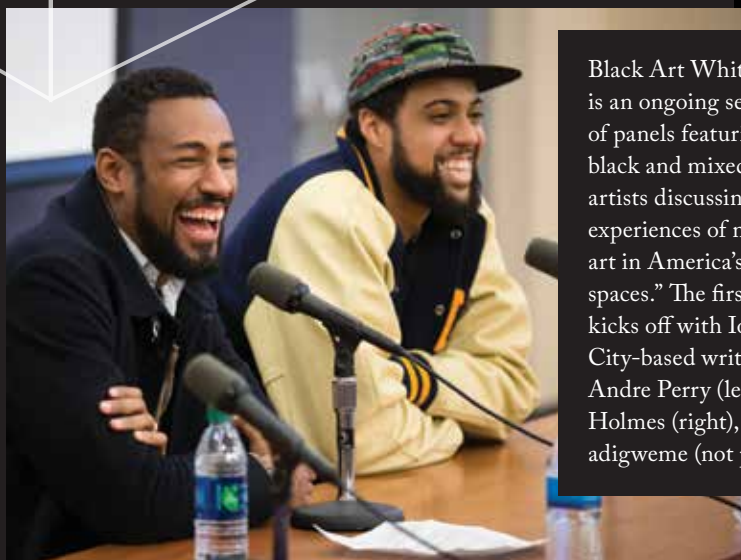
Art collective Paintallica presents a live art demo on Friday and Saturday, including live painting at FilmScene and chainsaw carving on the Ped Mall.



Chicago comic Odinaka Ezeokoli performs standup live at the New Voices of Comedy Showcase at The Mill on Saturday night.



Avante garde filmmaker and Princeton professor Su Friedrich lectures at FilmScene on Saturday afternoon.



Black Art White Space is an ongoing series of panels featuring black and mixed-race artists discussing their experiences of making art in America's "white spaces." The first panel kicks off with Iowa City-based writers Andre Perry (left), Jeff Holmes (right), and alea adigweme (not pictured).



Comic Brian Posehn (The Sarah Silverman Program, Mission Hill) (left) and comedian Tim Barnes (right) record a live episode of Barnes' podcast, It's All True!, at the Englert on Saturday ahead of Posehn's standup set.

Midwest disco duo MAIDS, hailing from Des Moines, closes out the festival at The Mill late Saturday evening.



Avant garde composer and percussionist Jon Mueller performs on Saturday at FilmScene.



Doomtree's Dessa leaves the stage to perform in the crowd at the Englert on Friday night.



Former BuzzFeed editor Sandra Allen (left) talks with Kristy Harstgrove Mooers for the premiere episode of Allen's podcast, *Strange Vacation*, digging into relationships, dating, and love.



Doomtree's Paper Tiger leads a surprise, spur-of-the-moment dance party at The Mill after their set at the Englert on Friday night.



Writers of Color, which continues in 2016's festival, is a showcase featuring new work from undergraduate, graduate, and writers in our community at large.



Minneapolis-based hip hop supergroup Doomtree performs to a huge crowd of fans at the Englert on Friday night.



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iBelong participants Semaj, Te'Angela, and Calvin

Creative Kids' Camps

BY NORA HEATON

Looking for an outlet for your creative kid, or hoping to spark a passion for the arts in a young person in your life? The Iowa City area is rich with clubs, workshops, classes, and camps focusing on performing arts, visual art, music, technology, comic books, and more. We featured a few great picks from our friends at Girls Rock! Iowa City, the Dream Center, and Old Creamery Theatre.

Girls Rock! Iowa City

Girls Rock! Iowa City is all about making art, and the empowerment it creates, accessible. When kids have a safe space to make art, creativity blooms.

Nine-year-old Lucille Grulke-Mangrich, who participated in Girls Rock! for the first time this summer, played guitar in her band's performance of "The Unicorn Apocalypse."

"The song is about unicorns coming here from their island because they were upset about people hunting them," she said. "So they stabbed people in the chest to turn them into unicorns."

Girls Rock! Iowa City is a week-long camp where kids can form bands and write an original song to perform at the camp's showcase at the end of the week.

Eleanor Lindhorst, 12, said she has enjoyed Girls Rock! the past three years because it helps her express how she feels and relates to others. Also, learning guitar and playing for an audience gave her a huge confidence boost.

"I used to listen to songs I like and think, 'How do they do that?'" she said. "Now I have performed on stage and I feel

like I can take on any challenge."

Eleanor's band's song, "Who We Are," is about being yourself despite what others say.

Lucille said camp helped her confidence and self-esteem, as well.

"I love how it's not just about music but also about how women are equal," she said. "Also, that not just girls can come

**"I SEE MYSELF AS AN
ADVOCATE FOR YOUNG
WOMEN, AND I WANT TO DO
ALL I CAN TO HELP ADDRESS
THIS ISSUE."**

but anyone who feels they don't have power."

Girls Rock! works with girls, gender nonconforming and trans youth ages 8-16.

The acceptance at Girls Rock! was an important part of the experience for

10-year-old Sterling Schumacher.

"That was one of my favorite parts of camp, accepting everyone and everyone having fun," she said. "And I learned about myself and how to like myself."

Her song's lyrics are about self-acceptance and tolerance: "Whether you're dark or light, whether you like boys or girls, we're all cool kids, cool kids," she sang.

For more information or to register, go to: girlsrockiowacity.org

iBelong (The Dream Center)

Frederick Newell, founder and executive director of the Dream Center in Iowa City, remembers hearing from youth who felt voiceless in their communities and schools. In February 2016, the Dream Center and partners created a solution: they created the iBelong Youth Leadership program, a writing group that meets as part of the Dream Center's youth programming.

"iBelong is a program that gives youth a platform to share their voices with their peers and community members," Frederick said.

Although the program is less than a year old, it has grown to serve 45 young people ages 14 through 18.

"Writing helps me a lot," said Calvin, an iBelong participant. "I seem to always have a lot on my mind, and the only way I

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Camp Creamery acting camp, at the Old Creamery Theatre in Amana

can express my thoughts clearly is through writing for some reason.”

His favorite original piece of writing is a poem called “N.I.G.G.A.”

“When I was writing it, I didn’t think it would have such positive feedback,” he said. “I was able to read the piece at The Englert Theatre for an event. It was filmed by Flow Media and was shared on social media over 1000 times.”

Some of the writing created in iBelong acts as a vehicle for social change. Te’Angela, another member of the iBelong group, said her favorite piece of writing was a poem she wrote about suicide and depression.

“The poem was written to help young women who deal with depression and thoughts of suicide,” she said. “I see myself as an advocate for young women, and I want to do all I can to help address this issue.”

Aside from bringing good into the world, it also helps her on a personal level.

“iBelong has helped me to have a stronger, more authoritative voice on things, I believe,” she said. “I also have become stronger and a better leader as well amongst my peers.”

Semaj, another iBelong member, said writing and rapping provide outlets of expression—which is especially helpful since he considers himself a shy person.

“I feel like since I have become a member of iBelong, I have become more focused and a better individual overall,” he said. “iBelong has challenged me to always work my hardest and to keep striving towards excellence.”

For more information or to register, go to: thedreamcenteria.org

Camp Creamery (Old Creamery Theatre)

For the past five years, 13-year-old Nick Beam has spent a week over the summer at Camp Creamery, an acting camp put on by the Old Creamery Theatre in Amana. Each year, it’s been a blast, he said.

“You get to express yourself with different personas,” said Nick, who played Cousin Freddie in the camp’s production of “A Mystery at Mimsley Manor.”

“Also, you get to make friends,” said 11-year-old Adi Honaker. She glanced at Tristyn Popelka, 13. “And you get to see your old friends,” she added, and the two girls hugged. Both were cast as Mimsleys in the play.

This year is Camp Creamery’s tenth anniversary, said Jackie McCall, the Director of Education. The camp first began when another local theater camp wasn’t able to do its programming one

summer, so Camp Creamery was created to serve kids who wanted to come.

Word got out about the new camp, and the next summer, the camp was in six communities. This summer, they held 13 camps in 12 locations, many of them rural communities. This year they added a camp in Washington for the first time.

Jackie writes the scripts, and Sean McCall, Jackie’s husband and the organization’s Artistic Director, writes the lyrics and composes the songs. Some camps, including Amana, put on “A Mystery at Mimsley Manor” this year. Others, including Coralville, showed “Lights, Hollywood, Action!”

So what’s it like to teach 60 kids a brand new play in a week?

Easier than you’d think, Jackie said. The kids absorb the new material like sponges. The camp counselors, called directors, are on stage with the kids during the play, so they can help out where needed or step back to let the kids shine. And the kids love being on a real stage with real theater professionals.

“You make a lot of friends, do a play with the best directors ever, and you get a week away from home,” said 9-year-old Madalyn Ray.

“It’s rewarding to see the kids succeed,” Jackie said. “No matter what, at the end of the week on Friday, they are so excited to show what they’ve learned. They just come to life.”

For more information or to register, go to: oldcreamery.com ■



Campers at Girls Rock! Iowa City



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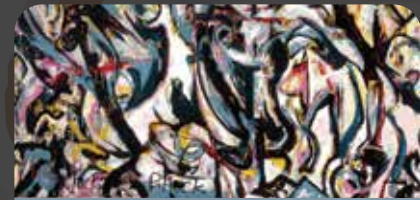
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PASTORAL BEETHOVEN | OCT 14 & 15

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

A NIGHT IN PRAGUE | NOV 11 & 12

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

AMERICAN MYSTICS | JAN 28 & 29

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

MARSALIS IN IOWA | MAR 10 & 11

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

1,001 ARABIAN NIGHTS | MAY 6

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 LISZT Piano Concerto No. 1
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JOHN WILLIAMS AT THE MOVIES | MAY 20 & 21

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 BRAHMS Piano Quintet

SPRING SERENADE | APR 21, 22, & 23

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

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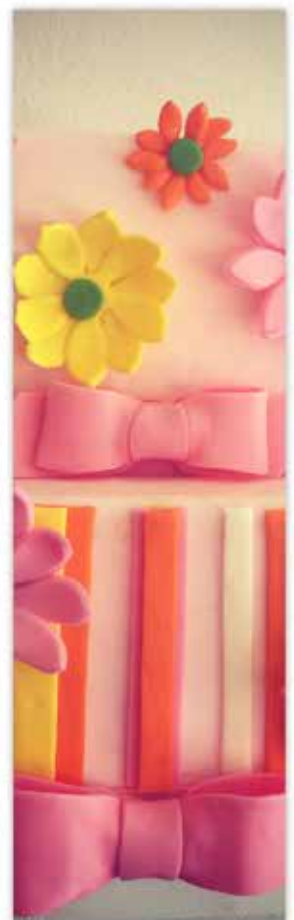
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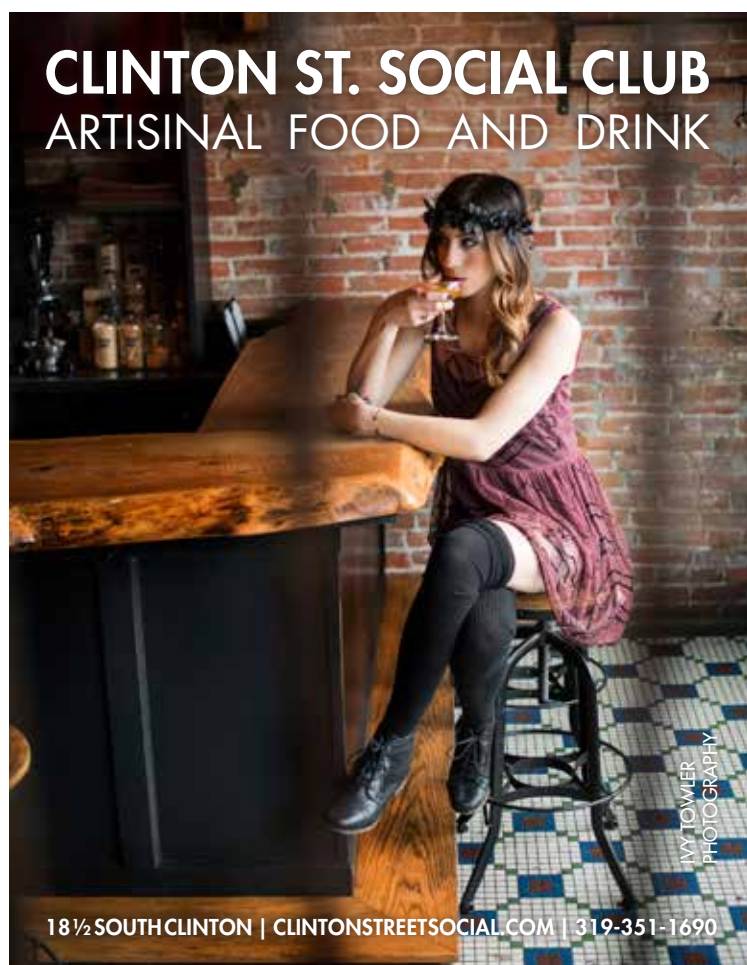
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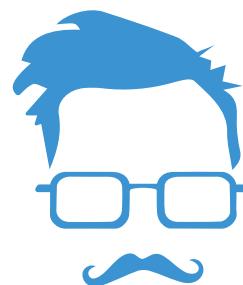


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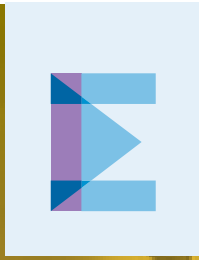
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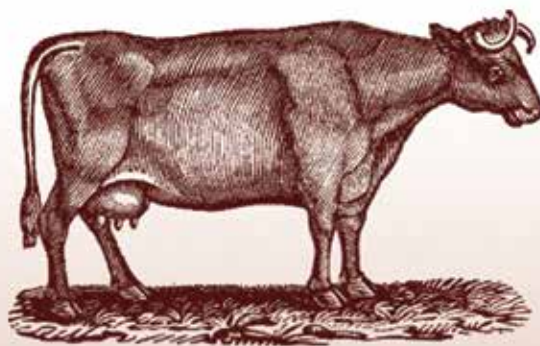


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Englert Commissions

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

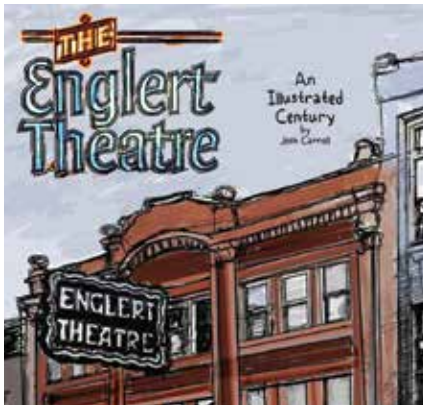


◀ Iowa City Song Project

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

Englert at 100

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



◀ An Illustrated Century by Josh Carroll

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

Poetry by Dora Malech

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



◀ Artist-In-Residence 2014 - Nat Baldwin

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

Englert Beer Series ▶

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

The Evolution of Bruno Littlemore ▶

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

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

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



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

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- >> Taking steps to protect your hearing today helps guard against hearing loss in the future. Both the volume of sound AND the length of time exposed to loud sounds can cause sound-induced and — unfortunately— irreversible hearing loss.
- >> To our audience members: Do you believe today's performance is excessively loud? If so, head to the Box Office where the UI-SAFE group has provided earplugs for you at no cost.
- >> Our partners are also helping us monitor our production crew's continued hearing health by providing routine hearing screenings at the Wendell Johnson Speech and Hearing Clinic. We thank you!

For more information or if you have concerns about your own hearing health, contact: Wendell Johnson Speech & Hearing Clinic: (319) 335-8736
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Upcoming Events



Witching Hour

November 4-5 | \$50 Two Day / \$30 Single Day (plus fees) / Limited amount of individual tickets available to some events Featuring more than 70 artists, thinkers, makers, and activists, Witching Hour returns to downtown Iowa City. A festival for exploring

the unknown, discussing the creative process, and presenting new work, Witching Hour is presented by the Englert and *Little Village* magazine. Programming at the Englert includes Russian activists Pussy Riot, comedian Jen Kirkman, first official White House videographer Arun Chaudhary, and many more.



Chase Garrett's 7th Annual Blues & Boogie Woogie Piano Stomp

November 18 | \$45 Zone 1 Golden Circle / \$30 Zone 2 Reserved Seating (plus fees)

Chase Garrett's 7th Annual Blues & Boogie Woogie Piano Stomp is back and bigger than ever! Featuring some of

the most in-demand leaders in blues and boogie woogie piano from around the world today, including Iowa City's own Chase Garrett, along with Barrelhouse Chuck, Chris Conz, and Lluís Coloma. Joined by a full rhythm section, this event harkens back to the high energy showmanship of 1920's, 30's, and 40's live swing music.



Greg Brown

November 19 | \$30 In Advance / \$33 Day of Show Reserved Seating (plus fees)

Critic Josh Kun once described singer and songwriter Greg Brown as "a Midwestern existentialist hobo with a quick-draw mouth, a bloodied heart, and bourbon on his breath." One of the

leading contemporary folk artists of the American Midwest, Brown's music reflects a poetic spirit while also sounding thoroughly down to Earth; his deep, craggy voice expresses quirky humor and the mysteries of life and love with equal skill, and over the course of a career that's spanned more than five decades, he's earned a passionate following for his heartfelt and uncompromising music.



The Weepies: Completely Acoustic and Alone

November 26 | \$30 In Advance / \$33 Day of Show Reserved Seating (plus fees)

Completely Acoustic and Alone will feature The Weepies, their guitars, and a batch of unheard songs, no backing band. In a uniquely intimate

performance, singer-songwriters Deb Talan and Steve Tannen will workshop new, never-before-heard songs in preparation for an upcoming album. This is a can't-miss show for Weepies fans as well as listeners new to their work, with Iowa City being one of very few North American dates on this tour.



The Nutcracker

December 9-11 | \$30 Reserved Seating Adult / \$24 Senior/Student / \$18 Youth (ages 12 and under) (plus fees) Nolte Academy & The Englert Theatre are proud to present a unique and highly entertaining version of the beloved Christmas classic, *The*

Nutcracker. No holiday is complete without a visit to Clara's house where her beloved Uncle Drosselmeyer presents the magical gift of The Nutcracker. This holiday classic comes to life with performances by dancers from Nolte Academy. The production features a live orchestra, consisting of local musicians conducted by Carey Bostian. Don't miss the wonder and enchantment of this Christmas tale!



Eufórquestra's Home for the Holidays

December 22 | \$15 In Advance / \$20 Day of Show General Admission (plus fees)

Eufórquestra (pronounced yoo-FOHR-keh-struh, think euphoria+orchestra) is energy and rhythm personified. An ever-evolving sound that has been

influenced by music from all over the world with an emphasis on funk, pocket and groove. Eufórquestra will return to our stage for Home for the Holidays with special guest Meteor Cat to support the Crisis Center of Johnson County's food bank.



Scott Bradlee's Postmodern Jukebox

January 25, 2017 | \$45 Reserved Seating (plus fees)

Created by Scott Bradlee, the rotating collective of Postmodern Jukebox has amassed more than 450 million YouTube views, 1.9 million subscribers, and topped iTunes and

Billboard charts. Postmodern Jukebox takes your favorite Top 40 hits, throws them in a time machine, and re-imagines them in the style of classic musical eras. A torch-like ballad take on Radiohead's alt-rock hit "Creep" (named one of People magazine's "9 Best Viral Cover Videos of 2015"), a doo-wop ditty of Miley Cyrus' "We Can't Stop," and a sad clown singing Lorde's "Royals."



Drive-By Truckers

January 29, 2017 | \$28.50 Reserved Seating (plus fees)

Founded in 1996 by singer/songwriter/guitarists Mike Cooley and Patterson Hood, the band have long held a progressive fire in their belly but with *American Band*, they have made the most explicitly

political album in their extraordinary canon. A powerful and legitimately provocative work, hard edged and finely honed, the album is the sound of a truly American band—a Southern American band—speaking on matters that matter. ■

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The History of the Englert



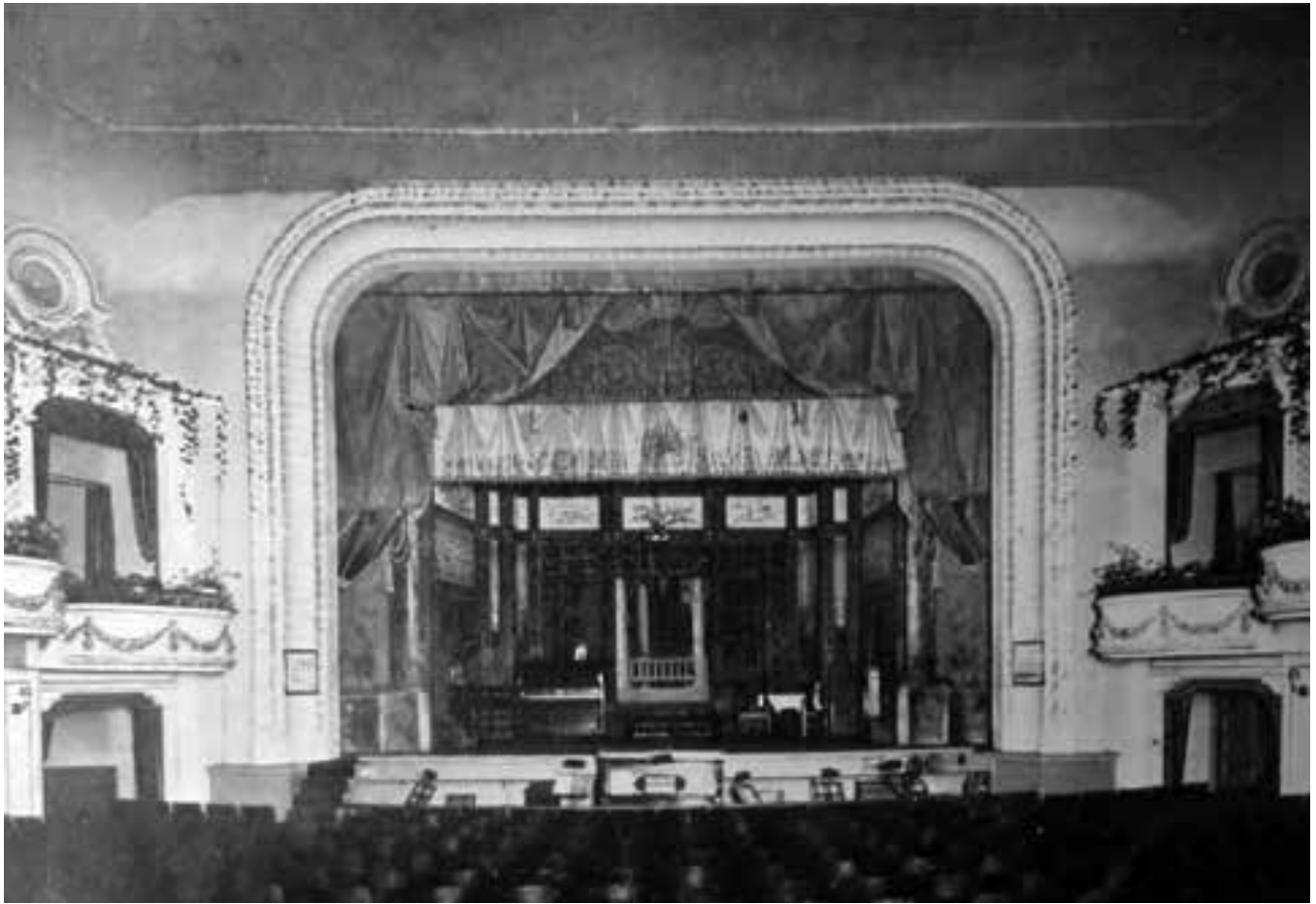
The face of the Englert circa 1912

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

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

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

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



through the roof. The fire caused \$125,000 of damage to a building that cost \$60,000 to build in 1912. Etta Englert and her new husband, James Hanlon, in cooperation with A.H. Blank and Dora Chapman, immediately worked to rebuild the Englert, tapping into the prevailing tastes of the 1920s. During this era, large and ornate movie palaces were being built in cities across the United States, and Iowa City would not be surpassed.

The new Englert operated for decades as a joint venture. Etta Englert Hanlon and her second husband continued to reside in the building, while Dora Chapman and Al Davis managed the theater in conjunction with A. H. Blank. Years later, Blank and Central States of Des Moines, in partnership with the Chapman family, operated the theater and supervised its division into two small-screen theater spaces in the 1980s.

By 1999, the managers of the Englert finally decided to close the theater and sell the aging building. It was purchased by a bar owner who had plans to turn it into a nightclub. Not wanting to see the

theater disappear, a group of concerned citizens persuaded the City of Iowa City to purchase the theater and hold it in trust until funds could be raised.

For the next five years, this group of citizens mobilized to purchase the theater from the City of Iowa City and rebuild the Englert as a community cultural center. They began the “Save the Englert” campaign to raise the funds necessary to renovate the theater to its former grandeur.

Hundreds of local businesses and individuals contributed countless hours and millions of dollars to bring the theater back to life. Their contributions are forever recognized on the large Capital Campaign plaque in the Englert lobby, on the nameplates on the seats of the theater, and on numerous plaques around the building.

Finally, on December 3, 2004, a community’s dream became a reality when The Englert Theatre reopened for its first live performance in more than 60 years. Today, The Englert Theatre stands as a testament to all who believed in its recreation. ■



Nate & Dora Chapman
around 1920



Audience Guidelines

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

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

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

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

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

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

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

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

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

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

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

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CODY SCHLADER PRODUCTION ASSISTANT / AUDIO ENGINEER
SARAH SHONROCK PATRON SERVICES MANAGER
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