WHERE TO PARK? The Cleveland Institute of Art has three lots for its new uni-
campus, and all of them are accessed from E. 117th Street. (Just follow
the red brick road.) Cinematheque patrons should use Lot 73, located in the
rear of the complex and encompassing the CIA loading dock. It’s the closest
place to the Cinematheque entrance. But if it is full, there is an annex lot on the
other side of E. 117th (Entrances C and D), and a third entrance off
the one-way street (Entrance E). It’s all a little hard to describe—but easy
on the brain, recognize, and negotiate once you try. Look at the above map.

WHAT TO SEE? The Peter B. Lewis Theater will be a great venue for movies.
This is because our consultant and contractor on the project was Boston
Light & Sound, an internationally known Massachusetts firm that special-
izes in perfect film presentation. BL&S’s clients include the Sundance and
Telluride Film Festivals, the TCM Classic Film Festival in Hollywood, Martin
Scorsese (for his private screening room), and the Cleveland Orchestra (for
35mm film programs shown at Severance Hall and Blossom Music Center).
The Peter B. Lewis Theater is the first permanent film facility that BL&S has
installed in Ohio.

Our new space has amenities that Alaska Auditorium lacked. But rest
assured that some things will not change. We will continue to show 35mm
film, and inside the theater, there will still be raked seating down front and
stadium seating in the back, separated by a center entry aisle. There’s still
a stage, too. The theater’s new features include cushioned seats, updated
film projectors, a bigger screen, and vastly improved acoustics and Dolby 7.1
digital sound. We will also have digital cinema capabilities for the first time in
our history, allowing us to show films from DCP (Digital Cinema Package), a
hard drive containing encrypted files that comprise a feature film. (DCP is the
new theatrical standard for the digital age.) But whereas most movie houses
have 2K digital projectors and show 2K DCP’s (2K refers to the number of
pixels constituting horizontal resolution), the Cinematheque has a 4K projec-
tor that can show 4K DCP’s. 4K has more than double the resolution of 2K
and four times that of HD!

The first film series in our new space is entitled “This Is 4K!,” and it will
show off our new capabilities. The series name is a play on 1952’s “This Is
Cinerama” (which introduced the panoramic three-projector process to the
world) as well as a nod to Film Forum’s 2012 series “This Is DCP” (during
which the venerable New York City repertory house broached digital pro-
jection to its 35mm-loving audience). But that Film Forum series was three
years ago. By now, even Cleveland filmgoers have seen many classics on
DCP at local art houses and multiplexes. But few of these movies have been
projected in 4K from 4K DCP’s, as we will do. 4K is now (continued inside)
A Special Event!

ATLANTIC PROMC: In the late 1950s, the Atlanta Film Council began making home movies, many of them shot in the surrounding Atlanta area, around the University of Georgia campus, and at the Deadwood Camp. You can watch some of these now on the Atlanta Film Council website.

Saturday, August 7, at 7:00 pm

OPEN ROY CONFERENCE

WASHINGTON DC/UK, 2015, Shappelle Correia-Stewart

ATHENAEUM: In 1789, the French Revolution broke out, spurred by the French government’s devaluation of the currency. In response, violent protests erupted across the country. These events led to the fall of the Bastille, symbolizing the end of the absolute monarchy and the beginning of the Revolution.

Thursday, August 6, at 7:00 pm

OPEN ROY CONFERENCE

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Saturday, August 8, at 8:00 pm

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