Duck Soup Cinema

Ella Cinders (1926)

In this 1926 reimagining of the Cinderella story, Colleen Moore portrays a domestic worker for her stepmother and stepsisters, who enters a contest promising a better life in Hollywood. She wins, but soon learns that the promised movie contract is a scam and must depend on her spunk to succeed and find true love.

Overture’s Duck Soup Cinema silent film series is nationally known for providing an authentic and rare silent film experience in the historic Capitol Theater, which celebrated its 90th anniversary in January 2018. As these films were released nearly a century ago, please be aware they may depict some of the theatric and social conventions of the time including material that may be considered socially insensitive today.

SAT, JAN 19, 2 & 7 PM

DIRECTED BY Alfred E. Green
PRODUCED BY John McCormick
WRITTEN BY Mervyn LeRoy and Frank Griffin

Cast:
Colleen Moore as Ella Cinders
Lloyd Hughes as Waite Lifter
Vera Lewis as Ma Cinders
Doris Baker as Lotta Pill
Emily Gerdes as Prissy Pill
Mike Donlin as Film Studio Gateman
Jed Prouty as Mayor
Jack Duffy as Fire Chief
Harry Allen as Photographer

Organist: Jelani Eddington
MC: Joe Thompson
Lobby: Wayne the Wizard, Doc the Rube
Vaudeville: Angela Puerta, Singer; Tara Harris, baton twirler; Danielle Crim, singer

GRAND BARTON ORGAN: Jelani Eddington

SERIES SPONSORED BY: GOODMAN’S Jewelers

Duck Soup Cinema Celebrates 30 Years
For over 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.
BIOS ON THE STARS OF THE FILM

Colleen Moore, a star of the silent era who, with her bobbed hair and short flip-skirts, exemplified the Jazz Age flapper. As a child, Moore kept a scrapbook of screen queen, including Marguerite Clark and Mary Pickford, leaving a page blank for her own photograph. Fulfilling her dream, her career launched in 1917 in “The Savage,” with her first starring role the next year in “Little Orphan Annie.” Her popularity grew appearing as Tom Mix’s leading lady in several popular Westerns. It was 1923’s “Flaming Youth,” a silent film about a young woman exploring her wild side opposite, where her image as a flapper solidified, garnering praise from noted Jazz Age author F. Scott Fitzgerald. Unfortunately, movie-goers will never again see her full signature performance as only one reel of the film still exists.

Her comedic talents, showcased in “Irene” (1926) and “Ermine” (1927), helped make her the nation’s top box office draw, earning a stunning $12,000 a week. By 1929, about the same time “talkies” were introduced into theaters, Moore took a four-year hiatus. When she returned to the big screen, her four sound pictures, including “The Power and the Glory” with Spencer Tracy, were not financially successful and she retired. In her retirement, Moore became an astute investor increasing her wealth, eventually becoming a partner in Merrill Lynch and writing a guide to investing in the stock market. Moore died of cancer in 1988 at age 88.

Lloyd Hughes made his film debut in 1918 when he was 20 years old. By the end of the Silent Era, Hughes had more than 40 films to his credit opposite the industry’s most accomplished actresses including Mary Pickford, Bebe Daniels, Mary Astor and Colleen Moore, who he co-starred with in “The Huntress” (1923), “Sally” (1925), “The Desert Flower” (1925), “Irene” (1926), and “Ella Cinders” (1926), the feature being screened this evening. Gifted with a handsome face dubbed, he was dubbed “the typical American boy” by French artist Andrew de Bourget. He was known for not overshadowing his co-stars, but shined in roles calling for him to be villainous, such as proving to be a good adversary to Milton Sills in “The Sea Hawk” (1924). Lloyd made a smooth transition to “talkies” working through the 1930s, including a role with John Barrymore in “Moby Dick” (1930). He married fellow actress Gloria Hope, having two children. He died in 1958 in San Gabriel, Calif.
VAUDEVILLE ACTS

Angela Puerta
A talented singer, songwriter and guitarist, Angela Puerta describes the music she makes as “Latin rock.” The Colombian who is based in Madison, cites many musical influences including funk, reggae, pop and boleros. Among her favorite singers are Alanis Morissette, Janis Joplin, Shakira and Argentine rock band Soda Stereo. Music is her passion, but she equally embraces her career as an urban planner for the city, where she is a neighborhood advocate. Puerta draws inspiration for work and entertainment from her travels including her home country, Colombia; Australia, where she lived for several years; and the United States, the place she now calls home. When she’s not planning or performing, Puerta is cutting her first solo album – “Un Mundo Mejor.” She is appearing at Overture with Francisco Martinez on drums, Edu Ravelo on keyboard and Carlos Ramos on bass.

Tara Harris
Prepare to be amazed when Tara Harris, a multi-championship-winning baton twirler, shows off her skills. From thumb and elbow rolls, open-hand tosses to fishtails, her demonstration of strength, flexibility, physical fitness, aesthetics, and harmony in coordination, will dazzle. To be an expert twirler, Harris had to overcome the hurdle of being legally blind in her left eye, which means she cannot see in three dimensions. Classes as a child to improve her coordination and tapping into her natural talent has propelled to grow into a champion baton twirler and a first-class entertainer. Now a senior at UW-Madison, Harris has several championships under her belt and was the College Miss Majorette of Wisconsin. Cheer Harris on as she unfurls the twirl at Overture Center.

Danielle Crim
Playing one instrument isn’t enough for Danielle Crim. The junior at Madison West High school plays four – piano, violin, guitar and ukulele -- and is learning to play the flute.
When she isn’t playing music, she is writing and producing her own tunes. In 2018, she performed an original song in Overture’s Rising Stars competition at the center and won the teen category.
She is a member of her school’s varsity cheer team, French Honor Society, takes theater and plays in the Philharmonic Orchestra. Feel like an underachiever, yet?
Danielle also is a member of the NAACP and has competed in the local NAACP ACT- SO competition, winning gold in Poetry Written the last two years and Music Composition last year, earning a place in the national competitions. During her free time, Danielle usually finds herself performing, writing, playing, or volunteering locally.

Wayne the Wizard
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.

Jim “Doc the Rube” Carter
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.

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 Barton 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 JELANI EDDINGTON

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.
We gratefully acknowledge the following contributors to Overture Center for the Arts.

**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.

2017-18
- Connor Hughes Family
- Betty Harris Custer & Custer Plumb Financial Services
- Charles & Barbara Saeman
- Jack & Sarah Saltwedel
- Vance & Judy Tang
- Old National Bank

2016-17
- Exact Sciences Corporation
- Jim & Sandy Lee
- Nick & Judy Topitzes
- An anonymous couple in honor of Glenda Noel-Ney, Overture’s former VP of Advancement, and Tim Sauers, VP of Programming and Community Engagement, for their dedication to the arts throughout their careers, and their tremendous influence on making Overture this wonderful place to be introduced to, experience and enjoy the arts. An anonymous couple because they believe Overture is a beautiful space that everyone should be able to enjoy.

2015-16
- Jim & Sue Bakke
- Diane Endres Ballweg
- Jim Imhoff & Kitty Kuhl
- Jonathan & Susan Lipp
- Tom & Peggie Pyle
- An anonymous couple because they believe Overture is a beautiful space that everyone should be able to enjoy.

2014-15
- Anonymous donor in honor of Ted & Gail DeDee
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- Bea & Lau Christensen
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- Dianne Christensen
- Kelly Family Foundation
- Madison Gas & Electric Foundation, Inc.

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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
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• Wheelchair-accessible seating
• Sign language interpretation
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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
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bachdancinganddynamite.org | 608.255.9866

Children’s Theater of Madison
ctmtheater.org | 608.255.2080

Forward Theater Company
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