BLOOMINGTON—The first film shown at Indiana University’s brand-new IU Cinema this November also commemorates the first collegiate screening of a recently restored classic World War II film.

More than 50 years after its initial release, David Lean’s *The Bridge on the River Kwai* will be shown at IU Cinema in January as a 4K print, the highest possible quality available for theatrical exhibition.

“Studios have been restoring prints for years, but to continue restoring classic films for theatrical presentations in the digital age is something that not every studio is doing,” said Jon Vickers, director of the IU Cinema. “Not only will it look better on screen than a 35mm print, the restoration will allow audiences to have the powerful experience of seeing a classic film in a theatrical setting in the best new format available. Sony should be applauded for taking the extra step of restoring this incredible film in 4K and making it available to programmers before its Blu-ray release.”

The January screening of *The Bridge on the River Kwai* will include a presentation by Vickers and Grover Crisp, the senior vice president of asset management, film restoration and digital mastering at Sony Pictures Entertainment. Crisp is currently working on a digital restoration of the film *Taxi Driver* with Martin Scorsese and is considered one of the foremost experts on film restoration in the world.

*The Bridge on the River Kwai* is Sony’s second 4K restoration after Stanley Kubrick’s *Dr. Strangelove* in 2009. While many major movie studios restore classic films for Blu-ray, said Vickers, fewer than a dozen 4K-restored films — including *The Wizard of Oz* and *A Star is Born* — have also been made available for theatrical screenings.

Restoration of *The Bridge on the River Kwai* was completed in the middle of 2010. It will be released on Blu-ray in November with restored audio, a new, 32-page book with photos and information and a set of replica lobby cards. Sony said it continues to make improvements to the film (a distinct advantage of using digital restoration).

Classic films often reveal the perceptions, societal norms and conventions of the time period in which they were created, Vickers said. Restoration of such moments in cultural history through digital restoration and archiving — before they decompose and degrade with time — is crucial to preserving these time capsules of history.

*The Bridge on the River Kwai* was the first major, multimillion-dollar film from English director Lean, who later became internationally renowned for his films *Lawrence of Arabia* (1962) and *Doctor Zhivago* (1965). *The Bridge on the River Kwai* was the highest grossing film of 1957, the same year it won seven Academy Awards, including Best Picture. Sessue Hayakawa, once a star of the silent screen, was a Best Supporting Actor nominee for his role as a Japanese colonel.
The film was deemed “culturally, historically, or aesthetically significant” when it was selected for preservation in The United States Library of Congress National Film Registry in 1997.

Starring Alec Guinness and William Holden, The Bridge on the River Kwai tells the poignant story of a British colonel who oversees his men’s construction of a railway bridge for their captors in a Japanese Prisoner of War camp, oblivious to a plan by the allies to destroy it. The futility and heartbreak of war are seen through the experiences of protagonists from opposing cultures who share common personality traits — among them pride, dedication and an unmovable obedience to military code and rules.

While the film has been restored twice before, the Sony restoration marks the first time it has been restored using the original camera negatives in a version that mirrors the height-to-width ratio of the original film. “We get to see it in the aspect ratio that David Lean intended for it to be seen,” Vickers said.

Restoring films in the 4K format is a multipart, painstaking process: Each of the film’s negatives must be individually scanned at 4K resolution using “wet-gate” transferring, which washes the negative with liquid before passing it through a scanner to eliminate minor dust particles or film emulsion from contact cleaning. For colorized films, each of the three color registrant frames — cyan, magenta and yellow — must be digitally aligned and then adjusted, a process that can lead to “shrinkage” of the film if it isn’t precisely monitored. Finally, each frame is individually cleaned to remove tears, scratches and imperfections.

Hosting world premieres as well as U.S. and collegiate premieres is critical to the IU Cinema mission, Vickers said, as is hosting events that connect industry leaders to the student and community audience.

Vickers said film restorations not only preserve a moment in history, they provide the films with a rebirth in theaters, reaching out to new audience, those who saw the film the first time and everyone in between. “There is a value and importance to these restorations — and it’s meaningful that the film’s collegiate premiere will take place at IU Cinema.”

**A place for film**

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For more information about IU Cinema, see http://www.indiana.edu/~iucinema/.
A place for high-tech cinema

FOR IMMEDIATE RELEASE

November 9, 2010

BLOOMINGTON—How can an art house cinema succeed in an era of home Blu-ray DVD technology and on-demand movies that are available faster than a bag of microwave popcorn?

Jon Vickers, director of Indiana University’s new IU Cinema, said that in addition to the unparalleled customer service patrons will encounter at the new cinema, the films themselves will provide an inherent ‘wow’ factor because of the high-tech equipment used to show them.

“The experience will be completely different from what can be seen in your home,” Vickers said. “These films will be presented to the highest possible standard of exhibition. The place becomes part of that unique film experience, I guarantee it.”

With equipment and specifications rivaling those of the finest theaters in the country, the IU Cinema is expected to offer a viewing experience previously unprecedented in the Midwest region.

Although the cinema is equipped with a Sony 4K projector, most of its digital screenings will be shown using a Barco 2K digital cinema projector, identical to those used in many high-end, West Coast screening rooms.

The Barco projector will display at 2,048 pixels of horizontal resolution, believed to be the brightest digital cinema projector on the planet. The Barco, which uses Texas Instruments’ trademarked Digital Light Processing technology, also will allow for 3D viewing at the cinema’s January opening — with no screen modifications needed.

“With the Sony T420, we still have the capabilities of 4K cinema (4,096 pixels of horizontal resolution),” Vickers said.

The 4K presentations sometimes will require studio representation, adding the welcome dimension of expert commentary. Renowned Sony archivist Grover Crisp is scheduled to attend the cinema’s November press screening of The Bridge on the River Kwai.

Vickers said the Sony T420 was selected for IU Cinema in part for its ability to stream live 4K content, which the university plans to use for scientific collaborations. Research from Cinegrid, a California-based leader in the use of the technology for scientific research, already has applied this technology successfully to stream live 4K motion pictures content across continents.

The IU Cinema will be equipped with every available HD playback system, ultimately allowing Bloomington moviegoers the opportunity to see small releases in the best-quality format and providing better access to film classics, Vickers said.

“The studios have a high percentage of their film libraries scanned digitally in 2K resolution or better. In cases where there are no quality 35mm screening prints, we have opportunities to screen these titles digitally in HD, the best format available,” he said, adding that the screenings of such films would be greatly compromised without a high-quality digital cinema system.
IU Cinema also is in the process of seeking certification through the internationally recognized THX quality assurance system, an audio and visual reproduction standards system first developed by Lucasfilm to ensure accurate reproductions are presented in venues.

“While technology advances have increased access for exhibitors, these advances also have added to the challenge of getting audiences to the cinema,” Vickers said.

“This is why the theatrical viewing experience — and overall experience of visiting the IU Cinema — is so important. Having one of the best equipped THX cinemas in the country should provide IU Cinema with the base to ‘wow’ audiences again and again.”

**A place for film**

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For more information about IU Cinema, see [http://www.indiana.edu/~iucinema/](http://www.indiana.edu/~iucinema/).
BLOOMINGTON— Patrons of the new Indiana University Cinema will be able to experience films as they were seen — and heard — in the Roaring Twenties.

In collaboration with the renowned Indiana University Jacobs School of Music, IU Cinema will present a series of classic film screenings accompanied by live orchestral music, kicking off with a world premiere: the theatrical re-release of *Metropolis* (1927), a groundbreaking, dystopian science-fiction epic directed by Fritz Lang.

While *Metropolis* has been screened in recent years with a full, 60-piece orchestra, the Feb. 19, 2011, screening at IU Cinema will feature the film’s first newly arranged orchestral score for a salon orchestra.

*Metropolis* tells the vivid story of a futuristic city segregated into “thinkers” and “workers” and the boundary-breaking relationship that leads to a worker uprising. Just as the film premiered to a full symphony in Berlin in 1927, the *Metropolis* screening at IU Cinema will be complemented by live music for 14 instruments as well as supertitles.

“The potential of doing world premieres here is a real honor,” said Jacobs School Dean Gwyn Richards. “This will be a wonderful opportunity for our students.”

“Finding time for students to do something this extensive can be a challenge,” said IU Cinema Director Jon Vickers. “In the future, we hope to build it into the curriculum. *Metropolis* is a two-hour film, so it’s as ambitious as an opera.”

The IU Cinema screening will re-create the director’s original vision for *Metropolis*, reinserting the 25 minutes of “lost footage” that was cut by Paramount for the U.S. release in 1927. (In what was called the “film find of the century,” the lost footage was re-discovered in 2008, in a small museum in Buenos Aires.)

Vickers, who formerly owned an independent, art house cinema (Vickers Theatre in Three Oaks, Mich.) with his wife, Jennifer, said audiences frequently comment on the powerful, immersive experience of viewing silent films set to live music.

“Personally, I love silent films with live music, whether the music is traditional or new. A non-traditional score — avant-garde or rock music — often can make the films more accessible to new audiences,” Vickers said.

IU Cinema plans to commission new scores for silent films and future premieres.

“It will not be uncommon for us to have a student or faculty member write a new score for a silent film within our collection for future presentations,” Vickers said. “With this comes a secondary benefit of such commissions in the form of press and credit given when the film and score travel to other cinemathques.”

Jacobs professors are currently poring over the *Metropolis* score to determine how best to synch the music with the film. Richards said the use of
old-fashioned click tracks that provide musicians with audio cues may be applied. The person leading the 14-person ensemble likely will need to have the rhythmic cues and score memorized, Richards said.

“We’re working on a rehearsal schedule and personnel to be able to do this,” Richards said. “There are projects and performances that Jon, uniquely, could make possible for us to do — and I’m anxious to realize some of those things.”

Richards sees music and film as art forms that naturally flow into one another. Some of the most beautiful music written has been composed for film scores, he said. “A composer in Los Angeles once told me you can show an image of an urban setting and express the loneliness of the scene with a solo clarinet,” Richards said. “You can show the same scene as a bustling beehive of activity by using a whole orchestra. The music shows a point of view; what your eyes see is changed by what your ears hear.”

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BLOOMINGTON— Film lovers and fans of cutting-edge technology alike soon will be able to enjoy a cinematic experience that was previously unavailable in the Midwest.

The state-of-the-art technology currently being installed in Indiana University’s newly restored IU Cinema (formerly the University Theatre building) is the product of an innovative alliance between Indiana University and Sony Electronics.

“Having this level of cinema technology installed into a restored historic venue is something that this part of the country previously has yet to see,” said IU Cinema Director Jon Vickers.

Ground was laid for the elegant 300-seat IU Cinema in 2007 when IU and Sony Electronics signed a first-of-its-kind agreement that allow both partners to explore new applications in high-definition broadcasting and media production technologies.

The unique collaboration will extend to future projects that support digital workflows and technologically enhanced lifestyles. Potential IU-Sony research activities include immersive technologies such as virtual reality, 3-D video and 3-D animation, as well as the development of new communications tools to engage teachers and students.

“The belief was that Indiana University and Sony have an opportunity to leverage their unique competencies and reputations to create a mutually beneficial relationship that is relatively new to higher education and the corporate world,” said IU Vice President for Information Technology and CIO Brad Wheeler of the collaboration, now entering its third year.

Vickers said that having strong working relationships with the industry’s technological leaders — such as Sony, Dolby and THX — is imperative to positioning the IU Cinema among the top echelon of the nation’s university theaters.

“Having a strategic alliance in the order of what Sony and IU have developed over the years is even a step up,” Vickers said. “Both Sony and IU will continue to look for opportunities to test new technologies or research new applications for existing products.”

Sony Electronics is in the process of installing a full range of technologies at the IU Cinema. Included are dual 16mm/35mm film projectors, as well as 2K and 4K digital cinema projectors. In addition to these are the playback decks for every HD format imaginable. Sony and subcontractor Media Vision have expertly planned and managed the installation, and the IU Cinema has commissioned THX certification of the system, to assure the best movie-going experience.

“The benefit to having state-of-the-art equipment will be most realized by the patrons and cinephiles who come to the cinema,” Vickers said. “The key is access. Having reel-to-reel 35mm and 16mm systems allows us to borrow prints from any major archive in the world — the British Film Institute, the Deutsche Film Institute and the Academy Archive — while our 2K and 4K digital cinema systems will provide the best screening capabilities for any digital format. We will have access to nearly any title in the very best possible format available in the world.”

Sony and IU also are exploring academic uses of current and new Sony products, and will consider developing new products to meet specific needs. Both are gaining greater insight into students’ increasingly digital lifestyles, and IU students also now benefit from internships created by Sony.

Students and faculty members at various IU campuses have been recipients of Sony Scholarships that provide laptops to facilitate scholarly work in fields as diverse as urban education, theater and drama, psychology, nutritional science, health services management, nonprofit management and molecular, cellular and developmental biology.
Technologies involved in this non-exclusive alliance include Sony’s full line of HD broadcast and production products, such as studio and field cameras, the XDCAM HD line of optical disc-based camcorders and decks and more. The alliance supported the upgrade of the IU Radio-Television Services broadcast equipment to high definition. In 2008, Sony provided high definition equipment to help the IU School of Journalism launch a new video journalism initiative in England about World War II.

“Sony is a world leader in digital lifestyles, from its consumer line all the way through its higher-end products,” Wheeler said. “We’re a world-leading IT university. There are opportunities to do some things of interest around understanding the millennials, this generation of students and how they interact with digital media.”

**A place for film**

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A place for academics

FOR IMMEDIATE RELEASE

November 9, 2010

BLOOMINGTON—This January Indiana University students will have the opportunity to travel the world, go back in time, hurtle through space and watch a lion stalk her prey—all without ever leaving campus.

Projecting chalkboard lessons onto the silver screen can bring any study to life, said Indiana University Cinema Director Jon Vickers.

“We’re dedicated to the scholarly study of film,” he said. “Using cinema as a tool for learning only widens our repertoire.”

Rather than focusing on pure entertainment, the IU Cinema will dedicate up to 40 percent of its schedule to academic initiatives and partnerships, Vickers said. Interdisciplinary collaboration will benefit campus cohesiveness and increase the cinema’s relevance in the IU community.

That doesn’t mean learning won’t be entertaining, he said.

“With the total number of films released theatrically in the U.S. each year and the tens of thousands of classic titles to choose from, choosing programming to academically relevant themes for IU Cinema is a rewarding challenge,” Vickers said.

Programs focusing on all areas of study will increase the IU Cinema’s potential to reach a broader range of students, he said. Additional funding resources also are available with academic partnerships, often allowing for the expansion of programs and funding guest speakers who are experts in film studies.

In November IU Cinema will release its first full schedule of programs for the 2011 spring semester. Students, professors and members of the Bloomington community will have viewing access to a wide selection of films covering an array of topics, Vickers said.

A partnership with the Kinsey Institute for Research in Sex, Gender, and Reproduction and the IU Underground Film Series will bring legendary avant-garde filmmaker Kenneth Anger to campus for an evening of film and discussion, while a collaboration with the Jacobs School of Music will feature the 1927 silent film Metropolis accompanied by a live student orchestra.

With the Department of Communication and Culture, the IU Cinema will work with the French Embassy to procure five French films that support a series of films titled “Women of International Cinema.”

No subject is off limits, Vickers said.

“We have the opportunity to screen over 300 screenings per year, with an additional 60 schedule blocks held for guest lectures,” he said. “Of these 360 opportunities, we are comfortable sharing the curatorial control for a percentage of these programs with our university partners.”
A place for academics continued

IU Bloomington Provost and Executive Vice President Karen Hanson emphasized the interdisciplinary nature of film studies and the importance of the IU Cinema to campus academic initiatives in remarks at the groundbreaking ceremony for the facility.

“I want to underscore how widespread the serious study of film is in our campus curriculum,” Hanson said. “Virtually all of our many language and literature departments include the study of film in some of their classes. Even in a department such as my academic home, philosophy, that might seem focused on perennial problems going back to the ancients, we have faculty, including me, who study and publish on this relatively new art.

“Film is an integral part of our culture,” Hanson added. “The Indiana University Cinema will be a magnificent venue, appropriately housed in a space with strong ties to the world of film. This venue will allow our faculty, students — indeed, all of us — to examine how films are constructed, how they affect us, and what they can teach us about our society and the world around us.”

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BLOOMINGTON—Opening a brand-new, world-class cinema in a time of economic downturn may seem risky.

Anyone who has been affected by budget cuts or recessional ruts might wonder — why would a state university fund arts instead of business, math or science?

To Indiana University President Michael McRobbie, a priceless academic experience is worth the expense.

Planning for the Indiana University Cinema, which is set to open in January 2011, began when McRobbie entered office in 2007.

“IU’s reputation in the arts and humanities is also based on the superb facilities,” McRobbie said in his inaugural address. “There is one art form where IU has, for decades, had a superb scholarly reputation but no facilities. This is film.”

In October 2009 President McRobbie declared his cinematic dream was finally ready to come to fruition.

Before the steps of University Theatre, the gutted venue which was to become the IU Cinema, McRobbie and three other IU officials thrust shiny silver shovels into a trough of fresh soil.

“Our groundbreaking ceremony, as you can see, is largely symbolic,” he said at the time.

McRobbie, wiping the dirt from his hands, explained that the project would reinforce IU’s commitment to the arts which, with a rich history of music, theater and dance, will continue to be a longstanding tradition.

Jon Vickers, who was appointed director of the IU Cinema in February 2010, said the facility’s possibilities are endless.

Film can enhance understanding and add perspective to any subject, he said.

“Cinema is equally as important as other art forms, and I believe there is great justification for a cinema on this campus,” he said. “We’re dedicated to the scholarly study of film, not only as an art form, but also as an academic tool.”

Formerly the managing director of the University of Notre Dame’s performing arts center, Vickers has years of cinematic experience on his résumé.

Since 1996 Vickers his wife, Jennifer Vickers, have operated the Vickers Theatre — a cinema that shows independent, foreign language and classic films and functions as an art gallery for regional artists — from a former movie theater they purchased and renovated in Three Oaks, Mich.

Now, from his temporary office in the basement of the Herman B Wells Library, Vickers devotes his days to planning and programming IU initiatives for the IU Cinema.

“It won’t be run as a business, but as an academic unit,” he said. “We’re here to bolster relations on campus and enhance departmental studies.”

Students from all areas of study will have the opportunity to watch films presented in the highest
quality, he said. Afterward, they can discuss deeper meanings with their instructors and, on special occasions, the film’s director.

“Audience members most likely will be exposed to the best viewing experience they’ve ever had,” Vickers said. “Directors will come from all around the country and say, ‘I haven’t seen my film look this good since Cannes!’”

Aside from class use, the cinema will partner with different departments and schools across campus, as well as organizations in Bloomington.

Vickers said he is looking forward to working closely with the Jacobs School of Music, the IU Department of Theatre and Drama, and the Kinsey Institute for Research in Sex, Gender and Reproduction.

A full schedule of programs will be released in November.

“Art has the ability to make you think about and try to interpret life’s unanswerable questions,” Vickers said. “The power of art can open minds and inspire new ideas. I believe that it should be a vital part of any college experience.”

A place for film

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A place for archives
FOR IMMEDIATE RELEASE

November 9, 2010

BLOOMINGTON—From Star Trek scripts to storyboards from Citizen Kane, Indiana University’s film collections and related artifacts comprise one of the most comprehensive public collections in the country.

The opening of the IU Cinema in January comes amidst university-wide efforts to preserve, celebrate and share IU’s vast archival film holdings with scholars, researchers and general audiences.

Among the artifacts now consolidated and preserved in museum-quality conditions are the first independently produced and directed film by an African American woman, Will, by Jessie Maple; C.B. DeMille’s silent epic Chicago; material from writer-director Spike Lee; black-and-white stag films from the Kinsey Institute for Research in Sex, Gender, and Reproduction; and 1950s-era educational films that are now considered sociological treasures.

“Access to these is key,” said Jon Vickers, director of IU Cinema. “We’re planning public screenings of series such as ‘From the Archives’ and ‘Made in Indiana.’ A tremendous amount of resources have been devoted to digitizing significant and fragile materials that will become accessible through a searchable database.”

The combination of IU Cinema’s advanced technology and the quality of the university’s film-related archives is expected to elevate the prominence of these collections within academic circles and beyond.

Conference attendees will be able to view home videos or instructional films on a big screen at the new cinema, while independent filmmakers will see their works look better at IU Cinema than nearly anywhere else.

“It’s astonishing to see the convergence, the synergy,” said Greg Waller, chair of the Department of Communications and Culture in IU’s College of Arts and Sciences. “There’s the academic part, the educational part, the digitizing and archival part, the projection and exhibition part; they’re all linked—and there’s no question that IU can become a national leader.”

The approximately 64,000 pieces of films and related archival materials are now stored in a newly constructed temperature- and humidity-controlled facility. Included in the collection are:

The David Bradley film collection. Bradley was a former movie director and one of the most significant U.S. collectors of 16mm films. This collection is especially strong in early avant-garde and European films and also contains major works by most of the top Hollywood auteurs.

The Black Film Center archive. Arguably the single most important resource in the U.S. for the study of cinema by African Americans, IU’s Black Film Center archive includes materials ranging from silent “race” films to contemporary works by directors such as Spike Lee and Charles Burnett.
The collection features films, posters, papers and publicity materials. Notable items — a 1937 British flyer for the film *King Solomon’s Mine* starring Paul Robeson and posters from the Richard Norman collection for all-black cast films from the 1920s, including *Black Gold*, *The Green-Eyed Monster* and *Regeneration*.

**The Kinsey Institute archives.** The Kinsey archives include black-and-white 8mm and 16mm stag films from 1913-1960s; film shorts by Stan Brakhage; sex education movies from the 1970s and 1980s; animal mating behavior photographs by William Dellenback; Swedish erotica from the 1960s and 1970s; more than 700 gay erotica videos produced in the 1970s through 2000s; films, materials and collections of avant-garde filmmaker Kenneth Anger; production, publicity and other materials related to Bill Condon and Jack Morrissey’s Kinsey film; and documentaries and footage of Alfred Kinsey and other sex researchers.

**The educational film collection.** This collection may be the largest collection of short educational films in the nation, dating back to the 1940s, when IU was one of the largest producers and distributors of these films. When other universities began disposing of their collections of educational films, IU continued to acquire them. The films have little instructional value today, but their “time capsule” element makes them a historical and sociological treasure trove for scholars, students and filmmakers.

**The John Ford collection.** This collection already contains the most-requested material from the Lilly Library, which houses most of IU’s rare books, manuscripts and other collections. The scripts and production information date back to John Ford’s silent films. Also in the collection -- materials related to such films as *The Iron Horse*, *The Long Voyage Home*, *The Grapes of Wrath* and *My Darling Clementine*.

**The Orson Welles collection.** This archive contains records of Welles’ Mercury Theater organization and materials such as scripts, correspondences, contracts and other material relating to *Citizen Kane*, *The Magnificent Ambersons*, *The Stranger* and other films. It also contains the scripts, research and production materials for two important unfinished films, *Heart of Darkness* and *It’s all True*.

**Movie and television ephemera.** The Lilly Library has many scripts of movies and TV shows, ranging from *Casablanca* to the complete scripts for the Star Trek TV series.

**Most of films in the university archives are in 16mm or 8mm formats, with some 35 mm in the collection. The holdings span such formats as DVD, VHS and older and even extinct television formats. The paper collections include scripts, storyboards, promotional material, memos and other correspondences.**

Rachael Stoeltje, film librarian for the Herman B Wells Library, said the library staff is working to catalog more than 30,000 items, which will be made available through a searchable database.

Waller said the renewed emphasis on accessibility raises a broad spectrum of possibilities. He is particularly fond of the educational films, which include topics ranging from Japan in the 1950s, World War II propaganda and sex education. Waller pointed out that these older films and technology are already fast friends, with snippets turning up in widely viewed YouTube videos (search YouTube for videos about “manners”). They provide an intriguing, and often humorous glance into the period in which they were made.

“This material will appeal to filmmakers, researchers, undergrads conducting research, people making documentaries for TV and others,” Waller said.

“This is a time of incredible potential for preserving and enhancing Indiana University’s vast archival holdings,” Vickers said. “Most
importantly, the IU Cinema enables us to reach across campus into our incredible archives and share these gems with a new audience.”

**A place for film**

The majestic building that once housed the University Theatre will reopen in January 2011 as the new Indiana University Cinema, a world-class space for the scholarly study of film and the highest standards of exhibition of film in its traditional and modern forms.

The recently updated space seamlessly blends the building’s classic 1930s architecture with modern lines, featuring several panels of the historic Indiana Murals painted by Thomas Hart Benton for the 1933 Chicago World’s Fair. One of just 10 THX-certified university cinemas across the country, IU Cinema offers the highest quality motion picture experience available, with the best in 16mm and 35mm film projectors, as well as 2K and 4K digital cinema equipment, all of which were expertly installed by Sony.

IU Cinema will host film premieres and rare archival screenings, film festivals, conferences, filmmaker retrospectives and silent films accompanied by live music. Space will also be available for lectures, visiting film scholars and screening of materials from the IU Archives, including the Black Film Center Archive, the David Bradley Collection and the Peter Bogdanovich Collection.

The IU Cinema will strive to become one of the best public screening rooms in the country — eventually, with a film program to match — offering patrons an unforgettable, unparalleled service experience. Along with outstanding programming and exhibitions, the IU Cinema will develop touring film programs, commission new silent film scores, initiate restorations and partner with established cinemas across the U.S. to build exceptional intercollegiate programs.

For more information about IU Cinema, see [http://www.indiana.edu/~iucinema/](http://www.indiana.edu/~iucinema/).
BLOOMINGTON—Art film is about to escape from LA.

Hollywood hyperbole aside, the arrival of Indiana University’s brand-new IU Cinema doesn’t mean that major metropolises such as Los Angeles, Chicago and New York City will lose their grip on movies outside the mainstream.

But, says IU Cinema Director Jon Vickers, the cinema’s January opening at IU does signal a noteworthy regional shift in public access to art films. That shift promises to have a significant impact — both educationally and culturally — on Bloomington and surrounding communities, as well as on visitors from neighboring areas seeking film fare not commonly found in commercial movie theaters.

Vickers, who has successfully managed two other Midwestern cinemas, including the University of Notre Dame’s Browning Cinema, believes that locating the cinema in Bloomington, Ind., will offer the area a prime venue for the intelligent, thoughtful and character-driven films that frequently comprise the art cinema genre.

“You can feel the enthusiasm — both here at the university and within the surrounding community — for this type of cinema,” Vickers said. “Quite often, these films represent stories of people that most Americans don’t get to see at the major megaplexes or on mainstream TV.

“A lot of the films we will show will require patience,” he said. “In fact, they’ll be very unlike what is driving Hollywood these days. They’ll force audiences to slow down and watch as these stories unfold at a human pace.”

Among the films that the IU Cinema plans to showcase are documentaries about issues underrepresented in popular media, as well as international films that wouldn’t otherwise be readily accessible to Midwestern moviegoers.

“The new IU Cinema, shown here from outside on the Arts Plaza, lends additional prestige to the university’s reputation as a place for the arts.

“International cinema, in particular, offers a powerful way of introducing us to other cultures that, in other kinds of media, might only be portrayed at a very surface level. I think this kind of exposure is very important,” Vickers said.

When it opens early next year, the IU Cinema, one of only about 10 THX-certified facilities on a college campus anywhere in the U.S., will showcase modern, traditional and silent films, as well as film festivals, premieres, retrospectives, traveling exhibits and guest lectures.

Additionally, it will have access to an abundance of cinematic texts and film collections archived at the university — materials that, in the past, have seen limited exposure, mostly just to scholars and researchers. Because it can accommodate such a wide range of activities, the cinema has the potential to become a top-tier contemporary of some of the nation’s most acclaimed theaters, including the American Film Institute Silver Theater, Billy Wilder Theater, Cary Grant Theatre, Gene Siskel Film Center and Samuel Goldwyn Theater.
Despite its many assets, a university cinema, especially one located in heart of small-town America, faces challenges with regard to cultivating an audience, ensuring audience members have a positive movie-going experience and convincing them to trust its judgment in programming films that they likely will know little about. Art films, especially of the international variety, typically aren’t accompanied by much fanfare, and they almost certainly aren’t backed by a major studio marketing effort.

“Many films we show will be unknown to about 90 percent of America,” Vickers said.

Because the IU Cinema may not have the resources to go toe-to-toe with the latest Jerry Bruckheimer blockbuster, it will have to rely on other traits to attract audience attention, say supporters of the new project.

“The key is making people aware of the diverse range of movies to be screened and making sure that their first experience of the cinema is memorable, even great, regardless of what film is playing,” said Professor Gregory Waller, chair of IU’s Department of Communications and Culture.

Waller, who has studied and written extensively about the history of film exhibition and small-town theaters, believes the cinema will need to develop several different audiences in connection with the various types of films it will showcase, including classic retrospectives, silent films featuring live accompaniment, international films for children, new international art films, more offbeat and edgy fare and familiar titles that have been newly restored.

Generating awareness and building an audience will take time, energy, ingenuity and a little help from local media, say both Waller and Vickers, but the IU Cinema has a couple of major advantages as it attempts to become a destination of choice for the best in art film.

The IU Cinema immediately becomes part of an artistic tradition at IU that includes the world renowned Jacobs School of Music (whose residents will accompany some of the silent film showings with live music), as well as the IU Art Museum, IU Auditorium and Lilly Library, among other acclaimed cultural centers on campus. And it steps into an already historic venue: IU’s University Theatre, completed in 1941 and set in the artistic heart of campus.

“The real advantage of this cinema is that it isn’t an old house sorely in need of a makeover and updated equipment and comfortable seats,” Waller said. “It will have these things from the outset, and it will be housed in a great older building in the middle of a beautiful, accessible campus. Compared to multiplexes, the IU Cinema won’t be tied to standard first-run releases and will be able to offer a vastly more interesting and appealing slate of films. In fact, there won’t be but a handful of theaters comparable to the IU Cinema anywhere in the country.”

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