

INDIANA UNIVERSITY
AUDITORIUM

IU AUDITORIUM: BEYOND THE STAGE

BENTON MURALS,
THE ROOSEVELT ORGAN,
& DAILEY ART COLLECTION



THOMAS HART BENTON MURALS



"Expansion"

THE ARTIST

Thomas Hart Benton (1889–1975) was born in Neosho, Missouri, and in his early years he studied at the Corcoran Gallery of Fine Art in Washington, D.C., and the Chicago Art Institute. From 1908 to 1911, he lived in Paris, studying at the Académie Julien and the Académie Collarossi. He then returned to New York City, where in 1926 he was appointed to the faculty of the Art Students League.

In 1935, Benton moved permanently to Kansas City, Missouri, where he served as director of the Department of Painting with the Kansas City Art Institute from 1935 to 1941. During much of the rest of his life, in addition to painting, he traveled the country as a lecturer on modern art at colleges and universities.

THE HALL OF MURALS OVERVIEW

This long-time Midwesterner never lived in Indiana, but was commissioned by the state legislature in 1932 to decorate the Indiana Hall at the Century of Progress International Exhibition at the 1933 Chicago World's Fair. Benton signed a contract to paint a continuous mural, 12 feet high and about 250 feet long, depicting the "Social and Industrial History of Indiana." He traveled throughout Indiana for nearly six months to view the society and culture of the state before beginning the project in Indianapolis.

The university placed the 16 central panels in the IU Auditorium grand lobby (now known as the Hall of Murals); four panels with "recreation" themes in IU Cinema (then the University Theatre); and two panels with "business" themes in Woodburn Hall—then the center of IU's new business school.

The murals located within the main lobby of IU Auditorium are divided into two series: one representing cultural progress and the other industrial progress. The "Industrial Progress" panels are displayed on the south and west sides of the hall, with the south wall being the first in the series. The panels on "Cultural Progress" are displayed on the east and north sides of the hall, progressing from right to left. Both depict a history of Indiana that dramatizes the changes in society and the environment. From early Native American inhabitants to modern reform movements and mechanization, Benton has captured the aspirations and hard work by which, in the course of a few generations, Indiana was transformed from a wilderness to an agricultural and industrial state.

Consisting of 22 panels, each 12 feet high, the murals present a panorama in which events and perspectives spill over into each other, making invisible the seams between one panel and another. The murals are painted in egg tempera made from the whites of fresh eggs delivered daily to Benton's studio. This fast-drying medium provides brilliant, long-lasting color and quickness of line.

Benton did all of the actual painting himself with egg tempera paint, using nearly 10,000 eggs during the project. He chose several recognizable persons as models for the figures in the painting: Governor Paul McNutt, a New York art critic, several state conservationists, and Indiana artist William Forsyth. He also included images of United States Congressmen's wives in the painting, feeling this would make the legislators more likely to enjoy the painting. Benton was paid \$50,000 to create the murals; however, after supplies, shipping, and other expenses, he earned about \$8,000 for more than a full year's work on the project.





"Internal Improvements"

INDUSTRIAL PROGRESS

The Fur Traders

The first known industry is portrayed as "Fur Trading," shown with a stockade in the background.

Pioneers

Portrayed next is the march of George Rogers Clark across the Wabash River. White men and Native Americans are shown, using the white man's gun and the Native American's tomahawk. Here a family travels in a Conestoga wagon, the principal method of land transportation of the time.

Home Industry

The building of a log cabin was always a family affair as depicted in this mural. The old mill, now restored as part of the original village at Spring Mill State Park, is shown in the background.

Internal Improvements

This panel depicts early methods of transportation. The canal boat occupies the center of the panel, with a rover boat coming around the bend and a flatboat in front. The first railroad is pictured, as is the ever present covered wagon.

Civil War

Oliver P. Morton, Indiana's Great War governor, is pictured standing firmly behind his men.

Expansion

The natural process of rehabilitation, with the great development of railroads and farmlands, ushered in an era of expansion and prosperity. The telephone and telegraph became a necessity.

The Farmer Up and Down

Progress in agriculture was aided by county and state fairs, which allowed rural workers to see modern farm machinery and the best in farming products. A model farm is pictured here. Compare this to the method of plowing depicted in "Home Industry".

Coal, Gas, Oil, Brick

The last industrial mural portrays development of gas, oil, electricity, coal mines, and one of the first brick kilns. A political poster is part of the background.

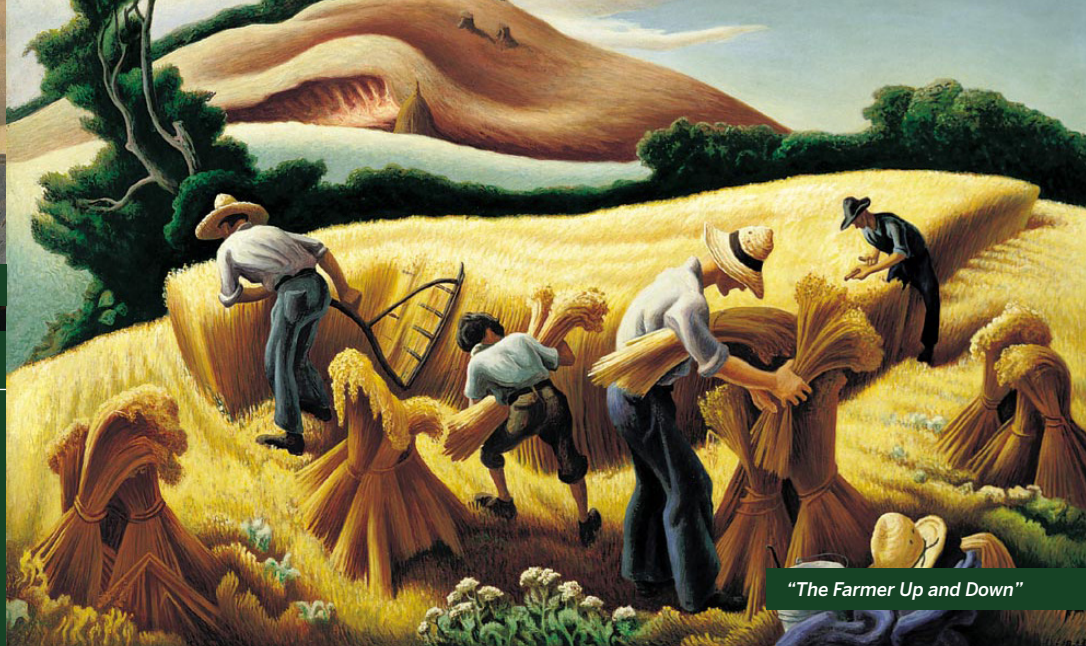
CULTURAL PROGRESS

A Woman's Place

Shown here is the "Women's Rights" panel. The development of women's clubs had been going on for some time and the organizations were now concentrating on equal rights. On the right, a Hoosier maid is wooed behind the hooves of old Dobbin or the livery-stable nag. At the "old swimmin' hole," the young lads learn to give and take a dare.

The Old-Time Doctor and the Grange

Benton has devoted almost an entire panel to the family doctor who played a significant role in this period. In the background, Union soldiers are seen returning from the Civil War. Benton includes a small store and post office building, where the village committee met around the stove for petty gossip and political discourse.



"The Farmer Up and Down"

Reformers and Squatters

Shown in this pre-Civil War mural are activities recalling the days of the Underground Railroad, the first State House at Indianapolis, a temperance parade, the first asylum, a poster of newly developed patent medicines, a patent medicine show, a legal group attempting the rectification of Indiana land titles, and the ejection of squatters.

Early School Communities

This mural prominently displays Abraham Lincoln, who spent 14 formative years in Indiana. A typical log schoolhouse is included, along with a printing press. New Harmony's founders, originally known as Rappites, appear in the background. The buildings shown here have been restored to their original appearance.

Frontier Life

This mural shows the first state capitol in the background: the State House at Corydon. The famous Constitution Elm is also depicted along with groups attending corn huskings, spelling bees, speeches, and sheep shearings.

The French

The first known missionaries in Indiana were French Jesuits, one of which the artist depicts baptizing Native Americans. This group founded the chapel, currently the Basilica of St. Francis Xavier, that now rests in the shadow of Vincennes' magnificent George Rogers Clark Memorial.

Leisure and Literature

Here, Benton has portrayed the old-fashioned saloon, the "poor man's club." In the background are various scenes depicting the Indiana State Fair. The literature group is shown with a library in the background. In the foreground, Benton has chosen two outstanding Hoosiers for his models: Anton Schere of The Indianapolis Times (closest) and William Forsyth, a well-known artist.

Colleges and City Life

The final scene of the series contained in the Hall of Murals depicts a young man in his cap and gown, symbolic of the large group of young people flocking to our universities. "City Life" portrays Indianapolis, with its Soldiers' and Sailors' Monument, the old English Hotel and Opera House to one side, and the Indiana State House in the background. The torch-light parade marches under a rainbow of color.



1932

Thomas Hart Benton is commissioned to paint a mural for the Indiana Hall at the 1933 Chicago World's Fair. Benton signed a contract to paint a continuous mural, 12 feet high and approximately 250 feet long, on the "Social and Industrial History of Indiana."

1935

After being temporarily warehoused at the conclusion of the World's Fair, the murals are transferred to the Indiana State Fairgrounds and largely forgotten.

1940

Benton assists in the installation and retouching of the murals. Sixteen central panels are installed in IU Auditorium's lobby, two business-themed panels are hung in Woodburn Hall, and panels with recreation themes are placed in the IU Cinema.

1933

Governor Paul McNutt dedicates the mural display on July 2. Critics were sharply divided on the work. Benton himself described the murals as "a dream fulfilled."

1938

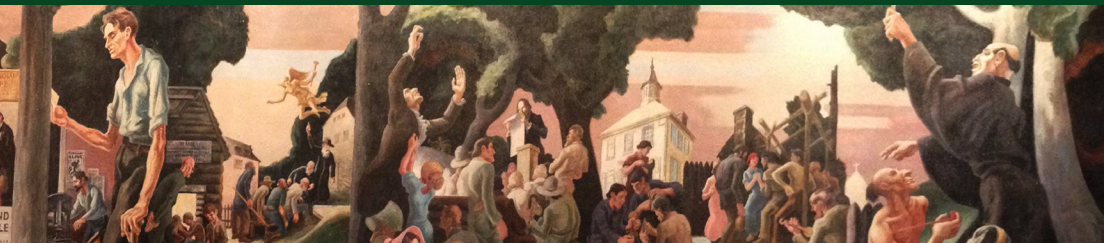
Indiana University President Herman B Wells begins work on the first major building project of his tenure, a music hall that came to be known as IU Auditorium. He remembers the murals from his visit to the World's Fair. Wells contacts Governor Clifford Townsend about them and IU obtains the murals for the price of shipping.

HISTORY AND TIMELINE

The Thomas Hart Benton Murals, titled Social History of the State of Indiana, portray the growth of the state from the first known habitation to the industrial age. Masterpieces of American art, they are among the most valued treasures of Indiana University. In December of 1932, the Indiana World's Fair Commission chose Thomas Hart Benton to paint a series of murals for the Century of Progress International Exhibition of the 1933 Chicago World's Fair. A populist who explored historical and social themes, Benton was among the leading artists of that time.

At the close of the World's Fair, the murals were returned to Indianapolis for storage. In 1938, in response to an expression of interest from Indiana University president Herman B Wells, Governor M. Clifford Townsend donated the murals to the university. Thomas Hart Benton himself supervised their installation in the new Indiana University Auditorium, dedicated in 1941. Sixteen of the 22 panels are located in the Auditorium's Hall of Murals, four in the IU Cinema, and two in Woodburn Hall nearby. The murals, in the words of the late Richard Lieber, director of the Indiana Commission for the Century of Progress Exhibition, contain "the fragrance of the broken soil, the tang of the burned clearing, the sweat of the face, the flight of roaring ambitions, the depth of pain and despair as well as the exaltation of success" an "earnest presentation of the growth and power of our state."

The murals are a people's history of Indiana, a tribute to the unsung men and women whose energy built the state. For this major work, Thomas Hart Benton was awarded the gold medal of the Architectural League of New York. Indiana University is proud to present these murals to the people of Indiana and of all states and lands.



1975

Thomas Hart Benton dies at the age of 86. He remained an active artist until his death.

1997–98

In conjunction with the renovation of IU Auditorium, the NEA awards IU a conservation grant for restoring the Benton murals on campus, declaring the restoration project to be the most important such initiative in the nation.

IU raises matching funds for the project, with The Getty Trust serving as a primary sponsor.

1941

On March 22, IU Auditorium holds its grand opening, and on December 9, the university holds “Indiana Mural Day.” Benton attends and hosts workshops.

1986–87

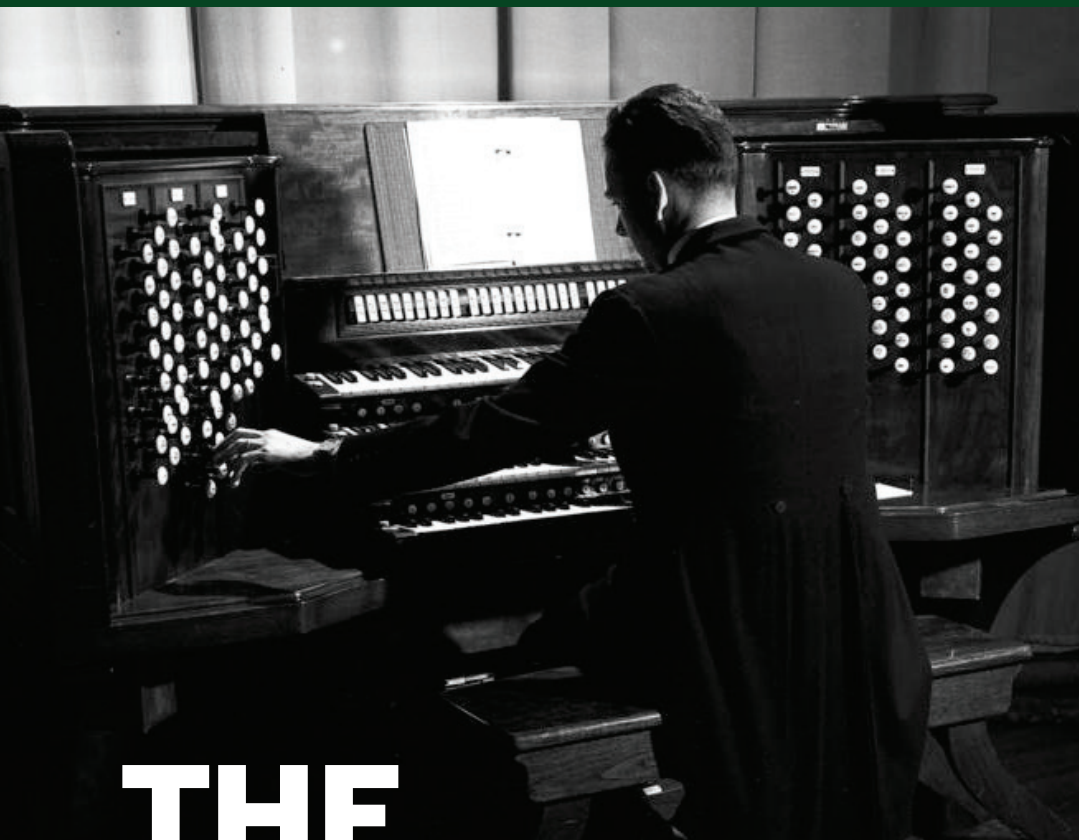
Concerned about the deterioration of the Woodburn Hall and IU Cinema murals, including a frequently vandalized Ku Klux Klan depiction in the Woodburn Hall mural, the university receives a grant from the National Endowment for the Arts and begins conservation of the murals.

2000

On January 27, IU Auditorium with its restored murals is rededicated.



Workers uncrate the Thomas Hart Benton archive materials



THE ROOSEVELT ORGAN

An especially fine example of the art of organ building, the organ inside IU Auditorium has a history which goes back to 1889, when Hilborne L. Roosevelt of New York built it for installation in the Auditorium Theatre in Chicago. In 1942, when the Auditorium Theatre was being converted to a USO center, the organ was sold at auction to organ enthusiast, author, and businessman Dr. William H. Barnes of Evanston, Illinois. Dr. Barnes, in turn, donated the organ to Indiana University where it was installed in 1944 in IU Auditorium by the Aeolian-Skinner Organ Company.

In 1961 the console was damaged by water, making the organ unplayable. Later, a small fire damaged portions of the pipe work. In 1967, the Schantz Organ Company of Orrville, Ohio, was commissioned to redesign and rebuild the entire organ and reinstall it inside IU Auditorium. Working with members of the organ faculty of the IU School of Music and university architects, the company developed specifications for the instrument to meet the special requirements of the Auditorium and its varied activities. The instrument was completed in 1969 and is illustrative of one of the finest installations of a large recital organ in the world.



ABOUT THE ORGAN

THE PIPES AND HOW TO PLAY THEM

As part of the completed 1969 rebuild, three special chambers were built behind the three wall openings to house the pipes of the organ. Many other pipes are mounted on chests on the wall extending into the Auditorium itself. The console is, of course, connected to the organ electrically. Air for the pipes is furnished by a large motor in a special room beneath the pipe chambers.

FUN FACTS AND NUMBERS

Although statistics do not adequately define the artistic merit of the organ as a musical instrument, they are nevertheless interesting and impressive. A total of 4,543 pipes are controlled from the console which has four manuals and pedals. There are 88 stops and 76 ranks. The thumb and pedal pistons (which look like buttons below each keyboard and above the pedals) make possible the presetting of 56 different combinations of stops. Thirty-eight couplers enable the player to play one or more stops belonging to one manual or division on another manual and at a pitch other than the original pitch of the stop.

HOW THE ORGAN IS USED TODAY

The Roosevelt Organ is used today for university ceremonies, by visiting orchestras, and by renowned cinema organist and IU Jacobs School of Music graduate Dennis James for his annual *Dennis James Hosts Halloween* event, a staple of the IU Auditorium season schedule. James uses the organ to bring classic silent film scores to life and has hosted this yearly spooky spectacular event for over half a century.



Cinema organist and IU graduate
Dennis James



HOW TO READ THE SPECIFICATIONS

This organ has six divisions: five manual divisions played by the hands, and the pedal division played by the feet. Each part of the specification refers to the stops played on those keyboards respectively. The name on the stop refers mainly to function or musical color. Some organ stops are nonimitative and produce foundational organ tone, e.g., Diapason, Principal, Octave. Others resemble wind or string instruments, e.g., Chimney Flute, Harmonic Flute, Gamba, Trumpet, Oboe, Trombone.

The numbers following the stop names refer to pitch as a function of the length of the longest pipe in the stop. Eight-foot pitch is unison pitch. It agrees with the pitches of the corresponding keys on the piano, for instance.

The science of acoustics works on the simple principle that halving or doubling the length of a vibrating body changes its pitch by an octave. Therefore, the shorter and longer designations after stops indicate the pitch at which they sound. The combination of these with unison stops produces the complex ensemble sound of the instrument.

Stops with a Roman numeral following the name, or mixtures, correspond to the upper harmonics of the overtone series and have multiple pipes per note tuned to these overtones.

The second number after the stop name, in the rightmost column, refers to the number of pipes in the entire compass of the stop, or the rank. Ordinarily, a complete manual stop would have 61 pipes, corresponding to the 61 keys of a manual keyboard. Where fewer are indicated, the stop may be an extension of another stop at another pitch (extensions often have 12 pipes to finish a bottom or top octave), or it may be incomplete for some particular reason.

Occasionally, stops will play in more than one location in the instrument and these are indicated by the name of the home division in the final column.

STOP LIST

GREAT ORGAN

Great Organ: 61 note ranks, 4" windpressure; exposed, except Nos. 3, 10, and 11.
 1. Violone 16' pitch, 61 pipes
 2. Principal 8' pitch, 61 pipes
 3. Spitzflöte 8' pitch, 61 pipes
 4. Octave 4' pitch, 61 pipes
 5. Flute Harmonique 4' pitch, 61 pipes
 6. Twelfth 2-2/3' pitch, 61 pipes
 7. Super Octave 2' pitch, 61 pipes
 8. Fourniture IV pitch, 244 pipes
 9. Scharff III pitch, 183 pipes
 10. Trompette 8' pitch, 61 pipes
 11. Chancelor's Trompette 8' pitch (15" windpressure), 61 pipes

SWELL ORGAN

68 note ranks, 4" windpressure except reeds which are on 5" windpressure; enclosed.
 12. Lieblich Gedackt 16' pitch, 80 pipes
 13. Geigen Principal 8' pitch, 68 pipes
 14. Rohrflöte (from No. 12) 8' pitch, 68 pipes
 15. Viola 8' pitch, 68 pipes
 16. Viola Celeste (GG) 8' pitch, 61 pipes
 17. Flauto Dolce 8' pitch, 61 pipes
 18. Flute Celeste (TC) 8' pitch, 49 pipes
 19. Prestant 4' pitch, 68 pipes
 21. Nasard 2-2/3' pitch, 61 pipes
 22. Octavin 2' pitch, 61 pipes
 23. Waldflöte 2' pitch, 61 pipes
 24. Tierce 1-3/2' pitch, 61 pipes
 25. Plein Jeu IV pitch, 244 pipes
 26. Fagot 16' pitch, 80 pipes
 27. Trompette 8' pitch, 68 pipes
 28. Fagot (from No. 26) 8' pitch
 29. Vox Humana 8' pitch, 68 pipes
 30. Clarion 4' pitch, 68 pipes
 31. Tremulant

CHOIR ORGAN

68 note ranks, 8" windpressure; enclosed.

32. Dolcan 16' pitch, 80 pipes
 33. Principal 8' pitch, 68 pipes
 34. Hohlflöte 8' pitch, 68 pipes
 35. Dolcan (from No. 32) 8' pitch
 36. Dolcan Celeste (TC) 8' pitch, 56 pipes
 37. Doppelflöte 8' pitch, 68 pipes
 38. Principal 4' pitch, 68 pipes
 39. Flute D'Amour 4' pitch, 68 pipes
 40. Italian Principal 2' pitch, 61 pipes
 41. English Horn 8' pitch, 68 pipes
 42. Orchestral Oboe 8' pitch, 68 pipes
 43. Fanfare Trompette (from No. 11) 8' pitch
 44. Chimes
 45. Tremulant

POSITIV ORGAN

61 note ranks, 4" windpressure; exposed except Nos. 46 (16'; 12 pipes only), 56 and 57.
 46. Quintaton 16' pitch, 73 pipes
 47. Holzgedackt 8' pitch, 61 pipes
 48. Quintaton (from No. 46) 8' pitch
 49. Principal 4' pitch, 61 pipes
 50. Koppelflöte 4' pitch, 61 pipes
 51. Octave 4' pitch, 61 pipes
 52. Blockflöte 2' pitch, 61 pipes
 53. Larigot 1-1/3' pitch, 61 pipes
 54. Sifflöte 1' pitch, 61 pipes
 55. Mixture IV pitch, 244 pipes
 56. Krummhorn (copper) 8' pitch, 61 pipes
 57. Rohrschalmey 4' pitch, 61 pipes
 58. Tremulant 61 pipes

SOLO ORGAN

6" windpressure.
 59. Doppelflöte (from No. 37) 8' pitch
 60. Bell Gamba (in choir chamber) 8' pitch, 68 pipes
 61. English Horn (from No. 41) 8' pitch
 62. Orchestral Oboe (from No. 42) 8' pitch
 63.

Chancellor's Trompette (from No. 43) 8' pitch
 64. Grand Mixture (44 notes from TC-G) VI pitch, 248 pipes, xylophone, glockenspiel

PEDAL ORGAN

5" windpressure except 32' Bombarde unit which is on 4"; exposed.
 65. Untersatz (extended from No. 67) 32' pitch, 5 pipes
 66. Principal 16' pitch, 32 pipes
 67. Subbass 16' pitch, 44 pipes
 68. Violone (from No. 1) 16' pitch
 69. Dolcan (from No. 32) 16' pitch
 70. Quintaton (from No. 46) 16' pitch
 71. Lieblich Gedackt (from No. 12) 16' pitch
 72. Principal 8' pitch, 32 pipes
 73. Flachflöte 8' pitch, 32 pipes
 74. Flute (from No. 67) 8' pitch
 75. Cello (from No. 1) 8' pitch
 76. Dolcan (from No. 32) 8' pitch
 77. Quintaton (from No. 46) 8' pitch
 78. Rohrflöte (from No. 14) 8' pitch
 79. Choralbass 4' pitch, 32 pipes
 80. Nachthorn 4' pitch, 44 pipes
 81. Nachthorn (from No. 80) 2' pitch
 82. Mixture IV pitch, 128 pipes
 83. Bombarde 32' pitch, 68 pipes
 84. Bombarde (from No. 83) 16' pitch
 85. Fagot (from No. 26) 16' pitch
 86. Bombarde (from No. 83) 8' pitch
 87. Fagot (from No. 26) 8' pitch
 88. Bombarde (from No. 83) 4' pitch
 89. Fagot (from No. 26) 4' pitch
 90. Krummhorn (from No. 56) 4' pitch
 91. Rohrschalmey (from No. 57) 2' pitch

COUPLERS

Great: 16', 4'; unison off Swell:

16', 4'; unison off Choir: 16', 4'; unison off Positiv: 16'; unison off Great to Pedal: 8'; 4' Swell to Pedal: 8'; 4' Choir to Pedal: 8'; 4' Positiv to Pedal: 8' Solo to Pedal: 8' Swell to Great: 16'; 8'; 4' Choir to Great: 16'; 8'; 4' Positiv to Great: 8' Solo to Great: 8'; 4' Choir to Swell: 8' Positiv to Swell: 8' Swell to Choir: 16'; 8'; 4' Great to Solo: 8' Swell to Solo: 8' Choir to Solo: 8' Positiv to Solo: 8' Great to Choir Transfer

TOE STUDS

General: 14 Pedal: 10 Great to Pedal
 Swell to Pedal Choir to Pedal Solo to Pedal Positiv to Pedal Untersatz: 32 Bombarde: 32 Sforzando: I Sforzando: 6

THUMB PISTONS

Great: 8
 Swell: 8
 Choir-Positiv: 12
 Solo: 4
 General: 14
 Pedal: 5-10
 Setter
 Cancel
 Sforzando: I
 Sforzando: II
 Swell to Great
 Choir to Great
 Positiv to Great
 Swell to Choir
 Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal
 Positiv to Pedal
 Manual pistons to pedal
 pistons on Great, Swell, Choir, and Solo.

PEDAL

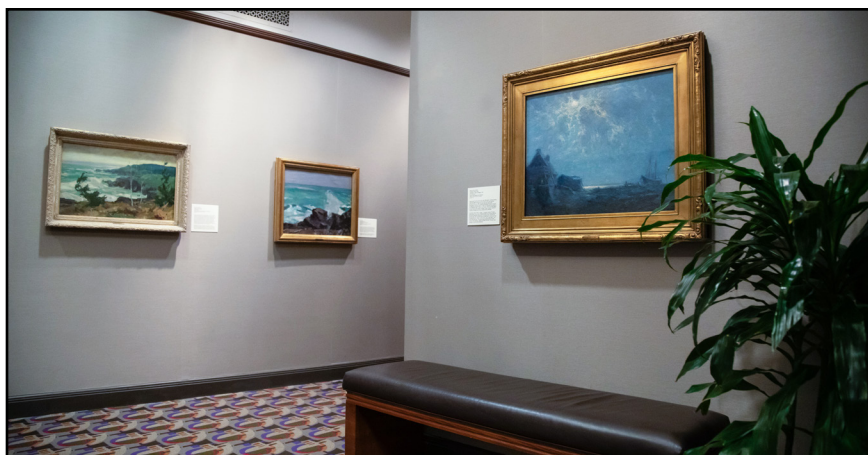
Choir-Solo
 Swell
 Crescendo

ACCESSORIES

Light for music rack
 Light for pedal keyboard
 Indicator lights for Wind, Sforzando I, Sforzando II
 Crescendo, five lights
 Electric clock
 Adjustable bench
 Moveable console

DAILEY FAMILY MEMORIAL COLLECTION OF HOOSIER ART





THE COLLECTION

The Dailey Family Memorial Collection of Hoosier Art was donated by Frank C. Dailey and his wife Edna Field Dailey in 1946. At the time, the collection consisted of 66 paintings by Hoosier artists gathered by the Dailey family. The Dailey family continued to donate paintings to the collection at Indiana University over the years and the collection now includes over 100 works of art.

THE DAILEY FAMILY

Frank C. Dailey was born in Bluffton, Indiana. He co-founded and sold the *Bluffton Evening News* in the years before he matriculated at Indiana University. After his graduation from IU in 1894, he married Edna Field of Bloomington and had two sons, George S. Dailey and Field T. Dailey. Like his father, Frank went on to practice law, and in 1914 was appointed to serve as Assistant U.S. District Attorney by Woodrow Wilson.

The Dailey family's place in Indiana history dates back several generations. Frank's father, Joseph S. Dailey, was born in Indiana, attended law school at Indiana University, and eventually became a justice of the Indiana Supreme Court. James Dailey, Frank's grandfather, was Lancaster Township's first Justice of the Peace.

THE ART AND THE ARTISTS

The paintings in the Dailey Family Memorial Collection are a testament to the natural beauty and history of Indiana, with scenes centered on the grand landscapes and foliage native to Indiana, as well as portraits and figure paintings. All the artists included in the collection are Hoosiers or were at one time residents of Indiana.





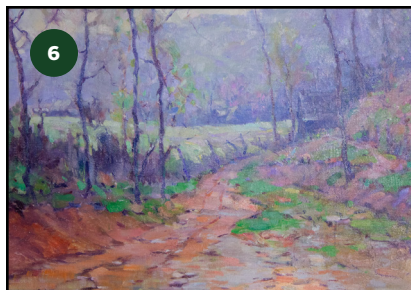
THE ART

The art in the collection spans an array of topics, including landscapes, still lifes, and portraits. Among the paintings on display are portraits of leading Indiana artists, as well as landscapes depicting Indiana and other scenic views within the United States. A portrait of Mrs. Dailey by her favorite artist Marie Goth, and a portrait of Mr. Dailey, painted by his brother, Lew Dailey, can be seen on the ground floor of IU Auditorium. Accompanying each painting is a plaque which features notes on the history of the painting and details of the artist's life.

THE ARTISTS

The collection features art by native Hoosiers as well as those who temporarily resided in Indiana. More than 50 artists from all around the United States and across the globe are represented in the collection. Included in the collection are works by the great T.C. Steele, lauded Hoosier artist and the first artist-in-residence at Indiana University.

At the presentation of the collection to the University on June 6, 1946, IU President Herman B Wells shared remarks on the generosity of the Dailey family, noting the powerful gift of these works of art:



"There is beauty everywhere for those who can see it: the shimmering lights and shadows of the dunes region, the flat rich farmland of north central Indiana, the gentle rolling Whitewater country, the picturesque Ohio river towns, Vevay, Madison, Patriot, Florence, Rising Sun, and all of the others, the soft purple haze of Brown County, and this very campus where Mr. Steele and others have found inspiration for unforgettable pictures. Truly we live in a beautiful state, and some of that beauty is interpreted for us by our Hoosier artists in this collection."

Select paintings from the Dailey Family Memorial Collection of Art are on display now at IU Auditorium. Explore this wondrous collection within the interior lobby, mezzanine level, and balcony level. Each painting is accompanied by a plaque with further information on the piece, some including notes on the art and artists in this treasured collection composed by Frank C. Dailey himself.

1

OF BYGONE DAYS

Georges LaChance
Oil on canvas

5

GOING TO THE MARKET - GUATEMALA

Ruth K. Hibbs
Oil on canvas

2

INDIAN JOE, (ca. 1931)

Simon Baus
Oil on canvas

6

AFTER THE SHOWER, (ca. 1930)

C. Curry Bohm
Oil on canvas

3

HOLLYWOOD

Sara Kolb Danner
Oil on canvas

7

MORNING LIGHT, (ca. 1955)

Al LaToor
Watercolor on paper

4

THE RIFTING CLOUDS

Frank V. Dudley
Oil on canvas



Our donors and partners enable us to provide opportunities for students and members of the Bloomington community. IU Auditorium is grateful for their continued generosity and support.

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