This hilarious Harold Lloyd comedy tells the story of a college freshman trying to become popular by joining the school football team. It remains one of Lloyds most successful films and was selected for preservation in the U.S. National Film Registry as being “culturally, historically, or aesthetically significant.”

SAT, OCT 7, 2017

Release date: September 20, 1925
DIRECTED BY: Fred C. Newmeyer, Sam Taylor
WRITTEN BY: John Grey, Sam Taylor, Tim Whelan, Ted Wilde
PRODUCED BY: Harold Lloyd

CAST:
Harold Lloyd as The Freshman
Jobyna Ralston as Peggy
Brooks Benedict as The College Cad
James Anderson as The College Hero
Hazel Keener as The College Belle
Joseph Harrington as The College Tailor
Pat Harmon as The Football Coach
Pete the Pup has a cameo in the movie.

GRAND BARTON ORGAN: Jelani Eddington

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BIO ON THE STAR OF THE FILM

“The King of Daredevil Comedy,” Harold Lloyd is best remembered today as the young man dangling desperately from a clock tower in the 1923 classic Safety Last. At the height of his career, Lloyd was one of the most popular and highest-paid stars of his time. While his achievements have been overshadowed by the work of contemporaries Charlie Chaplin and Buster Keaton, he made more films than the two of them combined. With hits like his 1922 film Grandma's Boy, Lloyd became a strong force in bringing about the advent of the “feature-length” film.

Born in Nebraska in 1894, Lloyd's stage career began at the age of 12. Although he had none of Chaplin's or Keaton's childhood Vaudeville training, Lloyd had a natural talent that led him to make the most dangerous tumbles and falls seem effortless. In 1913 Lloyd moved with his father to Los Angeles, where the motion picture industry was still in its infancy. There he tried desperately to break into show business, taking any small part he could get. He soon made friends with another extra, Hal Roach, who was putting together his own production company. In a short while the company had taken off and was making movies featuring Lloyd as “Lonesome Luke,” a Chaplin-inspired bumbler. While “Lonesome Luke” was popular, Lloyd knew his mimicry of Chaplin was an inevitable dead end.

In 1917, Lloyd began work on a new character, one that was to remain a signature throughout his career. With round glasses, a straw hat, and an unkempt suit, this new invention still had many of the qualities associated with Chaplin's Little Tramp, but something was different. He seemed both the fool and the fox, able to outsmart the bad guy, but only by a hair. In 1919, at the height of his acclaim, a tragedy struck. While posing for a photograph he grabbed what he imagined to be a fake bomb and lit it with his cigarette. The bomb went off in his hand, costing him a thumb and a forefinger. The story was front-page news and it seemed the end of this daredevil's career. Never the quitter, Lloyd bounced back and made dozens of more films, among them his best and most highly acclaimed, including Safety Last (1923) and Speedy (1928). Even into the time of the talkies, Lloyd persisted while many other silent movie stars threw in the towel. In 1971, twenty-three years after his last feature film, he died in his Hollywood mansion, at the age of 77.

From his early black-and-white shorts to his full-length talkies, Lloyd recognized that humor was nothing without a sense of play. Athletic and rigorous, he could fall from a window as well as he could scale a wall. It was said that Lloyd was not a natural comedian, rather, that he was a great actor playing comedic roles. His ability to create multi-dimensional characters, both funny and moving, has helped to shape our contemporary view of what a comic actor can be.

Lloyd also understood the role fear could play in heightening comedy. One day while on his way to the studio, he watched a man scaling the side of a building. Crowds had gathered around and were completely consumed by the sight of the climber. Lloyd knew that if he could keep an audience on the edge of their seats like this, he could make them laugh even harder. So, using the tricks of photographic perspective, he began to shoot scenes that looked as if they were happening on the sides of buildings, on scaffolding, or hanging from clocks. These acrobatic hi-jinks seemed amazingly real in a time before special effects. More than simply renewing the audience's interest in his work, these progressive techniques earned him the respect of others in the film industry.

Looking at the other films of the time and at the progress of comic acting and cinematography since, it is clear that Lloyd's inspired work was an essential part in the growth of the industry. In his brilliant 1923 epic Girl Shy, Lloyd employed many of the high-action comic bits that made him famous. In its climactic chase scene, we recognize the beginnings of the action film genre, and can see the influence on movies from Ben Hur to Speed. While Harold Lloyd's name has all but been forgotten and great films like Girl Shy and Grandma's Boy are no longer in the public eye, Lloyd's spirit lives on in the movie industry he helped to create through his 200 films.
GRAND BARTON ORGAN

Like all grand movie theaters built during the Silent Film Era, the Capitol Theater had a pipe organ that allowed a single musician to fill the theater with music while movies were being shown. Overture Center’s organ is a Barton, manufactured by the Bartola Musical Instrument Company in Oshkosh. It is believed to be the oldest Barton in Wisconsin, and the only one in the state remaining in its original location and condition. The instrument is such a rare gem that in 1990 it was honored by the Organ Historical Society as “an instrument of exceptional merit,” the first time a theater organ had been so recognized by the society, which typically reserves such honors for the grand pipe organs found in churches.

Hollywood had premiered the first “talkie,” the year before the Capitol Theater opened, but it took a while for sound films to catch on, and the Barton got a lot of use in the early years of the Capitol Theater. As sound films became popular, the organ was used for sing-alongs and pre-feature entertainment, but as film showings lost their pageantry, this role diminished.

The gold and red horseshoe-shaped console is the most visible part of the instrument, but the organ’s sound comes from 1,034 pipes hidden in chambers on either side of the stage. The large illuminated console and its 141 stop keys and three manuals is usually located at house right. At one time, it was on its own elevator in the orchestra pit. It was moved to make space for the many large-scale productions staged in the theater. A seven and one half horsepower blower in the basement of the theater powers the organ and the massive electrical switching system is sealed in a special room high in the building. This electrical relay is so large that it was put in place before the theater was finished in 1928 and could only be removed with considerable demolition of the building.

The smallest pipes, which produce the high notes, are the size of a soda straw, and the largest are 16 feet tall and 18 inches in diameter. The pipes that produce the deepest notes are eight feet high and about 24 inches square, made of thick, knotless pine slabs. Like any wind instrument, the sound comes from air passing through the pipes, but the wind is supplied by a seven-horsepower air pump, rather than a musician’s breath. The pipes are divided into fourteen ranks, or sets, that mimic the instruments of an orchestra.

In addition, a “toy counter” offers special sounds like a chirping bird, auto horn, sleigh bells and percussive effects.

An important part of keeping the organ in top condition is regular use. Overture Center continues to use the organ as part of the center’s Duck Soup Cinema series.
JOIN OVERTURE’S DUCK SOUP CINEMA CLUB

Are you a silent film aficionado? Does the sound of the Capitol Theater’s Grand Barton Organ signal the beginning of a fabulous viewing of Duck Soup Cinema for you? Then join Overture’s Duck Soup Cinema Club, support local artists and introduce new generations to the art of silent film.

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During the years that Jelani Eddington has given concerts, he has easily established himself as one of the most prominent and sought-after artists on the concert circuit. Jelani has performed in most of the major concert venues throughout the United States, has toured extensively abroad, and has received numerous awards and recognitions, including his selection as the 2001 Theatre Organist of The Year.

Jelani Eddington was born in Muncie, Indiana to Louise Eddington and the late Robert Eddington and grew up in a very musical family. Between the interests of his mother, a professional music teacher of many years, and those of his grandmother, Florence Arnold, a well-respected piano instructor, it was no surprise when Jelani demonstrated an inclination toward music at a very early age.

Shortly after beginning piano instruction at the age of four, Jelani began studying classical piano under the direction of his grandmother. At the age of eight, a trip to hear the 4-manual 42-rank Wurlitzer theatre pipe organ installed in the Indianapolis, Indiana restaurant, the Paramount Music Palace, introduced Jelani to the sounds of the theatre pipe organ. Soon thereafter, he began to pursue classical organ lessons and ultimately began studying theatre organ under the direction of John Ferguson, whose skills as a theatre organ instructor have been highly acclaimed internationally.

At the age of 13, Jelani won the American Theatre Organ Society’s Young Theatre Organist Competition, prevailing over competitors ages 13-21 from the United States, England, Australia, and New Zealand. Jelani remains the youngest competitor ever to win this title. Jelani went on to graduate Magna Cum Laude from Indiana University in 1996, and later received a Juris Doctor degree from the Yale Law School in 1999, after which time he was admitted to practice law in New York State.

During the course of his concert career, Jelani has been featured at numerous national and regional conventions of the American Theatre Organ Society, and has toured extensively throughout the world, including numerous concert appearances in the United States, Canada, Australia, New Zealand, and Europe. He has also accompanied numerous silent films and appears regularly at film series. In 2007, Jelani accompanied the classic film, The Hunchback of Notre Dame, for an international organ festival in Finland on the country’s largest pipe organ.

In addition to his work as an organist, Jelani has also distinguished himself as a concert pianist, appearing recently as a guest pianist for performances of Edvard Grieg’s Piano Concerto in A-Minor, George Gershwin’s Rhapsody in Blue, and Leroy Anderson’s Piano Concerto in C-Major. In February 2008, Jelani was invited to perform two special performances of Anderson’s concerto with the Tulsa Signature Symphony as part of a celebration of Leroy Anderson’s centennial.

Jelani has also produced and marketed over 30 theatre organ albums on some of the best-known and most dynamic instruments in the country. In August 2001, the American Theatre Organ Society honored Jelani’s extensive career as a concert and recording organist by naming him the 2001 Theatre Organist of The Year. Jelani retains the distinction of being the youngest-ever recipient of this prestigious honor.
VAUDEVILLE ACTS

Wayne the Wizard has amazed audiences of all ages throughout Wisconsin for over 25 years. This astonishing magician performs his dazzling array of illusions for a wide variety of events. Wayne is also an accomplished ventriloquist and has a number of different characters to fit any occasion. Putting a lot of comedy into every routine, Wayne performs every style of magic and related arts. He has larger illusions, stage and close-up magic.

Dan Feaster a.k.a. Dan the Magic Man has 36 years of experience providing corporate, restaurant, fair, school, and church shows. He provides a comedy and fun magic show with audience participation. Dan received the International Brotherhood of Magicians Madison Chapter, 2013 Magician of the Year. In addition, Dan is a member of the Houdini Club of Wisconsin and the Order of Merlin, International Brotherhood of Magicians. Dan is also a licensed psychotherapist that often incorporates magic, hypnosis, and critical thinking in his practice. He has taught magic and has lectured nationally and internationally on ‘Magic, Deception, and Critical Thinking’.

Jim “Doc the Rube” Carter has been entertaining in central Wisconsin for over 15 years. During that time, he has performed at the Clown Hall of Fame in Delevan, the Kids Expo in Madison, Pardeeville Watermelon Festival, The Mount Horeb Mustard Festival, the Iowa County Fair, Perkins and Pedro’s restaurants, and Duck Soup Cinema at Overture Center for the Arts.

Doc and his clown colleagues provide stage shows, walkaround clowning, balloon twisting, face painting, deco-twisting, and clown ministry activities.

Recently retired from Covance Laboratories in Madison, he worked as a veterinary pathologist for 25 years. He graduated four times from Kansas State University and still considers himself a Wildcat.

Andrew Austin is a singer/guitarist who goes by Andy Austin. He was born and raised in Saint Louis, Missouri where he began playing guitar in his early teens. Andy is primarily a street musician, but plays some gigs and is mostly self-taught. Sometimes people will tell him he has a resemblance to Garth Brooks. Andy is based in Nashville, Tennessee, but travels to other parts of the country to perform music. He performs country, folk and instrumental music both cover and original songs.

Gotta Dance Academy are a group of cloggers performing “Saved” under the direction of owner/choreographer Brandi Dreher. The members include Maddie Hampton, Felicia Holmes, Spencer Holmes, Sarah Claire Ingebritsen, Sarah-Kate Kenney, Rianna Straka, Sydney Taylor, Erin Walker, and Lindsey Wolf. The students in this group range in age from 13-17 and are very active in academics, choir, band, sports, and church activities in their community. The group was organized five years ago and has travelled to many regional and national competitions to perform and compete with their clogging routines. The Gotta Dance Cloggers believe in giving back to their community also and perform for various benefits, charitable organizations, and community events. The members of this group have high energy and a flair for comedic acting within their dances. Their performance of “SAVED!” will leave you thinking of Broadway with its character driven storyline inspired by the musical Smokey Joe’s Café and their dance instructor’s Southern Baptist roots.

Elijah Edwards is a singer/dancer who decided to audition for Overture’s Rising Stars talent search, which is aimed at highlighting and celebrating the talented members of our local communities. During the process, he was “discovered” by local arts leaders and has since participated in numerous local events, including a solo performance at Overture’s 2017/18 Season Announcement event.

“Ever since my participation in Overture’s Rising Stars, the door has opened for me to perform at several local events. I was even cast as Young Will in the production of Big Fish The Musical, a collaboration between Four Seasons and Theatre LILA,” said Elijah. “In addition, I was cast in Theatre LILA’s production of The Bed and as a fairy in American Players Theatre’s A Midsummer Night’s Dream, while also taking on a role in a local film called Survival Guide.”
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— John Cornue, President, Dairyland Theatre Organ Society

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- An anonymous couple because they believe Overture is a beautiful space that everyone should be able to enjoy.

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*Support of Grand Barton Organ

Donor listing reflects gifts received between 7/1/16 to 6/30/17.
Welcome to Overture Center for the Arts
Your enjoyment is important to us. Please contact an usher or the ticket office if you have any concerns about your experience here.

ORDERING & INFORMATION
Order online at overture.org

Buy in person/phone: Visit the ticket office located on the main level just off the Rotunda Lobby or call 608.258.4141 Mon-Fri, 11 AM-5:30 PM; Sat, 11 AM-2 PM; open additional hours evenings and weekends on days of ticketed performances.

Group orders: Groups of 10 or more receive a discount on most performances. Call 608.258.4159 to make reservations.

Visit overture.org for event listings, links to artist websites, video, audio, directions, parking and much more.

PATRON SERVICES & POLICIES
Accessibility: Request accommodations when ordering your tickets. Call 608.258.4452 for information, or to request the following:
• Wheelchair-accessible seating
• Sign language interpretation
• Braille playbill
• Other accommodations
More information: overture.org/tickets/faqs

Children and lap seating: Every person, regardless of age, must have a ticket to enter the theaters for performances. Discounted lap seats are available for some performances. Children under the age of six are not permitted at certain performances. See our season brochure, visit our website or call 608.258.4141 for information.

Event Staff: Stagehand services in Overture are provided by members of Local 251 of the International Alliance of Theatrical Stage Employees.

Ushering and other services are provided by Overture volunteers. For information, visit overture.org/volunteer or call 608.258.4962.

Lost and Found: Visit the information desk in the Rotunda Lobby or call 608.258.4973.

Rentals: For information on renting spaces for weddings, performances, meetings or other events, call 608.258.4163 or email events@overture.org.

ETIQUETTE
Please turn off all electronic devices. Smoking, including the use of e-cigarettes, is prohibited in Overture Center.

The use of cameras or audio recording in the theaters is prohibited without written permission from Overture Center and the performing company’s management.

Food, large bags and other large items are not permitted in the theaters. Bottled water and beverages in Overture refillable theater cups are allowed in the theaters at select shows.

In consideration of audience members with scent sensitivities and allergies, please refrain from use of perfumes, aftershaves and other fragrances.

RESIDENT COMPANIES
Bach Dancing & Dynamite Society
bachdancinganddynamite.org | 608.255.9866

Children’s Theater of Madison
ctmtheater.org | 608.255.2080

Forward Theater Company
forwardtheater.com | 608.234.5001

Kanopy Dance Company
kanopydance.org | 608.255.2211

Li Chiao-Ping Dance
lichiaopingdance.org | 608.835.6590

Madison Ballet
madisonballet.org | 608.278.7990

Madison Opera
madisonopera.org | 608.238.8085

Madison Symphony Orchestra
madisonsymphony.org | 608.257.3734

James Watrous Gallery
wisconsinacademy.org | 608.265.2500

Wisconsin Chamber Orchestra
wcoconcerts.org | 608.257.0638

Lost and Found: Visit the information desk in the Rotunda Lobby or call 608.258.4973.