



CINEMA
THEATRE
ASSOCIATION

www.cta-uk.org

BULLETIN

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The façade of the Odeon Corby, which will be retained when the auditorium is demolished – see Newsreel p19; photo taken February 2004.



Charles Thurston's Bioscope, a replica of which is to be created in Harwich this summer – see Events p4.

FROM YOUR EDITOR

Firstly, may I apologise for getting the date of the AGM wrong in the announcement on p3 of the last Bulletin. The heading was correct but the body text gave the wrong month. The correct date is Saturday 28 July in Hull – the official announcement is on p4 of this Bulletin.

I also forgot to include *Cartoon Corner* last time – more apologies. The missing one is below and I'll continue with the series next time.

I'm sorry I have had no space for holiday snaps this issue. I was very tight for space, even after increasing the size to 36 pages. I have quite a few holiday snaps held over but would always welcome more. I would also welcome more contributions for the *Rewinding Back* page.

Talking of rewinding, I reported in my last Editorial where a projection box sequence in an episode of *Endeavour* was filmed. Someone pointed out that in those days [1960s] the rewind bench would have been in a separate room and not in the box!

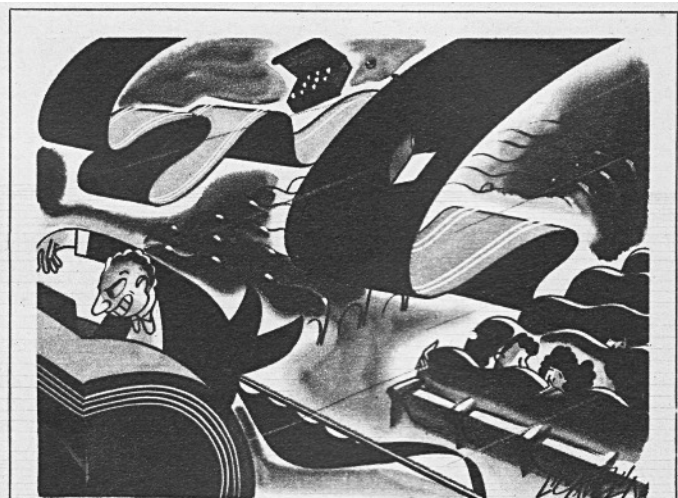
Talking of TV series, the *Kinema in the Woods* in Woodhall Spa (Lincs) featured in an episode of *Village of the Year* with Penelope Keith. Unfortunately the village didn't win.

On the back page, I have reproduced a 1931 contract between National Screen Services and the Plaza Gillingham (Kent) to supply trailers. It was sent in by Carl Chesworth, who draws your attention to the column headed "film or disc" in the table near the bottom.

Finally, I was in York recently and I noticed that at the former Odeon, which has had to retain the **ODEON** sign as it is grade II listed, new owners Everyman have lit just the **E** of **ODEON** in neon. Clever!

Harry Rigby, CTA Bulletin Editor

CARTOON CORNER



"They must have given the organist notice again"

from the Joyce Braddon collection of *Film Weekly*, 1938-1939



Proposals for articles or features to appear in our annual publication should be made to the editor Allen Eyles at [picture.house@cta-uk.org] or by phoning 01444 455763.

A researcher is still required to document programming at the Paramount Manchester (before it became an Odeon) to accompany a mass of archive material.

**DEADLINE FOR NEXT ISSUE
WEDNESDAY 20 JUNE**

CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

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CINEMA THEATRE ASSOCIATION

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.

Typeset in Franklin Gothic Book by Harry Rigby

Printed by The Ludo Press Ltd, 18 Wimbledon Stadium Business Centre, Riverside Road, London, SW17 0BA [www.ludo.co.uk]

VISITS AND EVENTS

A Wander Around North Warwickshire and Beyond – Saturday 16 June

Organised by Peter Lea and Richard Norman

This visit was due to take place on Saturday 3 March, but it had to be postponed because of the adverse weather conditions. Members booked on that visit have been offered first refusal for the rescheduled visit; however some members are unable to make the new date. This means that there are some vacancies and time to re-advertise the visit to interested members (offered on a first come-first served basis).



The interior of the Grand bingo club, Chapel End, Nuneaton

Based on CTA member Peter Lea's researches for his recent publication *The Auditorium: A Historical Look at Cinemas in and around North Warwickshire*, he has organised a day out for members to visit some existing and former cinemas. Venues planned to be visited are located in Nuneaton, Chapel End, Hinckley, Ibstock and Coalville; the latter is from Peter's forthcoming book *The Auditorium 2: Cinemas of North West Leicestershire*. A coach will be arranged to take us around the various locations. The itinerary is arranged to include lunch and refreshment breaks at member's own expense.

Members should obtain their own train tickets, arriving at Nuneaton station, or if travelling by car, parking is available at the adjacent car park by the 'Empire Gym Studio' (former Vint's Picturedrome). A coach will meet us at the station and depart at 10:15. Suggested train departure times from London Euston to Nuneaton are at 07:46 (arrive 08:54) and 08:46 (arrive 09:53); both services are direct with no changes. Our visit will be organised to catch the return train service to London Euston departing Nuneaton at 18:36 (arrive 19:50). (Note: train times quoted are advertised at the time of going to press; these should be checked prior to booking/departure).

The cost: £14.00 per member (inclusive of coach and visit notes)
Closing date: 31 May; Advance booking only:
Please send your cheque made payable to 'Cinema Theatre Association' enclosing SAE to Richard Norman, 4 Oakhill Lodge, Reedham Drive, Purley, CR8 4DT. Enquiries tel: 020 8668 6077, email: [RichardNormanCTA@aol.com].

East is Best

Two Grade II and a Grade II* Treat Wednesday 4 July 10:30am – 3:00pm

Organised by Ken Roe

London's East End is fast becoming 'the' place to be, as its recently found 'trendy & stylish' image continues to flourish. We begin our visit at 10:30am at the magnificent Grade II listed Shoreditch Town Hall. Built in 1866 to the plans of architect Caesar Augustus Long, it was described as "the grandest Vestry Hall in London". Following damage by a fire in 1902, a new larger Assembly Hall, which we will be visiting, was opened in 1907. It has been said that early Cinematograph performances were held in the hall.



The building was used as a municipal town hall until 1965 and in the 1960s the Assembly Hall [above] was one of the East End's premier boxing venues. Following this, the Town Hall fell into disrepair and was unused for many years. In 2002 restoration was begun and it reopened in 2004, now serving as an extremely busy special events venue and for various arts projects.

We then take a bus to the Grade II Listed Rio Cinema in Dalston (Percy C Adams & George Coles (1909) / Frank Ernest Bromige (1937) arriving at 11:30am, to celebrate the recent opening of their 28-seat second screen located in the basement and also 'hopefully' see the completion of the renovation of the exterior with new signage and neon. We will have tea/coffee & biscuits, before entering the circle of the main auditorium at 12:00 noon to watch the cult art-house comedy film *Harold and Maude* starring Ruth Gordon & Bud Cort (1971, 91 mins).

Following the film we take another bus to Hoxton to visit and have a guided tour of the Grade II* listed Hoxton Hall [R] at 2:00pm. One of only two original music halls still surviving in London (the other being Wilton's Music Hall of 1859). Built as Mortimer's Hall in 1863 (designed by James Mortimer) it became MacDonald's Music Hall in 1869. It lost its licence in 1871 and the building became a Gospel Temperance Mission in 1879 and then a Quaker Mission for many decades. Architects Bertie Crewe and Lovegrove & Papworth made slight alterations to the building in the early-1900s. In recent years Hoxton Hall has operated as a 320-seat community arts theatre.



We will also see the site of the famed Britannia Theatre. This 2,972-seat theatre became a cinema in 1923 operated by the Biocolour circuit and from 1929 a Gaumont operated cinema. It was destroyed in 1940 by German bombs. We will also take a short walk to the site of the former Cinema (Lovegrove & Papworth) 1914-1956, also operated by Gaumont. The building survived until a couple of years ago when it was planned to be renovated and reopened by the Picturehouse chain but those plans fell through and it was demolished. Curzon Cinemas have been building a new four-screen cinema on the site, which may (or may not) have opened by the time of our visit.

Booking details: The cost of the visit is £7.00 which includes refreshments and the film at the Rio Cinema and a guided tour of Hoxton Hall. Please send a cheque (payable to Cinema theatre Association) to Ken Roe, 18a Ferndale Road, South Tottenham, London, N15 6UE to arrive no later than Saturday 30 June. Any queries? Ken can be contacted at e-mail: [ken@kenroe.co.uk].

Getting there: The closest Tube station to Shoreditch Town Hall is Old Street on the City Branch of the Northern Line. Leave the station via Exit # 1 (Old Street East – North Side) and proceed to walk (6 minutes) along Old Street and you will eventually see the Shoreditch Town Hall, 380 Old Street, across on your right hand side. All travel on the day is within Zones 1 & 2. For those wishing to join the group at the Rio Cinema, Dalston at 11:30am, use the London Overground to Dalston Kingsland Station, turn left out of the station and the Rio Cinema is 100 yards up the street.

CTA Annual General Meeting 2018 Saturday 28 July & Sunday 29 July

This year's AGM will be part of a visit to Hull, UK City of Culture 2017.

The AGM will be held at 1:30pm for 2pm on Saturday 28 July at Kardomah 94 on Alfred Gelder Street in Hull City centre. Nominations for committee members are invited and should be sent to the Secretary, Adam Unger (address on p2) to arrive seven days before the meeting. The minutes of last year's meeting will be distributed on the day and are available now in the members' area of the CTA website.

There is no charge for members attending just the AGM.

It is intended to have a walking tour of City centre venues on the Saturday morning prior to the meeting. On the Sunday it is planned to have a bus tour of the remaining suburban cinemas and a visit to the historic County Town of the East Riding, Beverley, where a new Parkway Cinema opened 2 or 3 years ago. [Pictured below in August 2017.]



We have arranged two nights' accommodation (Friday and Saturday) at the Premier Inn on Tower Street, which is adjacent to the Old Town with its historic pubs, Minster and Museum Quarter and nearby is The Deep and the Marina. The hotel is located in the top six floors of a twelve-storey building and commands excellent views of the River Humber for miles from the Humber Bridge virtually to the North Sea. The hotel has an integral restaurant and bar area and ample secure free parking.

For members who wish to participate in the weekend event as well as the AGM, the cost per person, which includes two nights' bed and breakfast, coach tour and notes, is estimated to be £130 for a double or shared room or £185 for a single room. For further details please send SAE to David Williams at 205 New Ridley Road, Stocksfield, Northumberland NE43 7QD by 16 June. My phone number is 01661 842465 – e-mail: [margaretbspc@talk21.com].

Getting there: The AGM venue in Alfred Gelder Street is about a 12 minute walk from Hull Paragon Station. There are direct train services to Hull from many parts of the country including London.

Apollo's Birthday Celebration and more... 29 August with extra days to be added



I'm planning an event to celebrate one of the last great cinemas in the North's eightieth birthday on 29 August. The Apollo Ardwick Manchester [pictured above in March 2006] for many years the ABC Ardwick celebrates eighty years of entertaining Mancunians this year and a

chance for the CTA to attend this venue could not be missed. The Apollo, independently built, became part of the ABC circuit during the war and after ceasing regular film shows became a concert venue, which it remains. As such the building remains very much as originally designed, little altered, grade II listed and arguably the last great Super Cinema building to survive intact in the north of England. Virtually every great pop performer has graced its stage over the years and you too could stand where the Beatles performed.

The management have kindly agreed to let us celebrate this special occasion and we are hoping to spend a few hours in the building on the afternoon of Wednesday 29 August with various opportunities for entertainment. The original film projectors are still in situ and we hope to get these operational to at least run film clips. There will be an opportunity to tour the building and we will organise a buffet style reception. This event is very much in the planning stages but I hope to include visits on other days, possibly to other former ABC cinemas or buildings new to the CTA or ones we have not visited for some years. I will organise a hotel that can accommodate those who wish to travel to Manchester but we will also cater for those who want to attend the birthday day only or live locally.

Full details will be in the July Bulletin; however an expression of interest would be appreciated as soon as possible and once the format is decided, those who have expressed an interest will be notified first. There may be a restriction on the number of places available.

Please send your expression of interest in this event with SAE to:

David Eve, Far Ends, 28 Courtenay Road, Lower Parkstone, Poole, BH14 0HD

The Electric Palace Harwich presents Bioscope on Harwich Green, Sunday 1 July

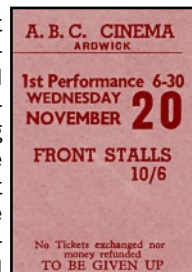
Organised by Chris Strachan and
the Harwich Electric Palace Trust.



The Electric Palace has recently been awarded a grant from the Heritage Lottery Fund, which will go towards major refurbishment work of the building – see p26. During the period of closure there are exciting plans to run a Bioscope on Harwich Green, starting in June. Bioscopes were travelling cinemas, common in the late 19th and early 20th Centuries. The CTA has been invited to Harwich on the last day of the Bioscope presentations. The bioscope will present the classic film *Battleship Potemkin*, a 1925 Soviet silent film directed by Sergei Eisenstein. The film will feature live piano accompaniment by a leading pianist. It is also planned to have a 'Hard Hat Tour' of the Electric Palace but this is subject to final approval. The cost will be £10 for the film including refreshments and £10 for the tour including refreshments.

Further details of the event and how to reserve tickets will be published on the CTA website or can be obtained by contacting Ray Ritmeester, CTA events coordinator by email at [r.ritmeester@sky.com] or by sending SAE to Ray Ritmeester, 66, Woodside Road, High Wycombe, Bucks, HP13 7JB and marking the envelope 'Electric Palace'.

Other [non CTA] events are on p7.



CAMPAIGNING TO SAVE YOUR HISTORIC CINEMAS

By Tim Hatcher

Grade II* Listed



Following enforcement action relating to unapproved building works at the **Palace** in Southall, the cinema was sold and the new owner is currently seeking conservation advice from various agencies, including the Association. Concern arises over any strategy involving subdivision of the auditorium; thus progression of the plans will be closely monitored. {8236} *Photo above taken April 2006.*

Waltham Forest Council is to purchase the **Granada** at Walthamstow from EMD Walthamstow LLP; this is potentially propitious news for advancement of the renovation programme. {9397} See Newsreel p23.

Grade II Listed



Encouragingly, the Strategic Growth Manager involved in the scheme for repurposing the **Longford** at Stretford has stated that the core concept for the venue has changed from that of a student hub to a format encompassing an entertainment focus. In another positive change of intent, the public library will no longer relocate to the cinema. The CTA is campaigning for the auditorium to remain undivided and for the two noteworthy façades to be retained unaltered in form. {13796} *Photo above taken April 2003.*

Unlisted

Providentially the **Rialto** in Upper Norwood has not been sold to a developer as feared but instead to the Everyman Media Group, which intends to operate the venue as a four-screen cinema. Whilst this is welcome news, the Association is to request that the company respects the integrity of the auditorium during consideration of any conversion operations. See p21 last Bulletin. {28989}

A planning application has been approved for alterations, including installation of escalators, to the **Odeon** in London's Leicester Square; this appertains to the foyer areas, which have been drastically altered during several previous interventions. See Internet Corner p10 {841}

It is pleasing to report that the **Regal** in Coalville, which closed as a bingo club at the beginning of November last, has now reopened in similar operational mode. See p22 Bulletin 52/1. {23118}



Concern arises over the impact that a new multiplex in Exeter may exert upon the nearby **Odeon**, a structure that retains a distinctive and distinguished frontage. Fortunately the building lies in a Conservation Area and the local Conservation Officer has agreed to liaise with the Association over any worrying proposal affecting the property. {6245} *Photo above taken May 2006.*

Although an application for works to the **Savoy** in Stoke Newington has yet to be presented to the local Council, it is reported that some construction activity has already commenced. It would be fitting if the fine auditorium by William Glen were to receive a sympathetic restoration during the building's conversion into Hackney Arts Centre. {14878}



The proprietors of the **Adelphi** in Slough have submitted an application for a Certificate of Immunity from Listing, to which the Association is to object forcefully. This structure by E Norman Bailey presents an imposing vista on an island site, which internally boasts not only a significant auditorium but also an elegant ballroom. {14760}

Photo above taken April 2015.

The Projected Picture Trust

Dean Clough Mills, HALIFAX, HX3 5AX

The Projected Picture Trust exists to locate and preserve projectors and related film equipment, both professional and domestic. Since 1978 enthusiastic volunteers have been happy to help restore these items and so preserve THE MAGIC OF CINEMA.

The Trust provides help and assistance to non-commercial community cinemas and museums exhibiting film related artefacts.

The Museum of Cinema Technology has perhaps the largest collection of all types of film equipment in the UK. The Data Archive holds over 3,000 items including press cuttings, manuals and film related technical documents. We are presently looking to strengthen our management team...

PLEASE CONTACT US IF YOU ARE ABLE TO HELP
or if you would like to become a member only.

contact@ppttrust.org

www.ppttrust.org

PUBLICATIONS

Back Numbers Available

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.

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 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; Rank in post-war Scotland; 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 Cinemas; Point Milton Keynes; Going to the Cinema in Birmingham; Palace Conwy; Carlton Haymarket; Military Cinemas; Cinema Murders.
No 39	£6.00	WWI and the Film Trade; Tale of Two Regals ; Odeon North Finchley; Majestic Oxford; Films at the Royal Albert Hall .
No 40	£6.00	Tolmer Euston; Michael Stringer memories; West End in the 1950s; Stafford Entertainments; Will Onda & James Atroy; Stephen Waddingham – a Granada man.
No 41	£6.00	CTA's 50 th Anniversary; Plaza Stockport; Grosvenor Rayners Lane; Majestic Leeds; Pascal J Stienlet.
No 42	£6.00	Odeon Elephant & Castle, Plaza Crosby; Depot Lewes; Cineworld Chelsea; Gaumont Sheffield Figures.

There are also available a few second-hand copies of out-of-print issues 9, 10, 14/15, 16, 20, 22, 23 & 24, priced £5.00 each, plus postage. A list of their contents was printed on p4 of Bulletin 52/2 or can be obtained by SAE or email from the Sales Officer or Bulletin Editor.

BULLETINS

We can supply back numbers of most Bulletins from Volume 21 (1987) to date. Prices for issues from 1987 to 2016 are £4.00 per year (6 issues); individual issues are £1.00 each. Prices for issues in 2017 and 2018 are £4.00 per copy. All prices include postage. There are some issues available from earlier years, 1967 to 1986 – please send enquiries to the Sales Officer.



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.



Recently Published (details in last Bulletin)

From Projectors to Preachers

Cinemas that became Churches by Gavin McGrath.

32 pages, A4 card covers, illustrated. £4.50 plus postage.

The Cinemas of West Wales

by Alan Phillips. 130 pages, A5 paperback, illustrated. £6.99 plus postage.

After The Final Curtain

The Fall of the American Movie Theater by Matt Lambros

208 pages, hardback landscape, fully illustrated in colour £29.99 plus postage.

Ordering

For books and other items please add £3.00 for post and packing for orders up to £30.00 in value; £6.00 for orders from £30.01 to £40.00 and £11.00 for orders above £40.01.

Orders to Jeremy Buck, CTA Sales, 34, Pelham Road, London, N22 6LN. Cheques/POs payable to Cinema Theatre Association, or send credit/debit card number with expiry date and security code. A complete sales list is available by sending an SAE or can be seen on the CTA website [www.cta-uk.org] where you can also place your order. using PayPal. A sales list is sent with every order.

Also Available (but not from the Sales Officer)

DVD – The Final Reel

The feature-length documentary *The Final Reel* (PG, 94 mins) directed by Norfolk-based film maker Jonathan Blagrove, which screened at the CTA's 50th birthday celebrations at the Regent Street Cinema back in January 2017, is having a UK wide DVD release from 30 April.

The film, narrated by the late Sir John Hurt CBE, tells the story of our nation's love affair with the cinema. From the days of travelling showmen to the era of the multiplex, the film uses the Norfolk area as a microcosm of the bigger picture. Featuring a mix of fascinating interviews, archive material and actuality, *The Final Reel* is an entertaining and sometimes moving portrait of cinema history in Norfolk and a snapshot of cinema-going in the UK today.

The trailer can be viewed at [vimeo.com/174196220]

The DVD is retailing at £11.99 from [Amazon.co.uk], HMV and direct from the website of distributor Time Reel [www.timereel.co.uk]. Alternatively copies can be purchased direct from Coda Films by sending a cheque for £13.39 (including £1.40 postage) made payable to Coda Films Ltd at 7 St Gregory's Alley, Norwich, NR2 1ER.

Variety at night is good for you

A journey around 92 London Variety theatres, inspired by JO Blake. Compiled and illustrated by Nicholas Charlesworth, foreword by John Earl, edited by David F Cheshire. Limited edition of 700 copies.

528 pages, including 48 in colour. £40 UK, including postage.

Order on-line from [www.vaudeville-postcards.com] or from RNR Charlesworth, 39 Clay Close, Ditton Marsh, Westbury, BA13 4DU



Available Again – Two of the CTA's Most Popular Circuit Histories

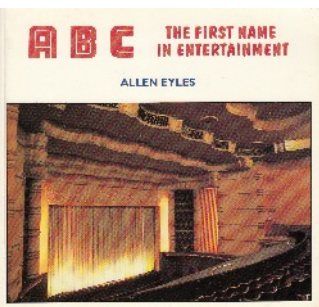
ABC: The First Name in Entertainment and Gaumont British Cinemas.

Both written by Allen Eyles

To celebrate our 50th anniversary year, we have arranged limited-edition reprints of these two popular books, giving members who didn't purchase them originally the chance to add them to their collection at reasonable prices. The books sold out soon after they were published and do not often come up on the second-hand market at an affordable price. These reprints are only available from the CTA Sales Officer.

ABC: The First Name in Entertainment

First published in 1993, this is the story of how Associated British Cinemas became the largest single chain of picture houses in the UK, selling some 6 million tickets a week at its peak. The book examines the creation of the circuit, describes the cinemas, which were purpose-built to the designs of WR Glen and others, acquisitions of existing cinemas, the booking policy, live shows and organ interludes, the response to 3-D and CinemaScope, the decline in attendances leading to subdivision and the first step into the multiplex era. There is a detailed listing of more than 600 cinemas that were part of the ABC chain and the titles of all the main films given an ABC release from 1937 to 1979, plus an array of rare illustrations of cinemas and company advertising. PLUS – a newly written introduction by Allen Eyles, highlighting developments since the book was written, including the short-lived return of the ABC name.



164 pages, paperback, fully illustrated
£17.50 plus £3 postage.

Gaumont British Cinemas

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A MUST for your collection

CINEMAS IN BRITAIN

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by Richard Gray

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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.

THE PLAZA STOCKPORT

Saturday 26 May George Formby Double [U] Bill at 2:30pm & 7:30pm
Let George do it and *Turned Out Nice Again* (1940) presented in 35mm.
Friday 8 June Tully (2018) [15] at 11am
Cabaret (1972) [15] at 7:30pm
Saturday 9 June Organ Coffee Morning at 10am admission free
Funny Cow (2017) [15] at 3pm & 7:30pm
Friday 15 June The Shape of Water (2017) [15] at 11am & 7:30pm
Friday 29 June Hampstead (2017) [12A] at 11am
Alfred Hitchcock double bill [PG] at 7:30pm
The Lodger (1927 silent) & *Blackmail* (1929 sound)
Saturday 30 June Some Like It Hot (1959) [12] at 2:30pm & 7:30pm
Friday 13 July Finding Your Feet (2017) [12A] at 11am
Friday 20 July Book Club (2018) [18 TBC] at 11am
Bringing Up Baby (1938) [U] at 7:30pm
Saturday 21 July Wings (1927) [PG] with organ accompaniment
Behind the Scenes tours at 11am on Mondays 21 May, 25 June & 30 July. £7 – book or simply turn up.

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

THE REGAL EXPERIENCE, WYMONDHAM

10 June Michael Caine in *Going in Style* (2017) [12A]
plus Laurel & Hardy in *The Music Box*
24 June Silent Films: Charlie Chaplin in *The Pawnbroker* (1916),
Buster Keaton in *Our Hospitality* (1916)
plus a talk *Music and the Silent Clowns*.

Shows on Sundays at 2:30pm at the Wymondham Ex-Service's Club (former Regal cinema) NR18 OAT [tinyurl.com/zddvkq4].

Further information from Michael Armstrong [01953 603246]

WURLITZER ORGAN CONCERT

At the Troxy 490 Commercial Road, London, E1 OHX

Tuesday 24 July at 7:00pm – Nicholas Martin

information: [www.cinema-organs.org.uk]

EXHIBITION: 15 September – 24 March 2019

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THE CINEMA THEATRE ASSOCIATION

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

	Turnover	2018	2017
Draft Profit and Loss Account for the period from 1st March 2017 to 28th February 2018	Members' subscriptions	£ 29,530	£ 28,594
	Members' payments for visits and events	£ 10,517	£ 15,294
	Income from sales	£ 3,868	£ 3,822
		£ 43,916	£ 47,710
	Cost of memberships		
	Cost of CTA Bulletin	£ 17,217	£ 17,196
	Cost of Picture House	£ 4,549	£ 4,672
	Cost of sales	£ 1,983	£ 2,007
	Cost of visits and events	£ 15,498	£ 6,705
		£ 39,246	£ 30,580
	Gross profit	£ 4,670	£ 17,130
	Other income		
	Donations	£ 4,698	£ 4,836
	GiftAid on subscriptions and donations	£ 6,083	£ 5,841
	Legacies	£ 11,850	£ 59,194
		£ 22,631	£ 69,871
	Administrative expenses		
	Archive costs	£ 25,195	£ 19,164
	Casework costs	£ 12,335	£ 11,493
	Other costs	£ 8,498	£ 9,152
	Donations to restoration groups	£ 0	£ 900
		£ 46,027	£ 40,709
	Operating surplus/(deficit)	£ (18,726)	£ 46,292
	Interest receivable	£ 2,241	£ 2,790
	Surplus/(deficit) on ordinary activities	£ (16,485)	£ 49,082
Draft Balance Sheet as at 28th February 2018		28 Feb 2018	28 Feb 2017
	CURRENT ASSETS & LIABILITIES		
	Book stock at Director's valuation	£ 13,153	£ 13,333
	Cash at Bank	£ 200,623	£ 217,108
	M&G Charibond (at net cost)	£ 49,419	£ 49,419
	NET CURRENT ASSETS	£ 263,195	£ 279,860
	RESERVES		
	Current assets brought forward at 1st March	£ 279,860	£ 232,455
	Surplus (deficit) for current period	£ (16,485)	£ 49,082
	Change in value of book stock due to sales	£ (180)	£ (1,677)
	TOTAL RESERVES AT 28th FEBRUARY	£ 263,195	£ 279,860

This statement has been prepared to give members information on the financial position of the Association and, as the full accounts have yet to be approved by our accountant, may differ in detail from the final position. The Accounts which are presented for the approval of the Directors at their AGM and filed with Companies House and the Charity Commission are less detailed. However fully detailed accounts, as presented to members at the CTA AGM, will be available as a PDF on the members' area of the CTA website in advance of the date of the AGM.

LEGACY POLICY AND THE FUTURE OF THE CTA'S ARCHIVE

By David Trevor-Jones, CTA Chairman

The CTA's AGM at the 'Memo' in Newbridge in 2017 was the most dynamic in recent memory. A question from the floor concerning the use of legacy funds launched a wide-ranging, important discussion that brought in the future of the archive and pointed towards the future of the CTA itself. Your Committee has continued the debate since the AGM. While the business of the AGM will be recorded in the minutes, my purpose here is to report on subsequent development of the discussion before we convene for this year's AGM on 28 July in Hull.

First, though, it has been a long time since our policy for use of legacy funds was set out in the Bulletin so that bears repeating. When Tom Ruben unexpectedly and generously bequeathed a substantial sum to the Association in 2011 the Committee met to discuss how the windfall might be used. It resolved that legacies should not be used to subsidise the day-to-day business of the Association, usually funded from subscriptions and other routine income. The legacy funds should be used to invest in the future, for development of the Association's membership, aims and objectives and on projects that otherwise could not have been afforded. The first major project to be paid for from Tom Ruben's bequest was our new website, which has been much used, much admired and is substantially future-proofed insofar as it has been designed and built with the intention, one day, of bolting the digitised parts of our archive on to it.

The investment value of our casework is that through research to support proposals for listing we aim to ensure the future of cinema buildings that might otherwise be lost. We have no power ourselves and, despite many years' lobbying for the status, we are not a statutory consultee in planning cases involving cinema buildings (unlike the Theatres Trust, which was constituted by Act of Parliament and is a statutory consultee in any planning matter concerning a theatre building). The best that we can do is to make the strongest possible cases at district, county and national decision-making levels. The research and administrative efforts involved in making properly founded listing submissions are labour-intensive and our caseworker's time is covered from legacy funds.

The new, substantial and unplanned draw on our legacy fund is the cost of temporary accommodation for our archive. The archive had been located for six years at a sustainable cost in a unit in a light industrial and studio complex near Walthamstow. Suddenly, at short notice, we learned in June 2015 that our lease was to be terminated. The building was to be converted to flats under the government's new permitted development rules. We had to move in a hurry and in those circumstances the only practicable solution was to rent storage units. The urgency was such that there was no alternative to drawing on the legacy fund. Since then the rental cost of those units has risen far faster than inflation and has reached a point where it is not sustainable. We must find a solution.

A question raised in last year's debate was whether, if we cannot sustainably accommodate it, we should hold on to the archive at all. The options could include handing it over to a university or institution. The Committee has discussed this option and rejected it. Even if a suitable and willing recipient could be identified, other organisations (my own professional institute among them) have found that their access to their own material can be seriously curtailed even if they retain legal ownership of it. We need to retain control over access.

The archive underpins a very great deal of what the Association does. It informs casework. It provides the basis for visit notes. It is the primary source for a great deal of research that ends up in articles in *Picture House* and in books in our field of interest. Our archive can be seen as a hub around which the whole organisation revolves. In the longer term, the archive could become the CTA's principal reason for existing. As the number of active or former cinema buildings of historic interest declines, our records become increasingly more important. Ours is by far the largest and most complete national archive in its specialist area and we have a duty to maintain it. It is not hard to see how that in the future its maintenance, including accessions, digitisation, sharing and propagating could become central to our being.

Accepting that the archive is not only fundamental but also our most demanding expense, how to put it onto a sustainable footing? The primary problem is where to accommodate it. The second is how we might generate income from it.

The 'where' debate covers a great breadth of ground. There is a geographical angle. Does it have to be in or near London? Could it not be moved to the English midlands or north, where it might be accessible to members and researchers from outside the south-east? There is the investment angle. Should we be looking to buy premises, with a view to using them as a base as well as for the archive, perhaps ideally in a former cinema? Isn't renting or leasing just a drain on resources without return? The issues are complex and the Committee has formed the Archive Working Group to think them through, to take evidence and to try to come up with the best compromise.

Though it might seem ungenerous to those whose bequests have now amounted to a very substantial sum, a very substantial sum becomes less so when applied to property. We presently hold just over £210,000 in our legacies fund. That is a lot of money unless you are looking to buy a building. Sadly, it is not enough when the location, condition and maintenance of that building have to be factored in. It would easily be possible to buy a semi-derelict building in a remote location well within that notional budget. But then the critical issues would arise of accessibility and maintenance.

Accessibility is a contentious issue. The UK's rail network is to a great extent radial and focussed on London. While Birmingham or Derby or Leeds or Manchester might be seen as hubs too, the facts remain that London is accessible from everywhere and a gravitational mass of both CTA membership and potential research users of the archive are located in the south east of England. It is also relevant that our Archivist and his regular helpers are in the south-east. The CTA cannot act as a major industrial employer might and just leave its volunteer staff behind and re-recruit. That is not something that we would want to do, morally and nor is it practical. So the present thinking of the Archive Working Group and Committee is to try to stay in the London area, a criterion having been developed that this means within a one-hour train travel radius from a London terminus.

The Working Party has examined the relative benefits of owning versus renting accommodation. Several members have expressed the view that owning an asset is preferable to renting. Owning bricks and mortar might even encourage further donations and legacies and that is a good and valid point. On the other hand, owning bricks and mortar brings liabilities as well as benefits. Building maintenance is potentially a substantial cost. Insurance, security, heat and light, Internet connection, cleaning and business rates would all add to it (as a registered charity we can seek some relief from rates). With the relatively small capital sum (in property terms) at our disposal the outright purchase option is probably unrealistic if we are to stay in the south-east. And were we to go to a low property value area, the archive would almost certainly be beyond easy travel reach of the necessary volunteer base needed to maintain it.

That leads to the rental or lease option. The benefits of being a tenant are that the costs of occupation are foreseeable and the potentially unknown and substantial one of maintenance is the landlord's responsibility. Of course, all of the costs mentioned above still apply but are shared among tenants and charged as a service charge.

We and many other occupiers of low-cost office accommodation in London and the south-east are finding that the loss under 'permitted development' to low-grade but more lucrative residential occupation is resulting in a deficit and therefore a huge increase in the cost of such office space. Those of us in that sector have been hit with a 'double whammy': the loss of security of tenure and an increase in rent for what's left. Clive Polden, our archivist, has undertaken a heroic property search across Surrey, East Sussex, Kent, eastern Hertfordshire and Essex and assessed all the properties available through commercial agents in those counties early in 2018. The results have pointed to Southend as a low-cost office location meeting our criteria. We are actively focussing on Southend and evaluating options there.

A further key factor in what we do is that the archive is now far too large to be moved by volunteers. The cost of professional movers is itself substantial. We cannot afford to move the archive too often and in our present search for a lease or license to rent we are looking for a term of five years or more. Our Treasurer, Neville Taylor, has undertaken a careful analysis of our resources and liabilities and has calculated a sustainably affordable premium. The disadvantage of moving in to

leased accommodation will be that we do not acquire an asset. However, on the other hand, the sustainability of the ongoing cost through the lease term will relieve the draw presently made on the legacy fund.

We have thought carefully about the Archive's potential to deliver income, perhaps even to the extent of being self-sustainable. The hard reality is that few publishing or broadcasting organisations today have budgets that can bear substantial costs. The ubiquity of 'free' material on the web, the radical change in the economics of book publication, the diversification of broadcasting and compression of 'special interest' documentary-making all mean that there is little demand at any realistically revenue-generating rates for the kind of material that we can offer. We can and will make charges for the use of archive resources but the chances of that revenue covering more than a token element in the archive's costs are slim indeed.

Are there any other options? We have considered and will maintain active interest in other solutions but these are less easy to realise. First, there is the possibility of collaborating with another organisation. To that end we have been in touch with the Cinema Museum but it, itself, is going through an agonising period of uncertainty as to its future. We have spoken to the Projected Picture Trust but there does not seem to be a realistic possibility of sharing their accommodation. In the longer term it might be possible to ally with a heritage organisation in building a resource but that really is a long-term prospect and the need for a sustainable short-term solution for our archive is pressing.

Finally, there is the lottery. One of the reasons for seeking (successfully) charitable status for the CTA was to open up the possibility of access to Heritage Lottery funding. Our archive clearly falls within the HLF's remit. However, competition for HLF grants is fierce and the reality is that to be successful in applying for a substantial grant now requires an immense amount of time and effort. Another heritage organisation with which I am involved was granted a very substantial sum by the HLF in 2015. The tasks first of applying for it and then of accounting for its expenditure to release staged payments were taken on by a recently retired member with the relevant expertise and time in what became effectively a two-year, unpaid but full-time job.

If there is someone among the CTA's members who is prepared to step forward and take a similar role I would dearly love to hear from them! Meanwhile, we need to hear any positive suggestion that any member might have. Contact Clive Polden, our Archivist, Ian Meyrick, our Vice-Chairman, or myself if you have a contribution to make (contact details on page 2).

INTERNET CORNER

- ★ [londonist.com/london/history/london-s-lost-cinemas] some London buildings that used to be cinemas.
- ★ [tinyurl.com/y7hdummk] A page from the *Teesside Gazette* on 12 buildings that used to be cinemas.
- ★ [tinyurl.com/y8sh5d7l] A *Wales Online* page about the former **Miners' Welfare Hall** Resolven. Photos and a short video. {26643}
- ★ [tinyurl.com/y7rbmtmd] 28-days-later Urban Explorers have been inside the former **Gaumont Bristol**, which is currently being converted into student flats. *Sent in by Alan Hodson.*
- ★ [tinyurl.com/ycvfvq5oz] An interesting account of a Nottingham cinema attendant's daily grind. The author is anonymous but I guess he/she works at **Cineworld**. *Sent in by Terry Hanstock.*
- ★ [Cinemausherettes.com] The history of the cinema usherette.
- ★ [tinyurl.com/ybjuspc6] A designboom website "vibrant façades animate movie theater architecture in south India"
- ★ [tinyurl.com/y9q8bcr6] A Pinterest page on Cinemas in Dublin in the late 70s early 80s (requires registration).
- ★ [tinyurl.com/ydcjfedd] A *Wales Online* page with photos of some lost cinemas of Wales. *Above 3 items sent in by Gavin McGrath.*
- ★ [www.8build.co.uk/project/leicester-square] The contractor's page on work at the **Odeon Leicester Square**. *Sent in by Geoff Gill.*
- ★ [tinyurl.com/y9vgsjvt] *Variety* magazine's report on the refurbishment of the **Odeon Leicester Square**.
- ★ [www.westminster.gov.uk] To view the planning application for the **Odeon Leicester Square** click on "Planning applications and decisions" then "search applications" and enter the reference number 17/07604/FULL. *Above 2 items sent in by John West.*

REWINDING BACK

LORD MAYOR ON VALUE OF PICTURES

With the opening of the **New Empress** cinema on St Ann's Well Road yesterday, Nottingham gains a place of amusement worthy to take its place beside any of the existing theatres. It has been designed by Mr Alfred Thraves, of Victoria Street, an architect who has had a great deal of experience in planning such buildings and with an ample site at his disposal, Mr Thraves has been able to plan a building that combines ample accommodation with artistry.

In a delightful speech at the opening, the Lord Mayor said that pleasure was a very important and necessary part of the life of very healthy men and women. Everyone ought to have a reasonable amount of enjoyment. Otherwise what was life? Was it worth living? He thought that the cinema was one of the best forms of enjoyment. Compared with the vivid presentation of life on the screen, the printed page did not make the same appeal to the tired man and woman. Not everybody had the time to wade through long novels but on the screen in half or three quarters of an hour it was possible to get as vivid a presentation of events, of character and of appearances as it was possible to have. He congratulated the architect of the new building on his design and was delighted to think that thousands of Nottingham citizens would be able to enjoy their leisure in such excellent surroundings.

In his reply Alderman Huntsman said that his presence there had the approval of Earl Jellicoe, who when he said to him today at luncheon that he was going to open a cinema, said that as he was doing something for the good of the people, he would certainly excuse him.

The Lord Mayor announced that the directors of the **New Empress** had decided to devote the whole of the first day's proceeds to Nottingham charities. {36923}

Nottingham Journal – 30 October 1928; sent in by David A Ellis

FOUR BRISTOL CINEMAS UNDER NEW CONTROL

The *Western Daily Press* understands that the **King's Cinema**, the **Triangle**, the **Whiteladies' Picture House** and the **Vandyke Picture House**, Fishponds are now under the control of Associated British Cinemas Ltd. Mr K Duffy, manager of the **King's Cinema** told a *Western Daily Press* reporter that the organisation owns 150 cinemas and the object of Mr John Maxwell, the chairman, is to produce British films with British artists taking part. The organisation make their films at Elstree and distribute them to their own chain of cinemas and other cinemas throughout the country. The **Assembly Rooms** and the **Beau Nash** in Bath come under their control.

Western Daily Press – 7 May 1930; sent in by David A Ellis

SATURDAY CLUBS

Lord Aberdare, honorary advisor to Mr J Arthur Rank on children's cinema clubs, wants Westerns and serials axed and the standard of entertainment raised. He said, "Most Westerns have long dialogues, to which children do not listen." There are 406 Saturday children's clubs in the **Odeon** and **Gaumont-British** cinema circuits, with membership of nearly 400,000 children.

Daily Mail – 22 March 1949; Sent in by Geoff Gill

CINEMAS BAN TEDDY BOYS

Blackpool's cinemas have clamped down on **Teddy Boys**. Commissioners have been given strict instructions to keep out youths wearing fancy Edwardian dress or anything similar, such as long jackets and stove-pipe trousers. At the **Empire** and the **Rendezvous** notices posted outside the cash desks read, "By order of the management, any person wearing Edwardian clothes or similar dress will not be admitted to this theatre." Mr Harold Worsley, manager of the **Empire**, said yesterday, "We have had to take this drastic action because of hooliganism during the performances. People were complaining." Since posting the notice, we have turned away several **Teddy Boys**. They have not given us any trouble when told to stay out."

At the **Rendezvous**, the manager Mr Peter Buckland-Large has imposed a six-month ban on **Teddy Boys** who have been removed from the cinema. "I can remember their faces," he said yesterday. "I had to call the police one night to quell a disturbance. I'm the one who decides whether a youth is wearing Edwardian dress or not. My decision is final!" At the **Waterloo** and **Palladium** cinemas, there are no warning notices but staff have been told to refuse admission to flashily dressed youths.

Yorkshire Post – 31 December 1954; sent in by David A Ellis

THE LUXOR LANCING

By David A Ellis



The Luxor Lancing in March 2009 {35057}

The Luxor Cinema Lancing in West Sussex designed by W Frazer Granger was built opposite the station. It opened on 17 January 1940 with the famous Crazy Gang starring in the feature *Frozen Limits*. The opening should have been earlier but was delayed due to shortages of material. There should have been a ballroom but this never opened. Sir Sydney Samuelson CBE, who went on to become the first British Film Commissioner, tells me that the ship carrying material for it was sunk by a German U-Boat. The ballroom area became a store room. The cinema had seating for 998; of those, 800 were in the stalls. The proscenium was thirty six feet wide and the stage was twenty feet deep. Up in the projection room were two Ernemann 7 projectors, the last pair imported from Germany before the war. The sound was Western Electric Mirrorphonic, which was only the seventh to be installed in the county at the time. It was also stated that the cinema was the only theatre in Sussex fitted with Western Electric deaf aid equipment.

There were to be shops at the side of the building. These didn't open at the beginning because of material shortages; instead they were used to place posters. Ninety-two year old Sir Sydney, who joined the cinema as a fourth projectionist or rewind boy at fourteen, has fond memories of the cinema and tells me, when the doorman was called up for duty he took over the job of bill posting and putting letters on the canopy as well as projection. On one occasion he ran out of the letter L and made the letter up using cardboard and painting it red.

The cinema opened its doors for the first time at 2pm for a 3pm start. The opening was performed by a Mr E Pearce, an aircraft man. He just said, "I declare this theatre open." Opening prices of admission were from 9d to 1/6. There was car park and cycle accommodation and the telephone number was Lancing 3000. The *Worthing Herald* dated 24 December 1943 reported that around six hundred members of the Lancing Home Guard were invited with their families to a free screening of *Oh Mr Porter*. A collection raised over twenty pounds for the prisoners of war fund.

The cinema was an independent hall built by FT Wilson and Son from Brighton and run by a Mr Basil Fortesque under Luxor (Lancing) Ltd. Fortesque had been in the cinema business for twenty three years and had been connected with several cinemas, including the Regent Dover. He also leased the Regal Lancing in 1939, which had been the Odeon. It had 654 seats and had a proscenium width of twenty feet and the stage was twelve feet deep. It also had two dressing rooms and BTH projection equipment. Two months after the Luxor opened, the Regal closed and was reopened again on 16 October 1941, still retaining the name Regal. To celebrate the reopening, every tenth person was admitted free. Odeon operated it again from 30 August

TIMES OF OPENING DAILY		MANAGING DIRECTOR: S. E. FORTESQUE		PRICES OF ADMISSION	
Doors Open at 1.15 Continuous from 1.30 to between 9.45 and 10.15				Front Stalls 1/6 Back Stalls 1/6 Circle 1/6 Dress Circle 1/6 MAYNIE PRICES State and holidays as above N.B. 1/6 and 1/4	
Opposite LANCING Station					
Monday, January 20th for 3 days		Sunday, Jan. 19th for One Day		Thursday, January 23rd for 3 days	
JACK HULBERT and CICELY COUENEGE in UNDER YOUR HAT At 1.45, 4.30 and 7.30 Last Performance 7.8		ALAN MOWBRAY and HELEN VILSON in CURTAIN CALL At 1.45, 4.30 and 7.30 Last Performance 7.8		SHIRLEY TEMPLE and JACK OAKIE in YOUNG PEOPLE At 1.45, 4.30 and 7.30 Last Performance 7.8	
		See Special Advertisement on page 8		JOAN DAVIS and NANCY KELLY in SAILORS LADY At 1.45, 4.30 and 7.30 Last Performance 7.8	

1942 and they still kept the Regal name. In March 1945 it reverted back to the name Odeon on the canopy. The Luxor was built for around £25,000. It was said there were four dressing rooms for occasional stage shows. However, Sir Sydney says he doesn't remember there being any dressing rooms. The chief operator was a Mr Frank Chipperfield.

At the opening Mr Fortesque and the manager Mr WJ Kirk were in the foyer greeting guests. Twenty months after it had opened, a short article stated that Mr Fortesque managed the cinema himself and was always available to meet any member of the public. He would welcome suggestions and criticism. Mr Kirk had left by then for the services. Later, a Mr Alfred G Leavers DCM managed the theatre. Following Mr Leavers' departure in April 1946, Mr Kirk made a return.

Mr. W. J. Kirk returns to Lancing Luxor
Mr W. J. Kirk has now returned to his former position of resident manager of the Luxor Cinema, Lancing, after serving 51 years in the R.A.F.
While Mr. Kirk was overseas he never lost touch with the film industry on the exhibiting side. For a period of two years he ran the cinema in one of the largest R.A.F. camps in Canada and on his return to England participated in a number of stage plays produced by the Earls Colne Amateur Dramatic Society.

The foyer was covered in linoleum of a blue marble design with a two-tone border effect and interior decorations were MarbleCote sprayed red and gold over cream. Carpets throughout had a flame background with an ultra-modern pattern in green, black and gold. The front stage curtains were in various shades of gold velour, with a shaped appliquéd pelmet. Other curtains were a pair of draped drawn curtains in pale gold and the rear stage pair silver festooned with borders and side legs.

It was stated that green and silver were the notes of other draperies and covering a horizontal series of windows at the side of the auditorium was a curtain of attractive shape with appliquéd design. The front and rear curtains of the stage were controlled from the operating box and the stage. The cinema was taken over by the H Bentley circuit in 1946 and by Shipman and King in 1952. Live shows came to an end by 1957 but films continued to be screened until 26 June 1965. The last film projected was *Splendor in the Grass*. After movies it was bingo. Eyes Down continued until the early 1980s. The auditorium part of the building was demolished and flats were built. The frontage was retained.

LUXOR LANCING PHONE 3000	
SUNDAY, JANUARY 19th, at 5.45 In aid of the Worthing Royal Engineers' Relief Fund, for relatives bombed out in London raids.	
SPECIAL PROGRAMME AS UNDER	
ON THE STAGE— THE ROYAL ENGINEERS' FAMOUS CONCERT PARTY SUPPORTED BY THE R.A.F. GADGET BAND by kind permission of Wing Commander R. C. Andrews.	
ON THE SCREEN— VIVIAN LEIGH and LAURENCE OLIVIER in 21 DAYS — ALSO — GENE AUTRY and SMILEY BURNETTE in IN OLD MONTEREY	
NOTE—ONE SHOW ONLY, 5.45-8.55 p.m. DOORS OPEN at 5.15	
PRICES OF ADMISSION—Front Stalls 8d, Centre Stalls 1/6, Back Stalls 1/6, Dress Circle 1/6, Circle 1/6.	

LUXOR Lancing REGAL	
SOUTH STREET, LANCING. Managing Director: S. E. FORTESQUE. PHONE 3000	
SUNDAY, MARCH 10th, FOR 4 DAYS SANDY POWELL ALL AT SEA (C) (1) Cinema with 800 seats— one of the finest in the county. CAN ONLY BE SEEN AT THE LUXOR Doors at 5.15, 5.45 and 8.15 Showing at 5.15 and 8.15	THURSDAY, MARCH 10th, FOR 5 DAYS GLORIA JEAN THE UNDERPUP (C) (1) ALSO BARRY K. BARNES and ROGER LITVAY SPIES OF THE AIR 1.15, 4.30 & 7.30 (C) (1) Admission: Dress Circle 1/4, Circle 1/6, Back Stalls 1/6, Centre Stalls 1/6
FRIDAY, MARCH 11th, FOR 5 DAYS CHESTER MORRIS FIVE CAME BACK (C) (1) FULL SUPPORTING PROGRAMME	SUNDAY, MARCH 11th, FOR 5 DAYS KENT TAYLOR GEORGE SANDERS with BILLY GREY THE SAINT IN LONDON (C) (1) ALSO MR CHESWORTH STEPS OUT Doors at 5.15 and 8.15 Showing at 5.15, 5.45 and 8.15
Programme continues Daily at 5.15 p.m. N.B. Wednesday and Saturday continues from 1.30 p.m.	



The Odeon/Regal Lancing in about 1934 {35056}

CINEMAS IN ART

By Gavin McGrath

We are normally used to seeing our beloved buildings as bricks and mortar, or preserved for posterity on glossy or matt finish photos or even a computer-held JPEG or PNG. In this article I have focused on those that have been turned into art and they look even more delightful. So sit back and enjoy with a bag of popcorn in one hand and a Dixie Cup in the other.



Bangor's jewel in the crown was surely the Tonic on Hamilton Road. The 2,250-seater was designed by John McBride Neill with a ballroom attached and opened in July 1936. A Compton 3-Manual/8-Rank organ was installed. The cinema's operators included Bangor Cinemas Ltd, Odeon Theatres (Ireland) Ltd and the Scott Brothers. Among the big names to have done concerts there were the Bay City Rollers, Glen Campbell and Van Morrison, the last entertainers being Cannon and Ball. The Grade II-listed building screened its last film in October 1983. It was damaged by fire in June 1992 and was later demolished, with a retirement home now occupying the site. The painting itself is by Gareth Hunter.



The Brockley Picture Theatre in Coulgate Street, Brockley opened in September 1913 and was designed by Drury, Gomersall & Parker. It changed its name to the Palladium in May 1915 and again in 1929 to the Giralda and was renovated in 1936. It was renamed the Ritz in 1942 and closed as a cinema in March 1956, the company having been voluntarily wound up. The building was demolished in 1960 and replaced with a garage but the site is now home to apartments.

The Forum on Highgate Road in Kentish Town was designed by J Stanley Beard with WR Bennett responsible for the interior design. It opened as a 2,175-seater in December 1934 with comedian Sydney Howard doing the honours. The frontage is of black stone and cream faience with a series of columns over the entrance and has a striking resemblance to that of its sister building in Ealing. There were Italian influences to the cinema with the safety curtain depicting a scene from a forum in Rome. It was taken over by ABC in 1935 and renamed in 1963. Following closure as a cinema in July 1970 it became a



bingo-hall and a ballroom and was famously the Town and Country Club for most of the eighties. In 1992 it survived a plan for redevelopment by the then landlords Folgate Estates but the Club closed in March 1993. Later that year Mean Fiddler took on the lease with films of a musical nature returning to the former cinema in 1995 under the Silver Screen Cinema Club banner. The MAMA group took over the lease in 2007, on whose watch was the weekly party event known as *The Church* and refurbished the building in 2009 when it became known as the HMV Forum. The current operator is Live Nation, part of the Academy Music Group, which has rebranded the venue the O2 Forum. Notable artists who have appeared there over the years include Chic featuring Nile Rodgers, Kasabian and the Manic Street Preachers. The building is Grade II listed.



The Savoy in Lower Cross Street, Larne was opened in October 1953 by Malcolm Wilson, although it is more commonly associated with the Penney family, who took over at the end of the 1950s. It was not purpose-built but a conversion of some sort of store. Following closure at the end of May 1970, a leisure centre with disco was proposed but it is not apparent whether this ever came to be. The building was later demolished for retail.

The former Grosvenor Picture Palace is a rather distinctive building at the corner of Grosvenor Street and Oxford Road near to Manchester City Centre. It was designed by Percy Hothersall and is decorated with green and cream tiles lined with porthole windows and crowned with a domed recess above the entrance. The cinema opened in May 1915 and was part of the Moorhouse circuit for some time. The Star circuit took it over in the 1960s but it was reduced to showing either sex or horror movies and closed in May 1968. It promptly opened for bingo the following week and was later a Riley's snooker club. In the 1990s it opened as the Footage and Firkin pub, although it is now just The Footage, run by



the Stonegate Pub Company. As it is within spitting distance of the University it is largely frequented by students who are attracted by the cheap beer, pool tables and Sky Sports on the large plasma screens. Much of the original interior survives today, despite the presence of a jovial atmosphere among the punters. In September 2014 it reopened after a £360,000 refurbishment to take it into the digital age. The building was designated a Grade II listed structure in 1974.



The Plaza in Talbot Road Port Talbot opened in March 1940 and has a cream-tiled faience rather like the appearance of a traditional Odeon. It was originally run by the Woodavon Cinema Company and had 1,467 seats. Films went part-time in 1980 owing to bingo and went off the menu completely in 1983 but after only two years on bingo, films returned in October 1985. The following few years saw it transformed into a four-screen picture house, which lasted until January 1999, when it closed as a result of the Apollo multiplex opening the month before. The building has remained empty ever since, despite being purchased by the local authority in 2009. It was Grade II listed in 2000.

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Adjacent to the castle in Swansea is the former Castle Cinema in Worcester Place, situated on a steep hillside location. It opened in December 1913 and, apart from screening adult films in the 1960s, had a fairly insignificant life and was renamed the Filmcenta in 1982. It closed as a cinema in October 1991 and was turned into Jungle Jim's children's playground, which opened in March 1992. It later became a Laser Zone venue, which still occupies the building today. A redevelopment proposal for a shopping centre linked to Parc Tawe has been on the table for at least 20 years but one thing standing in its way is the fact that the building is Grade II listed.



John Burnet, Tait and Partners designed the former Columbia Cinema, which was part of the Wingate House development on Shaftesbury Avenue in London's West End. It opened in February 1959 with 735 seats and was situated underground with the bar one floor down and the auditorium on the following one. The film *Lolita* had a Gala Première here in 1962 and *The Competition* had a Royal Charity Première in June 1981 in the presence of Her Majesty the Queen and the Duke of Edinburgh. Columbia sold the lease to Cannon, who ran it as the Classic from August 1982 then briefly as the Premier in 1984 until its closure for refurbishment that November. It reopened as the Curzon West End in March 1985 and was divided into three screens during 1998, totalling 502 seats, reopening in October that year. It is now known as the Curzon Soho and appeared to be on firm footing until December 2014, when it was announced that the site was going to be earmarked as part of the Crossrail 2 project. A campaign to save the cinema was started, backed by Benedict Cumberbatch and Stephen Fry – and in the meantime it shows no signs of moving.

Photo credits where known: Ards and North Down Borough Council (Tonic); Lewisham Local History and Archives (Ritz);

Chris Gilbert Art (Savoy);

Peter Topping [www.paintingsfrompictures.co.uk] (Grosvenor Picture Palace);

David Clark [www.painters-online.co.uk/artist/londinius] (Plaza),

Nick Holly [www.nickholly.com] and John Duffin

[www.johnduffin.co.uk] (Curzon Soho).

The images are by the artists themselves except where stated.

PALACE OF DREAMS

Hundreds of people enjoyed a final visit to a former cinema before it is moved brick by brick to the open-air museum at Beamish in County Durham. The **Grand Electric Cinema** welcomed around 500 people during three community days, before it is deconstructed and transported 15 miles from Ryhope, in Sunderland, to Beamish. The **Grand** will be restored to its former glory and preserved for future generations, as part of a 1950s Town, in our £18million *Remaking Beamish* project. There was so much interest in our community event that we had to extend it to three days. Visitors included former staff and customers of **The Grand**, who took an often emotional journey down memory lane. They shared their fantastic stories, including how they met their future husband or wife there or childhood family outings. Geraldine Straker, Remaking Beamish Community Participation Officer, said: "We're really excited to be bringing **The Grand Electric Cinema** brick by brick to Beamish, where it will be restored to become a working 1950s cinema. "We're working with the people of Ryhope to tell the story of their heritage as part of the *Remaking Beamish* project so we were delighted to welcome so many members of the community back to the cinema for one last time before it is deconstructed. It was fantastic to have such an amazing response."

The Grand, which was built in 1912, closed in the 1960s and later became a bingo hall but is no longer in use and was donated to the museum by Angela and Gary Hepple. Beamish is also working with the community on a film project about Ryhope's heritage and the deconstruction of the cinema. Geraldine added: "We've had a really great response to the film project. There was a big turnout to the first meeting and people had some excellent ideas to share. We are pleased to be working with people in and around Ryhope to record the story of Ryhope and the taking down of the cinema." Thanks to the money raised by National Lottery players, the *Remaking Beamish* project has been awarded £10.9million by the Heritage Lottery Fund (HLF).



Bill Mather [L] with Beamish staff in 1950s costume

Setting foot in **The Grand**, Bill Mather's face is beaming – he is back in the 1950s, back in his "Palace of Dreams". As he looks around the now-empty auditorium, the cinema's heyday is alive for Bill. He can still see the red seating, the screen curtains, the staff on duty – the ladies who used to tear the tickets, the doormen with their peaked caps, the projectionist needing his assistance. Bill, now 77, was a trainee projectionist at the cinema from 1950 to 1955. He grew up just five minutes away. Even as a young child, he refused to go to sleep until he saw the cinema close, with its lights turned off, each evening. He was delighted to be invited by Beamish to visit the **The Grand** again, where his 53 year career in the cinema business began. "It feels fantastic to be back in **The Grand**. It's better than winning the jackpot. "The likes of **The Grand** was what the magic of cinema was all about. It's fantastic that Beamish Museum is taking a cinema from the early part of the cinema business and it's being retained for posterity. I'm lost for words."

Bill was born in nearby Roselea Avenue in 1940. "I used to come down when I was five or six years of age and Jack Thompson, who was the chief projectionist for almost half a century, used to change the stills on the front of house and used to let me hold them and I used to give him the photographs advertising the attractions that were on."



The interior of The Grand Electric Theatre

People visited the cinema regularly. Bill recalls: "People worked hard all day, in the mining areas before the demise of the pits etc and when five-o'clock came, or the end of the shift, there was only the radio basically in the early 50s and you were lucky if you could afford a TV. **The Grand** was like being in a palace, a palace of dreams. You could have up to 10 choices of films a week. You had musicals, westerns, action movies and the likes of **The Grand** here, which was three changes a week, you would have the same people bringing their families maybe three times a week to the cinema." After leaving school in 1955, Bill worked at the Theatre Royal in Bedford Street, Sunderland, then the Princess Cinema in Dawdon. He went into cinema management, working around the country and eventually owned cinemas in Irvine, Ayrshire and Horden, County Durham, before retiring in 2003.

Bill has been sharing his knowledge of **The Grand** with Beamish's design team, including the appearance and location of objects and features of the building.



Bill Mather [centre] with Beamish staff outside The Grand

Fantastic memories and stories about **The Grand** were shared by many visitors during our community events in February. Family members of Isaac Womphrey, who ran **The Grand** in its early days, were among the visitors. His granddaughter Carol Townend, visited **The Grand** from Huddersfield, along with her daughter Deborah Townend, also of Huddersfield and another of Isaac's great-granddaughters, Merry Hill, from Leeds. Carol said "it's wonderful" that **The Grand** is going to be restored to its former glory at Beamish. Colin Clifford, 80, of Grangetown, Sunderland, met his future wife, Maureen, at **The Grand**. "From when I was about 17/18 we used to come here with the lads. One night, we'd been rather noisy and the checker came with a torch to throw us out." We said, "it wasn't us, it was these two girls behind". The two girls were probably the quietest girls in Ryhope and they got barred. Eventually, I plucked up enough courage to ask one of them if I could take her out and she eventually agreed. We were married for 57 years and I've got a wonderful family, all as a result of **The Grand**."



A Western Electric Sound sign at The Grand

Another visitor, Shirley Arkley, said: "I used to come here from being very young and sit in 'the dog end', I think it was sixpence. Then, as you got older, you graduated to the other parts and then when you were courting, you got in the top part, that's the way it went in those days. I can remember *The Quiet Man*, with John Wayne and Maureen O'Hara and it was such a big queue because it was very popular." Shirley's sister, Dorothy Bridge, said: "I've been coming to The Grand since I was very young. The first film I saw was *Snow White and the Seven Dwarfs* and various other films over the years." Other visitors' recollections included: Billy: "*Rock Around The Clock* was on, it was full to the rafters and when the rock and roll started going, everybody was up dancing in the aisles. The bouncers were trying to chuck them out or put them back in their seats, they wouldn't have it, it was fantastic." Bob: "We met here. I spied her and said, 'that's the one'. We're still together 60 years on. I saw her outside in the queue and I thought 'she's a smashing looking girl' and that's how we got together." Marina used to visit The Grand with her parents, brother and sister before going on to sell ice creams there. She said: "It's nice to see inside again." Muriel: "We didn't have a television so we hadn't seen the Coronation but we actually saw highlights of the Coronation. The thing that struck me, that has always stayed with me, is the fact I saw this enormous gold coach that the Queen was driving in, it was absolutely wonderful. It's always been a fairy-tale for me."

Visit Beamish's [YouTube](https://www.youtube.com/beamishmuseum) channel to see videos of The Grand open days. [www.youtube.com/beamishmuseum]

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MY STORY

By Bill Mather

When I had a phone call from Beamish Museum some two years ago stating that they had been 'gifted' the Grand Cinema in Ryhope, near Sunderland and they had heard that I could possibly help with some information on the old cinema and could they come over to my home and discuss the matter, I was happy to agree. Bearing in mind my 53 years in the cinema (exhibition) side of the industry after all started in that very place back in 1950 when I was a mere 10-year-old boy. The team from Beamish duly came over and wanted to know all about the cinema and all the details, from what the projection system and sound system was to details of the electric clock and did it have numbers or Roman numerals. It was like going back in a time machine and everything regarding the Grand has always been etched into my mind and most, if not all, I learned from my mentor Jack Thompson, who himself started as a trainee projectionist the day the cinema opened in 1912 (when he himself was only 12) and lasted some 44 years until his untimely death at 56 of lung cancer in the January of 1956, just as I had left school to go into the real world of the cinema industry.

My home was within five minutes from the Grand and I could see the cinema easily from my bedroom window with all its illuminated frontage and at that time I was only around six years of age. My mother knew Jack Thompson and took me to the cinema three times a week as there were three changes to the programme a week. The cinema was closed Sundays due to having been built on church land. My first contact with Jack was on a Saturday morning. I could see out of my window Jack opening the 'Girosign' frames and I used to rush down the road and meet with him and he used to let me hold the stills and top mini poster. The next job was putting up the next week's attractions (posters) which were around the side of the cinema and were

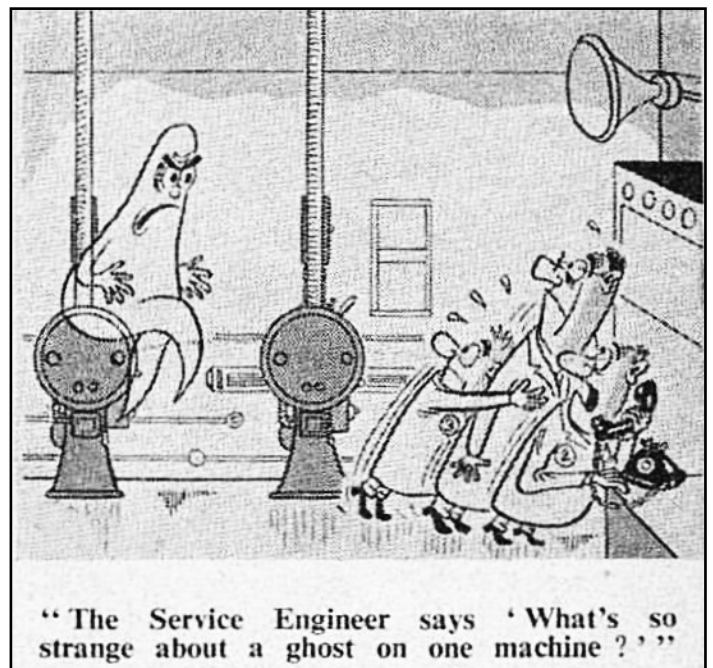
pasted with glue within a frame and three posters, Monday/Tuesday, Wednesday/Thursday, Friday/Saturday. The double ladder was kept under the stage by the boiler house and I used to hold one end (as best I could) and help Jack carry it round to the front of the cinema.

Jack would allow me in the projection room to look around and recall him asking if that was what I wanted to do when I left school and my reply was, "yes please!" He said that I couldn't visit the projection room until I grew a bit and over the next four years I carried on helping him and the second projectionist with menial tasks. When October 1950 came and I was then in long trousers, Jack told me that providing I stayed in the projection room and did not wander into the auditorium, I could come in on the evenings provided my mum gave him a note agreeing. My mum knew that all I wanted was cinema so she agreed, knowing that the cinema was a mere five minutes down the road.

I vividly recall the first film, which played to packed houses on the Friday/Saturday, being *The Jolson Story* and was thrilled to bits seeing the Columbia Pictures logo and the screen curtains opening. Jack then taught me how to carefully rewind the 2,000ft spools and also how to splice and make a joint if the perforations had been torn, whilst George Noble the second projectionist was running the show. The rewind room was down a ladder and under the projection room. The projection room was directly under the circle in the back stalls. I recall that if a tall person stood up in the back row, his shadow would cover the screen and everyone used to shout "sit down!"

By the time I had been there six months, Jack taught me how to do slides. He used to use whitewash diluted with warm water to clean the old ones and then used to recover and dry them and he used to have a small file and place wording along the bottom of the slide stating "next week Monday and Tuesday" and whilst the trailers were screening this information was showing at the bottom. He also showed me how to do a full slide to utilise when we didn't have a trailer. He used to do them like an artist and took maybe 15 minutes to complete. He allowed me to do some and I got the idea of using colour wrappers from 'Roses' chocolates and cover the titles with various colours and place a blank slide over and tape it. I was so proud and he was all smiles and then allowed me to do them for over four years.

I recall when I was around 13 one Sunday morning I was out for a walk and saw one of the front entrance doors open and wondered what was going on. I went into the foyer and through the half-height door to the projection room and there was Jack with almost the whole of the top of the Kalee 8 projectors in pieces, neatly spread across the floor. He bid me good morning and said be careful "son" – he always called me that – and watch where you walk. He said he was putting in a new intermittent unit. He pulled me to the back of the mech and said to me to watch with care and learn. It took over an hour I recall and gradually he had me watch whilst he was putting all the bits back and then he told me to get a reel of film as he had to make sure there was no 'ghost'. I was enthralled at learning how a projector worked.





We had Kalee 8 projectors and Western Electric Sound and I recall that the sound system was an up-to-date system as was the non-sync and we had to change the needles of course. Jack told me also that as sound came in and was installed around 1930 it was originally sound on disc.

The next thing I was taught at around 13 was how to 'edit' (shorten) a long second feature!

We were twice nightly 5:45pm and 8:15pm and on the first night Mr Chaytor the owner sometimes booked in a double feature and Jack would say that we would be waiting till around 11pm to finish and the last buses would have gone for patrons so we had to cut say 15 minutes max out of the second feature. He told me that whilst he was in the hall watching the titles etc, he would buzz four times and when he did that I had to put a piece of paper in the bottom spoolbox to show where to cut the film. That section had to be carefully placed in the film tin and, when the run was finished, Jack used to re-insert it and join it. So when was around 14, I was also a film editor I suppose.

My next lesson again when I was around 13/14 was one Saturday morning. Jack told me he was going to show me how to clean the contacts on the mercury rectifier. This had always terrified me as it was situated along the passage and under the stalls left side stairs and when the switch was turned on it struck up with a big blue glow and a humming sound was evident. The big bulb looked menacing to me and a liquid was bouncing about at the bottom, which Jack advised me was mercury. Of course nowadays and for the past decade Metal Rectifiers and the sort were to become the norm.

This Saturday morning he had a spanner and turned the screws and took off the metal contacts. He used sandpaper, I recall and told me that these should be cleaned about every four weeks. (That was his rule anyway!) As always, he said to watch with care. He said that if I attempted to clean them and I made a mistake he would show me twice; if he had to show me a third time then I wasn't interested and he wouldn't waste his time showing me anymore. He also made me a black-painted box about 18" high to stand on as I couldn't see through the viewing port at that time and age. On the evening also prior to the first show, it was my job after lacing up to take the perfume spray around



the auditorium and spray either 'Carnation' or 'Rose' diluted from either 'Hygenol' or 'Crommesol' suppliers. If the spray was broken he made me use a fire bucket and walk around using my hand to swish it onto the carpets.

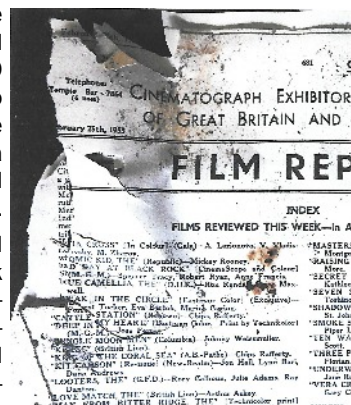
Every Monday at the school lunch break at 12-noon I used to catch the bus to the Grand arriving at 12:15pm. The films used to be brought each Monday from Newcastle upon Tyne (Rank Depot) by Burt Catterall, who used to supply the majority of independent cinemas in the county and they then had to be made up by the projectionists. I used to call in from school lunch break and without anybody telling me I used to get a bucket of hot water from the cleaners' room and some carbolic soap and scrub the projection room floor. Jack told me to get some lunch but all I wanted to do was be in the cinema. As Jack was so fussy about the projection room being so spotless he appreciated my efforts. I used to sprint up to our house, grab a sandwich then back to school. At 4pm every Monday I used to go straight from school to my favourite cinema in Sunderland, **Blacks Regal Theatre**. (I classed this as my day off from the Grand!) The Regal was a beautiful cinema and I used to be entranced watching the slides advertising what was on the following week and what was on at **Blacks Theatre Royal** that week and also The Rink Ballroom and all Blacks' venues. They had beautiful screen tabs and colour schemes. I used to come straight from the Regal around 7:45pm and get the bus straight to the Grand for the last show.

One of the greatest and most memorable times was when I had turned 14 and the second projectionist was relieving the chief at the Tivoli Herrington Burn (Mr Chaytor's other cinema) and I was on solo with Jack Thompson. He told me that on the last show he was going to let me start the main feature by myself and he was going down backstage to close and open the screen tabs (we had no electric curtain motor). I had to finish the trailers and open the non-sync music and show the 'forthcoming attraction' slides. He would close the tabs and I had to bring up the footlights and battens stage lighting (on the dimmer) and then continue and start up the projector with the main feature. He said to me that he was convinced I could do it and to take my time. He let me do the starts on a number of films on Tuesday evenings whilst the second projectionist was on relief. Jack also always emphasised that on the opening titles of a film if it was in colour to slowly dip out the footlights but on black and white to use a dipped footlight (blue he emphasised if it was a sea film) etc. He was very fussy on that I recall and if the main house lights were dimmed down too quickly a swift ticking off ensued.



I recall when I was CEO of a group of cinemas in the North-East I used to use Tru-View, a screen company based over near York and the owner was Jack Prendergast who ran cinemas in Yorkshire. He asked me where I started one day and I told him Grand Cinema Ryhope, when I was 10! He said to me that it was a coincidence as when his son was around 10 he used to "push him in the projection room" whilst he toured one of his cinemas, telling him to learn about being a projectionist. He said that when he used to leave the cinema he asked his son what he had learned. He said nothing, I was listening to all the lovely scores. When I told Jack about my guessing who did the film scores he said to me well you'll know my lad then as he's just a bit older than you! He then told me he was talking about the composer John Barry. He said that his full name was John Barry Prendergast but went as John Barry.

Mr Chaytor, the owner of the cinema, used to have all the film reps calling about once a month and used to book all the films at the Grand and for the Tivoli Herrington. The Grand was around 910 seats and was brought down to around 850 on reseating. Mr Chaytor used to let me look at all the synopsis the renters left and used to give me a list of films he booked, so I could do the slides for forthcoming ones.



CEA Film Review 1955 found on office floor

To fast forward to the present I shall always be so grateful to Jack Thompson and for all the wonderful times and training and 'discipline' he had in making me what I became. Having left school in January 1956 and the untimely death early January 1956 of Jack with lung cancer at 56, it is amazing

how I have used many things taught to myself at the Grand. For instance, I sent memos to all my managers I recall telling them to use 'Cromossol Orange Blossom' in all my cinemas before the cinemas opened to the public. Finally, when I had booked *Journey to the Centre of the Earth* (Fox) into my Irvine cinema for the Junior Show and found that the whole show with the serial came to 2hrs 30mins and we had only a 2 hour 15 mins spot, then all that experience at the Grand came flooding back when I sat in the back row and told the projectionist to put a piece of paper in so far in from the titles!

Thus, when Beamish rebuilds the Grand perhaps I shall be invited to be 'The Manager' and it will be (to be coy) 'Back To The Future' for Bill Mather after 53 years in the business I have loved!

3 pictures this page taken recently inside The Grand

WILF REMEMBERS

By Wilf Watters



This is the third and last article about cinemas I attended closing down. This time it is the Ritz at Edgware in North London, which shut its doors in 1993. I asked if I could attend on the last performance and film the evening. By now the cinema was a part of the Cannon chain. It had been opened in May 1932 and designed by WJ King in a strange castle outline called 'Citadel'. Very unusual as it had been built in a new 1930s setting because the Underground had opened a tube station recently and as a result the surrounding shops were very much suburban. It soon became an ABC house and in recent years had received a new tin front, hiding the original outline. It had been subdivided in the last years and I met the second projectionist Keith [R] and saw him busy in a lower screen, built under the balcony. 'Cake-stand' equipment was in use and he told me that after he finishes here, he is going to be a gardener.

The chief, Bert Albert, [below R] ran the main screen and I was helping him taking down the letters from the front canopy display. In the foyer was an acting manager with the actual manager, who were joined by the lady cashier who had worked in the cinema from when it had been twinned in 1972. Nearby, behind closed grilles, were the girls who had been selling the usual sweets etc. All very sad as all the staff were to lose their jobs. The cinema closed and remained so until an Indian or far Eastern team ran the theatre for a while. I lost contact then as I moved away to Kent. On a recent visit a block of odd-looking flats had occupied the site. I say odd because I like to think that some inspiration had found its way to remind locals of 'The Citadel'.

Thanks to Rachel Marks for the CTA Archive photos and to Allen Eyles for his book ABC, The First Name in Entertainment. The cinema can be seen in the DVD Cinemas We Loved available from the Sales Officer frames below from 16mm film. {16557}



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. Allen has also provided additional comments, where indicated. Photos by Harry Rigby within entry, except where stated. A number in curly brackets {nnnnn} is the reference for the Cinema Treasures website. Go to: [\[cinematreasures.org/theaters/nnnnn\]](http://cinematreasures.org/theaters/nnnnn)

ABINGDON (Oxon)

The operators of the **Regal** in Evesham are trying to bring screenings to Abingdon's Abbey Hall. They would invest in projection equipment and a big retractable screen, which they would remove at the end of their tenancy. They would also install, at their expense, luxury seating. It follows the success of their temporary cinema in the Unicorn Theatre this winter. The Town Council announced it was to move ahead with the plans.

Oxford Mail – 12, 31 March

ADDLESTONE (Surrey)

A six-screen **Light** cinema will open in July 2018 as part of the town centre redevelopment.

Get Surrey – 19 April

AMBLESIDE (Cumbria)

The restaurants at **Zeffirellis** and **Fellinis** have won four top awards for food and hospitality by international magazine *Lux*. **Fellinis** was judged to be the best vegetarian restaurant and also took the excellence award for dinner entertainment. **Zeffirellis** was crowned best hospitality and entertainment group in the north along with the Lake District hospitality venture of the year.

Westmoreland Gazette – 21 February; sent in by Terry Hanstock

ASHFORD (Kent)



The Council has bought the former **Odeon**. **Mecca Bingo** announced they would not be renewing their lease due to a decline in business. It is thought the building will be demolished. {14785}

Kentish Express – 15 March; sent in by Martin Tapsell; photo taken April 2004

ASHINGTON (Northumberland)

Land at Portland Park had been earmarked for the Council's new HQ but the plans were scrapped. Now a multiplex and retail park is being proposed for the site and efforts are being made to find a cinema operator; two chains are said to be interested.

Evening Chronicle, The Journal, Newcastle – 19 February, 10 April

BASILDON (Essex)

The Council is to compulsory purchase properties in and around East Square to build a new cinema. An operator [un-named] has agreed terms to run the ten-screen multiplex. Planning permission is being applied for.

Basildon Echo – 9 March; Basildon Yellow Advertiser, Basildon Standard – 16 March

BIRKENHEAD (Wirral)

The **Super Cinema** opened in June 1916 but closed in September 1956, becoming the **Majestic Ballroom**, where the Beatles played in their early days. It spent a time as a furniture warehouse before its last use as a Chinese restaurant. This closed last year and the building



was sold at auction on 5 December last for the price of £170,000. Currently the building is boarded-up, awaiting a new use. {32706}

Daily Mail – 8 December; sent in by Alan Hodson; photo taken July 2007

Plans for more than 130 flats on the site of the former **Ritz/Essoldo** are set to be approved by the Council. The cinema was demolished in 2000 and the site is currently used as a car park. {35659}

Liverpool Echo – 13 April; Wirral Globe – 18 April; sent in by Alan Hodson & Mike Taylor

BIRMINGHAM (Longbridge)

Plans (announced on p24 of Bulletin 51/5) to build a nine-screen **Light** cinema on the former **MG Rover** site, have been scrapped in favour of a new supermarket.

Birmingham Post – 8 March

BIRMINGHAM (Star City)

A man has died after he was trapped under a seat at the **Vue** cinema. He dropped his phone and when looking for it he became trapped under the electric reclining seat's footrest. The footrest was broken free and he managed to get out but died a week later in hospital. The **Gold Class** seats were closed whilst a Health and Safety investigation was carried out.

Metro, The Times, Daily Mail, BBC News website – 21 March; sent in by Margaret Burgoine, Carl Chesworth, Allen Eyles, Tom Laughlan, Barry Quinton, R David Simpson, Martin Tapsell & Kevin Wheelan

BLACKBURN (Lancs)

Plans for a £6.5m eight-screen **Reel** cinema on the former **Waves** water fun park have been approved. However, Conservatives on Blackburn with Darwen Council have pledged to scrap the scheme if they gain control of the Council following local government elections in May. There are fears that Blackburn could not support two cinemas.

Lancashire Telegraph – 7, 17 March, 26 April; sent in by Philip Crompton

A woman was hit with a vodka bottle when she asked noisy patrons to be quiet during a screening of *50 Shades Freed* at the **Vue** cinema. The film was paused for 20 minutes whilst order was restored. Police attended but made no arrests.

Metro – 16 February; sent in by R David Simpson

BLYTH (Northumberland)

The current issue of *Wetherspoon News* has three pages of pictures of the **Wallaw**, an excellent conversion into one of their pubs. {1826}

Sent in by Carl Chesworth, Tom Laughlan, R David Simpson & Martin Tapsell

BOURNEMOUTH

A developer is appealing over the decision to reject two of its schemes to build flats on the site of the former **Odeon** and **ABC** in Westover Road.

Daily Echo, Bournemouth – 7 April; sent in by John R Forster

BRADFORD (West Yorks)

A government grant of £4m has been awarded to the project to transform the former **Odeon** into a 4,000 capacity music venue. The restoration scheme will also get a share of another £15m fund for cultural projects. This means most of the funding is now in place. No date for starting the work has been given. {3677}

Yorkshire Post – 24 March; Arts Professional – 29 March; sent in by John West

A six-screen 'boutique' Light cinema was due to open on 11 May at the Broadway shopping centre. It will be the firm's tenth cinema in the UK and the second in Yorkshire.

Telegraph & Argus, Bradford – 19 April; sent in by Terry Hanstock

BRYNMAWR (Blaenau Gwent)

The Market Hall Cinema was used as a temporary GCSE maths classroom when a local school asked for help after losing six days of teaching due to snow and frozen pipes. The cinema's town centre location made it easy for staff and year 11 pupils to get to.

BBC News website – 19 March; sent in by Philip Crompton

BURNLEY (Lancs)

Plans for a major town centre redevelopment include a new cinema. Under current proposals, Reel would move from its current site in Manchester Road into the new building; the old cinema would become a supermarket. No further details have been given.

Burnley Express – 23 March; Lancashire Evening Post – 24 March; sent in by Philp Crompton

Plans for a café in the former foyer of the grade II listed Empire have been approved for ten years, despite the planning officer recommending just a three-year lease. The news is seen as a blow to the future restoration of the building, which has been disused for 20 years. {36755}

The Stage – 22 March; sent in by Barry Quinton

CHORLEY (Lancs)

The six-screen Reel cinema, which will be part of the Market Walk Centre extension, is expected to open late in 2019.

Lancashire Telegraph – 16 March; Chorley Citizen – 21 March; sent in by Philip Crompton

The Little Theatre is to expand into a neighbouring former Indian restaurant for extra production and rehearsal space. The theatre took over the former Empire cinema 60 years ago – see p18 last Bulletin. {43984}

Lancashire Evening Post – 24 March

CLEVEDON (North Somerset)

The Curzon has cancelled its annual music festival due to poor ticket sales. The venue has been hosting the festival since 2016 but made a loss last year.

North Somerset Times – 21 March

The Curzon has applied for a £50,000 grant to create a business plan for a creative hub venue. Waverley House, which adjoins the cinema, has been earmarked as a possible location for the hub.

North Somerset Times – 11 April

COLCHESTER (Essex)

Planning permission has been granted to convert the former Odeon in Crouch Street into flats. The front of the building, including the façade, will be retained and cleaned up and converted into 11 flats. The auditorium will be demolished and a new building erected containing 46 flats. {17575}

Daily Gazette, Colchester – 9 April

CORBY (Northants)



The auditorium of the former Odeon could be demolished for 19 flats. The façade would be retained. It opened in March 1936 with 1,024 seats and closed as an independent in November 1969. There followed a spell on bingo, which ceased in 1991. From 1996 it was used as a furniture store. Many original features remain in the auditorium. {16655}

Northamptonshire Telegraph – 14 April; interior photo taken February 2004; façade photo on front cover

CROMARTY (Highland)

Novelist Ian Rankin has backed proposals to build a 30-seat cinema at a cost of £230,000. It is the brainchild of the Cromarty and Resolis Film Society, which has won praise for its annual film festival.

Press & Journal, Aberdeen – 6 April; Glasgow Herald – 7 April

DARTFORD (Kent)

A new six-screen cinema is to be built following Council approval.

Kent Messenger – 29 March

DEVONPORT (Plymouth)

The grade II listed Market Hall is to be transformed into Europe's first 360° cinema. Work is due to have started by the time you read this and it should be open by the end of 2019. Around 150 people will be able to watch sports matches, gigs and plays on an ultra-realistic screen that totally surrounds them. Movies are to be enhanced by smells, heat and light as part of the £7m project.

Western Daily Press – 19 February; City AM – 9 March; Western Morning News – 22 March; sent in by R David Simpson

DONEGAL (Ireland)

Plans for a new cinema complex in Donegal town have been turned down by the Council. The town has been without a cinema since the Four Masters closed down.

Donegal Democrat – 16 November; sent in by Gavin McGrath

DOUGLAS (Isle of Man)

A seven-screen cinema is proposed for the former bus station site in Lord Street. There are mixed views about the idea.

Isle of Man Examiner – 27 February; Galley (IOM) – 1 March

DOVER (Kent)



The new six-screen Cineworld opened on 9 March at the St James centre. It has a total of 909 seats with the largest screen seating 237. {57332}

Dover Mercury – 7 March; East Kent Mercury – 14 March; Dover Express – 15 March; sent in by Martin Tapsell and Wilf Watters [photo]

DUBLIN (Ireland)



The Tivoli Theatre, expected to be demolished and redeveloped, still seems to be operating as a music venue.



The **Carlton Cinema** in O'Connell St, closed since 1994, and the subject of many redevelopment plans, all of which came to nothing, is to be the subject of revised proposals to be drawn up by ACME Architects for UK developers Hammersons. Previous plans including actually moving the façade of the **Carlton** up the street as an entrance to a shopping mall. While shopping is also likely to be the focus of any new redevelopment, any future cinema development here seems unlikely.

The **Screen Cinema** is currently being demolished. {11607}

All above Dublin items sent in & photos by Bob Bradshaw

The **Stella** in Rathmines has reopened after an 18 month refurbishment. External cladding has been removed, revealing the original 1920s façade. Their website [stellatheatre.ie] has some nice pictures. See p25 Bulletin 51/6. {22364}

Sunday Times Ireland – 18 February

A seven-screen cinema is being proposed for the Park retail and business park at Carrickmines.

Sunday Times, Ireland – 25 March

DUNDEE

A nine-screen cinema is being proposed for a development at the Waterfront. If approved, work could begin early next year with the whole site complete by mid-2020. Discussions are in progress with a number of potential operators.

Dundee Courier – 23 March; Evening Telegraph, Dundee – 27 March

DUNOON (Argyll & Bute)

The two-screen **Studio** cinema has said that the increase in the cinema licence from £162 to £618 makes it more difficult to sustain the facility. With more than £10m spent on the Queens Hall and the Burgh Hall, the **Studio** feels it is the poor neighbours and will seriously have to look at its future unless both the Council and the local population are prepared to give more support.

Dunoon Observer – 2 March

DURHAM

Durham University has announced that it is to spend £2.4m restoring the **Assembly Rooms** on North Bailey in the heart of the City. Dating back to 1869, it became the City's first cinema but was bought by the University in 1930. The 220-seat venue currently hosts the Durham Student Theatre, which includes 26 student theatre companies presenting around 100 shows each year. Money will be spent on restoring the theatre's original ceiling and refurbishing the box office area with improvements to the workshops, dressing room and toilet facilities and it will also be more accessible for disabled users. A separate crowdfunding campaign has been launched to raise £300,000 to create a café and bar area. The work will start in June and it is estimated it will take 12-14 months to complete, during which time the theatre will be closed.

Sent in by David & Margaret Williams

EASTBOURNE (East Sussex)

The grade II listed **Congress Theatre** will reopen in March 2019 after a two-year refurbishment. It was built in 1963 and has been closed since January 2017. The work is part of a £54m project to create the 'Devonshire Quarter' but it is overspent by £9m.

The Argus, Brighton – 27 March; sent in by Barry Quinton

EDINBURGH (Leith)

The former **State** is to be used for the Hidden Door Festival from 25 May to 3 June. See p23 Bulletin 52/1.

Glasgow Herald – 3 March

FORDINGBRIDGE (Hants)

The recently-reopened 30-seat **Regal** has applied for planning permission to install a 120cm satellite dish for live streaming broadcasts of opera, ballet and drama productions. It was found that a smaller dish, which did not need planning permission, did not give a sufficient signal. Two extra staff have been employed as the membership list has grown to nearly 700. {37771}

Daily Echo, Bournemouth – 24 March; sent in by John R Forster & Philip Stevens

GATLEY (Stockport)



A housing association has bought the site of the former **Tatton/Apollo**. It is understood more than 20 retirement apartments will be built as well as shops on the ground floor. The cinema opened in October 1937 and closed around 2000. The auditorium was demolished but the façade remains. {2536}

Manchester Evening News – 11 April; photo taken June 2006

GLASGOW (Central)

A three-screen **Everyman** is earmarked for the Princess Square development. The auditoria will seat 95, 74 and 36. No opening date has been given.

The Scotsman – 12 March; Glasgow Evening Times – 13 March

A fire at a nightclub on 22 March caused the closure of the adjacent **Pavilion Theatre**. All shows were cancelled or rescheduled. A statement from the still-closed theatre on 20 April criticised the Council for its slow response and not allowing them access.

Scottish Sunday Post – 25 March; sent in by Tom Laughlan

GRANGEMOUTH (Falkirk)



Safety checks have been carried out at the former **Empire Electric Theatre** after wind blew loose roofing into the main road. The cinema opened in December 1913 and closed in 1971 as **La Scala**. It became a bingo hall, which closed in 2006. The building is C(s) listed. {23049}

Falkirk Herald – 16 March; photo taken September 2008

GRANTHAM (Lincs)



The Reel cinema closed on 26 April and will be demolished. All seven staff will be made redundant. It opened in April 1983 as the 350-seat Paragon. In 1985 a second 166-seat screen was added. Independent operator Robert Sanders retired after 23 years and sold it to Reel in 2005; it was so renamed in 2007. The screens seated 280 and 166 at closure. A five-screen Savoy will be built nearby and is scheduled to open next year. {24709}

Grantham Journal – 16 April; sent in by Tim McCullen; photo taken July 2004

GRIMSBY (Lincs)

Cineworld is to be the operator of a new nine-screen cinema at Freshney Place. Work is due to start within the next six months and it should be open by Christmas 2020.

Grimsby Telegraph – 21 March; sent in by Terry Hanstock

HAILSHAM (East Sussex)



The grade II listed Pavilion cinema has agreed a new 20-year lease. Last year a record 35,000 customers came through the doors. It first opened in November 1921 and closed in 1965. After a spell on bingo, it lay derelict for a while but was restored and reopened in February 2000. {22446}

Eastbourne Herald – 9 April; photo taken April 2008

HALSTEAD (Essex)

We reported on p19 of the last Bulletin that the former Savoy was to be converted into a shop and six flats. This planning permission was first granted in 2014 but expired and was renewed. The owners then decided not to proceed and put the building up for auction on 14 March with a guide price of £300,000. It was unsold at the auction. {30131}

Halstead Gazette – 25 February; *East Anglian Daily Times* – 7 March

HOLYHEAD/CAERGYBI (Anglesey)

The Empire has been forced to close “until further notice” due to a technical issue with the projector. The Town Council, owners of the building, said they cannot justify selling tickets knowing the projector is malfunctioning and have decided to have a whole new projection system installed. {26593}

Daily Post (Wales) – 28 February

HOYLAKE (Wirral)

A one or two-screen cinema could be opened in the Edwardian Town Hall. No operator has been named. The plans have been backed by Bond actor Daniel Craig, who went to primary school in Hoylake.

Liverpool Echo – 7 March; *Wirral Globe* – 14 March; sent in by Mike Taylor

ILFRACOMBE (Devon)



The three-screen Embassy hosted its second annual film festival in April. Over three days it showed around 50 feature films plus several shorts. Each day had a theme – Friday was ‘plastic-free’ and zombie night, Saturday included a Marilyn Monroe double-bill and Sunday was devoted to suffragettes. {24779}

North Devon Gazette – 28 March; photo taken May 2006

IPSWICH (Suffolk)



Plans have been submitted for the former five-screen Odeon to become a church. There would be two areas set aside as “church auditoria” on the ground floor and second floor, in what were the two largest cinema screens. Other screens would be converted into children’s activity rooms and conference spaces.

Ipswich Star – 10 April; sent in by Terry Hanstock; photo taken July 2007

KILLARNEY (Co Kerry, Ireland)

The developers of a new five-screen cinema have successfully appealed against the Council’s decision to refuse planning permission. The multiplex will comprise one large-format auditorium with seating for more than 300, three 95-seat screens and one 119-seat screen.

Irish Examiner – 7 April; sent in by Bob Bradshaw

KINGS LYNN (Norfolk)

The Majestic has increased its prices by 50p; it now costs £4.50 to see a film. A new family ticket is also being introduced costing £15, a saving of £3. There are big plans to improve the cinema over the coming year. {2536}

Your Local Paper – 30 March

LINCOLN

Plans are set to be approved for a four-screen Everyman “boutique” cinema in the Cornhill Quarter. It is due to open next spring.

Lincolnshire Echo – 22 March

LONDON (Alexandra Palace)

The derelict basements of the grade II listed Alexandra Palace are to be transformed into a theatre space as part of a festival taking place this summer. The four-hour show will feature a mix of characters who have been trapped in the basement, capturing the history of the building from 1880 onwards. It is currently undergoing a £26m restoration to save its East Wing, which includes the Victorian theatre.

Evening Standard – 9 March; sent in by Tom Laughlan & Barry Quinton

LONDON (Brent Cross)

A Showcase de Lux is to be part of the extension to the shopping centre, announced on p20 of the last Bulletin. It will have 1,800 seats across 12 screens with Laser Projection with Dolby Atmos sound in each. No opening date has been announced.

Hammerson.com [Developer's website] – 5 April

LONDON (Camden)

A film and live show took place at the former Camden Palace (now Koko nightclub) on 26 March. It was advertised as “a standing show – come and dance”. See p25 Bulletin 52/1.

Islington Tribune – 16 March; sent in by Tom Laughlan

LONDON (Chelsea)



The Curzon closed on 31 March and will be demolished, apart from the façade. This was the former Gaumont Palace, which opened in December 1934 with 2,502 seats and a Compton organ. It was renamed Odeon in January 1963 and closed in March 1972. It was converted into a Habitat store downstairs with a 739-seat cinema in the former balcony. The replacement building will have a three-screen cinema, set to open in 2022. {14894}

Sent in by Ken Roe; photo taken March 2006

LONDON (Covent Garden)



The New London Theatre is to be renamed the Gillian Lynne Theatre later this year. Gillian choreographed *Cats*, which ran at the theatre from 1981 to 2002 and worked with Andrew Lloyd Webber on other shows. She was appointed a CBE in 1997 and will be the first woman to have a West End theatre named after her.

The Stage – 22 March; sent in by Barry Quinton & R David Simpson

LONDON (Dalston)

The Rio has launched a campaign to raise £400,000 to install solar panels and become the UK's first solar powered cinema. A battery storage system will be charged up during the day and used to run the projector at night. The move could save 8,000 tonnes of carbon every year. {10557}

Hackney Gazette – 15 March; sent in by Carl Chesworth

LONDON (Ealing)

Work is to recommence on the rebuilding of the former Forum/ABC [etc] after the Council announced that the eight-screen venue will be ready by 2020. The 1,045-seat cinema will be named Filmworks and be operated by Picturehouse. The former façade, currently propped up by scaffolding, will be retained. 1, 2 & 3 bedroom apartments on the site are being advertised as “from £524,950”. {3772}

Ealing & Acton Gazette – 30 March; Metro – 3 April; sent in by Tom Laughlan & R David Simpson

LONDON (Forest Hill)

The former Capitol, now a Wetherspoons pub, advertises regular Film Nights for adults at 9pm on Wednesdays and also some afternoon matinée shows and children's morning matinées during school holidays.

Sent in by Jeremy Buck

LONDON (Hackney Road)



The former Odeon is in the process of being demolished. It opened in July 1938 and films ceased in May 1961 in favour of bingo. That closed in June 2015 when the lease was terminated early. {13886}

Sent in & photo by Gavin McGrath

LONDON (Hammersmith)

The Lyric is to renovate its 550-seat main house for the first time in 40 years. The Victorian auditorium will undergo ceiling repairs, redecoration and have new seats and carpets. It will close on 23 June and reopen on 5 October.

The Stage – 22 March; sent in by Barry Quinton & R David Simpson

LONDON (Highams Park)



Planning permission has been granted to restore and reopen the Regal. Two new cinema screens and a café/bar will be installed and the front and entrance restored. The building first opened in April 1911 and was rebuilt in September 1935 with 615 seats. Spells on bingo followed and films finally ceased in April 1971. The stalls area became a snooker club and there was a short-lived bingo operation in the circle. {30181} *photo taken August 2013*

East London & West Essex Guardian – 22 March; sent in by Nigel Pitt & Ken Roe

LONDON (Hounslow)

Cineworld has confirmed it will open a ten-screen cinema, including an IMAX screen, as part of the High Street Quarter development. It is claimed it will be the best Bollywood cinema outside India. Completion is scheduled for 2020.

Chronicle & Informer (Hounslow) – 9 March

LONDON (Kilburn)

The Tricycle Theatre is having a multi-million pound revamp and is set to open later this year, renamed the Kiln Theatre. Although the cinema has not been affected by the works (it is in a separate auditorium), the inference from the website is that the cinema will be renamed too. There have been protests against the new name.

The Stage, Camden New Journal – 12 April; Evening Standard – 11, 16 April; sent in by Gavin McGrath, Tom Laughlan, Barry Quinton & R David Simpson

LONDON (Kings Cross)

Fire broke out at the Pullman St Pancras Hotel, which also houses the Shaw Theatre on 9 March. Six fire engines and 35 firemen were called to the scene. No one was hurt.

Daily Express – 9 March; sent in by Margaret Burgoine

LONDON (Mortlake)

A cinema could be incorporated in a redevelopment of the Stag Brewery site.

Richmond & Twickenham Times – 13 April

LONDON (Richmond)

Patrons at the Odeon claimed they were not offered a refund or vouchers after the sound system failed during a screening of *Lady Bird* on 23 February. An Odeon spokesperson said the sound was adjusted and regular checks made but offered passes to affected guests.

Source unknown – sent in by Philip Stevens

LONDON (Sidcup)

A three-screen cinema is proposed for the site of the former Blockbuster store. The ABC closed 18 years ago and was demolished.

News Shopper, Bexleyheath – 4, 11 April; Bexley Times – 5 April

LONDON (Swiss Cottage)



The refurbished IMAX screen at the Odeon Luxe officially reopened in mid-March. It has 184 hand-made leather reclining seats with individual retractable tray tables. The London Lions basketball team were invited to try out the new seats, which have triple the legroom. The screen measures 8.8m tall and 17.5m wide. See p26 Bulletin 52/1.

Camden New Journal – 22 March; sent in by Tom Laughlan

LONDON (Walthamstow)

The grade II* listed former Granada/EMD is to be purchased by Waltham Forest Council for £2.6m. The building will be fully renovated and Soho Theatre would operate a 1,000-seat venue featuring comedy, pantomime, theatre and film screenings. The project is estimated to take three years to complete. {9397}

Waltham Forest Council Website, Evening Standard – 12 March; The Stage – 15 March; sent in by Tom Laughlan, Barry Quinton, Ken Roe & R David Simpson

LONDON (Waterloo)

The Old Vic will stage a free performance of its forthcoming show *Mood Music* on 11 May to celebrate its 200th birthday. See p21 last Bulletin.

Evening Standard – 22 March; sent in by Tom Laughlan

LONDON (West End)

Planning permission has been granted to demolish all but the façade of the grade II listed 444-seat Ambassadors Theatre in Covent Garden. It was designed by WGR Sprague and opened in 1913. It will be replaced with a “modern and flexible” new building with a maximum of 475 seats and be named after composer Stephen Sondheim.

Evening Standard – 22, 23 February; The Stage – 1 March; sent in by Tom Laughlan, Barry Quinton & R David Simpson

Asbestos has been found at the Odeon Leicester Square. Bosses say the cinema is still due to reopen at the end of the year.

The Sun on Sunday – 8 April; sent in by Gavin McGrath

The Cineworld (ex Empire) in Leicester Square has opened a 4DX screen with motion seats and special effects. It is situated in screen ②, the former Ritz. {13056}

Time Out, Metro – 17 April; sent in by R David Simpson

LOWESTOFT (Suffolk)



The operator of the East Coast Cinema has pledged to spend half a million pounds on improvements over the next two years. A new website and ticketing system will be launched and new seating added to the rear of screens ①, ② & ③; screen ④ will have all its seats replaced. Meanwhile, a cinema has been put forward as one idea for the reuse of the former magistrates' courts building. {24985}

East Anglian Daily Times – 3 April; Eastern Daily Press – 6 April; photo taken May 2004

MANCHESTER (Central)

Plans for redevelopment of the Great Northern Warehouse would see much of the upstairs parking space replaced with apartments. The 16-screen Odeon (ex AMC) would remain but with a different footprint and new entrance. {25057}

Manchester Evening News – 6 March

MIDDLESBROUGH (Teesside)



The eleven-screen Cineworld (ex UGC) is having a makeover. It has announced there will be a 164-seat 4DX screen, measuring 13.7m by 5.9m. At full refurbishment the cinema will have 2,420 seats. Screen ① has been completely re-seated with an increased rake. {25083}

Evening Gazette (Teesside) – 19 March, 13 April; photo taken June 2006

MIDSOMER NORTON (Somerset)

Wetherspoons have confirmed that work has started to convert the former Palladium to a pub, which should be open by mid-September.

Wetherspoon News – April; sent in by Gavin McGrath

MORECAMBE (Lancs)



Morecambe has become the UK centre for the International Theatre Institute (ITI) and is bidding to hold its World Congress in 2020. There are plans to create a 1,000-seat theatre in the former Alhambra [pictured] estimated to cost £15m.

Lancashire Evening Post – 24 March; photo taken May 2008

NEWTOWNARDS (Co Down, Northern Ireland)



The organ in the Movieland Cinema has been removed and is in storage and for sale. This is the 3/8 Compton from the Ambassador Hounslow, which remained in the cinema until closure in 1984. It then went for storage to the Plough, Great Munden, where it was planned to install it in a restaurant adjacent to the pub. It was installed in Movieland between 1997 and 2004 by Ernie Watson. Unusually, the organ was not in the auditorium but on a balcony overlooking the entrance foyer. The cinema has been sold and the space is required for an extra screen. The CTA visited in September 2014.

Sent in by Jeremy Buck; photo taken on CTA visit, September 2014

NORWICH



The former Regal is to become a “boutique” bowling alley. The cinema opened in April 1938 and closed in the early 1960s. It became a bingo hall, before being taken over by Wetherspoons and reopened as The City Gate pub in September 1999. It later became an Asian buffet restaurant called Merge but it received a zero hygiene rating and eventually closed in late 2016. {25220}

Eastern Daily Press – 16 March; sent in by Les Woods; photo taken July 2007

NOTTINGHAM



The façade of the grade II* listed former Elite has been cleaned up. The same company that supplied the original creamy white glazed architectural faience with which the building is faced and ornamented is still in business and has supplied replacement details where necessary. Statues in niches around the building had been taken apart and removed indoors for stabilisation and cleaning. The building has now been sold for between £3.5m and £4m – part of the empty office space could be converted into luxury student flats. The cinema opened in August 1921 with 1,477 seats and a grand organ. Films ceased in March 1977 in favour of bingo, which continued until the early 1990s. {21746}

Nottingham Post – 23, 27 March; sent in by Terry Hanstock; photo taken May 2008

OMAGH (Co Tyrone, Northern Ireland)

A new seven-screen Omniplex opened on 21 March; it includes a MAXX screen. The town already has a nine-screen IMC cinema, which has recently had a £1m revamp.

Ulster Herald – 1, 15 March; Tyrone Constitution – 22 March

OSWESTRY (Shropshire)

The Town Council has rejected a request for funding to help open a 112-seat cinema in a former church building in King Street. Planning permission was granted last year.

Oswestry & Border Chronicle – 22 March; sent in by John Bernard Powell

PLYMOUTH

A campaign group has unveiled plans to save the Reel (ex ABC) and turn it into a massive gig venue. There would be a 1,000 person concert hall, cinema, rehearsal space, bar and restaurant. {24749}

The Herald, Plymouth – 17 April

PORT TALBOT

The grade II listed Plaza is in line to receive a £5.5m grant from the Welsh government. The funding is dependent on an operator coming forward to run the facility once the redevelopment is completed next year. It opened in March 1940 and closed in 1983. It had a spell on bingo and was converted into a four-screen cinema before finally closing in January 1999. The building is now owned by the Council. {18212}

Wales Online – 9 March; sent in by Elliot Griffiths

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PORTSMOUTH



About 1,000 clubbers were evacuated after a fire broke out in the ceiling above the dance floor at the Astoria nightclub on 28 March; no one was hurt. This was the grade II listed former Palace cinema, which opened in February 1921 and closed in 1981. {22564}

BBC News website – 28 March; sent in by Philip Stevens; photo taken May 2006

REDCAR (North Yorks)



The Regent could be re-purposed as a theatre if plans are approved for a new five-screen multiplex a few hundred yards away. The building was forced to close on 10 April after "structural issues" were discovered. A structural survey has now begun, which will determine if it is possible to save the building. {5304} *photo taken June 2006*

Evening Gazette, Teesside – 20, 22 March; sent in by David & Margaret Williams

RIYADH (Saudi Arabia)

Saudi Arabia's first cinema in more than 35 years opened on 18 April in Riyadh, the capital. This is part of the social reforms set in motion by Crown Prince Mohammed bin Salman. The first film to be shown was *Black Panther*. The main screen has around 500 seats on two levels: a further three screens will be added during the summer. The cinema will not be segregated like most other public places in the kingdom. Saudi Arabia wants to build around 350 cinemas to serve its population of 32 million, most of whom are below the age of 30. Most of them are avid consumers of Western media and culture. Despite the cinema ban, Hollywood films and recent television series are widely watched at home and discussed.

Reuters News Agency; Daily Telegraph – 6 April; sent in by Carl Chesworth & Anthony Wills

ROCHDALE (Greater Manchester)

Work has begun on the £80m town centre redevelopment. It will include a six-screen Reel cinema. Opening is set for summer 2020.

Rochdale Observer – 21 March; sent in by Carl Chesworth

SELSEY (West Sussex)

Revised plans have been submitted for a theatre, cinema and coffee shop in the former Pavilion. They include a 150-seat auditorium and improvements to facilities for public and performers. The Town Council has already reserved £35,000 to assist the regeneration. It was built in 1913 and films ceased in September 1964 with *Summer Magic*. See p24 Bulletin 51/2. {43436}

West Sussex Gazette – 9 April

SLEAFORD (Lincs)

The Council has approved the £1.5m purchase of a 99-year lease on land at the back of the Corn Exchange, to develop a new cinema.

Sleaford Target – 14 March

SOUTHAMPTON

After years of planning, the £30m Studio 144 has opened. There is a large open stage with excellent special effects. The complex includes a 450-seat theatre, which features screening facilities.

Daily Echo – 17 February; sent in and additional information by Ian Patterson

STAFFORD



The Stafford Cinema (former Odeon) is to reopen as a three-screen operation under AJH Cinemas. The annual rent is £45,000. The new six-screen 800-seat Odeon is set to open in June.

Express & Star – 7, 9 April; sent in by Alan Pointon [photo] & Chris Ingram via Carl Chesworth

STIRLING

The development that includes the eight-screen Vue has been sold for £5.4m. It is thought the operation of the cinema will be unaffected. The new owners [un-named] can expect rents of £450,000 a year, after certain deductions; the net yield is 7.35%.

Stirling Observer – 16 February

SWANSEA

Planning permission has been granted to redevelop the grade II listed former Castle cinema. The roof and some internal areas will be demolished to make way for three commercial units and eleven student flats. The white tiling on the wall facing Swansea Castle has to be retained. The cinema opened in December 1913 and closed in October 1991 to become a Lazer Zone. {17668}

Wales Online – 9 March

TAUNTON (Somerset)

Plans have been approved for a development incorporating a cinema at the Firepool site. No size or operator has been given.

Bridgewater Mercury – 20 March; Somerset County Gazette – 22 March

THIRSK (North Yorks)



The volunteer-run Ritz has overhauled the foyer, including new LED lighting. A £2,000 grant was match-funded by the cinema. It has 204 seats in stalls and circle. {3372}

Northern Echo, York Press – 28 March; photo taken January 2006

TRANENT (East Lothian)

The Fraser Centre has raised £2.4m towards transforming the former Winton cinema into a community hub. It has been told it needs a further £400,000 for the project to go ahead and it has launched an appeal to raise this in just a month. See p22 Bulletin 48/4 and p25 Bulletin 51/2.

East Lothian Courier – 8 March



The **Elite** opened in September 1935 with 900 seats in stalls and circle. By 1976 it was on part time films and bingo. In 1982 a 120-seat cinema was created in the former circle with bingo underneath. It closed in 1998 and now belongs to the Renew church but the auditorium has been largely unused. Now a £15,000 donation from digger giant JCB – which equals the amount it cost to build the cinema in 1935 – means it will be resurrected as a community room. {40173}

Burton Mail – 20 April; photo taken June 2006

WATERLOOVILLE (Hants)

A pop-up cinema in St George's Church Hall celebrated its first anniversary with a screening of *Breathe* by first-time director Andy Serkis. Jackie Buckley, Waterlooville Events Team chairwoman, said the pop-up cinema was created for local residents after plans for a cinema in a new shopping complex fell through. Screenings at the Church Hall are held once a month on a Thursday night. Tickets are £6 and include a free cup of tea or coffee. Waterlooville has been without a cinema since the single-screen Curzon, which boasted a capacity of 784, closed in 1959.

Portsmouth News – 5 April; sent in by Mike Whitcombe

WHITLEY BAY (Tyneside)

The Jam Jar cinema is to open two more screens after receiving a £65,000 grant. Its current 50-seat screen is upstairs in a former Job Centre and opened in September 2013.

Newcastle Chronicle – 7 March

WINCHESTER (Hants)

The Theatre Royal has made a surplus, which is set to clear the £90,000 deficit that had accrued over the last seven years. The theatre will have a £750,000 revamp over the next four years; work will be done on the café and the box office and improvements to the air conditioning and LED lighting, making it more comfortable and cheaper to run. There will be more live streaming of events.

Daily Echo – 7 April; sent in by Ian Patterson

WOKINGHAM (Berks)

Work has started on clearing the ground to make way for the new three-screen Everyman at Denmark Street.

Wokingham Paper – 22 February

WORTHING (West Sussex)

The Dome is to turn the former Tourist Information Centre at the front of the building into a third screen. It will seat between 40 and 50 people in comfortable armchair-style seats and a number of two-seater sofas. The consultants have been working with the relevant authorities to ensure there is no damage to the grade II* listed building. It is hoped the screen may be open by the time you read this. {4011}

The Argus Brighton – 26 February; Worthing Herald – 1, 7 March; sent in by Barry Quinton

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.

Please send cheque or postal order (payable to the Cinema Theatre Association) to the Bulletin Editor, address on p2. Please quote membership number.

Advertisers are requested to reply to all respondents who supply SAE for that purpose.

Display rates: eighth page – £15; quarter page – £25;
half page (horizontal or vertical) – £45; full page – £80

FOR SALE: *Picture House* issues 1-5 and 7-12 (No copy of No 6, eleven issues only). Offers around £50. David Eve, Tel: 07717793909

LATE NEWS

HARWICH (Essex)

It has been announced that the Harwich Electric Palace Trust has received a confirmed grant of £653,000 from the Heritage Lottery Fund (HLF) for the repair and refurbishment of the **Electric Palace** thanks to money raised by National Lottery players.

The project will undertake essential conservation work to strengthen the ceiling of this iconic early cinema, redecorate the auditorium, refurbish the seats and toilets, replace electrical switchgear, enlarge the stage and enhance security.

Work will begin in May and take an estimated nine months, during which time the cinema will need to be closed to the public. However Lottery funding will support the re-creation of an Edwardian "Bioscope" which will be erected on Harwich Green during the 2018 Harwich Festival, which runs from 21 June to 1 July. This Bioscope will be based on a photograph of a Bioscope operated by Charles Thurston, the creator of the Electric Palace. An exciting programme of events will take place in the Bioscope in June in conjunction with the Harwich Festival.

Commenting on the award, Trust Chairman David Looser said: "We're delighted that we've received this support thanks to National Lottery players. This will enable us not only to do the work necessary to keep the **Electric Palace** operating for the foreseeable future but also to expand our range of activities."

See p19 last Bulletin & Events p4 this Bulletin

LONGFORD (Ireland)

Omniplex has bought a never-opened shopping centre for about €1.2m. It had been close to completion when the property market crashed in 2008. Omniplex has a four-screen cinema next door and will relocate to the first floor of the shopping centre and increase the number of screens to eight. The bottom floor of the centre will be offered for letting to restaurants, cafes and coffee shops. There are three levels of parking above.

Irish Times – 28 February; sent in by Gavin McGrath

NEWCASTLE-UNDER-LYME (Staffs)

Developers have won an appeal against demolition of the former Savoy. This means a 13-storey building containing 227 student flats can be built on the site. The cinema opened in February 1913 as the **Kings Hall Picturedrome** and was renamed **Savoy** in February 1927 after a refurbishment. It was taken over by ABC in 1932 and closed in April 1964. Bingo took over and in December 1975 the former circle reopened as a 200-seat cinema; this closed in February 1991. The former stalls had been converted to a health club and snooker club and was last used as a nightclub. See p2 Bulletin 51/2. {38923}

Stoke-on-Trent Live – 23 April

HARROGATE (North Yorks)



The [long] foyer of the former **Palace/Ritz** is being converted into two flats, according to an on-site workman, although work seems to have stopped since I took this photo in January. I understood there was already a flat above the foyer, let on a long lease. The auditorium was demolished a couple of years ago and residential accommodation built – you can just see this down the alley to the left of my opticians.

Sent in by Harry Rigby

LETTERS

BACK TO THE LONDON PALLADIUM

I found Ron Knee's article *Memories of the London Palladium – Part 2* and the beautifully reproduced photographs that accompanied it, one of the most interesting and fascinating pieces I've enjoyed for a long time. The **Palladium** has been my favourite theatre for a very long time and Ron's vivid and detailed recollections of the building and his time there was a real tonic. It was the regular Sunday night TV broadcasts from the theatre which first attracted my interest as a youngster and my first visit to the **Palladium** was to see *London Laughs*, the twice-nightly spectacular review of 1966 with which Ron was heavily involved technically. For me it was love at first sight and everything about the huge and handsome theatre I'd only known through TV made for a memorable experience. Here was Frank Matcham's masterpiece 'in the flesh' and in all its crimson and gold and marble magnificence. The show was wonderful and starred Harry Secombe, Thora Hird and Freddie Frinton, Jimmy Tarbuck, Russ Conway and 'introduced' singer, Anita Harris but it was the theatre that made the experience so special for me. Stage lighting is an interest of mine and the rig at the **Palladium** was always going to be impressive as in many big theatres but the Argyll Street venue had a particularly marvellous installation – at Ron's hands – so as to provide the lighting for TV and, in the future, colour TV. I suspect Ron and I are 'fellow spirits' where the **Palladium** is concerned and his memories of working there made me somewhat envious but also evoked memories of so much about the place which, all these years later, I find conspicuous by their absence now that the **Palladium** has become, in the main, just another large London theatre for staging book musicals rather than the variety for which it was created. The burgundy velour swag house tabs with their deep, gold bullion fringe, the five riser microphones, the stage revolves and 'tapper boards' (tongue-in-groove stage floorboards several feet wide and set at right angles to the stage front for making the most of the once popular tap dancers in variety shows), all features long gone.

Although living in Yorkshire, I was back at the **Palladium** to enjoy the theatre's first book musical *Golden Boy* from a few rows back in the orchestra stalls. It was a packed matinée performance and I was lucky, Sammy Davis Junior did appear on that occasion! Not only was the show fantastic but, as the audience was leaving and I remained in my seat taking in the wonders of the auditorium, Sammy Davis came through the closed curtains, sat on the edge of the stage, unlit and unaccompanied and sang *What Kind Of Fool Am I* – what a bonus. Ron clearly remembers that troubled run. Several years later, I worked for Moss Empires as assistant manager of their other West End house, the **Victoria Palace**, later managing their **Bristol Hippodrome** and, although I never officially worked at the **Palladium**, I have spent a lot of time there and lost count of the number of shows and artists I've seen there since.

Times have changed; variety on the scale remembered has gone and technology has moved on. Moss Empires is no more and ownership has changed and, ridiculously, the annual Royal Variety Performance has even been held at the **Royal Albert Hall** some years, which is a concert hall, not a theatre. The same has happened with the Royal Film Performance of course when the two prestigious charity events never looked better than when presented at the **Palladium** and **Odeon Leicester Square** respectively. For all these reasons, to Ron, "Thank you for penning such an interesting and evocative article which I for one will cherish" and to Harry, "Thank you for so skilfully configuring Ron's article and photographs". The piece is a historically valuable document on the technicalities and operation of such an important theatre.

James Bettley

It was good to read Ronnie Knee's two articles on his time at the **London Palladium**, which overlapped with mine. Ronnie: I remember you well and particularly the gossip we enjoyed (all true) about the goings-on both backstage and front-of-house at the **Palladium**. We kept in touch for a while after our **Palladium** days – I went on to **The National Theatre** at the **Old Vic** and years later to Manchester to reopen the **Palace Theatre** as a second home for **The Royal Opera** (yes, that was once thought likely); not to the **Manchester Opera House** as you thought, although that too was soon to reopen as a theatre after many years with **Mecca** on bingo.

But back to the cinema business. Does anyone remember the monthly lunches held by West End cinema managers in the 70s at the **Grafton Rooms** (?) just off **Oxford Circus**? Managers from West End playhouses were often invited to join their cinema colleagues at these lunches, an invitation never to be turned down (and certainly not by me). I remember some great characters from these gatherings; Paul Lucas from the **Empire Leicester Square** and Joe Moody from **Harland's of Hull** are two that immediately come to mind. **Harland's** was the leading supplier of pre-printed tickets for West End cinemas and theatres in the days before computerised box offices. Joe would sponsor attendees at these lunches, absolutely in the expectation of future business for **Harland's**. My recollection is that he was pretty successful. There was even a time when **Harland's** would fly West End managers on specially arranged charter day trips from **Gatwick** to **Hull** to see round the **Harland's** printworks, with a classy lunch in the company **Board Room** thrown in. After one of these trips, who could even think of placing their ticket print orders with a supplier other than **Harland's**? Much alcohol was consumed at these lunches, although nothing excessive until the brandy and port had been served, after which the waiting staff were invited to leave the dining room. Then the jokes started. Oh dear... Great times though!

Tom Pate

For nearly seventy years I have had a mystery in the back of my mind, which, I think, has now been solved by Ron Knees' article. A highlight of my early childhood was a visit to the Christmas pantomime at the **Palladium**. From my lofty viewpoint in the 'Gods' I could see a theatre organ perched in one of the right hand boxes. Although only young, being a **Clapham Granadier**, I certainly recognised the shape of an organ console when I saw one. What mystified me was that the gentleman sat at this 'organ' did not produce any notes from it – the superb pit orchestra carried out this function magnificently. Looking at Ron's photo of the original lighting control unit this is very probably what I had mistaken for an organ. Presumably the designers had disguised it to look like an organ to blend in with the theatre. Of course, after seventy years and being of a very tender age then, I might well be barking at the wrong tree.

Peter Towell



Editor's Note: The **ABC Blackpool** had a similar console installed when it was rebuilt in 1963. It had been disconnected when the above photo was taken [in a dark storeroom] on a CTA visit in 1985. It is currently preserved in **Wakefield, Yorkshire**.

POPCORN OVERLOAD

Anyone who receives an email from **Odeon** – whether it's for an advanced ticket booking or a monthly 'Limitless' update – will find attached one of those fascinating facts that huge corporations like to use when attempting to dazzle their customers. In this case the fact concerns popcorn. According to the blurb, **Odeon** "sells almost 2,000 tonnes of perfectly popped popcorn every year. That would fill **Wembley Stadium** five times!" My first reaction to this kernel of information is to wonder how much of the popcorn is digested and how much ends up on an auditorium floor? From my experience of many **Odeon** cinemas I would say a good seventy percent ends up on the floor which, bearing in mind how much they charge for it, is really rather shocking!

Mike Whitcombe

STATE GRAYS

I'm concerned we should get the story right on what is happening to the organ at the State Grays when it becomes a Wetherspoons, as the entry for it on page 23 of the Jan/Feb Bulletin is a bit misleading (not Margaret Burgoine's fault as she only sent you what the muddled *Thurrock Gazette* had reported) and unfortunately Tim in the March/April edition does not specifically mention the organ. Anyway, the console is not to be "left to sit on the stage" but will remain in the orchestra pit but most likely in the 'up' position on its lift and a new balustrade modelled on existing ones elsewhere in the building will run along the front of the stage to prevent people falling down.

Richard Gray

YORK ODEON FRIEZE

I should like to respond to Tim Hatcher's mention of York Odeon's "foyer murals" in the Listed Grade II section of his *Campaigning to Save your Historic Cinemas* feature on page 6 of the March/April Bulletin. I wonder if the "foyer murals" actually refers to the decorative frieze, which was painted above door height on the circle lounge walls. I remember being intrigued as a child looking up at the painted characters and equipment associated with the making of films. The frieze was visible until the Odeon was modernised in 1964 at a cost of £20,000. The modernisation works included the installation of a plain false ceiling (initially painted pale blue) below the frieze. As part of Everyman's restoration last year, they had every intention of revealing the frieze but when the false ceiling was removed, the frieze was no longer able to be restored. I suspect twenty seven years of heat and smoke plus the inevitable girder work necessary for the suspension of a false ceiling, had all taken their toll. Mercifully, the elongated concealed lighting feature on the lounge ceiling had survived and has been relit and re-gilded to beautiful effect. The frieze was never wallpapered over, simply confined to darkness. I believe the frieze was the work of Frederick White, who subsequently painted the safety curtain at the Odeon Leicester Square. The Odeon York opened in February 1937, whereas its larger Leicester Square cousin opened the following November. I was told about Frederick White when I was a management trainee at the York cinema in 1966.

James Bettley

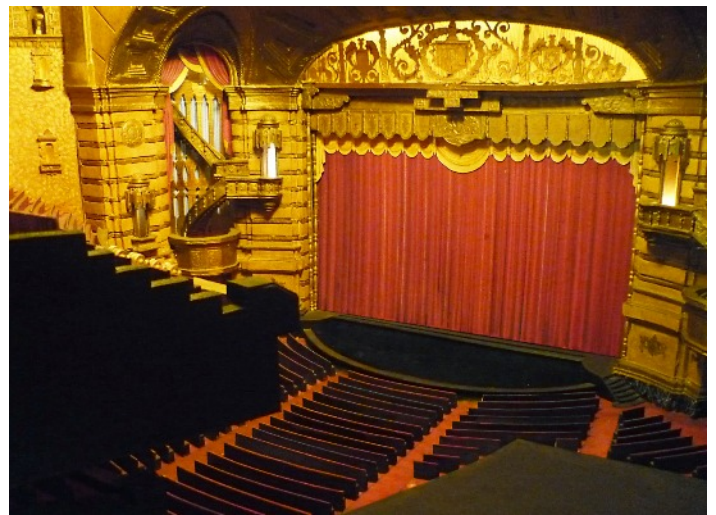
FANATICAL ABOUT ODEON

I was interested to read in the March/April 2018 Bulletin's Editorial that several readers had been surprised to find the Odeon Leicester Square closed. I had known since November last year that the closure was planned to follow the run of *Star Wars: the Last Jedi* early this year. Admittedly my information came from someone closely associated with Odeon Cinemas Ltd but with the scale of works planned to cost up to £15 million, clearly advance planning would have been vital. The premiere of *The Post* on the evening following public closure was arranged after the closure was announced but, presumably, sometime in advance of the event. I suppose there is little commercial reason to publicise closure dates – reopening will be a very different matter – and this could account for some being surprised. I mentioned January's closure on the *Cinema Treasures* website back in November. I have noticed in recent times the flagship Odeon seems to have fallen under the CTA's radar in several respects. The famous cinema celebrated its 80th anniversary on 2 November 2017.

The period of closure could last for up to nine months and it is planned the Odeon will reopen in time to host this year's London Film Festival. Intriguingly, whilst plans for changes to the theatre's façade and foyer spaces are available to view in minute detail in the Company's planning application for alterations (to Westminster City Council), because the building is unlisted, no such information for the auditorium is publicly available. A very large screen is promised but not IMAX and the Company stated they wished to retain important features such as the Compton organ. Both a lift and escalator linking ground and first floors were intended, as was significantly greater toilet provision. The 1998 front-of-house balcony (which the *Empire* was quick to copy!) is being extended to almost the full width of the building and the blue neon outlining the façade, tower and attached signage will all be replaced with the LED equivalent. Those interested should goto [cinematreasures.org/theaters/841]. The site has many photographs and comments and links to view the detailed planning application for alterations to the Odeon's frontage. My name on the site is FanaticalAboutOdeon – a pun now lost as Odeon dropped their *Fanatical About Film* mission statement last year!

James Bettley

NEW YORK PHOTO



I was in New York last December and visited The Museum of the Moving Image. They have a model of a cinema there and wondered what it was.

David Barraclough

Ken Roe writes: It a model of the long lost fabulous Roxy Theatre, New York, NY. {556}

TAUNTON GAUMONT SALE

In the current Bulletin it is mentioned that the Gaumont Taunton is for sale. It is Grade II listed. In fact it was sold on 7 December for £1.85m. At the moment I can't find out who bought it but Mecca is currently paying a rent of £4,000 per week! Maybe it has been sold to a property company and Mecca will remain as the tenants? If I find out any further info I will update you.

Mike Henderson

WHEN CINEMA VISITS COULD BE BAD FOR YOU

A few years ago visiting or working in the cinema could be hazardous to your health. In the days when smoking was the 'in thing', every seat was fitted with an ashtray and while we watched our favourite star in action, there could be some distraction from smoke getting up your nose and in your eyes. Imagine sitting in a hall with over a thousand people and half of them smoking. This is mega passive smoking. I know there were extract fans but this didn't completely solve the problem. Imagine the poor usherettes having to sit at the back of the hall all day, constantly inhaling someone's smoke. I remember going to the cinema with an uncle who was forever lighting up, with the smoke constantly wafting past me. It wasn't only the public that suffered, screens often had to be sprayed as they went brown due to the nicotine. Up in the box there were other hazards including carbon dust, asbestos blankets, asbestos coating on cables, thawpit cleaning fluid and bad film copies that could put a nasty gash in your finger. Thank goodness smoking is no longer allowed and the box is a healthier place to work in.

David A Ellis

CHIPPENHAM ASTORIA UPDATE

Further to my piece regarding the battery room fire at the Astoria Chippenham back in January this year (apologies for my belated response) I am pleased to report that the damage was repaired very quickly for reopening for the New Year programme.

Further to my comment that the proposed refurbishment plans could be moved forward as a result of the fire, passing by the cinema this week large Portacabins have appeared on site and it looks as if the refurbishment with extra screens is about to take place. This would make sense as the Easter programmes are out of the way and a summer opening could be on the cards. A recent visit by my daughter-in-law and grandson confirms this as, all the way through the film performance, she could hear a hammer drill and the sounds of a sledge hammer from below and was told that rebuilding work was underway.

The cinema is still open and I will keep the Bulletin informed on this long overdue cinema refurbishment project – first promised several years ago!

David Reeves.

ODEON RELICS PHOTOGRAPHY PROJECT



I'm a new CTA member, although I'm not sure why it's taken me so long to join! I've been a keen admirer of historic cinemas for some years and regularly try to track down and photograph those from the inter-war years when visiting new areas of the country. Having received and thoroughly enjoyed, my first copies of your magazine, I thought I'd drop you a line to let you know about a project I'm currently undertaking.

I have (as I'm sure many other members do), a particular weakness for Odeons of the 1930s. Whilst many other cinemas from the period often display the hallmarks and charm of this ground-breaking period in architecture, the designs produced for Oscar were (to my eyes) the most astonishing. I consider the vast majority of cinemas built for the chain in the period 1935-39 to be masterpieces, the frontage of each offering a fascinating new slant on flamboyant English modernism. As such, last year, with the aid of Allen Eyles' indispensable pair of CTA books (bolstered with various websites), I found myself putting together a spreadsheet of the surviving structures built for Oscar during his lifetime. From this, I set myself the task of following in John Maltby's footsteps, visiting and photographing each.

The project, provisionally called 'Odeon Relics' is of an ongoing nature. Approaching the halfway mark (hopefully complete this time next year). I have identified 57 sites (including 3 hangovers from the 50s) that either survive, or have enough remaining elements to warrant a photograph. Obviously the condition and use for each varies dramatically but makes an interesting study, even when one often doesn't approve of what has come to pass. I'm focussing on producing one single vibrant colour exterior image from each location, often taken from the same aspect as John's original period shots. I'm only an amateur but I hope to display the final series as a small exhibition, in addition to producing a limited number of books. I've attached one of my favourite shots to date but a full set to date can be seen here... [artdecomagpie.com/portfolio/odeon-relics]

Philip Butler

60 YEARS AGO IN MORECAMBE

Sorry to spoil a good story [p19 last Bulletin] but ventriloquist Peter Brough was not fined £10 for performing at Morecambe on a Sunday. Brough starred in two shows held in the Marine Ballroom on the Central Pier at 6:15 and 8:15 on the evening of Sunday 10 July 1955. Both shows were observed by the police, who took notes but did not intervene. Between the shows a police inspector advised the manager that, in his opinion, the performance broke the licensing law. The legality turned on an abstruse point of Sunday entertainment licensing law as to whether Brough's dummy, Archie Andrews, was a 'theatrical prop'. Brough held it was not, claiming it was in the same category as a professional musician's instrument, which was permitted to be played on Sundays. The ever-vigilant Lord's Day Observance Society had alerted the police when the show was announced, arguing that Archie was a prop and therefore the performance would be illegal. On the same Sunday evening at the Winter Gardens theatre, Ted Heath's band experienced no trouble. It was the unfortunate Eddie Morrell (manager and licensee of the Central Pier) who was summoned as the legally-responsible party to appear before Morecambe magistrates. At the end of October he was fined £10 plus a 5 guineas 'advocate's fee'.

Hector Hill

That Bulletin Morecambe item has stumbled on a mystery to challenge accepted knowledge. Cinema Treasures is no help. There was no **Classic** cinema in the *Morecambe Guardian* of 5 July 1955; and there isn't one in the *Kinematograph Year Books* 1954 and 1957.

However, the *Morecambe Guardian* of 15 August 1958 has an advert for the **Classic**. It was on Victoria Street. Its phone number was 108 (the *Royalty Theatre* on Market Street was 109); so it was old premises. On the same page, an editorial about the **Classic** explains its programming is a different old feature film each day. Shows were continuous from 3pm Sundays, 2pm weekdays, with a 10am show if the weather was wet! (I see the *Arcadian* ran a morning show for the dirty-mac brigade – *The Isle of Levant* – scenes from a French nudist colony!) On 12 September 1958, the newspaper carried an editorial saying that the **Classic** is closing for the winter.

The **Classic's** phone number is the same as the **Palladium's**. The **Palladium** was on Back Crescent Street, which runs parallel to Marine Road Central. Victoria Street is the next thoroughfare beyond the **Palladium** and runs more or less parallel to Back Crescent Street and Marine Road.

The *Morecambe Guardian* also has a report of a court case of young lads on a burglary spree with a loaded air pistol. They broke into the 'Classic' and stole 'fags'.

Hector Hill

Editor's Note: At the location Hector describes, is a building with **Albert Hall** in stonework on the façade [R] so the **Classic** cinema may have operated in here. There is a thought that this short-lived venture may have been 16mm.



CTBF RENAME

As a supporter of the CTBF, I received a letter from them today informing me of their change of name to Film & Television Charity. Regrettably, 'Cinema' has been dropped from the new name. Another nail in cinema's coffin. In my view, the word Charity that now replaces Benevolent Fund, is a grave error. Today the word is tainted, having been in the headlines for the wrong reasons. I have always felt that Benevolent Fund was more reassuring and calm, whereas, Charity is nebulous. I shall, of course, continue to support the CTBF in its new form. CTA members should be aware of this change and act accordingly.

I console myself, alongside other CTA members, with the memories of cinema as we knew it before it was consumed by technology and reduced to soulless and expensive multiplexes. We had fun times, continuous performances, 'B' pictures, hands on projectors where, in the 'box', often there was more action than on the screen (I write from experience, having been trained in the original **National Film Theatre**), mad dashes out of the cinema to avoid the National Anthem etc. No doubt, we all have stories to tell, I know I have. I am 80 this year and treasure my cinema years in the 1940s, 50s and 60s. They were golden years, which included the British phenomenon called 'The Saturday Morning Pictures' that introduced me and thousands of other kids to the magic bolthole – our local cinema. I ran a team to produce a 1950s Saturday Morning Pictures Show in the **Odeon Leicester Square** to benefit The Prince's Trust, Variety Club of Great Britain and The Children's Film and Television Foundation. I have a few programmes for sale at £5.00 each (inc p&p) should any CTA member wish to have one.

Clearly it is more important than ever to preserve as many of our cinema and the memories they protect on our behalf. Personally I was heavily involved with the successful Harwich **Electric Palace** campaign.

Derek Threadgall [dthreadgall1165@gmail.com]

ODEON SLOGAN

The **Odeon Leicester Square** has a slogan painted on its front hoarding: "We're working hard so you can put your feet up." I spent years as a cinema manager telling kids not to put their feet on seats!

R David Simpson

ADVERTS IN THEATRES

I have read the articles regarding advertising in theatres (last issue of Bulletin), which I must have missed in the previous edition. My memory was triggered by Tim Hatcher's letter regarding **Leas Pavilion** at Folkestone and the apparent contraption for showing slides he described. In the late 1950s I went to the **Golders Green Hippodrome** on a number of occasions and they too showed slides on the Safety Curtain. Unusually the spot box (I assume) was at the back of the Royal Circle, rather than at the back of the Balcony as in most theatres. There were four ports and, whilst I don't think I ever saw them being used by a roving spot, there was one visible once on an occasion when one port was open. One port seemed to be masked by a board with two holes cut in it, offset from each other. It was from this one that the beams were project onto the safety curtain. One beam would project a circular picture, which moved in from the side and the other beam would project a beam that came in from the other side. Both met to form a composite picture, before moving off – both continuing in the same direction as before. The operation was repeated for each advert. Usually one would depict for example a picture of a 'Radiogram' and the other would have the name of a local dealer. This seems very similar to the gadget that Tim described and I am only sorry that I never took the opportunity to try and get in to see it. Sounds fascinating and must have great to see it operating.

Frank Smart

NEWPORT ODEON PHOTO

I notice on your *Happy Birthday* page a picture of the Odeon Newport. I remember members visited this area last year. My son, Andrew Byers, is the current owner of the former Odeon, now renamed NEON. I was amazed at the rare photo on p30. I have located a number of photos but never the one you used. I would love to have a copy of that photo to have framed to go on the office wall in the cinema. Please keep your excellent magazine as it provides great interest to us old projies.

Ray Byers

Editor's note: I have sent Ray a copy of the photo.

MAC SCREEN SHOTS

In your March/April Bulletin editorial, you ask, 'how to take a screen shot on a Mac'. Just in case you haven't been inundated with answers, we hope the following helps:

- To take a screenshot of your entire screen.
 1. Press Shift-Command (⌘)-3.
 2. Find the screenshot as a .png file on your desktop.
- To take a screenshot of a selected portion of your screen.
 1. Press Shift-Command (⌘)-4.
 - The pointer changes to a crosshair.
 2. Move the crosshair to where you want to start the screenshot, then drag to select an area.
- There is also a procedure to take a screenshot from iOS devices, (iPhone (model 8 or earlier) and iPad etc)).
 1. Press the home button and power button (on/off switch) simultaneously.
 2. The screen shot can be found in Photos.

Well if nothing else, you can take comfort in knowing your editorial does get read!

John & Joy Surtees; also sent in by John West

PROJECTION CAT



This is Charlie Roe, having a break from projecting films at Gary Trinder's home last year!

David Eve

UNIDENTIFIED PHOTOS

Do you recognise any of these? Please let your editor know.



Sent in by Michael Armstrong



Sent in by Richard Jones



A CTA trip to Hereford on 25 February 1984 visited the Ritz and Regal both on bingo and the Classic, where I believe this photo is. Can you identify any members? Sent in by Clive Polden.



I'm sorry, I forgot who sent this in – maybe Ian Bellion?

MISCELLANY

THSA PURCHASE

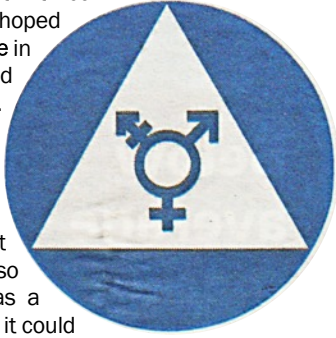


The Theatre Historical Society of America (THS) has purchased the Hollywood Theater in the Dormont suburb of Pittsburgh, PA. The building dates from 1925 and THS aims to continue operating the theatre as a community resource by showing movies, hosting programmes and community events while “bringing showmanship back to Main Street!” {4730}

Sent in by Jeremy Buck

A SIGN OF THE TIMES

Queues for the ladies’ at the theatre are a nightmare. Old-fashioned 19th Century theatres were not built with conveniences in mind. So it was to be hoped that the spanking new Bridge Theatre in London, which has just opened, would have dealt with that problem. But no. At a packed matinée I found myself in a long loo queue, anxiously counting the minutes. To make matters worse there was a sign – a circle with some arrows coming off it – that seemed to indicate that it was also open to anyone who “identified” as a woman. I think that’s what it was. Or it could have been directions to the Old Street roundabout?



Daily Express – 17 March; sent in by Tom Laughlan

TOY THEATRE SALE

The toy theatre collection of the late Peter Baldwin, who died in 2015, aged 82, was due to go up for sale at a Derbyshire auction on 5 April. Peter played Derek Wilton in *Coronation Street* for over 20 years. The sale was expected to generate world-wide interest. In 1998 the collection was exhibited at the National Theatre.

Derby Telegraph – 15 March; sent in by Peter Good

A NEW SLANT ON ‘ODEON’

Odeon’s new US-based owners have rewritten history with this mural inside the Odeon Luxe Haymarket (previously Odeon Panton Street). Allen Eyles comments: “The tall style of lettering, credited to design gurus Wolff Olins when it was introduced in 1997, reminded me of that used by Blockbuster Video, who may have been inspired by the Hollywood sign. I struggle to see the resemblance between the Hollywood landmark letters and the Odeon logos used from 1930 until 1997.” For further details regarding the evolution of Odeon logos, see Allen’s books for the CTA, *Odeon Cinemas 1: Oscar Deutsch Entertains Our Nation* (pages 17-19) and *Odeon Cinemas 2: From J Arthur Rank to the Multiplex* (pages 169-172, 182-187).



CINEMA IDIOT



The former North London Polytechnic building in Kentish Town is still boarded-up, seven years after development plans were first mooted. The hoardings that proclaim the arrival of a cinema are starting to grate. Now some undisclosed local artists have given the message an appropriate guerrilla refresh!

Kentish Towner - 20 April; sent in by Terry Hanstock

PLASTIC BAN

The campaign group 38 Degrees has begun a petition to force major cinema chains such as Odeon and Vue to ditch plastic straws and to sell their drinks with paper straws instead. Plastic straws are one of the biggest causes of plastic pollution, clogging up landfill and choking our oceans. Pub chain Wetherspoons, who have converted several old cinemas into pubs, have already ditched plastic and now only use paper straws.

Sent in by Mike Whitcombe

BOX SALE

A grand tier box at the Royal Albert Hall with 12 seats and The Queen as your neighbour is for sale at £3m. Queen Victoria bought 20 boxes when the hall opened in 1871 and our Queen still retains one, which like the box for sale has 12 seats, rather than 10 in the other grand tier boxes. Grand Tier boxes rarely come on the market.

Evening Standard - 28 March; sent in by Barry Quinton

FREE TICKETS FOR TREKKIES

Box-office staff at the Royal Albert Hall have taken a crash course in Klingon after the venue announced it would give two free tickets to anyone ordering in Klingon. It is the language spoken by the aliens in the *Star Trek* series.

Evening Standard – 28 February; sent in by Barry Quinton

NECROLOGY

LEWIS GILBERT 97

He directed three Bond films – *You Only Live Twice*, *The Spy Who Loved Me* and *Moonraker*. His other credits include Michael Cain’s *Alfie*, which earned him an Oscar nomination, *Educating Rita* and *Shirley Valentine*.



SIR KEN DODD OBE 90

Ken Dodd became notorious for allowing his one-man shows to regularly spill over into the early hours of the morning. He maintained his own ‘giggle map’ of the UK, updating it after every performance. His 42-week season at the London Palladium in 1975 retains the theatre’s record for the longest run of a one-man show.



BILL MAYNARD 89

Well-known for his portrayal of rogue Claude Greengrass in ITV’s *Heartbeat* (1992-2000). He finished fourth in *A Song for Europe* in 1957 and came fourth in the Chesterfield by-election in 1984, when he stood as an independent Labour against the party’s official nominee, Tony Benn.



CINEMA BUSINESS

EVERYMAN EXPANDS

Everyman revenues rose 37% to £40.6m in 2017 as the operator expanded to 22 venues. Pre-tax profits climbed from £540,000 to £1.6m. Their average ticket price increased by 3% to £11.28. The firm is to spend £3.2m transforming the former Rialto/Granada in London's Upper Norwood into a four-screen cinema, which is expected to open later this year – see p21 last Bulletin.

Evening Standard – 14 March

CINEWORLD SALES

Cineworld reported an 11.6% rise in revenues to £890.7m in the year to 31 December, with pre-tax profits growing 22.7% to £120.5m. Box office sales were up 6.4% to £553.7m and retail sales jumped 11.1% to £220.4m. The average ticket price was £6.51, compared to £6.25 the previous year. The company opened 109 new cinema screens in the UK and Ireland in 2017.

*Evening Standard – 15 March; Daily Mail – 16 March;
sent in by Margaret Burgoine, John R Forster, Tom Laughlan & Barry Quinton*

VUE LOSSES

Blockbuster films such as *La La Land* and *Beauty and the Beast* could not stop Vue cinemas posting a fifth consecutive annual pre-tax loss. Sales rose to £790.2m in the year while the loss declined from £103.4m to £92.8m, according to accounts filed in April. The chain, which has 212 sites across Europe, blamed high interest payments.

The Sunday Times 15 April 2018; sent in by Allen Eyles

ODEON PLANS

Odeon is gearing up to make its debut on the London Stock Exchange in a £1.4bn listing. The cinema chain's US parent AMC Entertainment is said to have appointed bankers at Citi to work on an initial public offering. AMC chief Adam Aron said last year it was considering floating a minority stake in Odeon but planned majority ownership. AMC has been investing in Odeon, as well as fitting cinemas with reclining seats and selling alcohol. Bidders were said to be circling after AMC suffered a £32m loss in the three months to September.

Daily Mail – 22 March; sent in by Geoff Gill & Barry Quinton

ODEON MOVES

Odeon is moving its UK headquarters to #8 First Street in Manchester. The new offices are almost opposite the new HOME arts cinema complex. The chain has opened seven refurbished 'Luxe' cinemas since October 2017 and was placed 25 in the *Sunday Times* list of best places to work in the UK.

Sent in by Carl Chesworth

BINGO PROFITS WARNING

Mecca Bingo owner Rank has issued a profits warning. It now expects full-year operating profits of £76m-£78m, compared with previous analysts' estimates of £85m. The shares fell more than 15% to 180p on the news. Revenues at the bingo halls dropped 2%. Cold weather and squeezed wages have been blamed for the downturn.

Daily Telegraph – 6 April; sent in by Carl Chesworth

ALCOHOL BAN OVERTURNED

Showcase Cinemas was refused a licence to sell alcohol at its Coatbridge (North Lanark) multiplex after Police Scotland objected to the proposals. It is believed the ban was the first of its kind at a cinema anywhere in the UK. The chain's parent company, National Amusements, challenged the decision by North Lanarkshire Council's licensing board at Hamilton Sheriff Court, insisting that it was a draconian measure. The Sheriff ruled in the cinema firm's favour, stating that the licensing board was unable to justify the concerns that prompted the ban in the first place. The Sheriff ruled the cinema should be granted a licence to sell alcohol at all screenings after 7pm.

The Scotsman – 1 March; Daily Record – 2 March; sent in by Tom Laughlan

WEST END TICKETS

West End theatre audiences exceeded 15m for the first time last year. Box-office takings were up for the 14th year running and reached £705m, up 9% on 2016. The average ticket cost £46.71. The total number of performances rose from 17,881 in 2016 to 18,203 in 2017 although the number of new productions fell by 18, indicating longer runs of shows.

Metro – 28 February; The Stage – 18 March; sent in by Barry Quinton

THEATRES THAT CHARGE YOU TO PICK UP TICKETS

Theatres, concert halls, museums and cinemas are charging customers for collecting tickets, buying them over the phone or even paying cash! Since January, firms have been barred from charging customers a fee for paying by credit card. This has prompted venues to try to claw back this cash. The O2 Guildhall in Southampton levies a box-office collection charge of £3.25 and a £3.45 standard postage charge along with service and facility charges. In total, these would pile an additional £8.85 on the cost of a £27 ticket to see comedian Jason Manford in October. The Baths Hall in Scunthorpe imposes a 12% booking fee. Booking at the Plaza Stockport incurs a standard booking fee of £1.25 per ticket.

Daily Mail – 14 March; sent in by Barry Quinton

BOWLED OVER

The ten-pin bowling industry has seen a 28% growth since 2012, whilst nightclubs suffered an 18% decline.

Daily Telegraph – 23 March; sent in by Carl Chesworth

THREE THEATRES' FORTUNES BOOST TOWN ECONOMY

A new report has shown that Worthing Theatres generated £3.5m in ticket sales, catering and merchandise from 2015 to 2017. Although the theatres only just broke even, it is estimated they boosted the town's economy by £3m per year.

The Argus, Worthing – 7 March; sent in by Barry Quinton

REVOLT OVER DISNEY CHIEF

Investors at Disney's AGM rejected the proposal to increase the salary of boss Bob Iger by tens of millions of dollars but their decision is not legally binding. The 67-year-old chairman will get £35.1m this year, up from £26.3m in 2017, with his basic salary alone hiked to £2.2m.

Daily Mail – 10 March; sent in by Barry Quinton

NETFLIX KILLING CINEMA-GOING

Dame Helen Mirren has hit out at Netflix for the "devastating" effect it has had on her director husband. The streaming service does not give viewers the "communal experience" of seeing films in the cinema.

Daily Telegraph – 13 April; sent in by Carl Chesworth & Barry Quinton

BECTU SECURES PAY RISE

Regional theatre workers have voted 90% in favour to accept pay increases ranging from 3% to 4.7%. The agreement will see a 4.7% increase for workers covered in grades four and five, bringing pay in line with the national minimum wage, which increased in April from £7.50 to £7.83 per hour. Workers in grades one, two and three will receive a 3% increase, meaning their hourly wage will increase by up to 25p and there will be a 3% increase for meal expenses and allowances. There is a separate agreement for working in the West End.

The Stage – 22 March; sent in by Barry Quinton

BRIEF ENCOUNTER



We reported on p26 of Bulletin 52/1 that the stage production of *Brief Encounter* was to play at the Empire Haymarket (ex Carlton). The opening received excellent reviews. The production switches between live action and film, with several old movie-style clips, into which characters 'climb' by stepping through a curtain.

*Evening Standard – 2 March; Daily Mail – 16 March;
sent in by Carl Chesworth & Tom Laughlan; photo by Allen Eyles*

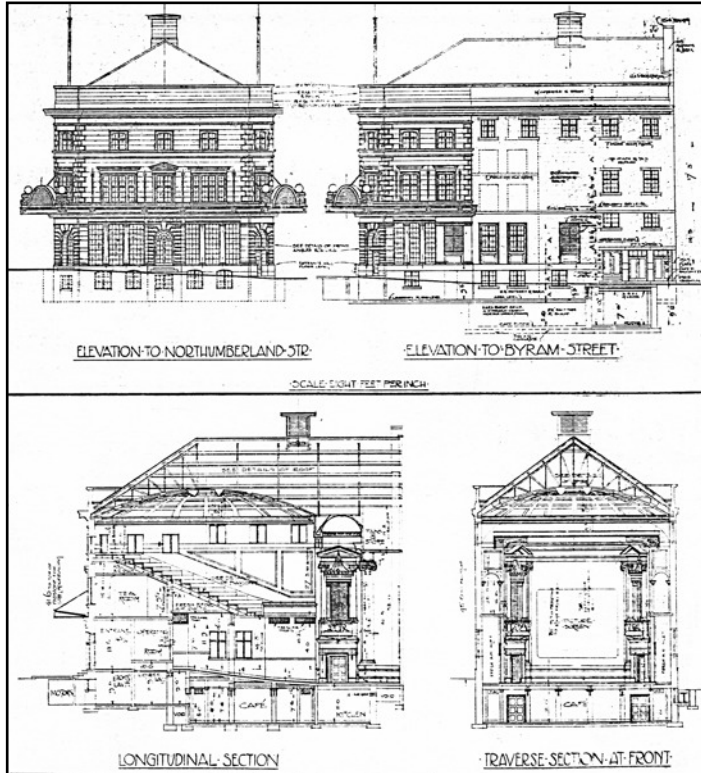
HAPPY BIRTHDAY

A regular column celebrating our wonderful listed cinemas.
All images come from the CTA Archive.

105 years

Picture House, 26 Hall Street, Campbeltown. Opened 26 May 1913.
Architect Albert V. Gardner. A-listed. [No image]

95 years



Princess, 3 Northumberland Street, Huddersfield.
Opened 19 May 1923. Architect Clifford Hickson. Grade II listed.
Image above from *The Builder* 24 November 1922

90 years



Majestic, Tower Street, Kings Lynn. Opened 26 May 1928.
Architect JL Carmel / WD White. Grade II listed.

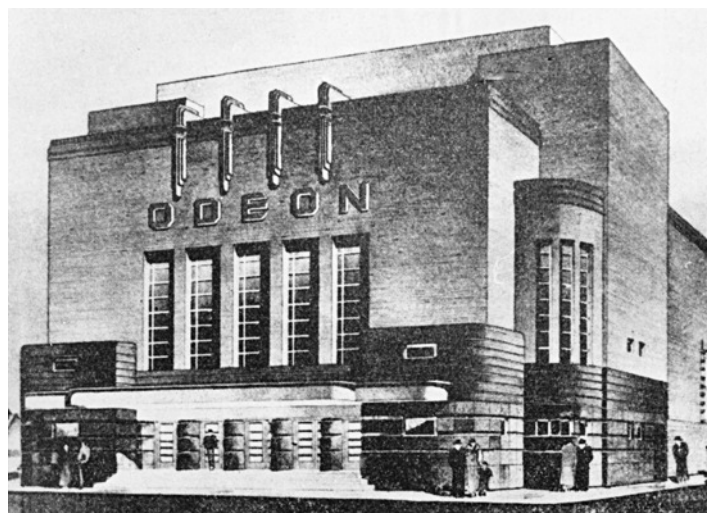
80 years



Rex, 1 High Street, Berkhamsted. Opened 9 May 1938.
Architect David E Nye. Grade II listed.



Ritz, South Street, Ilkeston. Opened 20 May 1938.
Architect Reginald WG Cooper. Grade II listed.



Odeon / Classic / Theatr Elli, Station Road, Llanelli. Opened 18 June 1938. Architect Harry Weedon / PJ Price. Grade II listed.

ARCHIVE

ARCHIVE ENQUIRIES

The Archive is in temporary accommodation and this makes it hard to receive visitors and to deal with enquiries quickly. We cannot access all of the material as some remains boxed up. Please make enquiries in the normal way via the enquiry form on the website or by emailing [archive@cta-uk.org] and we will do our best to deal with these as soon as we can.

To arrange to visit the Archive, first complete the enquiry form detailing your interest and why you would like to visit. If the material you want to see is accessible we will then book you a visit and help you find your way to us in Bow, East London. You will need to have a mobile phone to contact us on arrival, to be let into the building or agree a set time of arrival to then be collected from the reception area.

ARCHIVE OPPORTUNITIES

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 [archive@cta-uk.org].

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 [archive@cta-uk.org].

Clive Polden, CTA Archivist

London's West End Cinemas

by Allen Eyles with Keith Skone.

Large format paperback, 210 pages, fully illustrated with over 400 pictures, including 71 in colour.

Special price to members – £20.00 + £3 postage.



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.

OBITUARY

DERRICK MAURICE ARMSTRONG 1936 - 2018



At the Harrogate Odeon's 80th birthday in October 2016 [L-R] James Bettley, David Wilkinson, Derrick Armstrong & Kevin Langford

Derrick was one of my oldest and most cherished friends. After completing my cinema management training at the Odeon in York, I became the assistant/relief manager at the Harrogate Odeon, arriving there in February 1967. On entering the foyer on that first morning, a young man was coming towards the front doors and we introduced ourselves. That young man was Derrick who, at the time was the cinema's No2 projectionist in a team of four plus an apprentice. The only thing I'd not been taught during my training was actually how to show films, that task fell to Derrick. During Derrick's teaching me how to show 35mm film on twenty minute reels with the Odeon's two Gaumont Kalee 21 projectors, it became obvious to me that not only was he extremely dextrous at handling both film and equipment, he was a master at achieving the best possible presentation and his work was more a 'labour of love'. Derrick used to say, "Nobody thinks about the projectionist until something goes wrong" and his endeavour was to put on a perfectly seamless performance. He was meticulous about using screen curtains, masking and lighting to best effect and playing appropriate 'non-sync' music before the programmes started and during intermissions. His work in the box was exemplary and, although I never needed to put what he taught me into practice, I could not have had a better teacher.

Derrick had learned his trade as a rewind boy at the St. James's cinema in Harrogate and as a projectionist at the Gaumont in the town. National Service in the Army took Derrick away from home territory but he came home to be welcomed back to the Gaumont and when that cinema closed, he transferred to the Odeon for his long run there where he was to become Chief Projectionist.

I soon met Derrick's lovely wife, Pauline and ever since 1967 we kept in touch. Derrick spent many years as Odeon Harrogate's chief projectionist before retiring and he and Pauline moved to Filey – long a favourite haunt of the family. After a number of very enjoyable years in Filey, time was moving on and Derrick and Pauline made the decision to return to the Harrogate area wherein lived both their sons and their own families. Pauline died almost two years ago and Derrick missed her greatly.

In 2017, Derrick and I spent ten days in South Devon, exploring coast, countryside and preserved railways. He loved the whole experience and it was to prove his last real holiday. Later that year his health began to deteriorate and he suffered a number of falls. A particularly bad fall at his home earlier this year, in which he sustained a head injury, led to him being hospitalised and a brain tumour was found to have been behind such a rapid decline. His last few weeks were spent in a beautiful care home near Harrogate and it was there I saw him for the last time a few short weeks ago.

As Derrick himself might have said, "Close screen tabs, bring up floats first then houselights and play the National Anthem. The programme's over". It's my turn now to feel bereft of such a valued friend and Derrick's family to mourn a wonderful Dad and Granddad.

James Bettley

MEMBERSHIP

NEW MEMBERS

We have been pleased to be able to send a warm welcome, in the order in which they joined, to the following new members of the CTA: Samuel Whitehouse, Philip Butler, Glyn Balmer, Lawrence Sutcliffe, Jordan Bedding, Jon Harrison, Ronald Nicholson, William Ratti, Alan Baker and Ian Barker.

DONATIONS

Our most grateful thanks are extended to the following renewing members who added a donation to their annual subscriptions: I Bacon, JS Barber, WA Bates, PT Bayley, P Beresford, AL Body, DP Brown, T Chapman, PJ Chester, J Clarkson, P Cooper, GE Cranch, DG Daykin, LJ Deacon, MS Derriman, IC Ewers, ET Faulkner, PJA Ferrari, GC Gibson, A Goodwin, E Griffiths, RP Hagon, P Hamer, CE Hide, GF High, S Jarvis, K Johnston, SB Kay, M King, JM Knight, RC Lobb, A Maltby, PV Marie, RL Maudsley, PN Metcalfe, TD Mills, RM Paddock, JW Perkins, L Pohani, JE Prickett, DP Rees, AG Roberts, NJ Ruben, JM Seligmann, SR Smith, GM Staples, JM Sturdy, J Surtees, RI Thompson, RJ Tite, B Wakefield, AJ Weise, GJ Wheeler, DR Williams, RE Williams, TK Williams, J Wootton and MJ Yallop.

IN MEMORIAM

We are sorry to record that Robert Herriott of Wellingborough passed away on 27 February at the age of 76. Robert joined the CTA in 2003 and was also a member of the PPT. Also that Derrick M Armstrong of Knaresborough died on 17 April at the age of 81. He joined the CTA in 2008. Our sincere condolences are sent to their family and friends.

Membership changes above are noted up to 27 April

GDPR AND CTA MEMBERS

In the last issue of the CTA Bulletin, the attention of members was drawn to the legislation, which comes into effect on 25 May this year. This is intended to protect personal information held by organisations about EU citizens and applies not just to electronic data records but also to information kept on paper or other media. In the case of the CTA, the processing of members' information is carried out electronically but the membership secretary also prints a list of renewals due for each two month renewal period for checking purposes. This list is subsequently shredded when no longer needed. A screen-shot of the membership database [below] showing a typical (fictional!) record shows the information that may be held by the CTA.

Members can, at any time, request a copy of their personal record and can also request that the information held is deleted. Of course, in the latter case, it would then become impossible for the CTA to service their membership by sending the *Bulletin* or *Picture House*. Information about members who resign or lapse from membership is removed from the database after a short period. Members may have received, from other more major organisations, requests to "sign up" to receive mailings from them. This applies in the case of begging letters, raffle tickets, requests for addition of the charity to a will and so on. As the CTA does not undertake any such mailings to members, it is not needed for members to receive our periodicals, CTA Bulletin and Picture House, to which, in effect, you "sign up" for by applying to join or by renewing membership.

Neville C Taylor, Membership Secretary

Membership Number 318 **Address** 19 Castle Mead Gormenghast **Last changed** 23 March 2011

Title Mr **Initials** A B **City/Town** LONDON **Change made** Address change

First Name Arthur B **County** **Change note**

Last Name Prunesquallor **PostCode** E12 9BD **REGION** LN

Membership Type A - {FULL MEMBER} **Home Phone** (0208) 1432999

Membership signature (Co.) ☒ **Work Phone**

Gift Aid declaration ☒ **AGE** 74 **Mobile Phone**

Declaration dated: 06 March 2013 **Email Address** abprume@gcm.com

Next renewal due: April 2019 **Date Joined** 12 April 1999 **Dear** Arthur

Renewal after receipt of RED reminder

Date	Sub	Paid	Donatio	Other	Notes	F	C
17-Mar-09		£22.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
22-Mar-10		£22.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
23-Mar-11		£22.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
16-Mar-12		£25.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
08-Apr-13		£25.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
21-Mar-14		£25.00	£0.00	£0.00		N	<input checked="" type="checkbox"/>
28-Mar-15		£25.00	£0.00	£0.00		N	<input type="checkbox"/>
27-Mar-16		£29.00	£0.00	£0.00		N	<input type="checkbox"/>
19-Apr-17		£29.00	£0.00	£0.00		N	<input type="checkbox"/>
31-Mar-18		£29.00	£0.00	£0.00		N	<input type="checkbox"/>
* 24-Apr-18			£0.00	£0.00		N	<input checked="" type="checkbox"/>

Record: 14 of 20 of 20 No Filter Search

Mr A B Prunesquallor
19 Castle Mead
Gormenghast
London
E12 9BD

NO BULLETIN REQUIRED ☐ **Membership Card**

COMMITTEE MEMBER ☐ **MINUTES** ☐ **COMPLIMENTARY** ☐ **Non-member** ☐

DPA Reg No. X3837639
Company No. 4428776
Reg. Charity No. 1100702

TOTAL ACTIVE MEMBERS
excluding late renewals and lapsed members
1068

THE UK'S OPERATING CINEMAS

In case you are unaware of this, Committee member David Simpson administers, on behalf of the CTA, a list of all the UK's currently operating cinemas. This can be found on our website, at: [cinema-theatre.org.uk/uk-cinemas].

David welcomes updates and amendments, which should be sent to him at [ukcinemas@cta-uk.org].

According to data compiled by the UK Cinema Association, in 2017 there were 801 cinema sites in the UK, including 395 with 'five screens or more'. The advent of digital projection systems, which, given the funds, are relatively easy to install and operate, has led to an explosion in 'community cinemas' (usually based in multi-purpose

halls), live theatres that show films on a semi-regular (and even a regular) basis and restaurants, hotels and cafes that are installing their own 'boutique' cinemas. When assessing whether these qualify as 'cinemas' for the purposes of the CTA's listing, frequency of screenings and whether there is public access without further obligation are the main determining factors but this can lead to much head-scratching! (Pity the poor list compiler!)

So, if your favourite movie palace isn't on the list, don't despair: David would love to hear from you!

And now you have a handy list you can consult when you are away from home, meaning you'll never again have to miss your regular fix of movie entertainment!

Seating Capacity1600.....
Admission Charged.....
Send Bill to Hall.....

Sound Synchronised Trailer Contract.

No. E. 449.5



DIRECTORS
H. ROBBINS (AMERICAN)
CHAIRMAN
P. KIMBERLEY, O.B.E. (BRITISH)
C. GORDON ROSS, M.C. (BRITISH)
T. GRUEN (AMERICAN)
F. J. C. WEINBERG (AMERICAN)

MANAGING DIRECTOR :
P. KIMBERLEY, O.B.E.

25 DENMARK STREET,
CHARING CROSS ROAD,
W.C.2

TELEPHONES
TEMPLE BAR { 5524
5525
5526
TELEGRAPHIC ADDRESS
NASCRENO, WESTCENT. LONDON

Memorandum of Agreement made the 21st day of September, 19 31
BETWEEN NATIONAL SCREEN SERVICE LIMITED (hereinafter called
"the Renter" of the one part, and Messrs. H. & G. Croneen,
21-23, High Street, GILLINGHAM, Kent.

(hereinafter called the "Exhibitor" of the other part
WHEREBY IT IS AGREED: that the Renter shall let and the Exhibitor
shall hire subject to the conditions on the back hereof Synchronised Motion
Picture Screen Announcements (hereinafter referred to as "Trailers")
of Synchronised Motion Picture Feature Photoplays which the Exhibitor
shall accept at the PLAZA Theatre Duncan Road, Town
(or district) GILLINGHAM, Kent.

This agreement is for a period beginning on the 12th day of November 1931 and may be terminated by either party at
the end of the third month thereafter upon giving two weeks' prior notice
by registered post and unless so terminated shall continue from year to
year until terminated by not less than sixty days' notice by registered post
expiring on the 11th day of November in any year.

The Exhibitor shall accept not less than 52 Trailers per annum and shall
pay to the Renter weekly the following rentals:

£2. 0s. 0d per week for the Special Combined Service
as set out in our letter dated May 7th, 1931.

If during the currency of this agreement the Renter's Standard Contract
Price for Trailers shall be reduced the Exhibitor shall have the benefit of
such reduction from the date of its coming into force.

DATE SOUND TRAILERS REQUIRED	ACTUAL PLAY DATE OF PICTURE	NAME OF PICTURE	FILM OR DISC	RELEASED BY	OUR NUMBER
<u>Nov 9</u>	<u>Nov 12</u>	<u>The Sea God</u>	<u>F</u>	<u>Lasky</u>	
	<u>16</u>	<u>The Catfish</u>	<u>F</u>	<u>International Production</u>	
	<u>19</u>	<u>A Playboy of Hours</u>	<u>F</u>	<u>Lasky</u>	
	<u>" 23</u>	<u>Hells Angels (week)</u>	<u>F</u>	<u>United Artists</u>	
	<u>" 30</u>	<u>Mothers Millions</u>	<u>F</u>	<u>Universal</u>	
	<u>Dec 3</u>	<u>The Devil to Pay</u>	<u>F</u>	<u>United Artists</u>	

AS WITNESS, the hands of the parties hereto, the day and year first above written

A. H. Nye.

Renter's Representative.

H. G. Croneen
Signature of Exhibitor.

Signature of Director on behalf of the Company.

(CONDITIONS OF HIRE SEE BACK)

Sent in by Carl Chesworth