Sunrise (1927)

This mature drama, which won three Oscars at the 1st Academy Awards in 1929, is a tale about a farmer fighting good and evil within him – choosing between an urbane woman and his wife at home.

SAT, MAR 17, 7 PM

DIRECTED BY F. W. Murnau
PRODUCED BY William Fox
Screenplay by Carl Mayer adapted from the short story “The Excursion to Tilsit”.

CAST:
George O’Brien as The Man
Janet Gaynor as The Wife
Margaret Livingston as The Woman from the City
Bodil Rosing as The Maid
J. Farrell MacDonald as The Photographer
Ralph Sipperly as The Barber
Jane Winton as The Manicure Girl
Arthur Housman as The Obtrusive Gentleman
Eddie Boland as The Obliging Gentleman

GRAND BARTON ORGAN: Clark Wilson

SERIES SPONSORED BY: GOODMAN’S Jewelers

Underwritten with a generous gift from Robert N. Doornek

Duck Soup Cinema Celebrates 30 Years
For 30 years now, we’ve revived and celebrated the legacy of Capitol Theater, originally built for silent film. Our two series, Sounds of Silents (1986-1998) and Duck Soup Cinema (1999-Present), have engaged more than 90,000 patrons in silent film experiences. We are nationally known for providing an authentic silent film experience complete with music on the 1928 Grand Barton Organ—one of the last organs of its kind—and a classic feature film accompanied on the organ or by other live musicians.
Sherlock Jr.

Starring Buster Keaton

SAT, APR 7, 2018 | 2 & 7 PM
$7 adults | $3, 12 & under
CAPITOL THEATER

OVERTURE.ORG | 608.258.4141
STAR OF THE FILM

Janet Gaynor (born Laura Augusta Gainor) began her career as an extra in shorts and silent films. After signing with 20th Century-Fox in 1926, she rose to fame and became one of the biggest box office draws of the era. In 1929, she was the first winner of the Academy Award for Best Actress for her performances in three films: 7th Heaven (1927), Sunrise (1927), and Street Angel (1928). This was the only occasion on which an actress has won one Oscar for multiple film roles. Gaynor’s career success continued into the sound film era, and she achieved a notable success in the original version of A Star Is Born (1937), for which she received a second Best Actress Academy Award nomination.

After retiring from acting in 1939, Gaynor married film costume designer Adrian with whom she had a son. She briefly returned to acting in films and television in the 1950s and later became an accomplished oil painter. In 1980, Gaynor made her Broadway debut in the stage adaptation of the 1971 film Harold and Maude and appeared in the touring production of On Golden Pond in February 1982. In September 1982, she sustained multiple injuries in a serious car accident which contributed to her death in September 1984.

George O’Brien came to Hollywood in his early twenties hoping to become a cameraman, but worked as an assistant cameraman for a while and began his acting career as a stuntman. One of his earliest roles was in the 1922 drama Moran of the Lady Letty, starring Rudolph Valentino. In 1924 O’Brien received his first starring role in the drama The Man Who Came Back. That same year he was chosen by the famed movie director John Ford to star in The Iron Horse opposite actress Madge Bellamy. The film was an immense success at the box-office and O’Brien made nine more films for Ford. In 1927 he starred in the F. W. Murnau-directed Sunrise opposite Janet Gaynor, which won three major Academy Awards and remains his most famous film. He also played the lead in the New York City epic East Side, West Side that same year.

O’Brien would spend the remainder of the 1920s as an extremely popular leading man in films. With the initiation of sound in films, O’Brien became a popular star of Westerns and rarely took parts outside of the Western film genre. Throughout the 1930s, O’Brien was a consistent Top Ten box-office draw appearing in scores of Westerns, often atop his horse named Mike.

During World War II, O’Brien re-enlisted in the United States Navy. He later joined the United States Naval Reserve and retired with the rank of captain in 1962, having four times been recommended for the rank of admiral. Following his service in World War II, O’Brien would occasionally take featured parts in films directed by his old friend and mentor John Ford, including Fort Apache, She Wore a Yellow Ribbon, and Cheyenne Autumn. O’Brien’s last leading role was in the 1951 movie Gold Raiders, with top-billed O’Brien handling the action and the Three Stooges (Shemp Howard, Larry Fine and Moe Howard) doing comedy routines in a feature film more or less evenly dividing screen time between O’Brien and the Stooges.

O’Brien suffered a stroke in 1981 and was bedridden the last four years of his life. He died in 1985 in Broken Arrow, Oklahoma. A divorcee, O’Brien was survived by two children.

HOST JOE THOMPSON

Joe Thompson has appeared on Madison stages countless times (plus one if you are counting tonight). He has always been a swell dresser and he likes to eat before he is hungry. Every Monday Joe sketches waterfowl and recites Zen poetry aloud, but the rest of his week is fairly normal. Right now he is taking attendance... please raise your hand. He is a member of Madison’s sketch comedy troupe “The Prom Committee” and co-author of “Fatherhood, The Musical” with Phil Martin. He is the proud father of three and the lucky husband of one.
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 16 feet tall 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.

ORGANIST CLARK WILSON

Clark Wilson is one of the most prominent and recognized scorers of silent photoplays in America today. He works exclusively with the organ in developing accurate and historic musical accompaniments as they were performed in major picture palaces during the heyday of the silent film. Clark was personally influenced by, and subsequently became close friends with Chicago organist John Muri, who was an original master of picture accompaniment and practiced his art well into the 1980s. His (and Wilson’s) historic style was that of utilizing fine music as a basis for developing a score of musical value. If the original score is no longer extant, a new one is prepared from the organist’s library and is normally transferred to a cue sheet — somewhat of a “road map” of suggested themes and notated screen actions which keep the organist fully on course. The development of themes in serious pictures is obtained exclusively in this way, and it must be considered the truest way to properly underscore screen action. Nothing is left to chance and wholesale improvisation is not relied upon. Further, the musical style of the time remains intact; no attempt is made to distract from the picture by using themes or styles that entered the musical scene years later. Most important of all, the film remains the focus and star of the performance.
MAKE SURE THAT ONLY THE MOVIE IS SILENT!
HELP RESTORE THE GRAND BARTON ORGAN.

“The Capitol Theater’s Barton Organ is an important part of Madison’s musical history and culture. As one of the last remaining original theater organ installations in the country, it is important that it remain for future generations to enjoy.”
— John Cornue, President, Dairyland Theatre Organ Society

Preserve Madison’s musical heritage today. Donate at overture.org/makeagift or call 608.258.4979

OVERTURE CENTER FOR THE ARTS WOULD LIKE TO THANK the following patrons who have made a lead gift of $1,000+ in support of the Grand Barton Organ Restoration Project:

Anonymous          John Kress
American Theatre Organ Society Margaret Lindberg
Dave Dohler          Helen & Jeff Mattox
Robert N. Doornek    Reynold Peterson
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Current as of September 22, 2017
True Love Grows

Forever yours. Never mind. Diamonds and gems grown with love.

Each other. Love. The Earth. Your ring.
ORGANIST CLARK WILSON cont.

Wilson began his scoring career in 1980 and has successfully toured North America with hundreds of film presentations at schools and universities, performing arts centers, theatres, film festivals and conventions. His work has led to performances for the Chautauqua Institution, Cinequest and San Francisco film festivals, the Los Angeles Conservancy, the Packard Foundation’s Stanford Theatre film series, the Atlanta premier of the restored “Metropolis”, and annual presentations for the Los Angeles Philharmonic Society at the Walt Disney Concert Hall organ. He is the organist of choice for many of the American Theatre Organ Society’s international convention silent film presentations, and he has scored pictures for Kino International for public DVD release. His performances have received the highest marks from colleagues and professionals, one commenting that his was “the finest use of a theatre pipe organ that I have ever heard.”

Clark has been organ conservator and Resident Organist at the Ohio Theatre for the Columbus Associate for the Performing Arts since 1992 and is responsible for all music during the annual classic movie series, which also features one or more major silent films each season. In addition, he has led courses in theatre organ styling and silent film accompaniment at the Indiana University School of Music, and he is heavily involved in the development of a similar degreed program at the University of Oklahoma, the first such program to exist since 1929.

Wilson has been named in numerous Who’s Who and Men of Achievement editions and was presented with the ATOS Organist of the Year award in 1998. An acclaimed organ technician and consultant, he has also been professionally involved with over 200 pipe organ installations to date and has earned the ATOS Technician of Merit award, the only person to receive both ATOS distinctions.

Ensure the 90-year-old Capitol Theater’s crown jewel, the Grand Barton Organ, can entertain for decades to come!

Text GBO to 41444
OVERTURE.ORG/ORGAN
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.

Subscribe today at overture.org/season
**PUBLIC SUPPORT**

An annual commitment from the City of Madison helps support Overture Center. Mayor Paul Soglin, the Madison Common Council and City of Madison residents deserve our gratitude for their generous support.

**LOCAL LEGENDS**

The Local Legends program honors individuals and organizations who lead by example in their support of the arts and community engagement. We want to acknowledge those who wish to create a legacy through a transformative gift of $100,000 or more to Overture and our community.

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

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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.

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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.

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