



MARCH PROGRAM
METROPOLIS AT THE STRAND THEATRE
IN MARIETTA, SATURDAY MARCH 25, 2017 AT
7:30 PM FEATURING CLARK WILSON

By Larry Davis

Metropolis! Just the word evokes thoughts of something grand, something gigantic. For those who love film, for those who love silent film and film history, for those who love science fiction, it is one of the most thrilling and exciting words to hear because it connotes a movie that is grand and gigantic - unparalleled in the history of film - so important and so incomparable there has never been a proposal to "remake" it.

The opportunity to see the film screened in a theatre in modern times is infrequent and therefore significant when it happens. When that opportunity includes seeing the film with live accompaniment on a grand theatre organ, the screening becomes even more remarkable. And when the organist is the one and only Clark Wilson, the event rises to the level of epic.

And that's our opportunity this month as a chapter. We have the joy of both presenting an epic and even historic event to the Atlanta community, and participating in it ourselves.

The Film...

Ten years ago, a survey was done of science fiction film enthusiasts and even when the preferences of young audiences were figured in - those who had never seen the film and prefer CGI,

explosions and car chases - enough people placed *Metropolis* first that it ranked in the top 12 of science fiction films of all time. That same year at DragonCon, the film was ranked at the top - #1 - by all the SciFi film experts.

The film, Fritz Lang's magnum opus, was one of the first full-length science fiction films ever made and one of the best examples of German expressionism on film. It took two years to make. Filmed at a time of great political, social and economic challenges in post-World War I Germany, the film explores the issues of mechanization and industrialization on workers in a future society - perhaps in some ways not so much in the future - and the conflict between the interests of industrialists and their workers. It features one of the first - and certainly one of the most famous - appearances of a robot in a feature film.

Metropolis finally premiered on January 10, 1927 at 153 minutes in length, with a live orchestra and score composed by Gottfried Huppertz. Reports in the German press were that on opening night, the audience burst into spontaneous applause at several points during the screening. The original film was in circulation in Germany for three months before being withdrawn and

significantly cut. The original film was never screened in the United States. The story of the editing of this film (which varied from country to country) is long and complex, and was part content-based and part financial (shorter films can be screened to more audiences in a single day). In the 1990's the Murnau Foundation through Kino International collected all of the film fragments then known and assembled them into the film that our chapter presented at the Fabulous Fox Organ Weekend in 2004. Subsequent to that screening, additional footage was found in Argentina, New Zealand and Australia and an additional 20% has been restored and added. The film is now as complete as it is believed it will ever be at 147 minutes.

Kino's "Complete Metropolis" is the film we are screening on March 25, and with the restoration and inclusion of the additional 20%, it is a significantly different and improved film.

The Organist - Clark Wilson

To those in the theatre organ world, Clark needs no introduction, particularly to those of us in Atlanta who remember his 2004 appearance here - the tour-de-force presentation

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METROPOLIS TICKETS

Metropolis tickets are currently on sale at the box office at the Strand Theatre or online at <http://earlsmithstrand.org/calendar/tickets/>. This is a *RESERVED SEAT EVENT* and tickets are going fast. Get yours soon to be able to choose an optimal seating location. Tickets are \$18, \$15 for balcony seating, \$15 for members of ATOS.

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American Theatre Organ Society**

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of *Metropolis* at the FFOW - and the later silent films at the Fox Theatre. In 2016, he applied his tonal finishing skills to our Grande Page Organ and with Carlton Smith, elevated it into a world-class instrument. But his accomplishments and fame are truly worldwide.

Clark Wilson has a long and distinguished career both as a concert organist and as a silent film accompanist, and is certainly one of the most prominent and recognized scorers of silent photoplays in America today.

One of Clark's major influences with respect to silent film scoring and performance was the legendary Chicago-area organist John Muri - later a close friend - an original master of picture accompaniment who practiced his art well into the 1980s. Through Muri, Clark developed his style of composing and assembling a musical score for those films that had no effective original score. In the case of *Metropolis*, the original score is available but Clark found that it required extensive editing to reduce it from an orchestral to an organ score, and significant study to match it to the available film footage that is shorter than the original film for which the score was written.

To that challenge, Clark brings his knowledge, skills, and ability drawn from 37 years of scoring films. He has toured the North American continent, effecting hundreds of film presentations at schools and universities, performing

arts centers, theatres, film festivals, and conventions. His work has led to performances for UCLA, for the Academy of Motion Picture Arts and Sciences - where, in addition to other events, he reprised *Wings* for Paramount's 100th Anniversary - for the Chautauqua Institution, Cinequest and San Francisco film festivals; for the Los Angeles Conservancy, for the Packard Foundation's Stanford Theatre film series, and for the Los Angeles Philharmonic Society at the Walt Disney Concert Hall organ. It was here in Atlanta that he first accompanied the earlier Kino restoration of *Metropolis* that one world-famous organist called, "One of the greatest organ performances I have ever experienced." Since that time, he has scored pictures for Kino International for public DVD release. .

Clark has been organ conservator and Organist-in-Residence 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. He has taught courses in theatre organ styling and silent film accompaniment at the Indiana University School of Music and has been appointed to the organ faculty at the University of Oklahoma's Organ Department, where he teaches applied theatre organ lessons, silent film scoring, and the history of the American theatre organ - the first such program to exist since 1929 - from a curriculum that he has developed. He has written numerous articles on film scoring and performance published in the *Theatre Organ Journal* and for *The American Organist*, the periodical of the American Guild of Organists.

The Earl Smith Strand Theatre

The Strand Theatre opened in 1935 on the Marietta Square as a local movie house with an Art Deco motif. It later became a part of the Martin theatre chain, and the appearance was changed considerably. For decades, it was the source of many memories for Marietta and Cobb citizens, presenting not only films but concert performances, often by local up-and-coming artists. Like many local theatres, the Strand suffered from the advent of television and then the rise of the multiplex theatres, and closed in 1976. In the ensuing years, it served as a church, a cinema-and-drafthouse, and a

concert venue until finally being shuttered. In the early 2000's, a group of community leader envisioned a renovation and reopening of the Strand as a performing arts venue and film house on the Square. Seven years later, the gloriously restored theatre re-opened and has been a home for films, concerts, plays, and musicals since. It bears the name of the legendary Cobb County citizen who led the effort to make the dream a reality.

***The Allen Organ - George Wright
Renaissance IV Digital
Theatre Organ***

From the very inception of the dream to renovate and reopen the Strand Theatre, the Atlanta Chapter's Ron Carter took the lead to encourage the inclusion of a theatre organ in the plans. It was a long and winding road as the song says, but with the support of the Atlanta Chapter and Mr. John McCall, an Allen 317EX digital theatre organ was in the pit on opening night and Ron's accompaniment of a silent film was one of the most enthusiastically-received events of the evening. Through many generous donations from chapter members and others in the community, the chapter was able to acquire the 317EX. Then, once again, Ron stepped forward and was able to negotiate the donation of the Allen GW4 Renaissance digital theatre organ that currently resides in the Strand, which originally belonged to Tom Hamilton in Columbus, OH. In addition to the revolutionary technology used in building this instrument, the placement of thirty 90-lb speaker cabinets, powered by sixteen 100-watt amplifiers, placed in the large pipe organ chambers on each side of the proscenium arch magnifies the realism of the theatre pipe organ sound. The Strand's Mighty Allen Theatre Organ has been custom voiced to the Strand's 600-seat auditorium by house organist Ron Carter and Allen technician Alan Buchannan, with further tonal finishing by Ron and Mark Herman. It is the most-used of all our chapter instruments and one of the most publicly-presented chapter-owned organs in the nation.



President's Message...

So Many Things

There is so much to talk about this month. Let's start with the fun! Recently, Ted Barnett hosted an informal gathering at his home. He provided some basic snacks and anything else was contributed by those who came. A sizeable group of people gathered for our legendary food, fun, and music. There was no scheduled artist. The event was open console on the Walker and not only did we hear from the usual suspects (Rick, Bob, Misha and yours truly) but people who don't normally play publicly did so that evening. It was a truly delightful time, with good music and good conversation and a great opportunity to hear people we don't normally hear. It was hard to leave as the meeting wound down. First of all, thanks to Ted for hosting us! Mr. Fountain suggested that this is something that we should do periodically, maybe four times a year, in different venues, such as Rick's, the Page – see my message from last month – and other locations that might be opened to us. And Ted is willing to have more events as well. These would be informal, non-concert, non-chapter meeting events. Just a bunch of friends getting together, no expectations, no pressure, no responsibility of the host to feed us. So if you're willing to host us in such a get-

together, let it be known. Propose a date, and let's have some informal fun.

And now to business! Ken Double has worked hard and consulted with the board to produce a survey that will help the board as we move forward with the future of our chapter and our activities. You will receive yours in the mail soon and a stamped envelope will be included so you can mail it back. Please, please take a few minutes to answer the questions – and besides your "check marks" you can include written comments if you're so moved. We'll compile the answers, publish them, and it will become a guide for our chapter and our endeavors.

Second order of business: I've often said that the board handles the business end of the chapter so that we don't have to bother you with the boring stuff during the meetings – but I've also said that you're welcome to join us for any of our board meetings if you're interested or to see the minutes on request. But here's a little taste of it to explain to you why we do what we do.

Our dues are \$35 per year. If we have about 100 members (right now we're somewhat below that) that brings in \$3500. With that in mind, we plan our twelve meetings per year. We budget a minimum of \$250 for each meeting for artist honorariums and refreshments (x12 = \$3000). If we have an out-of-town artist, the expenses go up and there are other expenses (corporate fees, liability insurance, the newsletters, etc) that are not included

in meeting expenses. How do we increase available funds? The more members, the more money and the more flexibility, so be sure to keep your dues current and recruit! It's more fun to play for more people anyway – or to hear more people play! Some performers decline their fees; some hosts decline payment for refreshments. We're not asking that you do these things, just explaining where the extra funds may come from. That is one way to donate, but we also receive donations from members and those donations play an important role in what we can do. But when we have a major event, like *Metropolis* at the Strand, we have much larger than normal expenses – the cost of a major artist, hotel expenses, airline flights. So usually once a year, if we have an event like this, it will be a ticketed event, though we'll usually arrange a discount for our members. We are hoping to come out even on *Metropolis* (that is, make enough that it doesn't impact our existing funds) and if attendance is good enough, maybe we'll make a little money! That will help us. So come and encourage your friends to come – we are fulfilling our mission when we sponsor events like this. Questions? I'm always available, so stay in touch!

Larry D

ParaMedic and a Page !!

Sunday, February 17th, 2017, at 3:00 P.M, a good gathering of nice folk arrived at Stephenson High School in Stone Mountain, Georgia, for an afternoon of good, sound, diversified music. Atlanta Chapter Vice-President (he is actually the President of Vice) Tim Stephens welcomed everyone and gave us a rundown of future events and then introduced our artist for the afternoon – Mr. Larry Davis (Atlanta Chapter President.)

The console rose from the pit with "How Do You Do" from 'Song of the South,' a selection from a show we don't hear from very often! "I Loved You Once in Silence" from 'Camelot' followed next and let us hear a different side of the Page ensemble. One of Larry's trademark medleys, an Ethel Waters medley:



Larry Davis at the Grande Page
Photo by John McCall

"Dinah," "Am I Blue," "Stormy Weather," "Cabin in the Sky," "Taking a Chance on Love." All great songs from a great singer and a nice balance of styles and tempi !!

For Bob Fountain - Kate Smith: "When the Moon Comes Over the Moun-

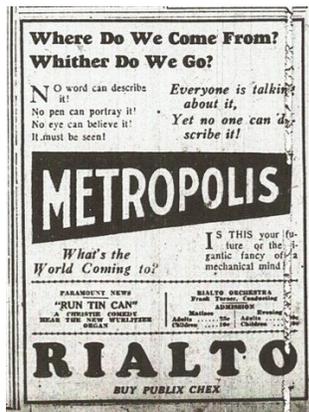
tain," "Don't Blame Me," "Please," "Don't Sit Under the Apple Tree with Me," and "White Cliffs of Dover." These selections are ones that Bob requests, and Larry delivered the goods !!!

A folk tune that has found it's way into popular music, as well as classical, and even sacred settings, "There is a Ship" or "Oh, Wally, Wally" as it is known in England, was next and well played. It's one of those tunes you say "Now, what is that from?"

We lost a great, long-time chapter member and backbone of our club's "staff," Mr. Bob Foreman. A fitting musical tribute was offered with "Can I Forget You" from the pen of the great Jerome Kern. We will indeed not forget him !!

To round out the afternoon music,
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WHEN METROPOLIS FIRST CAME TO ATLANTA AUG 7, 1927



METROPOLIS HELP US OUT!

We need volunteers for various duties associated with presenting the film. We need greeters, people to assist the disabled and open the front doors, a cou-

UFA 'Metropolis' Shown This Week On Rialto Screen

"Metropolis," the UFA film which is said to be the most sensational novelty in motion picture history, is slated to grace the program for this week at the Rialto theater. "Metropolis" pictures a city 1,000 years from now. The rich people live on top of the earth while the workers' homes are underground. The master mind of Metropolis has a soulless automaton made and tells it to preach contentment to the workmen. Instead it advises them to leave their machines and revolt. "Metropolis" touches on that day when men will make automatic mechanical men to do their slaving. At the time the picture starts the humans still do the dirty work. The

stupendous machines run continuously and the men work in shifts. They never see daylight since their section of the city is underground. With the construction of the first mechanical human being, a woman, trouble brews. She incites them to revolt, after which they wrest from John Masterman, who runs the city, the rights of human beings. The sets for the picture are said to be stupendous. Huge buildings rise miles into the air; there are streets on all levels for all kinds of traffic. One scene is particularly impressive. The master machine of the city is let loose during the revolt. Powerful electric discharges flash back and forth until the machine is destroyed—to the glee of the prancing mob. Accompanying "Metropolis" will be a Christie comedy, "Run-Tin-Can," and Paramount Newsreel. Frank Turner's musical score will be one of the most unusual ever heard in Atlanta—in keeping with the feature picture. All you have to do to stir up trouble is tell the truth on all occasions.

ple of people to sell CD's, some to hand out literature, and we need all of you to wear your badges and be identified as the organization that made this event possible. We will have membership forms, magazines, newsletters and all sorts of stuff, so make this an event for us!

All we ask is for you to arrive at 6:30 (one hour prior to the film start time). If you have a chapter name tag please wear it. Dress is business casual. Please email Ron Carter at ronhcarter@msn.com.

ParaMedic and Page (Continued from page 3)

"Little Orphan Annie" (ala Don Baker), and a couple of tunes by local composer, and chapter member, John Clark McCall - "Meet Me at the Dempsey Corner," and the "Rylander Theatre March,"

Larry bade us farewell with the guarantee (or is that a warning?) that "I'll Be Seeing You." Afterwards, FOOD, open console / chamber tours that several took advantage of. A fine afternoon for the Grande Page, the crew, the gophers, and all, and especially the artist of the day !!!

Offered by **Biz E. Body**, a completely unbiased ear! Remember, the walls / chambers / stairwell, and Jack all have ears!!

It's Time To Pay Your Dues — Do It Now, Don't Put It Off

Calendar-year 2017 dues of \$35 per household (Students \$17.50) are now due and payable. Article VIII, Section 2 of our By-Laws state "Dues shall become payable on January 1st of each year and shall be paid within the first two months of the year." Although not stated in the By-Laws, we have made it a practice to consider payments made during the last quarter of the preceding year to apply toward the following calendar year; therefore, if you paid during the last quarter of 2016, you are considered a member for 2017. Please use the Membership Application below noting the instructions and address therein.

Atlanta Chapter, ATOS - Membership Application

Name _____ Phone _____

Address _____

City _____ State/ZIP _____ Email _____

Do you own an organ? _____ If so, description _____

Membership Category (check one): _____ Patron (\$300 and up) _____ Sponsor (\$200 - \$299)

_____ Contributor (\$100 - \$199) _____ Donor (\$36 - \$99) _____ Basic (\$35) _____ Student (\$17.50)

Send Newsletter via email: _____ Yes _____ No Please make check payable to **Atlanta Chapter, ATOS**

Mail to: Atlanta Chapter, ATOS, Attn: Treasurer, P.O. Box 426, Marietta, GA 30061-0426