Hypocrites, also known as The Hypocrites, follows the parallel stories of an early Christian ascetic and a modern minister, with most actors in dual roles. Gabriel (Courtenay Foote), a medieval monk, devotes himself to completing a statue of “Truth,” only to be murdered by a mob when his work turns out to be an image of a naked woman. The contemporary Gabriel is the pastor of a large wealthy urban congregation for whom religion is a matter of appearances, not beliefs. The hypocrisy of the congregation is exposed by a series of vignettes in which the Naked Truth, portrayed by a nude Margaret Edwards, reveals their appetites for money, sex and power.

Hypocrites and the technique were widely admired at the time for the extraordinary use of multiple exposures and intricate editing, and propelled Weber to the front ranks of silent directors. The use in the film of traveling double exposure sequences of the woman was considered impressive for 1915. Hypocrites was a shocking and controversial film whose release was held up for many months by the difficulty of distributing a film with full nudity during this time. Weber’s sincerity and reputation allowed her to use something that in the hands of a male director would have been considered scandalous and immoral. The film was passed by the British Board of Film Censors. However, because of the full and recurring nudity through the film, it caused riots in New York City, was banned in Ohio and was subject to censorship in Boston when the mayor demanded that the film negatives be painted over to clothe the woman.

SAT, NOV 14, 2019, 7 PM

DIRECTED BY Lois Weber
PRODUCED BY Lois Weber, Phillips Smalley
WRITTEN BY Lois Weber

35mm restored print courtesy of the UCLA Film & Television Archive. Restoration funding provided by The Film Foundation, UK Film Council, and Saving the Silents.

Cast
Courtenay Foote - Gabriel, the Ascetic
Myrtle Stedman - The Woman
Herbert Standing - The Abbot
Adele Farrington - The Queen
Margaret Edwards - The Naked Truth
Charles Villiers - The Minister
Vera Lewis – Parishioner

ALLEN ORGAN: Clark Wilson

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For more than 30 years, 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.
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FEATURED FEMALES OF THE FILM

Lois Weber was an American silent film actress, screenwriter, producer and director, born June 13, 1879. She is identified in some historical references as the most important female director the American film industry has known and among the most important and prolific film directors in the era of silent films. In an estimated 200-400 films, Weber produced a body of work which brought her concerns for humanity and social justice to the screen. She has been credited with directing 135 films, writing 114 and acting in 100. Weber was one of the first directors to come to the attention of the censors in Hollywood’s early years.

Weber has been credited with pioneering the use of the split screen technique to show simultaneous action in her 1913 film Suspense. In collaboration with her first husband, Phillips Smalley, in 1913, Weber was one of the first directors to experiment with sound, making the first sound films in the United States. She was also the first American woman to direct a full-length feature film when she and Smalley directed The Merchant of Venice in 1914, and in 1917, she was the first American woman director to own her own film studio.

During the war years, Weber achieved tremendous success by combining a canny commercial sense with a rare vision of cinema as a moral tool. At the peak of her career, few men, before or since, have retained such absolute control over the films they have directed—and certainly no women directors have achieved the all-embracing, powerful status once held by Lois Weber. By 1920, Weber was considered the premier woman director of the screen and author and producer of the biggest money-making features in the history of the film business.

Among Weber’s notable films are: the controversial Hypocrites, which featured the first full-frontal female nude scene, in 1915; the 1916 film Where Are My Children?, which discussed abortion and birth control and was added to the National Film Registry in 1993; her adaptation of Edgar Rice Burrough’s Tarzan of the Apes novel for the very first Tarzan of the Apes film, in 1918; and what is often considered her masterpiece, The Blot, in 1921.

Weber is credited with discovering, mentoring or making stars of several women actors, including Mary MacLaren, Mildred Harris, Claire Windsor, Esther Ralston, Billie Dove, Ella Hall, Cleo Ridgely and Anita Stewart, and with discovering and inspiring screenwriter Frances Marion. Weber passed away November 13, 1939 at the age of 60, but was awarded a star on the Hollywood Walk of Fame on February 8, 1960 for her contribution to the motion picture industry.

GRAND BARTON ORGAN

Overture Center for the Arts’ Capitol Theater is proud to house one of only a few historic theater organs still in its original home. Last year, thanks to the generosity of many donors and supporters in addition to the Madison Community Foundation, Overture Center was able to pursue the restoration of the 1927 instrument. It is expected to be returned to the Capitol Theater, completely restored, in 2020. For this season, an Allen Organ will be used in place of the Grand Barton Organ. The Allen Organ Company has been providing organs for churches, theaters, schools, sports venues and more since 1937, and we’re confident it will be an excellent replacement in the interim.
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.

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 Association 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.

NOTE: 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. 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.
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