

Because of the coronavirus, the members' Annual General Meeting, originally scheduled for 16 May, had to be cancelled. Therefore, in lieu of a physical meeting, the Officers' Reports appear below.

As we are unable to hold a formal meeting and in view of the expense of holding a postal election, the present Officers and Committee will continue in post until a proper general meeting can be convened.

The minutes of last year's AGM also appear inside.

Any member wishing to comment or submit a question on any aspect of these reports should do so in writing to the Hon Secretary, Adam Unger (address on p2 of Bulletin), by Sunday 9 August. The comment or question, together with responses, will be published in the next issue of the CTA Bulletin.



The interior of the Regent Lyme Regis, sadly destroyed by fire in 2018 – see Casework Report p7

CHAIRMAN'S REPORT

We 'meet' at this extraordinary time of crisis through the pages of our Bulletin. There is no live cinema, our visits and events are paused as are those of every other society and I can say no more than I did in my piece in the May/June edition of the Bulletin. As then, I send out my hopes and best wishes for safe passage to all of our members and to all of those concerned with operating our cinemas across the board, from community groups to independents to regional and national circuits.

At every AGM I pay tribute to the huge efforts put in by our Committee members to keep the CTA running as smoothly as it does. We run a very effective organisation, serving the four core areas that I always remind us of at the AGM: our members, publishing, archiving and casework. Aspects of all of these are covered in the accompanying reports. I am grateful to all of the Committee members for their hard work through the year and especially to those contributing here for filing their copy!

For brevity I will not meander on! But I must return briefly to a point that I made at our AGM last year. The CTA absolutely depends on its officers' work. As a registered charity and company we must fulfil statutory obligations. As an effectively functioning society we must serve our members. That can only be done through the voluntary efforts of the officers. I am becoming ever more deeply worried that

one or two Committee members, not least our Treasurer, have indicated a desire to retire and that no-one has stepped forward to volunteer to replace them. Without a Treasurer we cannot fulfil our statutory obligations. I will write at greater length about this in a future article but for now, leave all of our members with the thought that we need people to step forward and volunteer or we will founder, not for want of funds or members but of those we need to run the organisation.

I am grateful to Ray Ritmeester who has changed roles and has taken on the task of Membership Secretary, relieving some of Neville Taylor's load while he soldiers on as our Treasurer.

Another recurring theme in my annual AGM 'sermon' is the future shape of the organisation and its funding. This is another serious issue and I will not go into it in depth here. I am keeping a close eye, though, on how the railway preservation movement is weathering the present storm. It has been recruiting volunteers, launching ambitious projects and finding ever more inventive ways of funding them for longer than anyone else in the sector. We can learn from them.

As I set out to type this report I heard the sad news of the death at 103 of Dame Vera Lynn. I am reminded of her key message that however bad it seems we will get through this. Keep safe, we'll meet again!

David Trevor-Jones

MINUTES OF THE 2019 AGM

The Minutes of the Sixteenth Annual General Meeting of the Cinema Theatre Association held on Saturday 1 June 2019 at 12 noon at the Castle Cinema, 64-66 Brooksby's Walk, Lower Clapton, London, E9 6DA.

Committee present – David Trevor-Jones (Chairman), Ian Meyrick (Vice-Chairman), Neville Taylor (Treasurer & Membership), Adam Unger (Secretary), Richard Gray (Casework Chairman), Ray Ritmeester (Events), Jeremy Buck (Sales), Allen Eyles (Picture House), Harry Rigby (Bulletin Editor), Tim McCullen (Press Cuttings), Gordon Barr (CTA Scotland), Gary Painter (CTA Scotland), John Skinner (CTA Cymru/Wales), David Eve (CTA Wessex), Clive Polden (Archivist), Rachel Marks (Archive), Kevin Gooding and Ken Roe.

1. Apologies for absence – David Simpson, Rachel Woodforde, Anthony Wills, Gerald Glover, Johnnie Cliff, Elaine Harwood, Gary Trinder and David Bishop.

2. Matters arising from Minutes of the previous AGM – There were no matters arising. Ian Meyrick thanked Adam Unger for his work on the minutes.

3. Chairman's Report – David Trevor-Jones said there were four core activities of the CTA: Archive, Casework, Publishing and Members – the latter being sociable for our events and publications. We are a well-run organisation with an efficient committee, using the Theatres Trust for our meetings, which Sally McGrath had facilitated. However, the Trust was now reducing its accommodation along with Sally retiring, therefore, we wouldn't have this venue after this June. He recorded our deepest thanks to her. Alan Baxter Associates had kindly provided accommodation for our future meetings, at no charge. Marion Kennett was now assisting on Events but we still needed further volunteer help. Neville Taylor had wanted to stand down but was still in post! We cannot function without volunteers to carry out these critical roles and we are most grateful to Neville for staying on. Harry Rigby also wished to stand down. Anybody willing to step forward would have the full support of the committee. Without volunteer help, consultants would need to be brought in, resulting in, increased subscriptions! On the Archive front, he thanked Clive Polden for having secured new premises, after a long period of search. Meanwhile, Casework had achieved a huge success in the last year. Publishing was still 'grinding along' with one title in preparation, this being no reflection on those involved. Proposals from new authors were always welcomed. Allen Eyles was thanked for producing the latest large issue of *Picture House*. As for the future, DT-J had been liaising with Peter Knight of the Projected Picture Trust (PPT), who had contacted us to consider a merger between the CTA and PPT. DT-J read out a statement from Peter concerning this, which had also been delivered at their AGM. The CTA had set-up a working group to discuss this proposal with the PPT. CTA Wessex had been formed this year by Gary Trinder and David Eve, on their move down south. DT-J had been delighted to attend the launch of this new Wessex branch. We had been approached by Everyman, with Richard Gray and DT-J, meeting up with one of their senior team to discuss ways of working with them – but we wouldn't be giving any favours to Everyman over other operators. This approach by them was a great vote of confidence in us. Membership was still shrinking but we were doing well compared with other organisations. If we were to adopt a different model, this could change the character of our Association. We needed to look at alternative models of funding ourselves and engaging with social media, including Facebook.

Comments from members present included, Robert Holden suggesting one year's free membership to encourage new members. Neville Taylor asked, as to how many members present, were members of the PPT; there were ten. Julia Courtney suggested amalgamation with the Cinema Organ Society. Richard Gray replied that it was a declining membership needing to attract a new audience. David Vinnels on this subject, suggested the CTA join the Frank Matcham Society, as the CTA is still being operated along the old lines of a previous generation. DT-J posed the question, as to how we reach the social media generation? Brent Skelly said restoring a cinema would generate new members, whereas, just being on social media wouldn't. David Eve added that railway societies have attracted young volunteers doing practical tasks. Ian Grundy asked if we could target cinemas. DT-J

replied that our main calling card is our membership leaflet. We supply these to cinemas with their agreement.

DT-J reiterated the need for volunteers, especially Treasurer and Bulletin and that he was also hoping not to continue as Chairman into his 'dotage'.

4. Heritage Casework Reports – Scotland: Gordon Barr and Gary Painter reported on the following cases: Odeon Glasgow (Category B); New Victoria Edinburgh (Cat. A); Picture House Govanhill (Cat. B); George Portobello (Cat. C); ABC/Odeon Dumfries (unlisted); Picture House Tain (Cat. B); Broadway Prestwick (Cat. C); Cinema House Dunfermline (Cat. B); Kings Dundee (Cat. B); Alhambra Stirling (Cat. B); Green's Playhouse Dundee (Cat. B); La Scala Helensburgh (Cat. C); State Leith (Cat. B); Empire/La Scala Edinburgh (unlisted); ABC/Regal Sauchiehall Street, Glasgow (Cat. C); ABC Muirend (Cat. B).

England: Richard Gray, Peter Wyld and Rob Chesterfield were involved in the following cases, with 70 cases handled in all. RG said that we were looking for help in the south western area. Cases highlighted were: Grade II* - Dome Worthing; Dreamland Margate. Grade II – Picture House (Roxy) Bridlington, Yorks; Empire Haymarket, London; Longford (Essoldo) Stretford, Manchester; Ritz Nuneaton; Odeon (Everyman) York. Unlisted – Odeon Ashford, Kent; New Victoria Bradford; Brontë, Haworth Yorks; Regent Hinckley, Leics; Rialto (Everyman) Crystal Palace, London; Dominion Harrow, London; Odeon Leicester Square; Savoy Stoke Newington, London; Regent Redcar, N.Yorks; Adelphi Slough, Berks; Wetherby Film Theatre Wetherby, W.Yorks. RG thanked Tim Hatcher, Jane Jephcote and those others who attend the casework meetings, including Vicky Simon, Peter Wyld and Adam Unger, handling the Odeon, Kensington case.

Wales: John Skinner reported on the following 4 cases: Albert Hall Swansea; Odeon Llanelli; Castle Swansea; Plaza Port Talbot.

5. Secretary's Report – Adam Unger reported the following enquiries were received, which included, a request for salvaging the frontage of the Sandonia Stafford, which faced demolition. Demolition had not happened and the conservation officer for that region had been informed about this building. Odeon were wanting to use heritage images of their properties, for a display in some of their cinemas. Member David Simpson was involved in this and also the Archive. The Theatre Historical Society of America had asked for a \$150 donation towards 'name a seat' campaign, for their recently acquired Hollywood cinema in Pittsburgh. The committee had agreed to this. We had been approached for a donation, by a filmmaker to assist with the completion of a short film, *As Time Goes By*, filmed at the Regent Redcar. Our Public Relations Officer, Gerald Glover, had most generously made a personal donation to this project. It was the intention to screen this film at a future CTA event. The BFI Reuben Library presented a display on Dream Palaces and Flea Pits, which showcased books on cinema architecture, where CTA leaflets were also displayed and Allen Eyles was thanked for arranging this. Items bequeathed to us included projection equipment. Such items being outside the remit of the CTA Archive are referred to the Projected Picture Trust for their collection. As mentioned in the Chairman's report, the Theatres Trust would no longer be able to accommodate our committee meetings but it was hoped that we could still maintain our strong links with the Trust. He thanked Sally McGrath and the Trust staff for enabling us to have this facility over many years. Neville Taylor was thanked for all matters relating to the Accounts and Annual Return and fellow committee members for their advice and support.

6. Treasurer's Report for 2019/20 – Neville Taylor said a draft version of the Accounts for the year ended 28 February 2019 was published in the May/June issue of the CTA Bulletin. At that time, they had not been checked by our reporting accountant, Kenneth Wilson. This had now been done and he had found no discrepancies in the figures that were reported.

The formal Report of the Directors and the Company Accounts of the Cinema Theatre Association was to be found on pages 11 to 19 of the booklet containing the agenda for this meeting. This was the report made to Companies House, as a Company Limited by Guarantee and to The Charity Commission, as a registered charity. There had been no changes to the Company's officers and advisors, as listed on page 12,

from the previous year. The constitution and objectives of the CTA had again been reviewed. Some amendment was made to Review of Operations in respect of the situation with the Archive and in the wording of CTA's role in preserving cinema heritage. As required, this page had been signed by our Company Secretary, Adam Unger.

The statement of Directors responsibility for the financial affairs of the company was unchanged from previous years. Following this was the formal signed declaration from the examining accountant, that our accounts met with the requirements of the relevant Acts of Parliament and that the accounts had been examined and approved without reservation. Kenneth Wilson, Chartered Accountant, had dated 5 May 2019 his signed statement to that effect.

The following pages (16 to 19) comprised the accounts of the registered Company and Charity, which were examined and approved by the Board of Directors at their Annual General Meeting, held on 11 April 2019. The Balance Sheet showed that the total value of Net Assets at the year-end had decreased by £33,161. This was a reflection of the increased costs of running the CTA depleting our assets, in particular in maintaining the storage of our Archive and in pursuing Casework. The M&G Charibond value was shown at net cost as its actual value could change from day to day.

The Income side of the Income and Expenditure Account showed that subscriptions received during the financial year were £3,817 less than in the previous year. Five fewer life memberships were taken in this year and there had again been a reduction in total members. The receipt and banking of subscriptions at the beginning and end of the financial year also had an effect. Total sales were some £800 higher than in 2017-18 and were more profitable following the reprints of the ABC and Gaumont-British CTA books. There were no large donations again this year although members still did generously add a few extra pounds to their subscription renewals. GiftAid on the actual subscriptions was included here and the reduced income there also had an effect. There was a very small increase in the total amount of book stocks. The total interest received declined as a result of the rate on the Scottish Widows account decreasing to 0.1% although it crept up to 0.25% before the end of the year. It was decided to close that account and place funds in a 12-month Charity Deposit account with Yorkshire Bank at 1.4%. A very small residual amount from the legacy of Clifford Shaw was paid.

Administration expenses were higher than in the previous year. The excess cost of keeping the Archive in a storage facility compared to its previous location, had been paid out of legacy funds. Due to continually increasing charges, this amounted to some £10,600 in the year. As the year ended, in order to secure the new premises for the Archive, a security deposit was paid. To cover this and other initial costs including the move, some of the investment in Scottish Widows was retained. We felt that the Archive is now in a more sustainable location. Work by our Caseworker, including that leading finally to the listing of the former Carlton in London's Haymarket, resulted in a significant increase in Casework costs.

The deficit on the Company's ordinary activities was larger than the previous year at £33,162. Of this amount, £14,774 was paid out of legacy funds. The formal accounts of the Company and Charity ended on the next page with some explanatory notes.

As in previous years, a more detailed analysis of the income and expenditure followed these accounts.

General income on before including the legacy was £45,534 - £4,886 less than the previous year and, resulted mainly from reduced subscriptions and Gift Aid income. However, the total income of £72,692, after taking into account visits payments received, including those for Gotland, was £3,904 more than last year.

Under expenditure, total cost of sales was higher than the previous year chiefly the result of the reprint cost of the ABC and Gaumont British books. Membership costs were largely unchanged. General expenditure was, in total, rather higher than the previous year with Archive and Casework costs greater as previously noted. Overall the total of general expenditure was larger than last year and once again it exceeded the amount of general income. The total expenditures of £105,857 were £20,585 higher than last year resulting an overall deficit for the year of £33,165, slightly reduced to £33,161 by a small increase in the value of book stock. This amount had, of course, been paid out. £14,774 of legacy funds was spent and the balance of £18,391 came from the Association's general balances.

The next page (22) showed the effect on our publication funds of sales and the costs associated with producing Picture House and reprints of the two CTA books. At the bottom, was to be found an analysis of visits, lectures etc. income and expenditure showing that there was an overall surplus as a result of income carried forward from last year, of £2,913, which was transferred to general funds. It was believed that this surplus resulted from beneficial exchange rates on the visit to Sweden when compared with the time the original costings were worked out.

Page 23 gave the use of the Association's funds showing income and expenditure from each fund and amounts transferred between different funds. At the bottom of the page was a summary of the various accounts in which the CTA's assets were deposited. The final page showed the amounts remaining of the various legacies.

Your Committee considered the Draft Accounts at its meeting on 11 April and decided that, although there was still a large balance of legacies, it was not appropriate to be showing such a large deficit. After some discussion, it was decided that the basic UK subscription rate should be increased by £2 from 1 July 2019. Associate membership would remain unaltered but overseas rates would also be increased as would Life Membership. Details would appear in the July/August issue of the CTA Bulletin.

Our grateful thanks were due to the reporting accountant, Kenneth Wilson, who indicated that he would be content to continue to act in this position and, at the AGM of the Trustees, they were pleased to confirm his appointment.

David Vinnels queried the amount of interest credited to the Sheila Manning bequest as being higher than the interest credited to the Tom Ruben bequest. NT replied (post-meeting detailed response) Tom Ruben's bequest was received in two parts 2011 and £80,000 of the first was invested in CAF 90-day notice account (operated by Scottish Widows). Of the second part, received towards the end of the year, £26,000 was placed in CAF Platinum Account (linked to CAF cash account, so accessible if needed) and later £20,200 was used as part of the purchase of the M&G Charibond. The additional sum for this £50,000 bond coming from the Manning bequest. By 2015, with interest rates generally falling in the other accounts, the Committee decided only to accrue that from the Charibond to the legacies involved. Other interest, including that from other legacies, benefiting the general running of the CTA. Although the 90-day notice account had initially had a good rate, it fell to 0.1%, which was even lower than we were getting even from the Virgin Money account. So, it was closed and most of the amount placed with Yorkshire Bank at 1.4% for 12 months. With Archive lease set-up and moving expenses in the offing at that time, not to mention Picture House to pay for, only £75,000 was invested.

7. Archivist's Report – Clive Polden believed the Archive was a great institution within the CTA. An institution that we all support as members of this organisation through our subscriptions, donations and legacies. The Archive would not exist today without the most important act of appreciation for our Archive, that of donating to its collections. Those that had remembered the Archive by donating wonderful material every year whether directly or through adding us to a will to ensure your material reached us, were all showing support and love for this institution. When we go home today, just a need to look around and think see what could be left to the Archive, he was sure we all had something, however small. He hoped in all good time this material would find its way to the safe custody of the Archive. Although many can only support the Archive with membership subscriptions or donations, this was vital support. Others can actively support it through generously giving of their time, energies and expertise to through their volunteering. He thanked all those volunteers that had given so much of their time to the Archive over the years, volunteers without whose help the Archive would not be what it is today. He thanked from the bottom of his heart Rachel Marks, who had for many years virtually lived in the Archive and he knew it meant a great deal to her. It couldn't have escaped notice that over the last few years the Archive had been merely surviving at a very low ebb, frustrated by constant issues of trying to find reliable and suitable space with the threat of exorbitant rent increases or sudden eviction ever present as more and more affordably priced space in our capital and beyond disappears. He was therefore very pleased and not just a bit relieved to share the superb news that the Archive had now found a new home, premises that can be described as: Spacious, Modern, Suitable, Secure, Accessible, Affordable, Comfortable, Well equipped and fit for

purpose. Added to this was a generous and understanding landlord who actually wanted us to be his tenant, which was more than could be said for our previous landlords. He knew that we all joined with him, in a very collective sigh of relief, that we could now move forward and put our energies into the Archive itself and not spending time talking to estate agents. To achieve this momentous moment had meant making hard decisions, principally in coming to the realisation that the Archives best interests were not being served by trying to keep it housed in London, which was simply not viable. In fact, it would be financially unwise for an organisation such as ours to maintain an Archive in London, so moving the Archive for the first time outside London was a big step. The new location, just outside Southend on Sea benefitted from having two mainline train routes to serve it, for one of the main considerations when looking for premises had been, that the Archive must remain accessible for those who need to pay a visit. He was indebted to our committee over the past few years for all their unflinching patience and support during our long search and many disappointments along the way and their willingness to be flexible as to where the Archive was to call 'home'. He was further indebted to the many (more than 20 individual members) who contributed their time and not inconsiderable energies to the laborious task of packing up the Archive, helping with the move itself and of course the equally important task of unpacking and organising the Archive at its new home, a task that continues in earnest. Equally vital to moving such an extensive collection as ours was the two lorries and four very strong movers that worked so hard for two days to physically move it to Southend. He truly believed that our Archive is a unique and nationally important institution and the historic value of the Archive collections was beyond doubt and now we had the new premises that were appropriate and in keeping with the importance of such a collection and could provide to visitors, many of whom were not members, with superb facilities that they would be expecting of a forward thinking and accomplished organisation of our standing, this was a moment to be proud of. He was confident the Archive had a bright future and would now be able to thrive in these new premises. Now that we had shaken off those dark clouds of uncertainty that had hung over us for the past few years, the way ahead was clear, to preserve and curate our collections to the highest of standards and to press ahead with the vital preparations for the digitalisation of our photograph collections, leading to a high class online resource on cinema history, available to use and discover by all. He thanked the many volunteers who continue to help at the Archive despite its move away from London, which for some meant a longer journey. He thanked all those – the members of our society for the patience and unwavering support. We will open our doors to visitors and enquiries in September. Please use this unique and useful resource that you all help maintain. Also consider donating material large or small (we have the space now), we will not turn down anything that is on subject and remember us in your will, so that the Archive may flourish and grow. He thanked all for continued support for the Archive.

The Chairman said that we were indebted to Clive for organising the move and for his work. Marion Kennett asked whether the new premises were on a lease. NT replied that it was on a five-year lease.

8. Election of Officers and Committee for 2019/20 – It was agreed the meeting elect the committee and officers en-bloc. Their election was proposed by Ian Grundy and seconded by Brian Luck, which was carried unanimously by those present.

9. Membership Secretary's Report – Neville Taylor said the following figures were for the period since the last AGM on 28 July 2018 and therefore covered rather less than a year. 30 new Full Members had joined and 1 Associate Member. 5 members, whose subscriptions had lapsed previous to the period of this report, had re-enrolled. One annual member had taken out Life Membership and the total of Life Members now stood at 82. The names of the 5 members, many of long-standing who have passed away, were published in the CTA Bulletin and in some cases obituaries had appeared. They were Alan Booth and Keith Bye, who both joined in 1988, Martin Moritz joined in 1992, Ronald Blake joined in 2018 and lastly John Platford who joined in 1994 and became a Life Member in 2005. Our sincere condolences were sent to their families and friends. Just three members had taken the decision to resign their memberships during this period. The number of members lapsing in the year was 60 of whom 5 were Associate Members. This represented a small decrease on the figure reported for the last AGM. As we all grow older, the age profile of the CTA continues to move upwards - well over half the membership was

now over the age of 70. 152 members were over 80 and of these 15 members were now in their 90's. Only 80 members were under 50 years old and, of these, only 2 were under the age of 30. Clearly there was difficulty in recruiting younger members whether this is because of lack of interest or lack of free time, he didn't know. 28 of the renewals due in March and April had still not been paid although some of these subscriptions could still be expected. The total of 1,011 paid-up members represented a net loss of 27 members since the last AGM.

10. Bulletin Editor's Report – Harry Rigby thanked all contributors to the Bulletin, also Tim McCullen for organising the press cuttings and Neville Taylor for undertaking the proof-reading. The Chairman reminded the meeting that Harry would like to retire from his post.

11. Any Other Business – Marion Kennett asked about the possibility of an open day at the Archive. Clive Polden replied that there were plans for probably next year. Geoff Gill recommended a book *Last Reels*, available on Amazon, covering film to digital. Ian Meyrick suggested we formally express our appreciation to Alan Baxter, who makes available facilities at no charge to our Association. The Chairman said that he would do this, with Robert Holden suggesting he be made a patron. Ian Meyrick had contacted Freemantle Media and Talking Pictures about re-showing *Hollywood* a TV series about silent film, from the 1970s. There could possibly be copyright issues preventing this. Suggestions for attracting younger members were to advertise in *Empire* film magazine and the like. The Chairman replied that it would be extremely expensive. Other suggestions included the Rex Berkhamsted, leaflet. David Vinnels asked the committee to consider new patrons for the CTA, with the current patrons having a low profile apart from Allen Eyles. The Chairman said that Paul Merton had been approached but declined. Other suggestions forthcoming were, Mark Kermode and Stephen Fry. The Chairman appealed for anybody who had a contact for a prospective patron, to come forward. He finally thanked Ray Ritmeester for organising the Odeon Leicester Square, visit in the morning and the Castle Cinema for hosting our AGM.

The meeting was declared closed at 3:13pm.

Adam Unger, Company Secretary

SECRETARY'S REPORT

There was not a great volume of enquiries during the past year, compared with the previous period. General enquiries included, membership of the CTA and an appeal for old cinema seating, from the Shakespeare Guildhall Kings Lynn. I attended the Theatres Trust annual 'Theatres at Risk' launch in January of this year. Interestingly, of the five properties featured in the panel discussion, four of these had been former cinemas! A few other CTA members were also in attendance.

We continue to have a free listing on the central business directory, '118 Information', which gives our contact details and a link to our website. The AGM minutes for 2019 were planned to be posted on our website in April but due to the coronavirus and subsequent postponement of the AGM, these were held-over and are published above.

This has certainly been a challenging time for the Association, including handling committee meetings in a new way. David Simpson, who undertakes our committee minutes, must be thanked for so efficiently handling these in the current circumstances, all by email! Finally, I would also like to thank Neville Taylor for matters relating to the Accounts and fellow committee members for their support.

Adam Unger, Hon Secretary

MICHAEL REDGRAVE · TONY BRITTON
CARL MOHNER · NIALL MacGINNIS

BEHIND THE MASK

In Eastman Colour

From John Rowan Wilson's novel 'The Pack'
Screenplay by John Hunter. Directed by Brian Desmond Hurst
Produced by Sergei Nolbandov. Executive Producer Josef Somlo

ON RELEASE SOON

HERITAGE CASEWORK REPORTS

England

We have handled 64 cases for England since 1 June 2019.

ASHFORD ODEON (NOT LISTED)



At the last AGM in June 2019 we reported on our submission of the Ashford Odeon for listing. This was in response to a threat by the local authority, which owns the cinema, to demolish the auditorium for the creation of a shopping mall and pedestrian route through to a car park. While the entrance façade and foyer with ballroom above will survive, the least altered, most interesting and decoratively the best part of the cinema will be lost. There was no campaign for retention to speak of in Ashford, which might have done the job, with the CTA merely offering support. Historic England is notoriously strict on listing, resulting in a poor success rate for cinemas built between the wars. The decision to make an application was not taken lightly but in the face of such determined aggression by the Council and the evident quality of the cinema we decided there was no alternative.

Through the summer we wrung our hands in anticipation, our hopes built up following the success achieved with the Haymarket Empire listing in the previous year. But sadly a negative response came through at the end of October, citing the Odeon's 'modest architectural quality' and 'not a strong or creative example of cinema design' and the interior decoration 'relying heavily on economic applied decoration for effect', indicating Historic England's amnesia over the diminishing number of surviving interwar cinemas, tending to favour those dating from the immediately pre-World War I period. Apart from the excellent auditorium decoration and the light touch in the conversion to bingo, the cinema was designed by a major architect working for Odeon during the 1930s – Andrew Mather – and, of the twenty-five he built, the Ashford Odeon is the best remaining example (other than the already listed Faversham Odeon, now renamed Royal), with so many destroyed. Redevelopment is currently on hold but it will be a sad day if and when demolition occurs.

Although researched and the case for listing argued voluntarily, CTA budgets contributed to the work of assembling and submitting the application through Historic England's exacting channels. We were supported in the campaign by SAVE Britain's Heritage, The Theatres Trust and The Twentieth Century Society.

- Birmingham, Harborne Royalty (Grade II)

BOURNEMOUTH, GRAND (GRADE II)

The Grand is a lovely example of an early 1920s cinema designed in confident classical style. Built for an independent company, it opened in December 1922; it was taken over first by Savoy, then by ABC in 1928. It was never subdivided and ran on bingo from 1975 until January 2018. Local architect Harry E Hawker designed a handsome five-bay façade in cream terracotta from the Carter factory in Poole. Inside there is good classical plasterwork. The 1,000-seat auditorium is a dignified rectangular room under a ribbed ceiling, with a small balcony at the rear. Oil paintings of landscape scenes adorn the walls. The cinema was bought by a company who aim to turn it into a gym and we objected to two versions of their proposals. The first, in



November 2019, would effectively split the auditorium by building a huge mezzanine within it. A second version in January was more sensitive but would still build a mezzanine. Following our objections Bournemouth Council refused both versions and is negotiating for a better scheme. We feel gym use is acceptable as long as the historic spaces and features are conserved.

- Bournemouth Regent (not listed)
- Bowness-on-Windermere Royalty (not listed)
- Colchester Regal (not listed)
- Deal Regent (not listed)
- Doncaster Gaumont Palace (demolished)
- Eastbourne Picturedrome (not listed)
- Exeter Odeon (not listed)
- Fawley, near Southampton Waterside Theatre (not listed)
- Gosport Criterion (not listed)

GRAYS, STATE (GRADE II*)



The State has been a difficult case for many years. Designed by Francis Chancellor of Frank Matcham & Co, the State was a major cinema of 2,200 seats, which opened in September 1938. It featured full stage facilities and an illuminated Compton organ. The State was never subdivided and closed as a cinema in 1988. Various other uses and proposals followed but the roof continued to deteriorate and the organ suffered a burglary in 2011. Following our pressure for a solution, things looked more hopeful two years ago: Wetherspoons bought the State in 2015 and developed a good scheme for restoration as perhaps the largest pub in their chain. We advised the architect and approved of the scheme, which was given permission in August 2018. But apart from minor works, this was never implemented and the cinema has not been made water-tight. Now we learn that Wetherspoon want to submit a damaging new version, which would open up multiple windows in the auditorium and degrade historic detail. We are working closely with Historic England, Essex County Council and the Twentieth Century Society to resist this.

HARWICH, ELECTRIC PALACE (GRADE II*)

For the last two years a renovation project has been underway at this important early cinema. It should by now have reopened but the virus has impeded progress in the last months.



The Electric Palace, dating from 1911, had a major restoration back in the late 1970s but in recent years remedial work was found necessary, principally to the roof and auditorium ceiling but additionally the heating system needed attention, the stage required repairs as did the entrance façade (with a reproduction of the surmounting original finial reinstalled). The auditorium has been redecorated, including renewing carpeting and curtaining, the lighting improved and the WC facilities upgraded. The work has been largely paid for by the Historic Lottery Fund and we look forward to the relaunch of the venue when conditions allow. Photo(s) show the cinema prior to work starting.

- Haworth Brontë (not listed)
- Holmfirth Picturedrome (Grade II)
- Hucknall Byron (not listed)
- Kettering Regal/Granada (not listed)
- Leicester Picture House (not listed)

LIVERPOOL, FORUM (GRADE II)



The majestic stone façade of the Forum is one of the first buildings a visitor sees when they emerge from Liverpool's Lime Street station. Opened for ABC in May 1931, it was designed jointly by ABC's William R Glen and Alfred (later Sir Alfred) Shennan, an important Liverpool commercial architect. The façade boldly turns the corner of Lime Street and Great Charlotte Street, while inside is one of the Glen's best semi-atmospheric auditoriums. Two small screens were added but the cinema closed in 1998 and has been empty since. Fortunately it remained in good condition, owned and fairly well maintained by Liverpool City Council. Proposals for conversion to various uses in 2007-8 came to nothing. In April 2017 we supported a proposal to restore it as a music and performance venue, in a scheme by the noted architectural practice of Austin-Smith Lord. This scheme has permission but has not been implemented. Lime Street is included in Liverpool's 'Upper Central' regeneration area and the Strategy documents recognise the Forum's quality and importance. It is possible the music venue scheme could revive and we are in close touch with the Council.

- Liverpool, Prescott Palace (not listed)
- Liverpool, Wavertree Abbey (not listed)
- London, Bethnal Green Smart's Picture Palace (not listed)

LONDON, BURNT OAK, SAVOY (GRADE II)



Standing on its hill, George Coles' 1936 Savoy makes an impressive gateway to the 1930s London suburb of Burnt Oak. Fine, well composed brickwork is trimmed by excellent classical detail in cream faience. Listed at Grade II, the Savoy has been a worrying case since the Mecca bingo closed in the autumn of 2014. The Savoy was never subdivided and 1961 was the first bingo conversion in London. Its lovely Modène classical auditorium remains substantially complete. Despite various rumours, no serious proposals for using the cinema have come forward. Now it has been bought by a company that seeks to build an over-sailing block of small 'shared living' mini-flats, complete with café, gym and communal facilities. The auditorium would be restored as a large open 'co-working' area. Brent Council's Principal Heritage Officer – our own Mark Price – has negotiated well to get this application into a reasonable shape and realistically it offers the best hope for the cinema. We have urged a more authentic restoration of the auditorium and better attention to detail.

- London, Chadwell Heath Gaumont Palace (not listed)
- London, Chelsea/Fulham Road PictureHouse (not listed)
- London, Dalston Rio (Grade II)
- London, East Finchley Phoenix (Grade II)

LONDON, ELTHAM HILL, ODEON (NOT LISTED)



The façade of Andrew Mather's Odeon makes a bold modernist statement on Eltham Hill. Completed in 1938, it was one of his last works. The elegant frontage with its sweeping horizontal lines is faced with a proprietary glass material in cream, emphasised originally by neon strips at night. After a period as a Gaumont, the Odeon turned to bingo in 1967 and has operated since as one of the most dynamic and popular clubs in London. It has a large, loyal following among local people, who are campaigning vigorously for it to continue. The cinema is not statutorily or locally listed and Greenwich Council seems to have no regard for the building. Their Local Plan 'Site Allocations' document regards it as an 'under-used' site suitable for housing. Mecca themselves wish to continue running the bingo but have a secure lease only until 2021. We wrote objecting to demolition, pointing out not only the fine qualities of the building but also that a flourishing bingo club contributes to Greenwich's wider social and equalities objectives. This has not been accepted and the campaign continues.

LONDON, HARROW, SAFARI, (EX-DOMINION, NOT LISTED).

Currently hiding behind 1970s cladding, Frank Ernest Bromiges's dramatic streamlined Modène facade of 1936 will soon be revealed to 'bulge menacingly' (as it is described elsewhere) over Harrow. An additional misdemeanour of the same decade was the subdivision of



the original auditorium for bingo on the ground floor with cinemas at balcony level but this will be lost in proposals for residential development, with a film complex in the basement. The CTA pressured the developers to commission a structural engineer to confirm the façade would be strong enough to endure being supported while building works progress. We had hoped that the Art Deco café on the first floor might have been reinstated but this is not to be. Given the green light by Harrow Council, work is expected to start imminently.



LONDON, HAYMARKET, EMPIRE (GRADE II).



Listed in 2018, last year we held our Christmas party at the Empire to celebrate a victory over what had been a long struggle. Having achieved this goal we were in a strong negotiating position on the details of how the cinema will appear in the future after refurbishment. In these proposals the existing basement cinemas (the 1927 Carlton stalls) will be reconfigured, the long disused sub-basement bar renovated and reopened and the main auditorium re-stepped and re-seated.

A significant bone-of-contention was the essential disabled lift proposed to rise into the rear of the auditorium but we have ensured that it will be as unobtrusive as possible. The foyer will essentially survive but with the reintroduction of pilasters lost over the years. Externally, the film advertising frame will be removed to reveal three fine classical windows and the canopy taken back to its former appearance. Painstaking attention has been poured into various details such as the treatment of new entrance doors and their 'furniture' (door handles). The ground landlords, the Crown Estate, had planned closing the Empire to start work at the end of the year but this could now be postponed.

- London, Holloway Odeon (Grade II)
- London, Islington Carlton (Grade II*)
- London, Kensington (Odeon) (not listed)
- London, Leicester Square Odeon (not listed)
- London, Piccadilly Circus London Pavilion (Grade II)
- London, Shaftesbury Avenue Odeon (Grade II)
- London, Shepherd's Bush
Pyke's Cinematograph Theatre (not listed)

- London, Stoke Newington Earth (ex Savoy/ABC, not listed)
- London, Soho
Twentieth Century-Fox Screening Theatres (not listed)
- London, Tooting Granada (Grade I)
- London, Victoria Apollo Victoria (Grade II*)

LONDON, WALTHAMSTOW, GRANADA (GRADE II*)



We hope this will prove a satisfactory outcome for another long running saga. The Granada closed as the EMD Cinema in 2003 after acquisition by the Universal Church of the Kingdom of God for conversion to Place of Worship.

But, through local pressure and this proposed repurposing being counterproductive to the regeneration of Walthamstow town centre, the church were denied their Change of Use order leading to the cinema being mothballed until sold to a pub group in 2014, with a bar opening in the foyer during the following year. However, the local authority, Waltham Forest, came to the rescue when last year they bought the Granada, intending to create a performing arts venue in collaboration with Soho Theatre, with the emphasis on comedy.

To improve the sightlines the auditorium stalls will be given shallow steps with the rear section under the balcony becoming a bar. Only the front balcony will form part of the auditorium and the area further back sealed off. A community space is to be built over the foyer and the gable over the entrance, having in the past been reduced in height, will be reinstated. We generally support these proposals and are relieved the suggested butchering of the pit console of the unique-in-Britain twin console cinema organ has been dropped, following a CTA prompted Historic England directive.

- London, Waterloo BFI Imax (not listed)

LYME REGIS, REGENT (GRADE II)



The Regent was a modest 500-seat cinema designed for the historic town of Lyme Regis by the Bristol architect William H Watkins. Listed Grade II, it had a rendered façade with arched windows in keeping with the town, while inside was a bold Art Deco composition illuminated by 'Holophane' lighting. Tragically on 22 March 2016 an accidental fire destroyed the auditorium, leaving only the foyer block standing. Historic England agreed to the inevitable and the auditorium remains were demolished in early 2017. The Regent is owned by the WTW-Scott cinema group, who own a number of cinemas in the West Country. They have

repeatedly stated their intention to rebuild the cinema essentially as it was but despite preparing various schemes, always found the insurance money was not enough for a rebuild. None of the schemes got as far as a public planning application but we are in close touch with Historic England, Dorset Council and the architect. However we cannot get any information from WTW-Scott themselves. A continuing case therefore.

MANCHESTER, STRETFORD, LONGFORD (GRADE II)



The important Longford (also known as the **Essoldo**) in Stretford has been a concern for some years. Designed by the Manchester architect Henry Elder in 1936, its Chester Road frontage is one of the most famous cinema façades. The cinema changed to bingo in 1965 and then closed in 1995 and has been empty since. Various proposals have come and gone but under their Master Plan for the area, Trafford Council aims to find a good, community use for the **Longford**. A proposal three years ago to link it a new sports university came to nothing but the Council seeks eventually to acquire it, by either negotiation or compulsory purchase. We are in close touch with their Regeneration team and Conservation Officer, who in turn are negotiating with the private owner. He runs various local businesses and will use it short term as practice space for his roller-skating team. Essential maintenance is being done and the cinema remains dry inside. We recently saw an application to renew mobile phone masts on the roof. Normally we might oppose these but we supported them as part of a deal to ensure that essential maintenance continues.

MARGATE, DREAMLAND (GRADE II*)



The **Dreamland** cinema complex is an outstandingly important complex designed by Julian Leathart and William Granger and built in two stages: the seafront part in 1934 and the cinema in 1935. After the cinema and bingo closed the complex was bought by Thanet Council in 2013, who restored the frontage in 2016-17. Not much happened after that and the complex remained well maintained but locked up and empty, watched over by Thanet Council's Heritage Advisor. Now things are moving again, as part of wider commercial investment in Margate and the Dreamland amusement park. In December 2019 the cinema was in the national spotlight when the presentation ceremony for the Turner Prize was held in the former ballroom, the 'Hall-by-the-Sea'. Distinguished guests and the media were led through the cinema complex in a route refurbished for the occasion. More controversially, in August 2019 Thanet Council sold the cinema complex and the amusement park to the company, Sands Heritage, who operate the theme park. Behind them stands a hedge fund with wider ambitions for development in Margate, including a new luxury seafront hotel in Marine Terrace, given planning permission in March 2019. Sands Heritage obviously sees other development opportunities in the area. Richard and Peter were invited to meet their Chief Executive in March but this was then postponed. We look forward to this important discussion when normal business resumes.

MILTON KEYNES POINT (NOT LISTED)



Another bid for listing was that made for **The Point** cinema in Milton Keynes, north Buckinghamshire. Whatever one might think of MK – 'Los Angeles without the fun' or any of the other irreverences thrown against this sprawl of traffic roundabouts and hedges with a few building thrown in, **The Point** is of significance as being Britain's first multiplex – of seminal importance in the history of the building type – opening in 1985 a new era of optimism for cinemas at the time when they seemed in terminal decline. Not that Historic England can be persuaded of this fact as they have resolutely refused listing, the last attempt being after it turned thirty years old and more eligible for consideration.

Crowning the summit of a low MK hill, **The Point** advertised itself as a pyramidal pleasure palace, nightly becoming a beacon for entertainment. Behind is the business part of the operation, a structure containing ten almost identical film theatres, in the mid-1980s a brand new concept in this country. It was the venture of a foreign concern, AMC (American Multi-Cinema) and MK, a car-friendly Motown with an estimated catchment population of 1.5 million was seen as the perfect try-out location in Britain. Due to competition **The Point** closed in 2015, while in the basement still lurks a vast bingo club.

The elegant seventy-foot-high mirrored ziggurat set within a bright red lattice steel frame stands awaiting demolition, as allowed by the Council some years back. The only alternative, apart from photographic recording, is the possibility of de-mounting and re-siting it elsewhere in MK – if anyone will take the idea seriously – admittedly a pricey solution requiring considerable fundraising.

- Morecambe Odeon (not listed)
- Northampton Savoy (Grade II)
- Nottingham Futurist (not listed)
- Nottingham, Mapperley Majestic (not listed)

NUNEATON, RITZ (GRADE II)



The **Ritz** was a late work, opening in 1937, by the architects Verity and Beverley for the Union chain. Within a plain streamlined brick exterior lies a lavish auditorium in Art Deco/Modèrne style, with some elaborate decoration. After closing as a cinema in 1984 it ran on bingo until 2007 and has been empty since. The cinema then went through a series of unsympathetic business owners and deteriorated badly. Vandalism and a leaking roof made it one of our most serious cases. But in February 2019 it was bought a Nepalese group, Semichyong UK, who are committed to restoring it as their religious and community centre. Fortunately they employed an excellent local architect who

devised a sensitive scheme. We had a productive site visit in July 2019 and were able to support the scheme. Two new meditation rooms will be built in the circle but otherwise the superb auditorium will be restored as a single event space. A restaurant will open in the superb main foyer. Some of the work will be done voluntarily by the Nepalese community and we are checking the arrangements for on-site supervision. But their love for and commitment to the cinema is impressive.

PAIGNTON, PICTURE HOUSE (GRADE II*).



We have been concerned about this cinema since closure in 1999. Despite the good intentions voiced by those running the Building Preservation Trust charged with the responsibility for its restoration and reopening, progress has been sluggish, leading to an assumption that the Picture House – latterly called the Torbay – remains at risk. The CTA has in fact helped in recent years by financially supporting a Business Plan and funding a Condition Survey, requirements for a more substantial grant from the Heritage Lottery Fund.

The Picture House, opened in 1912, remains one of the best preserved early cinemas in Britain. An almost perfect example of the first age of purpose-built picture palaces it well justifies the high level of listing. The entrance front mingles the so-called Tudorbethan style with a Baroque centrepiece surrounding a tall bow window filled with Art Nouveau stained glass. The foyer is of domestic simplicity; most remarkable are the stairs up to the balcony, fully in the contemporary Arts and Crafts mode. The auditorium beyond is dominated by a barrel ceiling and additional features are the private boxes along the back of the balcony, hinting of an exclusivity and the steeply raked stalls indicating a concern for screen visibility. Famous patrons of the past include Agatha Christie, who lived locally and the sewing machine magnate Paris Singer, whose mansion was nearby.

PLYMOUTH, ROYAL (NOT LISTED).

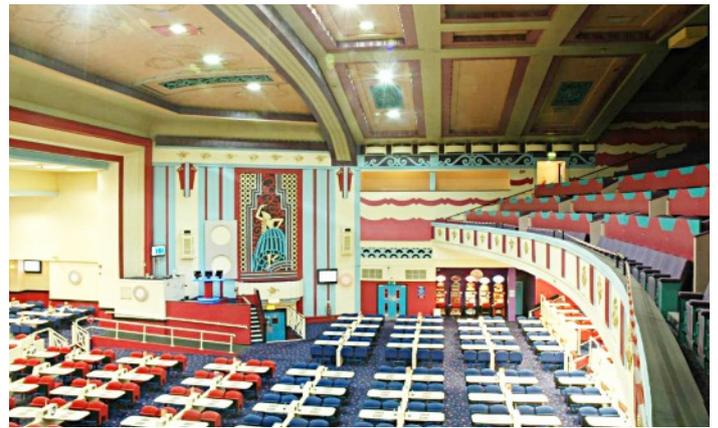


Latterly renamed the Reel, the Royal, dating from 1938, was one of Associated British Cinema's largest ventures, seating just over 2,400 and the work of the company's architect, William Riddell Glen. It had one of Glen's most cohesive auditoriums, of fluid Baroque-shaped curves over the proscenium, ornamented organ grilles and broad niches containing sculptural forms, all intended to convey a feeling of luxury. This interior was further enhanced by broad channelling flanking the balcony and relieved by tall niches. Externally, the Portland stone entrance façade elegantly turns the corner to right but a projected hotel to the left never materialised.

Despite the near total destruction of the City centre during WWII, the Royal remained unscathed. In 1976 the auditorium was subdivided for bingo on the ground floor and three cinemas created out of the balcony and the upper portion of the entrance foyer. After passing through other hands, operation of the cinema passed to Reel Cinemas in 2006. At some point the freehold had been sold to Plymouth City Council and Reel granted a long lease but they closed it in February of last year. The cinema is threatened with redevelopment but local a campaigner, Karl Parsons, argues that it should become a performance and community centre. He has attempted listing but the interior is considered too damaged, although photographs indicate the survival of significant elements of the original interior. Designated as an Asset of Community Value, the cinema is now also included in a Conservation Area. Furthermore the Council commissioned a report demonstrating how it could be successfully converted for live music use. We have supported Karl in his listing application and lobbied the local authority for retention.

- Redcar Regent (not listed)
- Sittingbourne New Century (ex Odeon, not listed)
- Stafford Stafford (ex Odeon) (not listed)

SUNDERLAND, BLACK'S REGAL (NOT LISTED).



Opened in 1932 and designed by the Liverpool architects Gray and Evans, Black's Regal has the finest and most important unlisted cinema auditorium in the north-east, possibly in the whole of England. Originally seating over 2,500, it is a fine example of jazzy Art Deco with splendid flamenco dancers in fibrous plaster fronting the organ grilles flanking the proscenium.

Listing was proposed in the English Heritage (as it then was) Cinemas Thematic Survey of 1999-2000. It failed but fortunately the cinema is still with us and in use for bingo. Another attempt was made in 2012 but again rejected. One of the reasons given was that the stage was no longer in existence: it does still exist but covered in bingo paraphernalia. Last year the Odeon at Ashford in Kent, although not in the same league as Sunderland, was also turned down, as Historic England have made protection for cinemas built after World War I well-nigh impossible and a further effort at listing Sunderland now seems futile.

The Regal's survival has been assisted by the lack of pressure on redevelopment in the depressed City centre of Sunderland, although the local authority has the site earmarked for new building. We therefore approached them with the aim of changing this policy – by increasing their perception of it – meeting two members of staff from the Conservation section. Neither had visited the Regal, a not uncommon problem with cinemas in use as bingo halls. We asked that the Local Plan Site Allocation process be implemented to safeguard the Regal for public entertainment and for the bingo use to be taken seriously as an important social meeting place for Sunderland's older population – taking them out of their homes, an important health consideration preventing domiciliary 'vegetation'. We requested the cinema site be removed from the responsibility of the Council's property department and be transferred to those dealing with regeneration. We also asked that the Art Deco tower over the entrance on Holmside be restored as a townscape feature, a regenerative move in itself. Sadly both central Sunderland's Heritage Action Zone and the arts area surrounding the Empire theatre are some distance away. Progress on the campaign has been delayed by the onset of the 'virus' but we are hopeful for the future success in this initiative.

- Wakefield Regal (not listed)
- Weston-Super-Mare Odeon (Grade II)
- Wetherby Wetherby Cinema (not listed)

WORTHING, DOME (GRADE II*)



Built facing the sea, the Dome is gem of a picture palace and a remarkable survival, starting life in 1911 as the Kursaal entertainment complex. It offered roller skating in a large hall on the ground floor with films in a room over the entrance. The unpopular German-sounding name was dispensed with during World War I, after which film took over as the premier attraction, the flat floor in the larger space being raked and the spectator galleries having their seats turned to face the screen. Thereafter, apart from a broader proscenium for the introduction of wide screen films, time stopped at the Dome as an encapsulation of early movie going.

Having the best position of any cinema in Worthing, business remained buoyant for many years but in the 1980s the local Council threatened demolition but listing, initially at Grade II level, saved it. Eventually ownership passed to a Building Preservation Trust, which instituted a restoration and for a while operated the cinema, later leasing it to an independent exhibitor. The Trust was later wound up and the Dome sold to the same lessee, leaving the building vulnerable to the whims of the operator who, two years ago, reconfigured the left-hand side of the entrance arcade, otherwise unchanged since the earliest days. This alteration was executed without Listed Building Consent or planning permission and would not have been tolerated. Since then we have been pushing Historic England and the local authority to induce the owner into reinstating the original appearance of the entrance. Other changes have been the insensitive replacement of a 1950s confectionery kiosk, the sort of thing that is now much admired.

YORK, EVERYMAN (GRADE II)



Of late this case has been handled by our Leeds caseworker, Rob Chesterfield. The Everyman originated as an Odeon, opened in 1937 and designed by one of Harry Weedon's most talented assistants Robert Bullivant. This Odeon together with others in Chester and Faversham had to fit into an historic environment. Allen Eyles' *Odeon No 1* book makes it clear that the company was unable to build within the ancient City confines but came as near as possible, siting it just outside Micklegate Bar. To accommodate the strictures the entrance façade on Blossom Street was conceived entirely in warm brown brick with no bright white faïence cladding and while the composition is recognisably in the Odeon style of tower, albeit rather squat and streamlined windows, nothing could jar. Even the standard Odeon letter form was precluded with a 'Trajan' face employed instead. Stepping beyond the doors, though, one was back in the familiar Odeon-land of streamlined modernity.

The Odeon closed in 2006 and two years later purchased by Reel Cinemas, which reopened it in 2009. The cinema subsequently passed to Everyman and after refurbishment again reopened at the end of 2017. This work however forgot to include the fine brick façade and its original neon sign. Repairs to the deteriorating pointing may now have commenced but finding out who is be responsible for the maintenance of the sign, currently largely disused with sagging wires, has proved a problem.

THANKS

I am grateful to Tim Hatcher for writing the regular casework report for the Bulletin and to Jane Jephcote for being our most diligent minutes' secretary for the meetings. I am also grateful for the support of those who attend the casework meetings, six times a year, especially those who travel long distances. I would like to especially thank the caseworkers for England, principally Peter Wyld for his guidance and enormous hard work but also Vicky Samuel and Rob Chesterfield, who looks after numerous northern cases from Leeds.

Richard Gray & Peter Wyld

Scotland

It's been a quiet year in Scotland in terms of the number of cases coming across our socially-distanced desks. Nonetheless, a few of these cases have been time-consuming. More detailed background on many of these can be found in our last casework report in Bulletin 54/2.

GLASGOW, SHAWLANDS WAVERLEY (WATSON, SALMOND AND GRAY, 1922, A-LISTED)



One of Scotland's few A-listed cinemas, it closed as a nightclub a few years ago. Planning permission was granted for subdivision into several smaller cinemas some years prior to closure but this was never enacted and it instead was purchased by JD Wetherspoon, who applied to convert the property to one of their pubs. An end use we supported in principle but the detail of the application left much to be desired for an A-listed building and we objected on those grounds – a couple of examples being that no cross-sections were submitted showing what was to be done with the previously-hidden decorative elements of the auditorium and much of the small balcony appeared to be converted to toilets. Nonetheless, permission was granted with conditions although the current situation makes it seem unlikely any work will commence in the foreseeable future.

EDINBURGH, CLERK STREET NEW VICTORIA/ODEON (WE TRENT WITH J JERDAN, 1930, A-LISTED)

It's been four years since the Glasgow-based G1 Group purchased this cinema and the building has yet to re-open to the public. The G1 Group started off as an operator of pubs and clubs but have a few cinemas in their portfolio now, including the Glasgow Grosvenor (which closed for refurbishment just prior to lockdown) and the Perth Playhouse. We understand the delay is due to the company preferring to use their own small in-house design and build team and they have been largely concentrating on the upgrade of the Scotsman Hotel in Edinburgh, which they bought at around the same time – a project that included the installation of a small luxury cinema. Scaffolding has been up on the New Victoria's façade on a couple of occasions to facilitate restoration of the Hathenware façade and the auditorium's 1980s subdivisions were removed some time ago. A case we continue to monitor.

**GLASGOW REGAL/ABC/CANNON/MGM/VIRGIN,
SAUCHIEHALL STREET, (MCNAIR & ELDER, 1929, C-LISTED)**



If any Scottish cinema building represents the fickle fashion of Victorian and Edwardian entertainment, this is it. Fabric from its various guises can still be spotted to the keen of eye, starting with a Panorama in 1875, via ice-skating palace, hippodrome, circus and dance hall until it eventually became ABC's flagship Glasgow cinema venue. Whilst researching a talk we gave just before lockdown, we even discovered that one of its original Panorama paintings, a scene depicting the Battle of Bannockburn, partially survives in the unlikely location of a bar in Peebles Hydro Hotel. Operating latterly as a music venue and pub, the ABC's interior was largely destroyed as collateral damage during the second Glasgow School of Art fire in 2018. The owners submitted increasingly alarmist reports that the remains are overrun by vermin, sewage and toxic contaminants, which all presented a threat to the precarious remains of the Art School's ruinous Mackintosh Building but without much in the way of actual expert conservation engineer evidence. Even Glasgow's notoriously demolition-happy Building Control department have been quite happy for people to walk directly under the façade after they themselves installed some internal propping when the owners failed to take any remedial action. Nonetheless, Historic Environment Scotland eventually threw in the towel and withdrew their objection to complete demolition, while ourselves, the Theatres Trust and the Glasgow School of Art maintain that façade retention should still be seriously considered. Some months down the line, Glasgow City Council has yet to decide whether to permit its complete removal. A glaring example of the weakness of the current planning system that has no resources to commission independent structural reports by dedicated conservation engineers in such cases.

**GLASGOW, EGLINTON STREET NEW BEDFORD
(LENNOX & MCMATH, 1932, B-LISTED)**

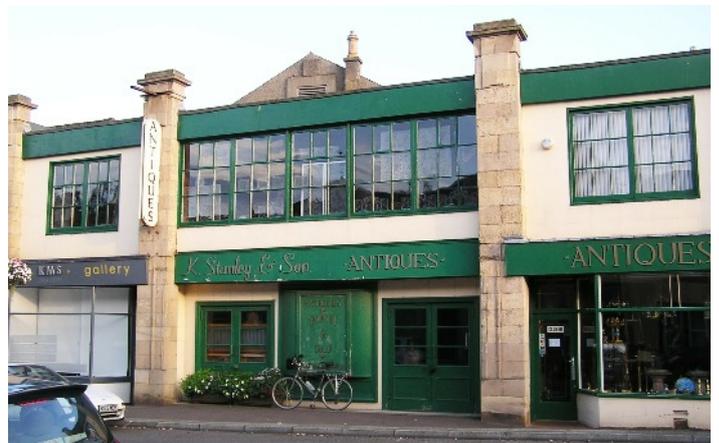


Replacing a burnt-out cinema in a converted church, the New Bedford was opened for the Fruitin chain, before being sold to the Green family. Bingo use ended in the late 90s and it lay derelict for a few years before being taken over by the Academy chain of music venues, in which use it continues. A recent application for façade repainting was passed and enacted with the final scheme being chosen because it matched well with the colours of the chain's corporate sponsor, O2. Although sympathetic to the building's style and period, this is not something we would want to encourage as a precedent!

**GLASGOW, GOVAN LYCEUM
(MCNAIR & ELDER, 1938, B-LISTED)**

Epic suburban super (replacing an 1899 music hall, which burnt down as a full-time cinema in 1937) seating over 2,600 in streamlined, modèrne style. Subdivided in 1974 with bingo in the stalls and a cinema in the balcony, the latter ceased operating in 1981 and the bingo closed in 2006. Increasingly derelict and giving cause for concern, it nonetheless contains much historic fabric of interest. A plan was submitted this year for use as a concert hall in the former stalls and a cinema in the balcony, retaining the present subdivision of the auditorium. We have no objection in principle to this re-use but as with the Waverley above, the application was left wanting in detail, having been drawn up with almost nothing in the way of conservation consideration. Much of this cinema's appeal is in the flow of the circular foyer and how it changes direction into the auditorium but the crude pie-chart subdivision of the 1970s is proposed to be replaced with a much worse one, which allocates most of the foyer space to a restaurant. Cinema-goers would enter instead via an awkward corridor with no level access. Little or no mention was made either of how any of the historic fabric and finishes were to be retained and an additional set of exterior doors gives cause for aesthetic concern. We have registered our support in principle for this re-use but objected to the detail, as have the Theatres Trust.

**AUCHTERARDER REGAL
(CHARLES TURNBULL EWING, 1926, B-LISTED)**



A surprise new listing proposed by Perth and Kinross Council themselves – previous applications had been passed for complete demolition for flats. Includes a rare pressed metal ceiling and pseudo-3D painted decoration. We were happy to support the listing proposal.

**GLASGOW, GOVANHILL PICTURE HOUSE
(ERIC A SUTHERLAND, 1926, B-LISTED)**



Finally partially reopened after many years of decline and dereliction with an Asian fabric Bazaar on the ground floor of the long-gutted and horizontally subdivided interior. An artist's collective known as Glasgow Artist's Moving Image Studios have drawn up plans to use the upper parts of the building as small studios and a 126-seat cinema. The exterior remains in shabby condition but the building is at least now watertight and earning its keep again.

Gordon Barr & Gary Painter



Wales

SWANSEA PALACE THEATRE (GRADE II)



The former **Palace Theatre** was purchased by Swansea City Council earlier this year after years of dereliction. The Council has succeeded in obtaining a grant of nearly £5 million from the Welsh Assembly Government's Buildings for the Future Scheme and is understood to be making a contribution to the restoration but no definite proposals have been made to date. The focus of the grant is economic activity and the Council's preferred option is "a sensitive conversion to a business hub including office accommodation for creative industries as part of the regeneration of the upper High Street". It is not clear at present whether any space will be made available for community use. Restoration work is to start on the building this month when contractors will put up safety hoardings around the building, which will allow the installation of temporary lighting inside to enable further surveys to be carried out. In the coming months, safety scaffolding will be installed inside the building to clear out waste material and decrepit fittings. Interior elements with a heritage value and the building's exterior architecture are set to be retained and restored. A multi-disciplinary team led by GWP Architects and Ashley Davies, Conservation Architect will be responsible for surveying the building.

The **Palace** opened as a music hall, originally named the **Pavilion**, on 24 December 1888 and was designed by Alfred Bucknall, whose other work included the Patti Pavilion and Crag Y Nos Castle in the upper Swansea Valley. It was renamed the **Empire Music Hall** in 1892 and acquired its present name as the **Palace Theatre of Varieties** in 1901 to avoid confusion with the newly-opened Swansea **Empire Theatre** (1900). However, for much of its life the building operated as a cinema. It claims to have the first recorded showing of motion pictures in Swansea on 4 February 1907 and functioned as a full-time cinema from 1912 until the early 1920s and from 1931 until circa 1962, except for closure during the war between 1941 and 1945. In spite of its dilapidated external appearance, the building has been inspected and is structurally sound. The theatre space is at first and second floor levels with two steeply-raked balconies. The proscenium is at the narrow apex of the building and is a replacement of the original that was completely destroyed in a fire in March 1949, which also caused part of the roof to collapse. Very little architectural detail from its design as a music hall survives, the most impressive being the cast iron balustrade curving around the front of the lower balcony. It would be regrettable if the theatre space could not be found a viable use as it is a very intimate space capable of accommodating circa 400 and would be ideally suited for acoustic music and stand-up comedy given the student population now being accommodated in the City centre.

SWANSEA ALBERT HALL (GRADE II)

The **Albert Hall** was sold in April 2020 to Simon Baston of a company called Loftco, which reputedly has an excellent track record of the mixed use conversion of listed buildings such as the J Shed in Swansea and the Tramshed in Cardiff. No plans have been submitted to date but encouragingly, the new owners want to create a music venue to hold up to 900, 2000 square metres of office space, serviced apartments and a rooftop bar, maintaining the existing architectural profile. The scheme will cost £7 million and the City Council will be working with the company on its proposals, facilitating a loan through the Welsh Assembly Government's Town Centre Loan Scheme.



The **Albert Hall** has an interesting history, having lain empty and abandoned since 2007 when Mecca Bingo moved out. The building opened as the **Music Hall** in May 1864 and became known as the **Albert Hall** from 1882, hosting famous speakers such as Oscar Wilde and David Lloyd George and the famous opera singer Adelina Patti who lived locally at Craig Y Nos Castle. However, the building operated as a cinema for much of its life from 7 August 1922 to 3 December 1977. The present interior dates from its conversion to a cinema to the plans of Charles Tamlin Ruthen who also designed the nearby former **Carlton Cinema** (now **Waterstones**). A considerable amount of original plasterwork survives on the upper side walls and on the ceiling but the proscenium and stage have been removed. The **Albert Hall** is in a much better condition than the **Palace** thanks primarily to Mecca Bingo for keeping the building in pristine condition during their period of occupation and spending £50,000 on installing a new roof of Welsh slate in 1999. The portholes for balcony projection, a rare feature of cinemas of this period, survive behind an electronic numbers board as does the projection box, which was used as a staff room. This scheme sounds more promising than that for the **Palace**. CTA Cymru/Wales will be carefully scrutinising the plans for both buildings when they become available.

PORT TALBOT PLAZA (GRADE II)

Work has started on the conversion of the former cinema into a mixed use facility of office space and community hub including a recreation hall, gymnasium and café and the retention of the two retail units at the front, to be managed by the local branch of the YMCA. BAM Construction, working under a pre-contract agreement with the owners of the building, Neath Port Talbot Council, has started removing the considerable amount of asbestos found including the roof, which had partly caved in as a result of neglect over the last twenty years. The scheme, approved by CADW, unfortunately involves the demolition of the auditorium, which did not have any outstanding architectural merit but retaining the front portion of the building and façade, which are to be sensitively restored. The same firm of architects, GWP, as appointed for the **Palace Swansea** will be responsible for the scheme.

RHYL APOLLO BINGO / (EX ODEON) (GRADE II)



Following a rumour that the former **Odeon Rhyll**, currently **Apollo Bingo**, had closed, CTA Cymru/Wales has been able to obtain confirmation from Chris Evans, Conservation Officer for Denbighshire County Council, that the bingo operation has not closed permanently but only for the duration of the coronavirus crisis. This is welcome news as the **Odeon Rhyll** is the most complete and original of the four surviving **Odeons** in Wales, the others are at **Llanelli**, **Newport** and **Wrexham**.

- **Llanelli Calon** (ex **Odeon**) (Grade II) No new information.
- **Conwy Palace** (Grade II) No new information.

John Skinner

ARCHIVIST'S REPORT

Over the past year with the combined efforts of a good number of volunteers the Archive has been able to settle into its new premises and become fully operational, beginning to receive visitors and handle new enquiries. In addition, with the help of the volunteers all of the outstanding cataloguing, sorting and filing have now been completed, resulting in the Archive being in better shape than ever before. A huge amount of work has taken place over the past twelve months to ensure that everything is filed and organised in the best way, with searchable lists and catalogues to help find items when needed to answer specific enquiries.

NUMBER	TOWN	STREET ADDRESS	CINEMA NAMES	CINEMA INFORMATION	ARCHITECT	COPYRIGHT / SOURCE
48	112 ACTON	WESTERN AVENUE EAST ACTON	SAVOY	OPENED 1304/1931, ASSOCIATED BRITISH CINEMAS LTD FROM DECEMBER 1935, CLOSED 29/12/1962 COMPTON ORGAN	GEORGE COLES	Arc. col. 1996, Walker
49	113 ACTON	WESTERN AVENUE EAST ACTON	SAVOY	OPENED 1304/1931, ASSOCIATED BRITISH CINEMAS LTD FROM DECEMBER 1935, CLOSED 29/12/1962 COMPTON ORGAN	GEORGE COLES	Arc. col. 1996, Walker
50	62 ACTON	UXBRIDGE ROAD	DOMINION GRANADA	ALBERT BAGAL AND N LEE OPENED 16 OCTOBER 1937, GRANADA THEATRES LTD FROM OCTOBER 1946, RENAMED GRANADA 5 JANUARY 1947, PART TIME RINGO FROM 2 OCTOBER 1969, CLOSED 1 JULY 1972	F E BROMIGE	TMC, B/W 193
51	63 ACTON	UXBRIDGE ROAD	DOMINION GRANADA	ALBERT BAGAL AND N LEE OPENED 16 OCTOBER 1937, GRANADA THEATRES LTD FROM OCTOBER 1946, RENAMED GRANADA 5 JANUARY 1947, PART TIME RINGO FROM 2 OCTOBER 1969, CLOSED 1 JULY 1972	F E BROMIGE	TMC, B/W 193

A screen shot of some of the metadata on the Excel catalogues

Of course, there is always work to be done and the focus for the coming year will be the ongoing digitisation preparation work and cataloguing the slide collections at the Archive. Preparations for digitisation of the Archive continue with the focus on collecting searchable data on each cinema within the UK to help in finding the correct items, known as meta-data. This is a major task involving the typing up of information into spreadsheets. So far London, Scotland, Wales, Channel Islands, Isle of Man and Northern Ireland have been completed and work on English cinemas progresses well. If you are interested in helping the Archive but cannot travel to Southend, then perhaps you might be able to help with this digitisation work.



A screen shot of a digitised part of the collection held in OneDrive

Although the lockdown has meant that there has had to be a temporary suspension on visiting the Archive and carrying out tasks there, much of the work can be done from home and continues. Indeed, a good number of enquiries can be answered without the need to visit the Archive, as many documents and photographs have been digitised and are now stored on the Archive's OneDrive cloud storage system. Work is now beginning to catalogue this digital collection for the first time.

Unfortunately, one of the casualties of the lockdown is the Open Day (and visit to Southend on Sea) planned for June, which I am sure many of you were looking forward to attending. We were also looking forward to welcoming members to inspect the new rooms, take a tour and enjoy the material on display for the first time. A great deal of effort this past year has gone into restoring and repairing artefacts held in the Archive and making it possible for them to be displayed.



Some of the items on display at the Archive – ODEON sign from Harrogate

Alongside the work at the Archive, new Archive web pages have been developed. These pages are more informative and helpful for those wishing to make an enquiry or plan a visit to the Archive and contain for the first time catalogues of many of the collections at the Archive, which can be freely viewed online. Please check out these new Archive web pages.

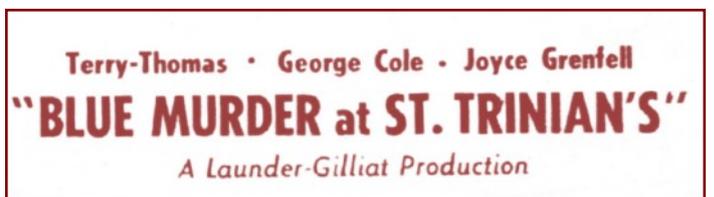
Some members will be aware that there has been an active CTA Yahoo! Group – a discussion board via email – which has seen the regular posting of photos from the Archive that cannot be identified. Over the years the members on this group have helped identify hundreds of images. Last year the group moved to a similar board hosted by Google and has gone from strength to strength. The establishment of a Flickr album of all the outstanding unidentified cinemas has allowed the group to see all the images for the first time and has helped in the process of identification. Details of how to join the group can be found in the Bulletin.



Volunteers working at the Archive

All this work would not have been possible without the many volunteers who give up their time to assist in the Archive. I would like to thank David Simpson, Roy Dilley, Neville Taylor, Brian Hall, Doug Raynes, Tim McCullen and Darron Keeling for their dedication as volunteers for the Archive and to all those who have visited to lend a hand over the past year. If you would be interested in volunteering at the Archive, please do contact the Archivist, or arrange a visit once we reopen to see the work going on at the Archive for yourself. I would also like to thank all those who have used the Archive this year and also those who have kindly donated items to the collection.

Clive Polden, CTA Archivist



MEMBERSHIP SECRETARY'S REPORT

The following figures are for the period since the last AGM on 1 June 2019 and therefore cover just over one year.

30 new Full Members have joined and 1 Associate Member. The total of Life Members now stands at 81.

The names of the 14 members, many of long-standing, who have passed away were published in the CTA Bulletin and in some cases obituaries have appeared. They were John White and Roy Heaven, who both joined in 1972, Stephen Grimes joined in 1980, Peter Good and Bill Pearson joined in 1983, Peter Teasel in 1986, Derek Gadsby in 1991, Jo Simmonds in 1994, Rev Elwyn Evans in 1996, James Bettley in 1999, Ron Franklin and Stephen Coley in 2002, Darryl McIntyre in 2004 and lastly William Elliott, who joined in 2006. Our sincere condolences were sent to the families and friends.

Seven members have taken the decision to resign their memberships during this period. The number of members lapsing in the year was 72 of whom 2 were Associate Members. This represents an increase on the figure reported for the last AGM.

As we all grow older, the age profile of the CTA continues to move upwards – well over half the membership is now over the age of 70. 145 members are over 80 and of these 15 members are now in their 90s. Only 55 members are under 50 years old and, of these, only 3 are under the age of 30.

33 of the renewals due in May and June have still not been paid although some of these subscriptions can still be expected. The total of 953 paid-up members represents a net loss of 58 members since the last AGM.

Ray Ritmeester, Membership Secretary

TREASURER'S REPORT FOR 2019/20

The Income items of the Profit and Loss Account listed under Turnover show that subscriptions received during the financial year were less than in the previous year. There has again been a reduction in total members. Income from sales was less than in 2018-19, which had benefited from the reprints of the *ABC* and *Gaumont-British* CTA books. Payments from members for visits and events were substantially less as there were no overseas visits arranged during 2019-2020. The latter is also reflected under Cost of Memberships, although there was a small surplus on the visits and events that did take place. The other items under the membership costs heading were also less than in the previous year resulting in a small increase in Gross Profit at this point in the account.

Under Other Income, donations in connection with the relocation of the CTA Archive helped to increase the total amount of donations and Gift Aid received by £1,230. We are very grateful to members who still generously add a few extra pounds to their subscription renewals. No legacies were received this year.

Administration expenses were substantially less than in the previous year. This is particularly noticeable under the Archive heading where the ongoing monthly cost of rent, rates, electricity and broadband at the new location is some £900 - £1,000 per month less than the charge for the storage unit in Bow. Casework costs reduced following the success in achieving listing status for the *Carlton* Haymarket in October 2018. As these two items represent almost 80% of the total administration expenses, an outline of their main expenditures is included herewith. An increase in other costs included legal fees in connection with the archive lease and website expenses.

Following the move of funds from the Scottish Widows account to a 12 month Charity Deposit account with Yorkshire Bank, the total interest received was much better than last year. The deficit on the Company's ordinary activities was £ 8,887 less than the previous year at £24,277. Of this amount, £15,581 was paid out of legacy funds.

The Balance Sheet shows that the Association's total current assets have decreased by £24,029. The difference of £248 between this figure and the deficit noted above is due to the increase in book stocks indicated under Reserves and included in the total book stock figure shown. Authorised spending on the Archive and Casework from our legacy funds accounted for £15,581 of the decrease, the rest of the decrease represents a fall in the balance of the sum set aside for future publications.

The full text of the Company Report and Financial Statements may be found in the Members' Area of the CTA website. This will include a further breakdown of individual expense items.

Neville C Taylor, Treasurer

BULLETIN EDITOR'S REPORT

Over the last year, we have produced three 28-page editions, two 32-page editions and one 36-page edition. 36 pages typically contain over 25,000 words with over 150,000 characters and over 130 photos and illustrations. The most time-consuming jobs are typing and making the stories fit the pages. You can save me typing time by submitting your contributions electronically and noting the Bulletin 'house style'. At the risk of repeating myself, please send photos in at the highest resolution possible and don't 'doctor' them. If you haven't got the facilities to do this, you can always send me the originals; I will scan them and return them promptly.

I would like to thank Tim McCullen for organising the press cuttings and Neville Taylor for his help in proof-reading. As well as thanking all contributors, I would also like to thank our printers for producing the finished version to such a high standard, especially recent editions, which were done under very difficult circumstances.

I am still looking to retire as Bulletin Editor; I have been in the post for almost 22 years, longer than any previous tenant. If you would consider taking over and would like to know a bit more about what is involved, please email me.

Harry Rigby, Bulletin Editor

CTA's EXPENDITURE ON THE ARCHIVE in 2019-2020 financial year

	£
One month storage at Attic, Bow before move	1960
Cost of removal from Bow to Rochford	2672
Burglar alarm installation/rental	1329
12 months rental charge at Rochford	9000
Business rates at Rochford	1005
Electricity at Rochford	368
Phone/broadband at Rochford	792
MS Office 365 - 1 year	80
Archivist's expenses re travel, move and setting up	1501
TOTAL COST OF ARCHIVE	18707

NOTE: Excluding removal costs, the overall cost of the first year at Rochford was £14,075 - it would have cost at least £23,516 to stay in storage at Bow

CTA's HERITAGE CASEWORK EXPENDITURE in 2019-2020 financial year

* Listing cases		TOTAL HOURS	TOTAL COST £
LOCATION	VENUE		
Ashford	Odeon *	41.75	1044
London, Haymar	Carlton/Empire	40.75	1019
Milton Keynes	The Point *	32.25	1011
Harrow	Dominion	29.50	738
Sunderland	Regal *	25.00	625
Wakefield	Regal	24.25	606
Hucknall	Byron	17.25	431
Wetherby	Cinema	14.50	363
Nuneaton	Ritz	13.75	344
Wirral	New Palace	12.75	319
Leicester	Picture House *	12.50	313
Westbourne	Grand	10.50	263
York	Odeon *	9.00	225
Other cases (29) - each less than 7½ hours work		103.25	2581
All meetings including AGM (preparing and attending)		108.25	2706
TOTAL HOURS / COST		495.25	12586
All other expenses including travel			1581
TOTAL COST OF CTA CASEWORK			14167

THE CINEMA THEATRE ASSOCIATION

Company limited by guarantee No. 4428778: Registered Charity No. 1100702

	Turnover	2020	2019
Profit and Loss Account for the period from 1st March 2019 to 29th February 2020	Members' subscriptions	£ 25,227	£ 25,713
	Members' payments for visits and events	£ 6,220	£ 31,156
	Income from sales	£ 2,901	£ 4,658
		£ 34,348	£ 61,527
	Cost of memberships		
	Cost of CTA Bulletin	£ 16,200	£ 18,154
	Cost of Picture House	£ 4,897	£ 5,065
	Cost of sales	£ 2,012	£ 2,937
	Cost of visits and events	£ 6,449	£ 31,404
		£ 29,558	£ 57,560
	Gross profit	£ 4,790	£ 3,967
	Other income		
	Donations	£ 5,344	£ 4,384
	GiftAid on subscriptions and donations	£ 5,230	£ 4,959
	Legacies	£ 0	£ 2
		£ 10,574	£ 9,345
	Administrative expenses		
	Archive costs	£ 18,707	£ 26,192
	Casework costs	£ 14,167	£ 15,123
	Other costs	£ 9,500	£ 6,981
		£ 42,374	£ 48,296
	Operating surplus/(deficit)	£ (27,010)	£ (34,984)
	Interest receivable	£ 2,733	£ 1,820
	Surplus/(deficit) on ordinary activities	£ (24,277)	£ (33,164)
Balance Sheet as at 29th February 2020		29 Feb 2019	28 Feb 2018
	CURRENT ASSETS & LIABILITIES		
	Book stock at Director's valuation	£ 13,406	£ 13,157
	Cash at Bank	£ 143,181	£ 167,459
	M&G Charibond (at net cost)	£ 49,419	£ 49,419
	NET CURRENT ASSETS	£ 206,006	£ 230,035
	RESERVES		
	Current assets brought forward at 1 st March	£ 230,035	£ 263,195
	Surplus (deficit) for current period	£ (24,277)	£ (33,164)
	Change in value of book stock	£ 248	£ 4
	TOTAL RESERVES AT 29th FEBRUARY	£ 206,006	£ 230,035

This statement has been prepared to give members information on the financial position of the Association. The full accounts have been approved by our Chartered Accountant and by the Directors, in both cases via e-mail communications as Covid-19 regulations prevented personal meetings. They are filed with Companies House and the Charity Commission in due course. However fully detailed accounts, as usually presented to members at the CTA AGM, will available as a PDF in the members' area of the CTA website by the time this Bulletin is printed.

The LADY is a SQUARE

ANNA NEAGLE FRANKIE VAUGHAN
 JANETTE SCOTT · ANTHONY NEWLEY · WILFRID HYDE WHITE

LOOK BACK IN ANGER!

RICHARD BURTON CLAIRE BLOOM
 MARY URE · DAME EDITH EVANS

I Was MONTY'S DOUBLE

JOHN MILLS
 CECIL PARKER
 MARIUS GORING

GENERAL RELEASE JAN. 19TH

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 MICHAEL HORDERN
 RONALD SHINER · ANNE KIMBELL
 and NADINE TALLIER

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 HERBERT LOM
 RONALD HOWARD
 STANLEY HOLLOWAY
 JOAN MILLER · CAROLE LESLEY

She Didn't Say No!

EILEEN HERLIE · NIALL MacGINNIS · PERLITA NEILSON
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