



CINEMA
THEATRE
ASSOCIATION

www.cta-uk.org

BULLETIN

Vol 49 No 1

January / February 2015



View from the stage of the auditorium of the **Grand Opera House** Belfast, visited by the CTA last September



The **Picture House** Campbeltown in the snow

FROM YOUR EDITOR

Welcome to the 'Bulletin Lite'. This is a 12-page condensed version of the full CTA Bulletin, which is sent to all members. It normally consists of 36 or 32 pages of news, reports and articles so we hope this 'taster' will whet your appetite and encourage you to join – joining details are given opposite. As well as what you see here, there is always a report from the Casework committee, which campaigns to preserve historic cinemas, a membership report and full details of events open to members only. This edition also had a two page article on the **Forum** Newbury, news about the cinema business and many more pages of newsreel and letters. Members are encouraged to send in news and articles and 'holiday snaps' are often a feature.



In the last Bulletin on p30 there was a photo of a model cinema. The theme continues with the above photo I took at a model railway exhibition in Wakefield in December. The chap who actually built the model wasn't in attendance on the day I visited and none of his colleagues knew anything about it. Is the **Odeon** based on a real cinema and, if so, does anyone recognise it? I don't!

I'm sorry to keep harping on about things you so generously send to me. However, please don't cut the date off press cuttings. If the date is not evident, please write it on. Also, if you send me something that has been printed in these pages recently, please don't be offended if I don't publish it again. I do try not to repeat things, although I know it doesn't always work.

Finally, seeing the tickets for the **Majestic** in Leeds on p31 of the last Bulletin reminded me of a story. I was at college in Rugby in the mid 1960s and wanted to go to see *The Sound of Music* in 70mm at the **Gaumont** Birmingham. I went into the Co-op Travel Agency in Rugby, who advertised Theatre Booking in their window. The reply was, "Oh, no, Sir. We don't deal in picture palaces!"

A Happy New Year to you all.

Harry Rigby, CTA Bulletin Editor

INTERNET CORNER

- ★ [www.curzoncountrycinema.co.uk] Screenings of both 'Golden Oldies' and up to date releases on a 18ft screen in village halls around Surrey by ex projectionist (51 years) and CTA member **Barrie Gilbert**.
- ★ [www.youtube.com/watch?v=X4jKnM-mIPk] A video (3½ mins) of urban explorers inside the former **ABC** [etc] Tunbridge Wells just before demolition. *Sent in by Mike Wood.*
- ★ [www.birminghampost.co.uk/all-about/hidden-spaces] Pages from the *Birmingham Post* on hidden spaces in the City. There are photos of the **Electric**, the **Alexandra Theatre** and the former **Odeon Queensway** (ex **Scala Superama**) that closed in 1988.

DEADLINE FOR NEXT ISSUE
FRIDAY 20 FEBRUARY

CINEMA THEATRE ASSOCIATION

(founded 1967)

promoting serious interest in all aspects of cinema buildings

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BULLETIN: Members are invited to submit items for possible publication to the Bulletin Editor. However, it is stressed that the publication of an item does not necessarily imply that it reflects the views of the Cinema Theatre Association, its Committee or its Bulletin Editor. It is assumed that submissions are for publication, unless stated otherwise; items may be shortened or edited at the discretion of the Editor. Please enclose SAE and state if you require items to be returned, otherwise everything will be passed on to the CTA Archive.

VISITS: Members and non-members are reminded that they attend visits entirely at their own risk and no responsibility can be accepted by the Cinema Theatre Association or the owners of the buildings for any accidents or injury sustained during the course of any visit.

PRODUCTS: The Cinema Theatre Association does not necessarily recommend or endorse any products or services advertised in the Bulletin or in any flyer or document included in any mailings to members.

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Riverside Road, London, SW17 0BA [www.ludo.co.uk]

VISITS AND EVENTS

My Little Cinema flickers into the Twenty First Century



A visit and film show in an art deco private cinema in March 2015

CTA Film Nites

If you haven't already done so, do join the mailing list for future CTA Film Nites. It's a way to link up with other members to visit a traditional cinema and watch a film together – and, of course, there's an opportunity to socialise over a drink or a meal afterwards. We're fixing up dates about once a month, so far just in London, to see interesting films at a cinema that's just the kind of venue CTA members should be supporting.

Help Wanted

The CTA events committee would love to hear from members of any ideas for visits or events they may have. We can offer support and guidance for anyone who would like to organise a visit or event.

Please send your thoughts to the CTA events committee, c/o Ray Ritmeester, 66 Woodside Road, High Wycombe, HP13 7JB or drop me an email to [ray.ritmeester@thetube.com].

Other Events of Interest (not organised by the CTA)

Details of these events are given in good faith but the editor or the CTA cannot be responsible for any inaccuracies; please check before travelling.

CINEMA AT THE PALACE THEATRE (Westcliff-on-Sea, Essex)

Friday 20 February *Maleficent* [PG]

Bar opens 6pm, film starts 7:30pm; [www.southendtheatres.org.uk]

THE PLAZA, STOCKPORT

Friday 30 January *The Imitation Game* (2014) [12A]

Saturday 14 February *Casablanca* (1942) [U]

Friday 27 February *Invasion of the Body Snatchers* (1956) & *The Ghoul* (1933) [PG]

All at 2:30pm and 7:30pm; all seats £6.50, concessions £5.50.

Organ introductions commence 30 minutes before most films.

Box Office: 0161 477 7779; website [www.stockportplaza.co.uk].

THE FECKENODEON (Worcestershire, B96 6HY)

[www.fecknodeon.co.uk]

31 January *Mary Poppins* [U] at 2:30pm

Saving Mr Banks [PG] at 7:30pm

COS MUSIC & PICTURE EVENINGS [www.cinema-organs.org.uk]

Friday 6 February David Warner

At 6:45pm. Admission £4. Further info 07855 546823;

refreshments available from 6:15pm and at the interval.

THE CINEMA MUSEUM, LONDON

See the website [www.cinemamuseum.org.uk] for full details of their programme of events.

The Master's House, 2 Duggard Way, London, SE11 4TH

CASEWORK

by Tim Hatcher

Grade II*



An enquiry was forthcoming from a theatre director investigating the possibility of establishing a Building Preservation Trust for the **State** at Grays. Relevant information was forwarded; however this project appears to have advanced no further. *Photo above taken April 2004.*

In an unanticipated twist to the long-running saga of the **Granada** at Walthamstow, it is reported that Antic Ltd, an operator of licensed premises, has acquired the venue. Reportedly, representatives of the new owner have been in constructive discussions with those of **Soho Theatre**, which latter company wishes to utilise the former cinema as a live performance space.

Grade II

The local Council has overcome a legal challenge concerning planning permission granted to the Everyman Group for alteration to the **Whiteladies** Cinema in the Clifton area of Bristol; thus the scheme has been re-sanctioned.

Chester's local Council has granted itself planning consent for the drastic conversion it proposes for the **Odeon**; English Heritage has largely acquiesced to the proposals, which will irrevocably harm the integrity of the building.

...Much more from the Casework Committee in the full Bulletin.

MISCELLANY

WILL YOU MARRY ME?

A man proposed to his fiancée by showing a 15-minute film at the **Showcase** cinema in Barking (east London). The unsuspecting bride-to-be said "Yes!"

Newham Recorder – 10 December; sent in by David Behr; photo taken July 2006



DON'T PANIC BEVERLEY

On p18 of the last Bulletin we reported on a new theatre being converted from a 1910 former Baptist church in Beverley (East Yorks). Meanwhile, the building has been used for filming the new movie version of *Dad's Army*. Stars like Bill Nighy, Catherine Zeta-Jones, Tom Courtenay, Michael Gambon, Sarah Lancashire and Alison Steadman have been spotted in the town.

Full story at [tinyurl.com/mtbgowx]

Hull Daily Mail – 10 November; sent in by David Alexander

PUBLICATIONS

Back Numbers Available

BULLETINS

We can supply back numbers of most Bulletins from Volume 21 (1987) to date. Prices for issues from 1987 to 2013 are £4.00 per year (6 issues); individual issues are £1.00 each. Prices for issues in 2014 and 2015 are £4.00 per copy. All prices include postage. There are some issues available from earlier years, 1970 to 1986 – please send enquiries to the Sales Officer.

PICTURE HOUSE MAGAZINE

Listed below are the back numbers of Picture House that are still available, along with the main articles the particular issue contains. There are also available a few second-hand copies of out-of-print issues 9, 10, 14/15, 22, 23 & 24, priced £5.00 each, plus postage. We also have just 1 or 2 copies of the extremely rare issues 2, 4, 5, 7, 11, 12 and 13 at £5.00 each plus postage. (If there is more demand than supply, a ballot will be held.)

No 6	£1.50	Television in the Cinema; Atherley Southampton; Hippodrome , Blackpool.
No 8	£1.50	Sol Levy; Reginald Cooper; ABC in NW London.
No 16	£3.00	(with colour cover and inside pages) Where space matters; Circuit releases of 1952; Leeds in the 50s/60s; 3,000 plus.
No 17	£3.00	Special Issue featuring the Cinemas of George Coles with 26 original photographs reproduced in sepia.
No 18	£3.00	Sydney Colwyn Foulkes; United Picture Theatres; Tivoli Wimborne.
No 19	£3.50	Co-operative Cinemas; Ideal Lambeth; Dursley; Alister Macdonald; Granada Tooting.
No 21	£3.50	100 Years On; Travelling Shows; Reggie Rea; Albert Hall Sheffield; Regal Wells; West End Adverts; Scotland.
all issues below have colour cover and inside pages		
No 25	£4.50	Oldest Cinema (Brighton); FE Bromige; Gaumont Managers; Carlton Swansea; Committee's Choice.
No 26	£4.50	Paramount Newcastle; Edward Stone; Granada Men; E de Wilde Holding; Electric Portobello Road.
No 27	£4.50	New Victoria/Apollo ; Whiteladies Bristol; Clark & Fenn; Compton Organs; Tim Foster Associates.
No 28	£4.50	James McKissack; WJ King; Torbay Cinema ; Tabs.
No 29	£4.50	Cinerama in Britain; Braziers the Builders; John Fernée; Waller Jeffs; John Duffin's paintings.
No 30	£5.00	The Davis Family, Croydon; Apollo Hammersmith Organ; Norwich Roadshows.
No 31	£7.50	Special 84-page edition: Essoldo – A Family Business: Sol Sheckman and the Essoldo Circuit.
No 32	£5.00	Harry Myers Photographs; Cinemas at the Coalface; Shaws of Darwen: Edward A Stone.
No 33	£5.00	Theodore Komisarjevsky; Circuit & other releases of 1956; The case for saving the New Victoria Bradford.
No 34	£5.00	Beaufort Birmingham; Granada Tooting in 1934; J Braddon's cinema life.
No 35	£5.00	Holophane lighting; Imitations of Odeon ; Cradley Records; 1909 Cinematograph Act; Kingston Showmanship.
No 36	£6.00	Leslie Kemp; The Clifton Circuit; Jeremy Perkins on Brighton; Circuit Releases of 1960.
No 37	£8.50	Special 92-page issue; saving the Electric Palace Harwich.
No 38	£6.00	Northern Morris Associated; Palace Conwy; Cinema Murders; Point Milton Keynes; Carlton Haymarket; Military Cinemas.
No 39	£6.00	WWI and the Film Trade; Tale of Two Regals ; Odeon North Finchley; Majestic Oxford; Films at the Royal Albert Hall .

AND WHERE TO KEEP THOSE PICTURE HOUSE MAGAZINES?

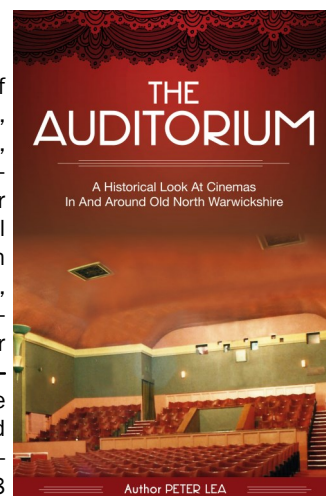
'Cordex' binders, in red leather-look effect with the magazine name embossed on the spine, are available for £4.30 + £3.00 postage – they are sent in a special postal carton. Each binder holds twelve copies and will not harm or mark your magazines, which may be taken out later if desired.



New Publication

The Auditorium – A historical look at cinemas in and around old North Warwickshire by Peter Lea. A5 Paperback, 66 pages. £12.95 plus postage.

This is a comprehensive history of cinemas in the towns of Atherstone, Polesworth, Dordon, Nuneaton, Stockingford, Attleborough and Bedworth and a few other smaller towns. The descriptions are well illustrated, many with images from the CTA's Tony Moss Collection, together with period press advertising and publicity shots. The author had a long association with the **Regal** Atherstone and still works in the industry today. The Grade II listed **Ritz** at Nuneaton is of current concern as it has lain empty since 2008 when bingo operations ceased.



Recently Published

London's West End Cinemas by Allen Eyles. Special price to CTA members, £20.00 plus postage.
Going to the Pictures (Nottingham) – £4.99 + postage.

Ordering

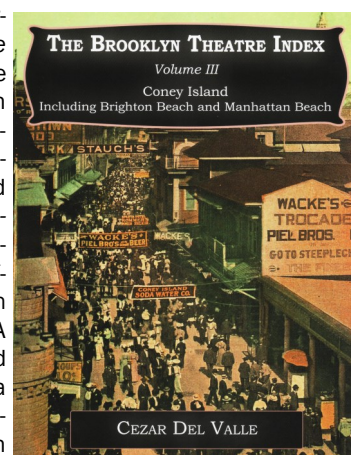
For books and other items except DVDs, please add £3.00 for post and packing for orders up to £20.00 in value, £6.00 for orders from £20.01 to £40.00 and £11.00 for orders above £40.01. For DVDs, please add £3.00 for up to 3 DVDs and £6.00 for more than 3 DVDs.

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Also Available (but not from the Sales Officer)

The Brooklyn Theatre Index Volume III
Coney Island, including Brighton Beach and Manhattan Beach by Cezar Del Valle, 2014.
250 pages and some b&w photographs

For those who previously purchased *The Brooklyn Theatre Index Volumes I & II*, this is the third and final volume, which gives details of theatres and cinemas street by street alphabetically. CTA members who attended the CTA visit to New York *Big Theatres in the Big Apple* in November 2000 will remember our afternoon spent beside the sea in historic Coney Island, when CTA member / cinema historian and author Cezar Del Valle gave us a tour of the district and other theatres and cinemas in the Borough of Brooklyn.



Volume III was published in December 2014 and is available from [amazon.co.uk] at £15.70 Also available from [amazon.co.uk] is Vol I at £6.02 and Vol II at £5.99. If Amazon UK sells out, they will still be available from the USA [amazon.com].

THE BIJOU CINEMA, MABLETHORPE

by David Elliott

I was interested to read of the references to the last single-screen cinemas in the summer and autumn CTA Bulletins. Here are some pictures of the **Bijou** at Mablethorpe in Lincolnshire. Although possibly not the last single-screen cinema built it is still open as the twin-screen **Loewen** Cinema under a different owner.

It was built by local builder Cyril Limb for James Green, who at that time owned the **Kinema In The Woods** at Woodhall Spa and the **Phoenix** at Spilsby, both also in Lincolnshire. The cinema opened on 10 July 1981 with the Bond film *For Your Eyes Only*. Organist Howard Beaumont performed on the Wurlitzer electronic organ before the film commenced.

The projection room was equipped with Kalee 12 projectors with Imperial DS3 soundheads and a British Acoustic S20 amplifier; these machines were later changed to Kalee 21s and Morganite auto arcs. The cinema had 264 seats and was equipped with a 22 foot Cinema-Scope screen. Two sets of screen tabs were provided, a festoon and a French pleat. Both these sets of curtains are now in operation in screen ② at **The Kinema In The Woods**.

An electronic Wurlitzer (supplied by them) was used at the opening and played by Howard Beaumont. The owner, James Green, then installed his own organ. However, in 1984, a small 3 manual 4 rank cinema organ was installed by David Hill of Caistor (Lincs) – this was in regular use, especially during the summer season. The organ was removed some years later and is now in storage.

THE KINEMA IN THE WOODS TEL WOODHALL SPA 52166 Fri 7.30, Sat 7.45 ORDINARY PEOPLE (AA) Sun 19th, 7 pm Wklys 7.30; Sat 7.45	PHOENIX CINEMA SPILSBY, TEL 53875 53821 Prices Adult 125p, Child 65p Fri 7 pm; Sat 7.30 pm COALMINERS DAUGHTER (A) Sun 19th and wklys 7 pm Sat 7.30 pm
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You can get away with anything. Once.

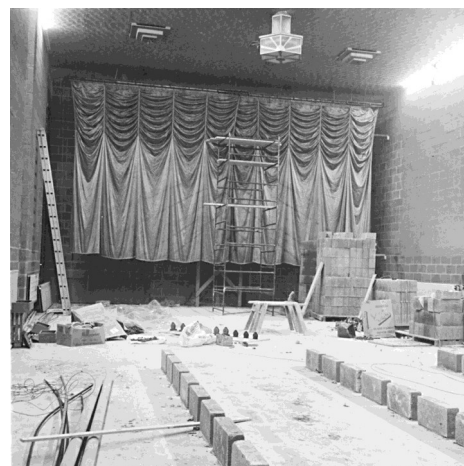
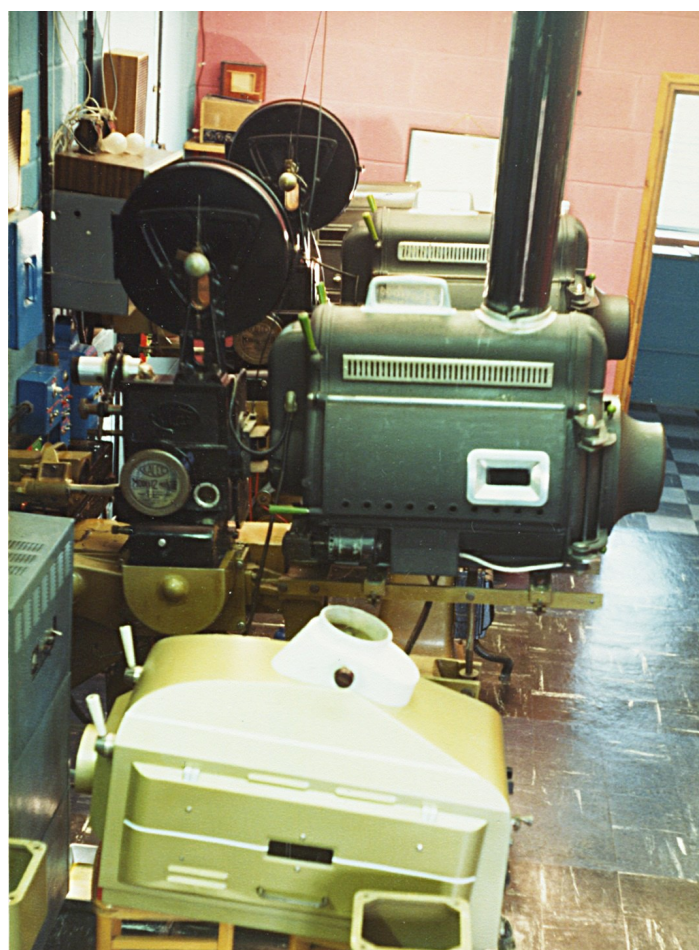
The Postman Always Rings Twice x

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 You can hear the Mighty Wurlitzer organ



Recently a Radio4 listener was heard to comment that she had gone to a cinema in Mablethorpe in the 1980s and on entering the cinema was amazed to hear an organ playing and the audience singing to the words on the screen.

Photos by the author & James Green



ISLINGTON INSPECTIONS

A report of the CTA Visit on Tuesday 12 August by Mike Wood

The year of 2014 proved to be a very good one for visits, with one overseas (well, the Irish Sea to Northern Ireland), three on the mainland outside London and no less than six in London, including a return by Ken Roe in August to the pavements of North London in classic form with a visit to the Borough of Islington.



The façade of the **Screen on the Green** ^[1]

We met at Islington Green for the Everyman **Screen on the Green**. This started out as the **Empress Electric Theatre** (1913, Boreham & Gladding) nickelodeon style with a paybox on the street set below a broad arch and keystone feature, with seating for 600 on a single floor beneath a barrel-vaulted ceiling with decorated plaster ribs. It quickly became the **Empress Picture Theatre** and in 1951 after refurbishment it reopened as the **Rex Cinema** with capacity reduced to 541 and with extravagant neon tracery added to the front elevations.



Two views of the auditorium at the **Screen on the Green** ^[2]

After closure in 1970, with some of the neon gone but replaced by three electric flambeaux torches and **THE SCREEN** in red neon beneath the arch, it became the **Screen on the Green** having been bought by Romaine Hart's Mainline Pictures. It was to remain an independent stalwart of alternative programming in a small group of Screens until purchased by the Everyman chain on the lady's retirement. Inside the accommodation is comfy lounge chairs and a bar at the rear, which reduces the capacity but increases the turnover. *Guardians of the Galaxy* was showing on the day of our visit, so whether a change of ownership has meant a different programming policy or not, it is good to see that this landmark venue thrives.



The façade of **Collin's Music Hall** – the blue plaque can be seen ^[3]

A walkabout with Ken took us a few steps towards the Angel and the **Electric Theatre** (1909, listed Grade II) which was a shop conversion, lasting as a cinema for seven years. The vestibule with dome topped by a figure survives intact. Across the road on another side of the Green is the **Collins' Music Hall** originally of 1862 and now only the façade remains as a Waterstones bookstore and a blue plaque for the theatre.

Back along the main road is the site of the **Gaumont**. Dating from 1869 and listed Grade II, it opened as a concert hall. It then became the **Mohawk Hall** showing film in 1900 and in 1902, still with occasional film, it was the **Empire Music Hall**, then as the **Palace** cinema (1908), renamed the **Blue Hall** in 1918 and eventually to **Gaumont** after some years in their ownership. Shamefully, despite its listing it was demolished in 1985 to leave an 'open view' of the Agricultural Hall behind it.

A little further along Upper Street and we reached the Angel tube station, which adjoins the site of the **Empire**. Originally also a concert hall, it was rebuilt three times by Frank Matcham (**Philharmonic Theatre, Grand** and **Empire/Palace**) before it became the **Empire** cinema in 1932. This retained the **Grand** theatre façade but all that remains after demolition for a car park is the rear stage wall, the handsome frontage having been dismantled for storage.

Almost opposite is the slightly better prospect of the foyer and tower (listed Grade II) that formed the entrance to the **Angel Picture Theatre** (1913) which became the **Odeon** in 1962. Subsequently offices were built on the site of the auditorium behind and the foyer is now a Starbucks coffee shop.



The **Angel Picture Theatre** ^[3]



The exterior of **Sadler's Wells** [3]

It is a little further to walk to Rosebery Avenue and **Sadler's Wells** but worth it for this site has a continuous theatrical lineage dating back to the 17th Century and only exceeded by that of Drury Lane. Although fragments remain of earlier builds, what we see now is by RHWL in 1998 but listed Grade II nevertheless. There was a short spell as a cinema in the early 1900s but it is now famous as a home for modern dance.



The exterior of the **Carlton/ABC** [4]

After a lunch break we re-assembled outside the **Carlton/ABC** (1930, George Coles, listed Grade II*) with one of the few remaining Egyptian exteriors. Inside is a fine large French Renaissance style auditorium equipped for ciné/variety with stage facilities. It was built as an independent but passed to **ABC** in 1935 and finishing on film in 1972 for conversion to bingo use. When this ceased in 2007 it was purchased by a church. They have removed the bingo clutter and reinstated the cinema seats in the mid and rear section of the Stalls. A partition wall and rostra has been erected in front of the original orchestra pit and this features a back-projection screen with two digital projectors on racks placed in front of the fire curtain. Most of the decorative features remain undisturbed around the proscenium, the organ grilles above it and splay walls at either side. A false ceiling has been fitted between the new screen partition and the balcony front, above which remains the shallow domed ceiling and original circle seating. Bingo colours remain in the hidden spaces and the church has redecorated the generous foyer, café and circulation areas for church use.



Backstage at the **Carlton** [2]



The foyer and auditorium at the **Carlton** [2]

We are all aware via Casework Committee reports of the plans to alter significant parts of the structure, so it was encouraging that the church should let us view the interior. Thanks are due to Ken Roe for leading us on a good day's visit and to our hosts at the two venues.

Photos by [1] Mike Wood, [2] Kevin Gooding & [3] Harry Rigby

...As well as this report, the full Bulletin also contains a three page report on our visit to Tunbridge Wells last October and a six page report on our visit to Northern Ireland last September, all lavishly illustrated with colour photos of the venues visited.

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NEWSREEL

The items in this section are taken mainly from press cuttings from local newspapers; although their factual accuracy has been checked by Allen Eyles, there may be minor errors in reporting dates or other detail. Photos by Harry Rigby within entry, except where stated.

ABERDEEN

Plans have been approved for redeveloping the Bon Accord and St Nicholas Centres; they include an 800-seat seven-screen cinema. It could be open early in 2016. No operator has been named.

Evening Express (Aberdeen) – 3 December; BBC News website – 22 December

ASHFORD (Kent)

Plans have been announced for a development incorporating a five-screen cinema on land opposite Debenhams's. No operator has been named.

Kentish Express – 4 December; Kent Messenger – 5 December

AUCHTERADER (Perth & Kinross)



Plans have been resurrected to demolish the former **Regal**. Planning permission was granted four years ago and is about to expire but a fresh application has been submitted. The two-storey property has been on the market for some time but has so far failed to secure a buyer. The cinema opened in 1928 and is currently used as an antiques showroom.

The Courier (Perth & Kinross) – 12 December; photo taken September 2006

BALA (Gwynedd)

The future of the **Neuadd Buddug** is in doubt as it is still on 35mm film and the building is showing its age. The cinema attracted around 3,480 patrons between April 2013 and March 2014 and costs the Council £61,400 a year to run. It is suggested the cinema could be community-run or relocate to a new super-school planned for the town. See p18 Bulletin 48/5.

Cambrian News – 23 October

BANBRIDGE (Co Down, Northern Ireland)

Plans have been approved for an eight-screen **Omniplex** cinema out-of-town at Bridgewater Park. The news causes concern for the four-screen **Iveagh Movie Studios**, visited by the CTA in September – see p18.

Banbridge Chronicle – 19, 25, 26 November, 2 December

BANGOR (Gwynedd)

The new **Pontio** theatre is due to open in February, four months later than planned because of delays in construction work. There will be a 450-seat theatre, a 120-seat studio and a 200-seat cinema. [www.pontio.co.uk]

Daily Post – 17 September; sent in by Nina Williams

BARNSELY (South Yorks)

Plans have been approved for a new nine-screen cinema at the Alhambra Shopping Centre.

Barnsley Chronicle – 21 November; Star (Sheffield) – 24 November

BARRY (Vale of Glamorgan)

The Arts Council of Wales has said it will provide a grant of £191,730 towards digital cinema conversion at the **Memorial Hall**. The venue has been showing films since January 2013 and has 386 seats in the raked balcony and can seat 498 on a flat stalls floor.

South Wales Echo – 1 November; Cowbridge Gem – 6 November

BASILDON (Essex)

A fifteen-screen multiplex is planned for the Eastgate Centre; no operator has been named. Alternative plans for a nine-screen multiplex at East Square now look less likely.

Basildon Echo – 25, 28 November; sent in by Margaret Burgoine

BELFAST

The **Queens Film Theatre** held a photographic exhibition in October featuring 20 former Belfast Cinemas.

South Belfast News – 1 November

BEXHILL (East Sussex)



JD Wetherspoon has purchased the former **Curzon** for conversion into a pub. Local campaigners had thought they had raised enough money to buy the building and reopen it as a cinema; now an alternative venue is being sought – why don't they use the upstairs cinema area, like at Hexham?

Bexhill on Sea Observer – 21, 18 November; photo taken April 2008

BIRMINGHAM (Central)

Plans for flats next door to the **Electric** could put the future of the cinema in doubt because of the threat of noise pollution.

Birmingham Post – 4 December

The Mailbox is to have a three-screen **Everyman** cinema. Opening was given as "winter 2014".

Sent in by John West

BLACKPOOL (Lancs)

Due to increased demand, the emporium in the former **Regent** is to expand into the upstairs area. It is planned eventually to also have a multi-purpose arts space upstairs. The building was last used for snooker. The CTA visited last June – see p7 last Bulletin.

Blackpool Gazette – 5 November

BOURNEMOUTH

The car park on the former bus station site closed in early December so that work could start on a development incorporating a new ten-screen **Odeon**. It is due for completion in 2016, when the two **Odeon** cinemas [one is branded **ABC**] on Westover Road will close.

Bournemouth Advertiser – 4 December; sent in by John Forster & Keith Shankster

BRADFORD (West Yorks)

Planning permission has been approved for a 40-seat independent micro cinema at North Parade. This gives a boost to the City's status as a Unesco City of Film.

Telegraph & Argus (Bradford) – 20 November, 23 December

BRIERLEY HILL (Dudley)

The former **Danilo** now the **Pulse** nightclub has been stripped of its licence. Police say the venue is a haven for gangs and there have been two stabbings and a gunshot last year. Another very sorry state of affairs, I wish we could go back to the good old days – bring back Sol Sheckman. I used to pay 2/9 for the balcony in 1961.

Sent in by Ivan Harris; photo [top next page] taken May 2006



The former **Danilo/Essoldo** Brierley Hill

BRIGHTON

Over 500 people attended a rally organised by the *Save the Hippodrome* campaign. There is permission to convert the grade II* listed building into an eight-screen **Vue** cinema but campaigners want it to revert to being a concert hall. An open letter to the Council, the developers and Vue was published, signed by 14,000 people, including many famous names and stars who had appeared at the venue.

The Argus (Brighton) – 28 October, 8, 10 November, 6 December; sent in by Barry Quinton

BRISTOL

Plans have been approved to convert the former **ABC** Whiteladies into a three-screen cinema and five flats. **Everyman** is to be the operator.

Bristol Post – 4, 6 November

Screen ⑩ at the **Showcase Cinema deLux** in Cabot Circus has had a 56ft wide Xplus curved screen installed together with a Dolby Atmos sound system.

Bristol Post – 16 October; sent in by Carl Chesworth

BROMBOROUGH (Wirral)

Work has been completed on a new entrance for the eleven-screen **Odeon** at Croft Retail and Leisure Park.

Liverpool Echo – 22 August

BROMSGROVE (Worcs)

Councillors have assured residents that they are committed to a cinema on the former Market Hall site and that an operator is earmarked.

Bromsgrove Standard – 3 October

BRYNMAWR (Blaenau Gwent)

The **Market Hall Cinema** has picked up the *UK Cinema of the Year* prize at the 2014 Screen Awards. The 350-seat venue is the first Welsh cinema to win the award. It was taken over by a community group in 2013.

Gwent Gazette – 30 October

BURSLEM (Stoke-on-Trent)



The future of the grade II* listed **Queens Theatre** is in doubt following fears that it may be beyond repair. Rainwater is leaking through the roof and the operator blames the Council owners for not repairing it properly when lead was stolen two years ago.

The Sentinel – 20 November, 9 December; sent in by Carl Chesworth; photo taken June 2006

CAMPBELTOWN (Argyll & Bute)

The Heritage Lottery Fund [HLF] has awarded a grant of £1.1m to the **Picture House** towards its ongoing three-year restoration project. The building will be restored with new facilities added, including a second auditorium and a new café/bar. See photo front page.

HLF Press Release – 15 December

CHELMSFORD (Essex)



The grade II listed former **Regent** has been bought by nightclub operator Luminar Group; it was last a Chicago Rock Café. It opened in 1913 with 1,086 seats in stalls and circle and full stage facilities. Films ceased in September 1975 in favour of bingo.

[cinematreasures.org/theaters/6295]

Weekly News – 13 November; sent in by David Johnson; photo taken April 2009

CHELTENHAM (Glos)



Screen ⑨ at the **Cineworld** reopened as an **IMAX** screen on 7 October. The seating capacity was reduced by 50 to accommodate the huge curved screen.

Gloucestershire Echo – 29 October; photo taken May 2006, just after opening

CHRISTCHURCH (Dorset)



...Six more pages of cinema news and colour photos from the all over the UK in the full Bulletin.

LETTERS

[U] [A] [X] & [H]

Anthony Wills' letter in the last issue (about film classifications) made me wonder just how rigidly cinema managers adhered to the regulations about admitting those under age to [A] and [X] films. I ask this as in Maidstone in the 1950s it never seemed to be applied particularly rigidly. The local fleapit (the **Regal**) always allowed us youngsters in to [A] films without an accompanying adult. In fact, it never included a film's certificate in any of its newspaper advertisements. At the town's circuit cinemas it was sometimes trickier but by the time I was 14 even at those it possible to see even [X] films with no questions asked. And I certainly wasn't the only one! At my school alone it was seen as a challenge by most of the lads. Mind you, the films given [X] certificates at the time were hardly likely to give us many traumas: *Phantom of the Rue Morgue*, *Riot in Cell Block 11*, *Blackboard Jungle*, *I am a Camera*. By today's standards the content was very tame; the biggest thrill came with getting in past the pay-box. Did, I wonder, any cinema ever receive reprimands or legal action for disregarding the certificates? Perhaps there are managers from that time who can tell us, because I was never aware of the rules being stringently applied. And is it any different now?

Les Bull

In his letter headed *Certification* in the last Bulletin, Anthony Wills states that the [H] certificate came along after the [X] certificate. In fact, it was the other way round. The [H] certificate was in use from 1932 until 1951 when it was replaced with the [X] certificate. [X] covered not only horror but sex, violence and anything else which the British Board of Film Censors thought unsuitable for the under 16s. The picture is a frame enlargement from a 35mm print of *The Vampire Bat* (1933) starring Lionel Atwill and Fay Wray. Amazingly, this film was still popping up from time to time well into the 1960s, usually as part of a 'Sunday Only' programme in some of the lesser halls and still bearing the obsolete [H] certificate.

Kevin Wheelan



LITERARY NEWS

I'd be hard pressed to name any novels that feature cinemas in their plots, the only one springing to mind at the moment being Michael Helm's *The Projectionist* published in 1997. However the gap is now filled by Judith Allnatt's *The Moon Field* (London: Borough Press, 2014), one of many new novels set in or around the Great War. This one is exceptionally well written with some fairly graphic descriptions of trench warfare. Of particular interest to CTA members will be the fate of the young hero of the book. Returning from the trenches to his home town of Keswick in 1915, his facial injuries and mutilated leg make it difficult for him to find work. Eventually he takes on the post of apprentice projectionist at the **Alhambra**, his deformities ignored by the owner/manager Mr Mounsey ("a small dapper man in his fifties..."). Under the tutelage of chief projectionist, a Mr Thornthwaite (known as "Thorny"), he learns how to operate the cinema's hand-cranked projectors and come to terms with life. I won't give more of the story away as the book is well worth a read without any spoilers. Although the **Alhambra** is fairly incidental to the main plot, the author provides an atmospheric picture of working life in a small projection box a century ago. (I don't know if Mounsey and Thornthwaite existed in real life but I'm sure someone out there will know!)

In a recent diary piece for London Review of Books (36 (21), 6 November 2014, p46-47), novelist and essayist Iain Sinclair wrote about how he celebrated his recent 70th birthday by organising 70 film screenings in 70 different London venues. Not all of these were cinemas as such but they included the former **Coronet** Cinema in Elephant & Castle. Sinclair's writing style may not be to everyone's taste but there's no denying his enthusiasm for films. The article can be read here: [www.lrb.co.uk/v36/n21/iain-sinclair/diary]. There's also a full length book, *70x70: Unlicensed Preaching: A Life Unpacked in 70 Films* (Volcano Publishing, 2014).

Terry Hanstock

MULTIPLEX CINEMAS



As a supporter of multiplex cinemas and the CTA's chronicler*, I was interested to read Jeremy Perkins' letter in the November/December Bulletin. Some years ago, in *Picture House 28* (Summer 2003) I presented a photo-gallery of English Multiplexes: Best Exteriors, to demonstrate that they are not all 'featureless boxes'.

With regards to town centre builds, there are, as Jeremy hints, more than one might imagine. Indeed, one of the most interesting and attractive is just across Broad Street, Birmingham, from the **Cineworld** that he highlighted. The former **AMC**, now **Odeon**, not especially remarkable by day, positively comes to life at night, with light blazing through full-height glazing, which exposes the upper floors, with their twin escalators, resulting in an extremely eye-catching sight [above].

Leaving aside multiplexes in the London suburbs, which could be said to be in their own 'town centres' and those in 'new build' town centre shopping malls, such as the **Cinema de Luxe** multiplexes at Derby (Westfield), Leicester (Highcross) and Bristol (Cabot Circus), here are some more town centre multiplexes: **Cineworld**: Weymouth, Slough, Northampton, Ipswich, Nottingham, Didcot and High Wycombe; **Movie House**: Belfast (ex-Virgin); **Premiere**: Romford (ex-Odeon); **Odeon**: Chelmsford, Southend, Guildford, Colchester, Manchester (Printworks), Belfast, Newark and Swadlincote; **Ritz**: Cookstown; **Vue**: Carlisle, Redditch and Bicester; and **Savoy**: Boston and Worksop. I could add more but then the prickly question of how one defines 'town centre' comes up!

Given that the multiplex is still largely regarded as an 'out of town retail or leisure park' phenomenon, it is interesting to reflect that the UK's very first, at Milton Keynes, was in the town centre (albeit a 'new town'). However most, if not all, of the other early builds were on out of town sites. That many of the more recent builds have been in town centres probably owes much to the planning authorities changing tack and seeking, perhaps rather belatedly, to preserve their traditional High Streets – another thesis waiting to be written!

*[cinema-theatre.org.uk/uk-cinemas/uk-multiplexes]

David Simpson

BIRTHDAY OMISSION

In the last Bulletin, the 80th birthday of the **Majestic** South Woodford (now **Odeon**) was omitted. It was opened by local MP Winston Churchill in November 1934. The cinema put on a display of old photos in the foyer; sadly the local press did not react to the press release so there was no publicity. I remember it as a single screen, then triplex, now seven screens.

Nigel Pitt

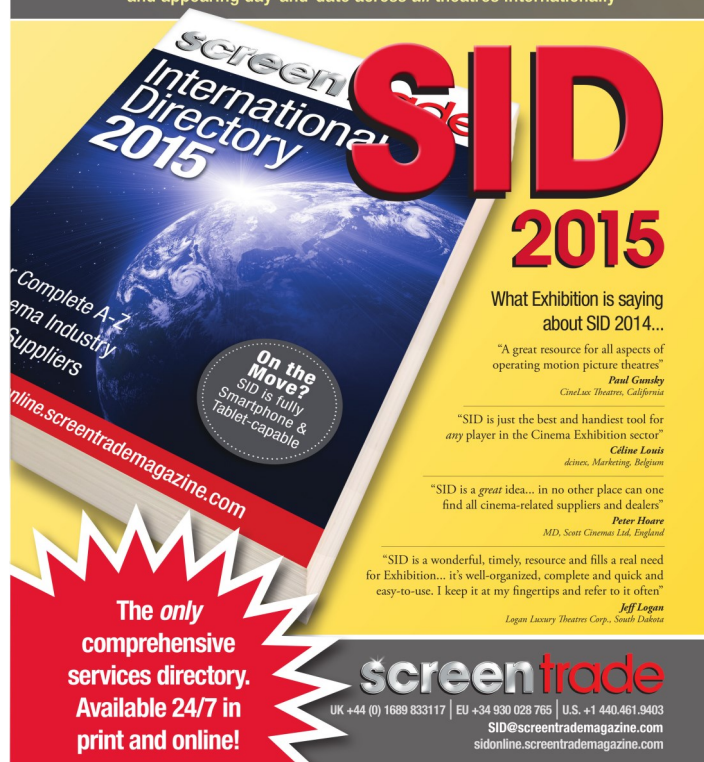
Editor's Note: The Archive Birthdays column only features listed cinemas.

...Three more pages of letters from members in the full Bulletin.

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London's West End Cinemas

by Allen Eyles with Keith Skone.

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This is a redesigned and much enlarged third edition of a book not available for more than 20 years, fully updated by its original author, Allen Eyles. It is a complete record of all the cinemas that have entertained picture-goers in the West End from 1906 to 2013. There are maps, appendices of club cinemas and theatres as temporary cinemas as well as a name index. Published in collaboration with English Heritage.

SMALL ADS

The rate for small ads from members is £3 for 25 words with name and address free, plus 15p for each extra word. Non-members rates: £5 & 25p respectively.
Display rates on request.

ARCHIVE

The archive is located at 226 Roxwell Studios, Leyton, London E10 7QY. It is open from 10am to 4pm on the following dates and at other times by special arrangement.

24 January 21 February 28 March

To make an enquiry, go to the Archive page on our website: [cta-uk.org/uk-cinemas/cinema-heritage-archive/].

To arrange to visit the archive on one of the dates above please email Clive Polden at [cta-archive@hotmail.co.uk].

Getting There: Take the Victoria Line or National Rail to Walthamstow Central then catch W19 bus to its terminus at Argall Avenue. Follow the road ahead of bus stop around the corner; the studios will be found on the left.

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The CTA Archive can offer members an excellent opportunity to contribute towards preserving our cinema heritage. Whether it be putting your particular skills to good use or just giving some of your spare time, there are plenty of opportunities within our friendly environment and you might learn something new along the way!

Please email [cta-archive@hotmail.co.uk].

HELP THE ARCHIVE IDENTIFY CINEMAS

Brian Hall posts regular weekly sets of unidentified cinema photographs on the CTA-UK Yahoo! Group. Please consider joining this group [movies.groups.yahoo.com/group/cta-uk] and help us to identify cinemas. It's great fun!

SENDING DONATIONS BY POST OR EMAIL

We are always keen to receive donated material and can accept this in different formats. Of course, we always prefer to have originals. If however you cannot part with the material, then we are happy to accept scanned material or copies of your digital photographs.

Please let me know before sending donations by post and do not send them directly to the archive as there is no facility to accept post securely. Please send items c/o 14 Ivychurch Gardens, Cliftonville, Margate, CT9 3YG. Small quantities of scanned material or digital photographs can be emailed to [cta-archive@hotmail.co.uk].

ONLINE ACCESS TO THE ARCHIVE COLLECTIONS

We are pleased to share with members the current work being done to make material from the Archive viewable via the Internet.

We have been digitising photographs and other items within the Archive for several years. It is our wish to make these items available to view on the CTA website and for a fee, the ability to download the images for personal and commercial use. This will be a vast improvement on the current access arrangements and mean those who cannot easily visit the Archive will have the ability to browse its contents.

To this end, we are currently testing out a variety of digital asset management software to find the best way to deliver this service on the CTA's new website. We hope to have the service up and running with a limited amount of material by the spring. We will keep you all posted on progress through the website and the Bulletin.

Clive Polden, CTA Archivist

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By Ben Doman

With reference to the letter on p30 of the last Bulletin, members may be interested in two articles that appeared in *The Cinema* in January 1913. The first, on 8 January 1913, reads:

The Smallest Cinema. The censorship board starts work. The smallest cinematograph theatre in the country was opened in London on Wednesday last. In this theatre will be shown a greater variety of films than can be produced in any other cinema; in fact, in a few months every film shown throughout the country will previously have been thrown across the small screen of the theatre just opened. Situated at the top of a lofty building in Shaftesbury Avenue, the theatre and offices attached form the establishment of the British Board of Censorship for Cinematographic Films, a board which came into being two months ago and which entered upon its duties on the first day of the New Year. The board is under the direction of Mr GA Redford and its duty will be to examine every picture intended for exhibition in British picture theatres. All films released on and after 1 March for exhibition, whether manufactured at home or abroad, will be submitted to the board and shown in the private theatre before the staff of reviewers. Each film passed will bear upon it a notice beneath the title to the effect that it has been approved by the censor, whose signature will be appended. Mr Redford stated that he thought the projector would have to run continuously for about eight hours a day in order to deal with the films. "It is not my intention," he went on to say, "to take up any antagonistic attitude towards the film manufacturers and I think I shall be able to enlist their hearty cooperation. Whenever any portion of a picture does not meet with my approval, it will not be my desire to ban the film but I shall invite the producer to meet me and endeavour to get such alterations made as to remedy the questionable portion."

A further article, on 15 January 1913, sets out the workings of the board:

The Publishers of Films and the Board.

The Publishers of Films enter into the following undertaking with the Board:—

Memorandum of agreement made the day of 19... between the British Board of Film Censors, of 75-77, Shaftesbury Avenue, in the County of London, hereinafter called the Board, of the one part, and in the County of hereinafter called the Publisher, of the other part.

Whereby it is agreed as follows:—

1. In consideration of the Board undertaking the examination of the Publisher's film and granting a certificate for such as are passed for exhibition, the Publisher undertakes to submit to the Board all films to be released by the said Publisher on and after March 1, 1913, except films of actual events reported in the daily or local Press, and known in the trade as "Topicals" or "Locals," for censorship, and to pay a fee for each subject at the rate of one shilling per one hundred feet or part thereof, with a minimum fee of five shillings.

2. The Publisher shall cause a photographic reproduction of the certificate, granted by the Board for each subject passed, to appear in every copy of such film immediately after the main title. Such reproduction shall not be shorter than six feet or longer than eight feet.

3. The certificate issued by the Board is for the film which has been duly examined and passed at the offices of the Board, and the Publisher agrees that he will not use the said certificate for any other film subject, neither will the Publisher submit any film to the Board unless he is the legitimate and (or) authorised publisher of the said film in the United Kingdom.

4. After such certificate has been granted to the effect that such film has passed the Board, the Publisher agrees to make no substitution or any addition to the film whatsoever without resubmitting the film to the Board as herein specified.

5. The Publisher agrees not to publish or cause to be published any film whatsoever that has been rejected by the Board.

6. The Publisher shall notify the Buyers and Viewers that a film subject has been passed by the Board, either by attaching the photographic reproduction of the certificate, according to Clause 2 hereof, or by inserting a running title worded as follows:—"This film has passed the Censor—when released, it will bear official certificate."

7. This Agreement shall remain in force until December 31, 1913.

As witness the hands of the parties hereto this day of

One thousand nine hundred and

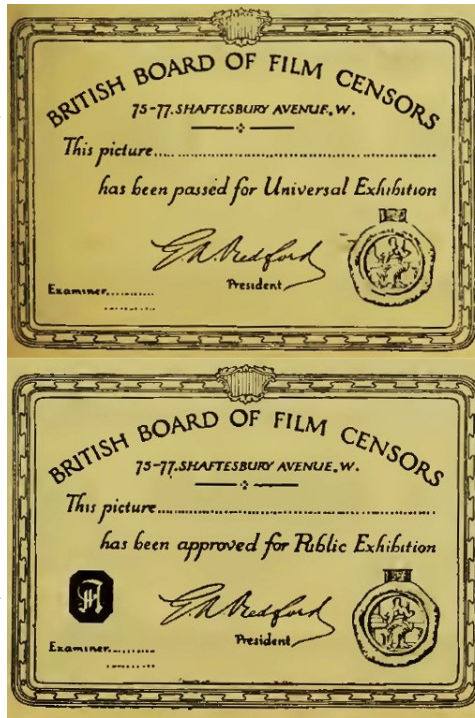
Signed on behalf of the Board:

Signed by the said

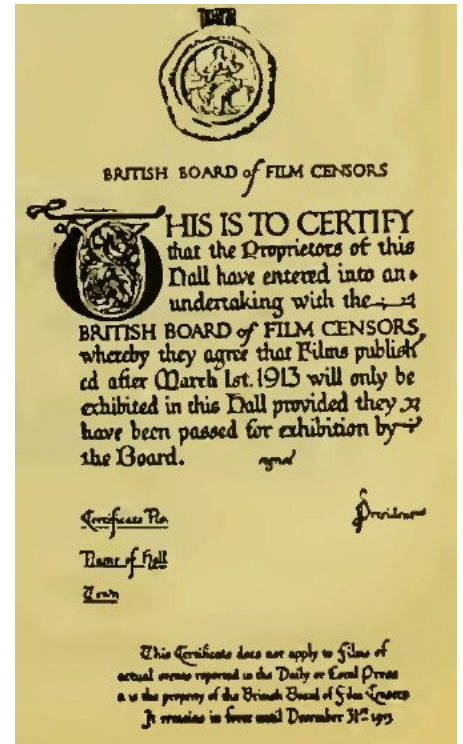
In the presence of:

This Agreement may be signed under hand by a responsible official of the Film or Company, duly authorised for that purpose.

Agreement between the Board and Film Publisher



Examples of the two title cards issued for projection before certified films



Certificate issued to cinema halls

"...On the above undertaking being signed, the Board issues a certificate, on vellum, for each hall becoming a party to the agreement. The certificate remains the property of the Board and has to be returned on its expiration at the end of the year. It is subject to being revoked if the terms of the agreement are broken..."

"This Agreement may be signed under hand by a responsible official of the Film or Company, duly authorised for that purpose. One of two certificates, as illustrated, are issued by the Board for every film examined and passed and a copy of each certificate will be printed on the film immediately following the main title. No film subject will be passed that is not clean and wholesome and absolutely above suspicion but those passed for 'Universal' exhibition are especially recommended for children's matinées."

Reproduced courtesy of the Media History Digital Library

The Proprietors of Halls and the Board.

The Proprietors of the Picture Halls will enter into the following Agreement with the Board:—

Memorandum of Agreement made the day of 191... between the British Board of Film Censors, of 75 and 77, Shaftesbury Avenue, in the County of London (hereinafter called "the Board") of the one part and in the County of (hereinafter called "the Proprietor") of the other part.

1. In consideration of the Board agreeing to grant a certificate in the form set out in the Schedule hereto, the Proprietor hereby agrees not to exhibit any film which is released on or after 1st March, 1913, unless it has been passed by the Board and bears a photographic reproduction of the certificate issued by the Board.

2. The Proprietor further agrees to pay the sum of 5s. on signing this Agreement, which shall include the grant of the said certificate. The certificate shall remain the property of the Board, and the Proprietor shall return such certificate to the Board at its expiration and not later than the 7th day of January, 1914.

3. Any person duly authorised by the Board in writing shall be afforded the opportunity of satisfying himself that the provisions of this Agreement are being strictly complied with.

4. If in the opinion of the Board there shall be any breach of the provisions of this Agreement by the Proprietor the Board shall be at liberty to forthwith cancel such certificate, which shall thereupon be immediately returned to the Board, but without prejudice to any other rights or remedies of the Board under this Agreement.

Signed on behalf of the Board:

Signed by the said Proprietor:

In the presence of

THE SCHEDULE ABOVE REFERRED TO.

British Board of Film Censors.

This is to Certify that the Proprietors of this Hall have entered into an undertaking with the British Board of Film Censors whereby they agree that films published after March 1st, 1913, will only be shown in this Hall provided they have been passed for exhibition by the Board.

Certificate No. Signed

Name of Hall

Town

President.

This certificate does not apply to films of actual events reported in the daily or local Press, and is the property of the British Board of Film Censors. It remains in force until December 31st, 1913.

Agreement between the Board and individual cinemas