

Movies

FROM PAGE D1

tux. An organist plays a 30-minute introduction before the movie starts. You're watching a film with other people who are there loving the film.

"I hate calling it just going to a movie; it's an event."

A unique and affordable (tickets go for as little as \$2.50) experience has been the goal during the program's 45-year history.

The series has grown from four films presented in 1970, its debut year, to 25 or 30 films now offered each summer.

The program offers tried-and-true favorites — this year including returnees *My Fair Lady* and a "Fright Nite Friday" hosted by TV and radio personality Fritz the Nite Owl — as well as films new to the series.

Eleven summer-series "premieres" will include *The Manchurian Candidate* (1962), *Son of Frankenstein* (1939) and the silent film *The Kid* (1921).

The series, Corsi said, is one of the most popular events presented by the Columbus Association for the Performing Arts, which owns and manages the theater. About 28,000 people attended the films in 2014.

Fan feedback helps to shape the lineup, Corsi said.

"I receive constant emails, 12 months a year," he said — "like 'It would be great for you to show a John Wayne movie.' We'll look back and see, 'Oh, we haven't done one before.'" (Look for *The Searchers*, starring Wayne, on July 15.)

Nearly every summer offers an Alfred Hitchcock film, with *The 39 Steps* on tap for July 22-23.

Also expected to be crowd-pleasers, Corsi said, are the musical *Grease*; *Rebel Without a Cause*, starring James Dean; and a "mockumentary" double feature of *This Is Spinal Tap* and *A Mighty Wind*.

All except a few of the films will be shown in their original 35 mm version.

"The movie-series audience is really serious about its films," Corsi said. "If you just throw in a DVD, people would know. The 35-millimeter makes it look like an older film, like it's worn. That is neat."

award@dispatch.com

The schedule

Films in the Summer Movie Series will be shown at 7:30 p.m. Wednesdays through Sundays and 2 p.m. Sundays in the Ohio Theatre, 39 E. State St.

Tickets cost \$4, or \$3.50 for senior citizens; through July 26, a strip of 10 tickets costs \$25. They are sold at the box office (614-469-0939) and www.capa.com.

JUNE

- 5-7:** *Notorious* (1946)
- 10-11:** *A Day at the Races* (1937)
- 12:** *Gentlemen Prefer Blondes* (1953)
- 13 and July 11:** "Cartoon Capers"
- 13-14:** *Jaws* (1975)
- 17-18:** *The Manchurian Candidate* (1962)
- 19:** *Mildred Pierce* (1945)
- 20-21:** *Cabaret* (1972)
- 24-25:** *State of the Union* (1948)
- 26:** *Son of Frankenstein* (1939) and *The Brides of Dracula* (1960)
- 27-28:** *My Fair Lady* (1964)

JULY

- 8-9:** *Key Largo* (1948)
- 10:** *Road to Utopia* (1945) and *Man on the Flying Trapeze* (1935)
- 11-12:** *Grease* (1978)
- 15:** *The Searchers* (1956)
- 16-17:** *The Kid* (1921)
- 18-19:** *The Killers* (1946) and *The Spiral Staircase* (1946)
- 22-23:** *The 39 Steps* (1939)
- 24:** *The Gang's All Here* (1943)
- 25-26:** *Young Frankenstein* (1946)
- 29-30:** *Rebel Without a Cause* (1955)
- 31:** *The Bishop's Wife* (1947)

AUGUST

- 1-2:** *From Here to Eternity* (1953)
- 5-6:** *The Great Race* (1965)
- 7:** *This Is Spinal Tap* (1984) and *A Mighty Wind* (2003)
- 8-9:** *Seven Brides for Seven Brothers* (1954)

Performance art / Mershon Auditorium

Woolf's 'Lighthouse' inspires collaboration

By Michael Grossberg
THE COLUMBUS DISPATCH

Mershon Auditorium on the Ohio State University campus, long a setting for shows and stars, is itself the focus in *the theater is a blank page*.

Columbus artist Ann Hamilton and SITI Company of New York collaborated on the site-specific piece about space and time.

The Wexner Center for the Arts, which includes Mershon, will end its 25th season with the new work. The performances, beginning Thursday at the 58-year-old auditorium, are sold out, but there is a waiting list.

"What we wanted to do was look at the mechanism of a big theater and renew our interest in what a theater can do. That's why it's called . . . *the blank page*," said Anne Bogart, co-artistic director of SITI, a movement-oriented ensemble.

Hamilton, an OSU professor, often roots her installation art in architecture.

"The history of my work has been one of responding to the places that I find myself . . . and the social and historical context around that space," Hamilton said.

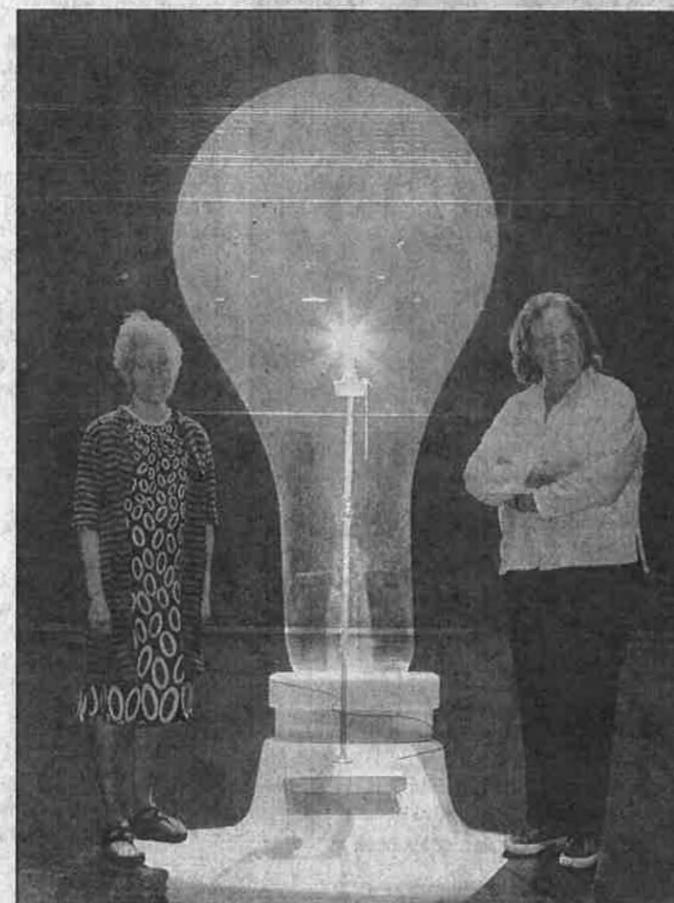
"What's exciting is we're asking, even in the title, 'What is this space of theater and what happens in that space?'"

Chuck Helm, director of performing arts at the center, views the first collaboration between Hamilton and the theater company as historic.

"They have developed a common language . . . altering our expectations of time and space and how things unfold," he said.

Starting in the balcony, groups of 120 people will be ushered through Mershon to explore space, time and reflection.

"It's not a typical black-box show. It uses the entire space," Bogart said. "The audience



KATIE SPENGLER

Professor Ann Hamilton, left, and Anne Bogart of SITI Company

► The Wexner Center for the Arts will present *the theater is a blank page* on Thursday through Sunday in Mershon Auditorium, 1871 N. High St. The performances are sold out.

great distance . . . Then they enter the stage and watch it transform."

A primary source of inspiration was *To the Lighthouse*, Virginia Woolf's modernist novel offering stream-of-consciousness reflections on loss and subjectivity.

"I suggested to Ann that we approach Woolf's *Lighthouse*, a piece of literature about a family that goes to an island in

"It's their time away from time . . . on vacation — which you only get if you don't take your laptop or smartphone."

Six SITI performers, working with nine OSU students, perform the three-hour piece, which includes an intermission.

Performers will read text from Woolf's novel on continuous strips of cloth.

"The text is pulled through readers' hands and you see that accumulate," Hamilton said. "We're trying to create a space where people feel comfortable about letting go of their expectations of what will happen in the space."

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Arts & Life

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Penmanship
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So To Speak
Joe Blundo

In this age of communication by keyboard, who — besides traditionalists — really cares about cursive handwriting? Well, calligraphers, the Zaner-Bloser company and a