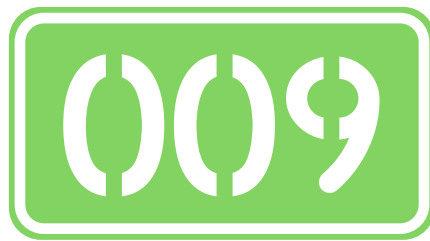


THE
PARKING
SPACES



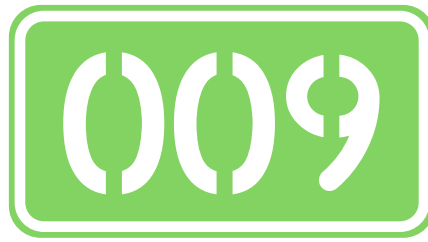
A SERIES OF SITE-SPECIFIC
LISTENING EXPERIENCES TO
INVITE REST, ACTIVATION,
AND IMAGINATION AROUND
DOWNTOWN IOWA CITY

AUDIO TRANSCRIPT



CREATED IN COLLABORATION BY
STEVEN WILLIS, STEPHANIE MIRACLE, AND RAMIN ROSHANDEL

ILLUSTRATIONS BY SAYURI SASAKI HEMANN



IN THIS RECORDING YOU WILL HEAR THE VOICES OF NATHAN PLATTE, BEN DELGADO, NAOMI PETERSON, EMILY SALMONSON, ANDREW SHERBURNE AND AARON HOLMGREN. ENJOY.

NATHAN:

SPACE 009. Take a seat if you aren't already seated. There is plenty of space here. Take your eyes toward the big white rectangle.

(SOUND OF BIRDS CHIRPING AND OUTDOOR AMBIENCE)

The blank canvas. The film projector screen....

EMILY:

Last year was really special for us because obviously it was our debut of FilmScene in the Park and we had not been around a lot of our regulars and a lot of our wonderful community members for over a year.

(SOUNDS OF BIRDS AND CHILDRENS' VOICES PLAYING OUTDOORS)

BEN:

Films take up space.

NATHAN:

And we take up space. We sit among friends, strangers, family...archrivals. We whisper, laugh, eat, and hold hands.

(OUTDOOR AMBIENCE CONTINUES)

EMILY:

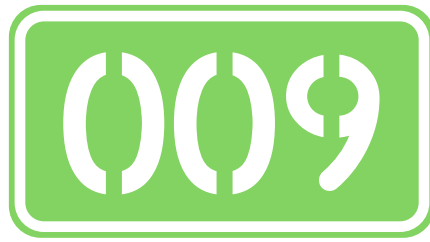
We actually debuted FilmScene in the Park before we reopened indoors. So it was a really wonderful chance to be able to see everybody that we had been missing for so long.

BEN:

The history of film is a history of drawing people together.

(SOUND OF 1907 RECORDING OF BILLY MURRAY AND HARMONIOUS CHORUS SINGING)

Nickelodeons of the early 1900s were simple storefronts that cost a nickel to



enter. People came and went on their own schedules. Films were short. In between, musicians would lead sing-alongs accompanied by colorful slides

“ALICE, WHERE ART THOU GOING.” SONG CONTINUES)

projected on the screen. Known as “illustrated songs,” this was music-making for all ages and abilities.

“ALICE, WHERE ART THOU GOING.” CONTINUES)

NATHAN:

Turn the pages of a Daily Iowan from 1908, and you'll find an advertisement for Brown's Nickeldom, a nickelodeon that was just down the street from where the Englert theater is now: “New Feature! Mr. Leon Cole, competent tenor of the Western Vaudeville Circuit in Illustrated Songs [and] Piano Musical Imitations, Price will remain 5c to everybody.”

EMILY:

Great. What is your favorite

thing about working during the FilmScene in the Park shows?

(INTERIOR AMBIENCE OF A CAFE)

AARON:

The fact that it's free. Cause anybody can walk up, and lik, “hey, what's going on?” “We're playing a movie.” “Huh, how much is it?” “It's free!”

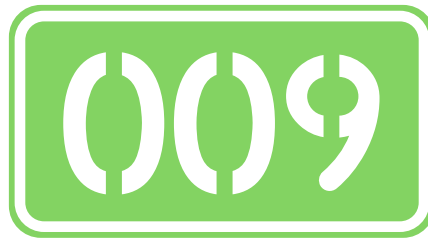
EMILY:

That's perfect, thank you.

(ORCHESTRATED 1916 RECORDING OF THE VICTOR CONCERT ORCHESTRA PLAYING “CHIMES OF NORMANDY”)

BEN:

In the teens and twenties, lavish theaters called picture palaces offered more extravagant options. Palaces in large cities featured ornate lobbies, enormous screens, hundreds, even thousands, of seats, vast theater organs, and live orchestras that performed before and during the films. Picture palaces turned film into grand spectacle.



(OUTDOOR AMBIENCE RETURNS)

ANDREW:

The very first movie I ever saw was my fifth birthday, and my parents took me to the drive-in to see Return of the Jedi.

(THEME OF JOHN WILLIAMS' MAGNIFICENT MAIN TITLE RETURN OF THE JEDI PLAYS. BIG, BLASTING, HEROIC SOUNDING HORNS AND THEN GET TURN DOWN AS IF THE POWER PLUG IS PULLED.

OUTDOOR AMBIENCE RETURNS)

And I remember when that music hits at the start of the movie, just being transfixed by the size of that screen and there was something absolutely mesmerizing about it. And to look around and see all these other people sitting in the back of their cars, popped up on lawn chairs, whatever it was, all taking in the movie at the same time. And there was just a festive atmosphere. People were talking but it wasn't too loud, you could still hear the movie. It just felt like you were part of a group of people that was really enjoying themselves.

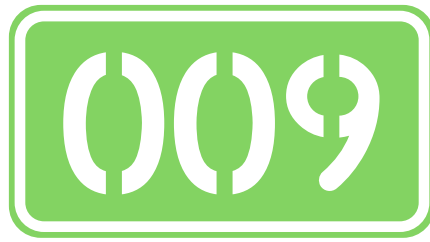
NATHAN:

During the baby boom of the 1950s and 60s, drive-in theaters brought outdoor viewing to suburban and rural locations. Kids could play outside or nap in the backseat while parents took in a show without having to hire a babysitter. Drive-ins are rarer these days, although there are still a handful in Iowa. But you don't have to be in your car to enjoy a film outside.

BEN:

And that brings us here. Chauncey Swan Park. A sloped green, adjacent to a parking ramp with a dream-ready screen. It's a space where local musicians play—nickelodeon style-- to people meandering from the Farmer's Market. On summer evenings, it becomes a drive-in theater where cars are optional and stowed away in the parking ramp. People set up chairs, spread blankets, share food.

(OUTDOOR AMBIENCE CONTINUES WITH MORE VOICES OF CHILDREN IN THE DISTANCE)



ANDREW:

I think this last year that's what I loved most about FilmScene in the Park. People oohing and ahing at The Wizard of Oz the crowd response at To Wong Fu. All the kids running around in their Halloween costumes for Hocus Pocus. It just felt like this was a real communal activity. These were people coming together—friends, neighbors, total strangers—and just having a great time. A bit of a celebration of freedom, a celebration of community after a long time stuck inside. And it felt good, it felt fresh, it felt new, it felt like being five years old again.

NAOMI:

So, how much do you really like it, from a scale of one to ten.

EMILY:

FilmScene in the Park?

NAOMI:

Umhm.

EMILY:

I think it's a ten. I would give FilmScene in the Park a ten.

NAOMI:

What do you think about...if you were to have it inside, what would you really say is different about the inside and the outside.

(OUTDOOR AMBIENCE CONTINUES)

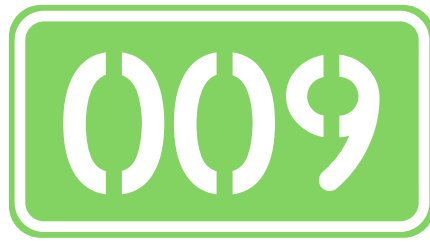
EMILY:

Well, inside I would say it's darker inside and it feels more like an individual, personal experience, but when you're outside... I feel like you get to watch the sunset and you get to see people gather and talk to people beforehand outside. And then once the sun sets it's a very natural progression into showtime. It's really beautiful.

(BIRDS AND CHILDREN'S VOICES IN THE DISTANCE)

NATHAN:

Sitting on the grass for FilmScene in the Park is more of a picture palace



experience: you aren't supposed to forget your spectacular surroundings. Plus, there's weather. Maybe you've seen *Nomadland*—but did you see it with an evening breeze? For those out walking their dog or strolling with a friend, it must be interesting to see a movie playing to open skies.

(SLOW AND MAGICAL HARP STRUMS FROM 1911 TRACK FROM HARPIST RITA VILLA)

And it's kind of fun to join an audience—even only for a minute—as you walk by, from one space to the next.

NATHAN:

In this space, you heard the voices of Naomi and Emily Salmonson, Andrew Sherburne, Aaron Holmgren, Ben Delgado, and Nathan Platte. Yes, you did hear a snippet of a 1907 recording of Billy Murray and chorus singing “Alice, Where art thou going.” This 1911 track from harpist Rita Villa is helping us right now. Both are from the UCSB Cylinder Audio Archive. We also heard a 1916 recording of the Victor Concert

Orchestra playing “Chimes of Normandy,” from the Library of Congress, and just a smidge of John Williams' magnificent main title from *Return of the Jedi*. The Daily Iowan newspaper advertisement can be found online at the Daily Iowan Archives, hosted by the University of Iowa Libraries. Special shoutout to Amy McBeth for recommending that resource. The sounds of wind, birds, and people at play came from Chauncey Swan Park and Iowa City's Ped Mall, just steps away from where Brown's Nickeldom once stood.

(VILLA'S VIRTUOSIC HARP CONTINUES PLAYING)

NAOMI:

That would be probably it for today for Emily's broadcasting, coming in live from me, Naomi.

(VILLA'S BEAUTIFUL HARP CONTINUES PLAYING WITH BIRDS AND CHILDREN IN THE BACKGROUND)

009

