

## The Lloyd E. Klos Legacy

Lloyd's 10th series of concert program articles featured nine of America's most iconic movie palaces. For the March 1977 program he chose one of famous architect John Eberson's most lavish designs and housed one only three 5-manual Wurlitzer organs. .

### Great Movie Palaces

No. 3:  
Chicago's  
Paradise Theatre

The dictionary tells us that paradise is "a place of delight". And the 3600-seat Paradise Theatre in

Chicago was just that. The idyllic atmosphere within created an overwhelming feeling of escape.

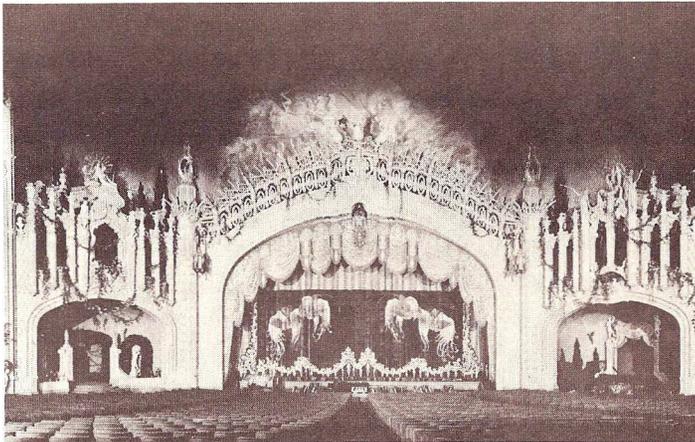
The Paradise was conceived by Balaban & Katz as a means to drive out the Marks Bros. from the area where the latter's huge Marbro was their flagship house. B & K retained famed architect John Eberson, known for his "atmospheric style" of design, for the project. His idea was to "put the audience into a glorious amphitheater under a moonlit sky, where friendly stars twinkled and wisps of clouds floated by".

The ballyhoo in advance of the theatre's opening was the greatest the B & K organization ever employed. Half-page and full-page ads appeared for days prior to September 14, 1928. Nothing was spared to acquaint the public with the new house. The Ritz Brothers, Leopold Spitalny and His Orchestra, and the picture, "The Fleet's In", starring Clara Bow, were on the bill. Henri A. Keates was at the 5/21 Wurlitzer console. The organ, one of three 5-manual jobs built by the firm, was never a favorite. The huge dome created echoes and dead spots.

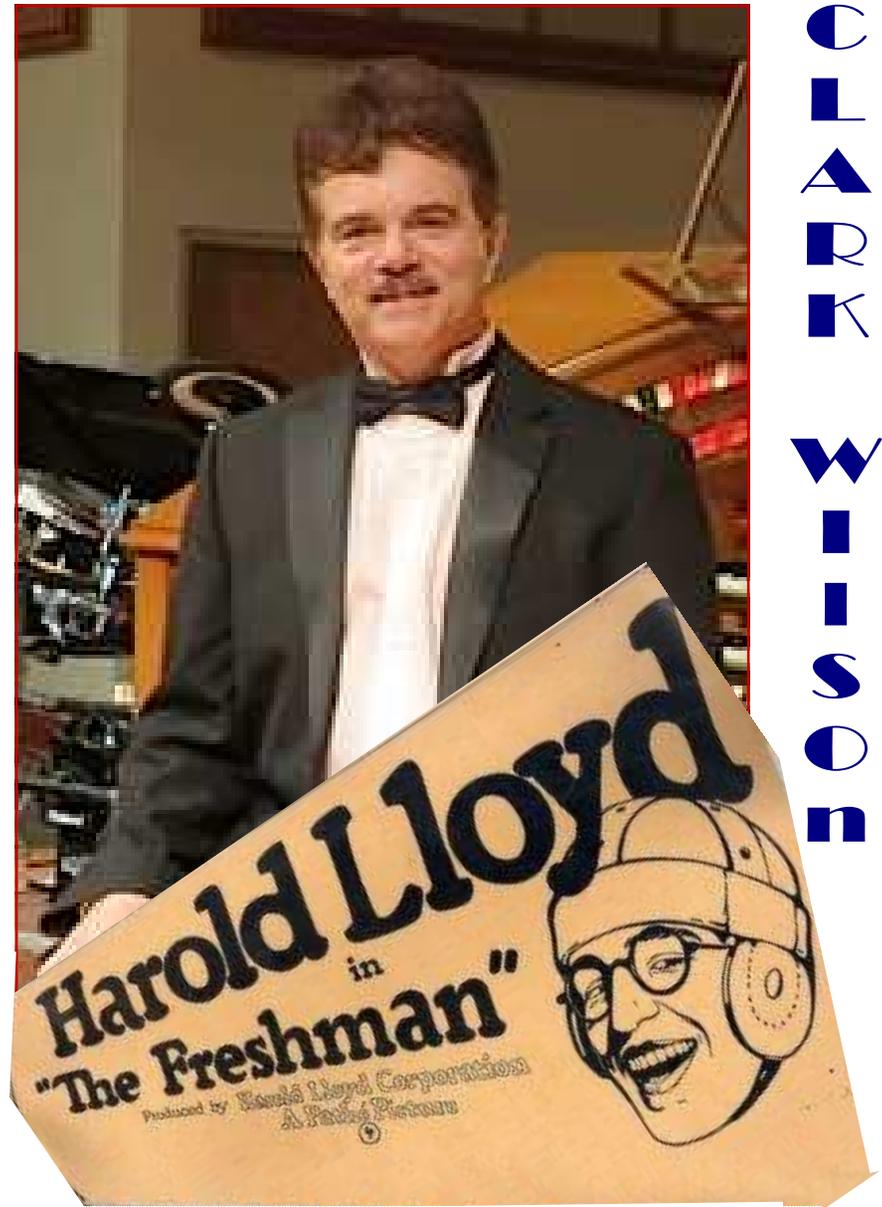
But, the theatre was something to see! To give an idea of its great width, the stage was 104 feet wide, and the main floor had the enormous sum of 2268 seats. The sidewalls were free-standing and the overall design, then coupled to twinkling stars and drifting clouds, gave one the illusion of being in an outdoor garden.

Balaban & Katz, thru the Paradise, succeeded in bringing the Marbro to its financial knees, and they acquired it. Now the firm had two giant theatres in one neighborhood! However, the Marbro had better acoustics and the Paradise suffered periods of inactivity. In 1956, the wreckers moved in, but it wasn't until 1958, because of its huge size, that Paradise finally lost. The organ had been purchased by Californian, Richard Vaughn. George Wright made a number of Hi-Fi records on it in the early fifties. Vaughn eventually sold the instrument to Bill Brown of Phoenix where it resided in his home until 2002.

*Series Notes by Lloyd E. Klos  
Program design by Russ Shaner*



## The Rochester Theater Organ Society Proudly Presents



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Auditorium Theatre  
May 26, 2019 - 2:30pm

Harold Lamb's dream is to go to college and become the most popular student on campus, much like the character Speedy played by actor Lester Laurel in the movie "The College Hero". Accepted into Tate College,

Harold plans on emulating Speedy, including giving himself the nickname Speedy, to gain that popularity, not realizing that if he does so, he will be more the buffoon than the hero. To be the most popular student, he will have to outdo the current most popular student, football captain Chet Trask. Unaware Speedy's task is made all the more difficult when one of the upperclassmen, seeing how hard Speedy is trying to impress, does whatever he can to make Speedy look all the more ridiculous, all the while Speedy believing he is achieving his dream. The bully's efforts are made all the more easy as Speedy is able to buy his way to seeming popularity with the small nest egg he was able to accumulate from work. The one thing that Speedy may not be able to buy is his way onto the football team, which he is convinced is the only surefire way to becoming the campus hero, despite not realizing that he truly is not the football type. While Speedy remains unaware how he truly looks to his classmates, Peggy, the daughter of the owner of the rooming house where he is staying, is aware, she who is in love with him, and he with her. The love of a good woman may be able to provide Speedy with a clearer understanding of who he truly should be to impress, and/or get his mind focused on other things other than being everyone's best friend.



**JOIN US ON**  
**Sunday, June 16, 2019 at 2:30 PM**  
**RON RHODE**

## **Today's Artist** **Clark Wilson**

**Clark Wilson** is one of the most 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 became close friends with Chicago area 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. This must be considered the truest way to properly underscore screen action. Most important of all, the film remains the focus and star of the performance.

Clark began his scoring career in 1980 and has toured North America with hundreds of film presentations at schools and universities, performing arts centers, theatres, film festivals, and conventions. He reprised “Wings” for Paramount Studios' 100th Anniversary at UCLA's Academy of Motion Picture Arts and Sciences along with the Atlanta premier of the restored “Metropolis”. He is the organist of choice for many ATOS silent film presentations, and has scored pictures for Kino International for public DVD release. His performances have received the highest marks from colleagues and professionals, one commenting “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. In addition, he has led courses in theatre organ styling and silent film accompaniment at the Indiana University School of Music. He has now developed curriculum and 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. In addition to several articles published in *Theatre Organ* magazine, he has recently authored an article on film scoring for *The American Organist* (AGO).

Clark was presented with the ATOS Organist of the Year award in 1998. An acclaimed organ technician and consultant, he has been 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.