



CINEMA
THEATRE
ASSOCIATION

www.cta-uk.org

BULLETIN

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The Grade II listed Tameside Hippodrome in Ashton-under-Lyne (Greater Manchester) which is 'at risk' – see Newsreel p22



The Regent Downham Market [L] and the Majestic Kings Lynn [R] both seen on the CTA Fenland trip – see report p10

FROM YOUR EDITOR

Many thanks to all those who met the deadline for this issue of the Bulletin. However, anything I received after 20 August will have to wait until the next Bulletin, unless it has already been covered. Just like last year, we are going to Europe for the whole of September and I needed the time to prepare. It also means I haven't had time to produce my usual Cinema calendar before we go. I will do it soon after we come back so look out for the advert in the next Bulletin. There will be plenty of time to order it in time for Christmas and the New Year.

In the week before this Bulletin's deadline, we were having trouble with emails sent both to the Bulletin address and my personal email address. If you sent me something by email and either you haven't had an acknowledgement or it doesn't appear in this issue, please let me know. I'm afraid I can't acknowledge individually everything I receive but if you would really like an acknowledgement, please say so in your email or enclose SAE if submitting by post.

Another full 32 page edition this time. I'm afraid I have had no room again for your holiday snaps. Please don't let this stop you sending them in; this bounty can't last forever. I also have used my backlog of articles so, if you feel like putting pen to paper, let me know.

I have had two letters questioning the use of the word "necrology", one quoting a rather bizarre definition. I have been unable to find this definition in any on-line medical dictionary. However, Oxford, Collins and several other on-line dictionaries give the meaning of "necrology" as "a list of people who have died, especially in the recent past." I use this word as the Bulletin item is a list of [usually] more than one person, together with a very short précis of their contribution to the entertainment industry. The word "obituary" seems to be used for a single person, with a much longer summary of their complete lives. I hope this is a satisfactory explanation.



I also had a letter from Jim Kirkham enclosing an advert for the Light cinema in Thetford. Jim said he didn't think he had seen this mentioned in the Bulletin. Well, we reported the opening on 2 December 2016 on p29 of Bulletin 51/1 but I hadn't got a picture at the time. We visited Thetford in May 2018 and took the above picture, so here it is.



Thetford is where many of the TV episodes of *Dad's Army* were filmed. In front of the Light cinema is a statue of Captain Mainwaring sitting on a bench. We stayed at the Bell Hotel, which had *Dad's Army* themed rooms. Thetford is also home to the Charles Burrell Museum, housed in the Grade II listed original steam engine factory. It has limited opening times so visit [www.thecharlesburrellmuseum.com] before you go.

In his membership report on p31 Neville asks members to leave a gap for his letter opener if using sticky tape on envelopes. I can echo the sentiment. I sometimes think members have shares in 'sellotape'. It really does make post difficult to open if the envelope is plastered down like a Teddy Boy's hair style with Brylcreem! [I was surprised to find that Brylcreem is actually still manufactured.]

Harry Rigby, CTA Bulletin Editor

DEADLINE FOR NEXT ISSUE SUNDAY 20 OCTOBER

CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

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MEMBERSHIP SECRETARY: Neville C Taylor [subs@cta-uk.org]

Flat One, 128 Gloucester Terrace, London, W2 6HP

Items for possible inclusion in the Bulletin should be sent to

BULLETIN EDITOR: Harry Rigby [bulletin@cta-uk.org]

65 Tennyson Avenue, Harrogate, North Yorks, HG1 3LE

OFFICERS AND COMMITTEE

CHAIRMAN: David Trevor-Jones † [chairman@cta-uk.org]

47 The Street, Old Basing, Basingstoke, RG24 7BX

VICE-CHAIRMAN: Ian Meyrick †

11 Tarrant Avenue, Witney, OX28 1EE

SECRETARY: Adam Unger † [honsec@cta-uk.org]

59 Harrowdene Gardens, Teddington, TW11 0DJ

TREASURER: Neville C Taylor † (details as membership secretary above)

CASEWORK COMMITTEE – Chairman: Richard Gray †

45 Arnold Road, Bow, London, E3 4NU [casework@cta-uk.org]

Members: as main committee plus Rob Chesterfield, Tim Hatcher,

Jane Jephcote, Mark Price, Vicky Simon & Peter Wylde

ARCHIVIST: Clive Polden [archive@cta-uk.org]

14 Ivychurch Gardens, Cliftonville, Margate, CT9 3YG

ASSISTANT ARCHIVIST: Rachel Marks

73 Cressy House, Hannibal Road, London, E1 3JF

PUBLIC RELATIONS: Gerald Glover [publicity@cta-uk.org]

228 Malpas Road, Brockley, London, SE4 1DH

PUBLICATIONS & SALES OFFICER: Jeremy Buck †

34 Pelham Road, London, N22 6LN [sales@cta-uk.org]

WEBMASTER: Rachel Woodforde

69A Mill Street, Kidlington, Oxford, OX5 2EE [web@cta-uk.org]

VISITS CO-ORDINATOR: Ray Ritmeester [visits@cta-uk.org]

66 Woodside Road, High Wycombe, HP13 7JB

PICTURE HOUSE EDITOR: Allen Eyles [picture.house@cta-uk.org]

13 Tennyson Court, Paddockhall Road, Haywards Heath, RH16 1EZ

CTA SCOTLAND: Gordon Barr, Gary Painter [scotland@cta-uk.org]

11 Merker Terrace, Linlithgow, EH49 6DD

CTA CYMRU/WALES: John Skinner, Jon Williams [wales@cta-uk.org]

3 Swan Lane, Ystalyfera, Swansea, SA9 2JB

CTA NORTH: Nick Taylor [north@cta-uk.org]

4 Oxford Way, Stockport, SK4 1JR

CTA WESSEX: David Eve, Gary Trinder [wessex@cta-uk.org]

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

COMMITTEE MEMBERS: Emma Beeston, Kevin Gooding, Lynda Hillman, Tim McCullen, Sally McGrath, Ken Roe, David Simpson

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enquiry; this address will be monitored and e-mails redirected if necessary.

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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 state if you require items to be returned and enclose SAE, 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

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VISITS AND EVENTS

A Chance to Vue

Wednesday 9 October; organised by Marion Kennett



The six-screen Vue cinema in Eltham High Street, SE9 1BJ [above] opened in April 2019 and we will be able to visit on Wednesday 9 October at 11am. After a short walk along Eltham High Street we will then visit the Bob Hope Theatre in Wythfield Road, SE9 5TG and hear of the recent improvements that have been carried out. Following a lunch break we head to Welling on the B15 bus to view the former Odeon, now the church of Freedom Centre International, situated in Upper Wickham Lane, DA16 3HF, commencing our conducted visit at 2:30pm.

There will be a charge of £6 for visit notes, which will be available on the day. Please register your interest for this visit on the visits and events phone number, 020 8800 8393.

Getting there: Eltham station is served with trains from London on the Bexleyheath line to Dartford via Victoria, Charing Cross, Cannon Street, London Bridge, New Cross and Lewisham. Buses from the station go to Eltham High Street, stopping outside Marks and Spencer's, almost opposite the Vue cinema. The 161 bus does not turn into the High Street. Alternatively Sidcup line trains to Dartford stop at Mottingham where a 126 bus will stop near the Vue. Public car parking at Sainsbury's, behind the Vue, is entered from Passey Place or Messeter Place.

After the visits, return to London can be via Eltham or from Welling station on the Bexleyheath line.

Best of Berks

Tuesday 22 October; organised by Ray Ritmeester



Another early start I'm afraid! We shall be visiting the Empire Slough at 9am. It is one of our earliest multi-screen cinemas, opening as the May-box in 1987 and has been operated by Virgin, UGC and Cineworld to name but a few. Our next port of call will be the Buzz bingo, formerly the Gala/Granada club [above] and originally opened as the Adephi way back in 1930. We shall then use public transport to reach Windsor for a short lunch break and then have a tour of the Theatre Royal. The Frank Verity designed theatre opened in 1910 and operated as the Royalty cinema between 1935 and 1938. Our next venue will be the Screen cinema at the Old Court, which reopened in 2018 following a refurbishment.

Full details including timings and travel arrangements will be available by sending me an email to [r.ritmeester@sky.com] or SAE to Ray Ritmeester, CTA Berks, 66 Woodside Road, High Wycombe, HP13 7JB.

Talk Presentations – Double Bill

Saturday 9 November at 5:30pm (doors open 5:00pm)

WHEN CINEMA LET IN THE LIGHT by Martin Cleave

Light orchestral music formed a significant part of 20th Century popular culture, so not surprisingly it found its way into the cinema-going experience of the pre-Beatles era. Through historic recordings and vintage broadcasts, this presentation will feature the orchestras of the Commodore Hammersmith and Troxy Stepney, among others, accompanied by images of the cinemas they performed in. It will also feature compositions by theatre organists including Sidney Torch and Louis Mordish. Also, hear how the Pearl & Dean theme went after the pillars faded and all about Joan Sims' "larkly goings-on in the two and threes".

Martin Cleave has a lifelong interest in music. He began learning to play the piano at the age of 7 and is currently Pianist and Music Manager at the Royal Academy of Dance. In his spare time he is conductor for the 'Eltham Park Pleasant Sunday Afternoon Orchestra'. Martin is also a long-time member of the CTA.

**** PLUS ****

PUTNEY'S ROLE IN CINEMA HISTORY by Philip Evison

Philip Evison formed an early love for the cinema and has been writing and speaking about the history of his area of Putney in south-west London, for the last 30 years. So when the theme of this year's Wandsworth Heritage Festival was announced as 'Entertainment', the subject for an illustrated talk virtually chose itself – 'The History of Putney's Cinemas', which he gave to a full house earlier this year.



Putney boasts of the existence of about ten venues that exhibited films through the evolution of cinema history. Its first purpose-built cinemas opened in 1911, a couple of years after they first appeared in other boroughs, though moving pictures had, as elsewhere, been shown in adapted premises before then – including in the Frederick Hingston-designed Hippodrome, aka Putney Empire & Palace of Varieties.

Recent research has revealed that Putney and its surrounding area has had its claim with early cinema pioneers. The under-recognised Robert W Paul, who was a British scientific instrument inventor, successfully vied with the Lumière brothers to introduce animated pictures for public exhibition. He retired, died and is buried in the locality. There is also strong anecdotal evidence that William Friese-Greene showed some of his early films in the Platt Picture Theatre, housed on the first floor of an empty factory near Putney Bridge.

Venue: The Gallery, Alan Baxter Associates, 75 Cowcross Street, Farringdon, London EC1M 6EL.

Getting there: On leaving Farringdon Underground (old) station (not the Turnmill Street exit) turn left – or when leaving Farringdon Main Line (new) station, turn right – walk east 150 yards towards the 'SnappySnaps' shop. The entrance to the Gallery is opposite; walk through the large gates and across the courtyard to the far end, turn right down the steps and you're there!

Admission on the door: Members and Guests: £10 each, includes wine, soft drinks and light refreshments.

Organiser to contact: Richard Norman tel: 020 8668 6077; Email: [RichardNormanCTA@aol.com]

Advance Notice

Please 'Save the Date' – Friday 13 December – for the CTA's very special Christmas party to be held in the foyer bar of the Empire, Haymarket in London. This is in celebration for the Grade II listing awarded to the cinema by Historic England towards the end of last year.

Ticketing details to be announced in the November Bulletin.



The Empire Haymarket; photo taken August 2018

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

Thursday 19 September At Eternity's Gate (2018) [12A] 11am
Saturday Night and Sunday Morning (1960) [PG] 7:30pm
Friday 4 October Mary Queen of Scots (2018) [15] 11am
Some Like It Hot (1959) [12] 7:30pm
Saturday 12 October Sing-Along-A-Grease 7:00pm
Thursday 31 October Downton Abbey (2019) [PG] 11am
Halloween Special From Dusk Till Dawn (1996) [18] 7:30pm

Behind the Scenes Tour at 11am on Monday 28 October.

£8. Book or simply turn up.

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

THE REGAL EXPERIENCE, WYMONDHAM

15 September A Yank in the RAF (1941) [U] plus
When War Came – public information films
13 October The Adventures of Robin Hood (1939) [U]
plus Local Archive Films
3 November Key Largo (1948) [PG] plus
The Royal Rodeo (1939) a short musical special

Shows on Sundays at 2:30pm at the Wymondham Ex-Service's Club (former Regal cinema) NR18 0AT [tinyurl.com/zddvkq4].

Further information from Michael Armstrong [01953 603246]

THE FECKENODEON Worcestershire, B96 6HN

This year's programme is now on-line. CTA members wishing to attend can book tickets (£5) at [www.feckencodeon.co.uk] or by phone through TicketSource on 0333 666 3366 (local call rate) – or you can contact the Society directly on [films@feckencodeon.co.uk].

28 September Fisherman's Friend (2019) [12A]
26 October Rear Window (1954) [PG]
30 November Bohemian Rhapsody (2018) [15]
Shows on Saturdays at 7:30pm. Licensed bar at all performances.

SIXTH RENOWN PICTURES FESTIVAL OF FILM

Sunday 6 October 11am – 7pm at the Plaza Stockport
With A Variety Of Celebrity Guests on Stage, Pathé Newsreels, B features and A features and of course the organist!
Tickets now on sale – £20
from 0808 178 8212 or [www.renownfilms.co.uk]

By John Skinner

PLAZA CINEMA PORT TALBOT

A planning application was submitted on 25 July 2019 by owners Neath Port Talbot County Borough Council to redevelop the former Plaza Cinema, Station Road, Port Talbot.



The plans are for a change of use of the building, which has been derelict since January 1999, to a mixed use facility comprising a café, 250 seat hall, multi-purpose rooms, a gymnasium, two retail units and office space with associated car parking to be managed by the local branch of the YMCA. This will involve the demolition of the rear section of the Grade II listed building, which comprises roughcast rendered walls, the asbestos cement roof sheeting pitched roof and the seating floor construction of the auditorium and stage and replacement with a new structure over the same site footprint as well as the retention, repair and restoration works to the frontage involving both external and internal finishes and features.

CTA Cymru (Wales) is generally supportive of the mixed use scheme to bring the building back into use, in particular those functions that will benefit the community. We also support the refurbishment and retention of the frontage and foyer and have highlighted the importance of the original faience tiling on the frontage, the canopy and the original sets of doors that distinguish a building of this period.



However, it has been recommended to the applicant that CADW be approached to carry out a detailed inspection of the auditorium for any remaining architectural features before listed building consent to demolish is authorised, as we do not believe that the architects in charge of the scheme, GWP of Cardiff, have made a sufficiently strong case for demolition. CTA Cymru has made these observations to the planning authority in Neath Port Talbot CBC.

HERITAGE CASEWORK

By Tim Hatcher

Grade II* Listed



Following a protracted period of dormancy, the concept of extending and developing the **Carlton** in Islington has been revived. The current proposal specifies a block of residential apartments to its rear and dressing-room accommodation to its side. Overall this appears to be an acceptable scheme, with the exception of the ubiquitous mandatory provision of an elevator, which is likely to mar the balanced composition of the foyer. No listed building consent application has currently been tabled. *Photo taken October 2014.*

The CTA recently released a press statement condemning inaction on the rehabilitation of Margate's **Dreamland Cinema**; this resulted in an article in the *Kent Live* publication. At that time a local authority spokesman commented that the Council was reviewing its options; that body subsequently determined to dispose of the entire Dreamland site, subject to satisfying certain fiscal obligations. This resolution has now been called in for re-examination by opposition councillors.

Grade II Listed



The Theatres Trust has advised that a listed building consent application has been presented relating to the Picturedrome in Holmfirth, an unusual building boasting a pressed-tin ceiling. Further investigation will thus be instigated. *Photos taken August 2005 & August 2011.*

Planning and listed building consent applications have also been advanced detailing an intended addition of seven storeys above the auditorium of the **Savoy** in London's Burnt Oak. These are to be utilised for accommodation described under the somewhat peculiar appellation of 'pocket living'.

Discussions are ongoing concerning commercial viability of removal of the extensive illuminated box sign currently blighting the façade of the **Empire** (ex-**Carlton**) in London's Haymarket and also upon the feasibility of reproduction of its original canopy.

The prolonged saga of the **Longford** in Manchester's Trafford area has taken a further twist: its local Council is currently in the process of compulsorily purchasing the cinema, with a broad aim of restoring it for mixed entertainment and community usage.

A pre-application has been submitted by the organisation that has purchased the **Ritz** in Nuneaton. This introduces a potentially contentious element: the fabrication of free-standing rooms in the balcony. The Association considers that granting of permission should be conditional upon ease of reversibility. The drawings accompanying the solicitation lack detail and close scrutiny will be applied to the development of this case.

Unlisted

Subsequent to the Local Council Elections held last May, the political complexion of Ashford's local Council has altered, resulting in the seating of additional members sympathetic to retention of the **Odeon**.

Melcorpo Commercial Properties Unlimited, the concern that has purchased the **Byron** in Hucknall, has submitted an application to convert the premises into a four-screen cinema.



Following mutilation of its interior several years ago, little of architectural interest survives within **Smart's Picture Palace** (Essoldo) in Bethnal Green. The structure has now been sold; the new owners' announced objective is to convert the building into a young persons' hostel. The Association has requested that the frontage be retained as part of this project. *Photo taken April 2015.*



The application to utilise the site of the **Regal** in Wakefield as a parking facility has been withdrawn. *Photo taken July 2004.*

Following local consultation, designation in its Local Plan of the **Royalty** in Bowness as a potential redevelopment site has been rescinded.

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; Committee's Choice; Gaumont Managers; Carlton Swansea.
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	Holophone lighting; Imitations of Odeon ; Cradley Records; 1909 Cinematograph Act; Kingston Showmanship.
No 36	£6.00	Leslie Kemp; Jeremy Perkins on Brighton; The Clifton Circuit; 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; Majestic Leeds; Grosvenor Rayners Lane; Pascal J Stienlet.
No 42	£6.00	Odeon Elephant & Castle, Plaza Crosby; Depot Lewes; Cineworld Chelsea; Gaumont Sheffield Figures.
No 43	£6.00	Virgin Cinemas; Peter Jewett's ABC memories; Scala Kings Cross; Picture House Campbeltown; Beeston/Nottingham memories.

BINDERS FOR PICTURE HOUSE MAGAZINE

These binders are to a new, revised design, which should allow easier storage for the more recent thicker copies of the magazine. The 'Wirex' system allows copies to be inserted easily and removed if required. There are twelve wires per binder, although the number of copies that can be inserted may vary depending on the thickness of the issue. The binders can also be used for the thinner, earlier copies of the magazine. Featuring a red leather-look finish and the magazine title on the spine in the current format.

Price: £6.00 per binder, supplied in a special postal carton. Please add £3.00 to your total order for post and packing.



There are also available a few second-hand copies of out-of-print issues of *Picture House* 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

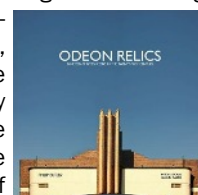
We can supply back numbers of most Bulletins from Volume 21 (1987) to date. Prices for issues from 1987 to 2017 are £4.00 per year (6 issues); individual issues are £1.00 each. Prices for issues in 2018 and 2019 are £4.00 per copy. All prices include postage. There are some issues available from earlier years, 1967 to 1986 – please send enquiries to the Sales Officer.

New Publication

Odeon Relics by Phillip Butler.

144 pages, hardback, fully illustrated, 225mm x 225mm. £25.00 plus postage.

This is a hardback photo-book showcasing what remains of the iconic cinemas built by Oscar Deutsch. Photographer Philip Butler has travelled the country capturing what remains of the ground-breaking **Odeon** empire in the 21st Century. The book showcases this collection of exterior photographs, each presented with summarised histories of the building in question. A 12-page introduction by architectural writer Jason Sayer introduces the series, looking into the birth of the chain and the cinemas and illustrated by the period images of John Maltby. There is a map of locations and a comprehensive list of **Odeon** cinemas built during the period and their subsequent fate.



TO BE PUBLISHED IN OCTOBER. See display advert on p9. Copies will be dispatched as soon as they are available.

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)

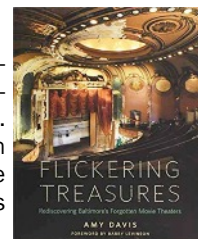
Flickering Treasures – Rediscovering Baltimore's forgotten movie theaters by Amy Davis, foreword by Barry Levinson.

302 pages, hardback, fully illustrated and colour map.

Available from Amazon, etc.

ISBN 978-1421422183.

This is a chronicle of this USA city's movie theaters over the past century, told through photographs, old and new and poignant reminiscences. In 2008, Amy set out to find Baltimore's forgotten cinemas and she found 72 theaters, which are illustrated here with her contemporary images and historic photographs.



Last few copies available!

ABC – THE FIRST NAME IN ENTERTAINMENT by Allen Eyles

A reprint of the 1993 edition, with a new introduction by the author highlighting developments since the book was published, including the short-lived return of the **ABC** name. 164 pages, paperback, fully illustrated, £17.50 plus £3 postage.

Ordering details above.

UPHILL, DOWNHILL AND INTO THE WOODS

A report of the CTA visit to Lincolnshire,
Wednesday 12 – Friday 14 June
By Mike Wood

There's a corner of England that is very much uphill and downhill and our visit in June even took us over the top to reach three of the twelve venues that David Vinnels had found to make a weekend of it in and around the fine City of Lincoln. This is famous for its cathedral, which crowns uphill and must have been a final steep crawl for pilgrims in centuries past acting as a beacon as it did in a less secular time. We, of course, were to resort to our bus passes.



The exterior of the Palace Theatre Newark

However, our first visit was to Newark a little way to the South West and a convenient stopping point on the East Coast mainline. Here is the **Palace Theatre** (1920 – Emily Blagg – Listed Grade II) designed as a ciné-variety theatre, which started out mostly on film and is now almost exclusively for live theatre via a period on bingo. It sits on a prominent corner site, with three miniature minarets to catch the eye on the approach to the town centre from Newark North Gate station.



The interior of the Palace Theatre Newark

Under Council ownership, the foyer has been extended and the auditorium restored and now with seating for just over 600 in a re-raked stalls floor, extending up the balcony and along sideslips, now converted into boxes. The technical facilities were upgraded at the same time. We were to see all of this on a full backstage tour after a welcome tea and coffee.

Lunch on our own was followed by a tour of the Grade I listed Town Hall (1776 – John Carr) which makes a very handsome focal point to the Market Place. Afterwards, it was a short walk to the five-screen Odeon, built for Reel in 2007 and which features an Art Deco style exterior fin, the effect only spoilt by a vertical Odeon sign instead of a horizontal **ODEON**.

Some chose to stay over in Newark and others re-located to Lincoln ready for the following morning visit to the **Drill Hall**, which dates from 1890 and is listed Grade II. The brick and stone front façade sits on a narrow pavement to a main road downhill and in the 1999 refurbishment a new entrance was created within a courtyard access to the Armoury café space on a quiet side street at the rear. A morning coffee was offered and then a tour. The main hall for 370 seated and 500 standing is a great space with its slender iron trusses rising the



The façade, main entrance and hall at the Drill Hall Lincoln

full height from the floor between each of the blind brick arches. There are other spaces for hire beneath the battlements in the fortress-like front building.



The New Theatre Royal Lincoln

It was then a short walk to the **New Theatre Royal** (1893 – Bertie Crewe & WGR Sprague – Listed Grade II) on a site that has seen several theatres since 1763. At first the very plain corner façade dating from 1945 underwhelms but a glance up the side alley gives a glimpse of the 19th Century baroque revival original. Inside it is an intimate late Victorian house for about 840 (now seating 475) in Stalls, Dress Circle and Gallery plus two Boxes, displaying much decorative plasterwork and the whole in red, cream and gold beneath a grey panelled ceiling. Projection facilities were installed in the 1980s but little used. We were treated to a full backstage tour with plenty of photo opportunities.



The Venue at Bishop Grosseteste University, Lincoln

Most of us then elected to stroll across the lower town to the bus station for a ride uphill to our next visit, the Bishop Grosseteste University, which was established as a teacher training college for the Diocese of Lincoln in 1862. Now with full university status, it also features Drama studies for which there exists the Bishop Greaves Theatre / The Venue. During the day it is a learning facility and in the evenings it operates as a commercial cinema and live events venue. It is a modern building refurbished and upgraded in 2012. As well as a tour of the theatre we were able to make use of the Refectory for a lunch stop.



The exterior and hidden detail at the Radion Lincoln

It was an easy walk from the BGU to our next visit at the Radion (1939 – WJ King). This had quickly closed at the start of WWII and was requisitioned for use by the army, re-opening in 1947 for the Manchester-based Emery circuit, only to close again ten years later. After a period as a supermarket, the BBC repurposed it as a local radio station. We were met by the managing editor who kindly took small groups of us up into the void above the modern studios where the upper part of the proscenium and other decorative elements remain in place.

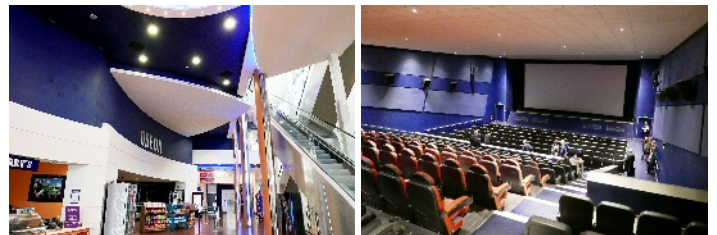
From drama studies to the local asylum via the BBC, this was starting to seem very familiar to your correspondent and at least one other in our group, as we arrived at The Lawn (1820 – Ingleman – Grade II*)



The Blue Room at The Lawn, Lincoln

a home for 'lunatics' dating from 1820, wherein is the Blue Room, a conversion of the asylum's ballroom and theatre for community use, the hospital having closed in 1985. This has been beautifully restored featuring a hammer-beam roof, small stage and sprung floor, now used for a wide variety of events, including occasional film. After a presentation by the artistic director, we were shown through the rest of the Greek Revival building.

Gravity then took over to get us back steeply downhill where there were the exteriors to view of the former Picture Hall (1909), Cinematograph Hall / Astoria (1910), Grand Electric Cinema (1913) and the new Everyman (under construction at the time of our visit) with many of our group finishing at the Ritz/Odeon (1937) which was built for ciné/variety and is now a Wetherspoon pub at ground floor, with an unused screen above following a short-lived reopening but foreclosure of the lease appears to have put an end to that. All of these venues had illustrated and well researched and presented notes provided by David in booklet form to help guide us.

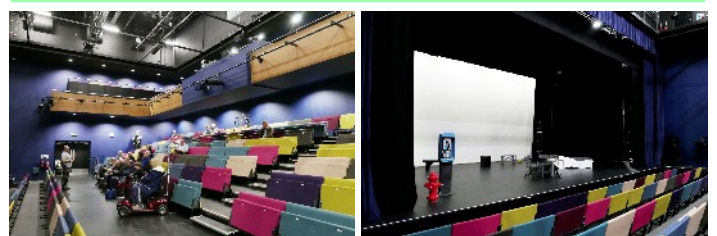


The foyer and a screen at the Odeon Lincoln

Our final day was to start at the current nine-screen Odeon (2001) on Brayford Water. This features a double height foyer but otherwise standard multiplex fare. Then moving across the water to The Engine Shed (2006 – Stem Architects) a conversion of a railway building now operated by the Students Union of the growing University of Lincoln. This is collocated with LPAC (2008 – Stem) the Lincoln Performing Arts Centre and we were to tour both busy venues, the one with a flat floor and big bar, the other a raked auditorium for an audience of 446.



The Engine Shed at the University of Lincoln



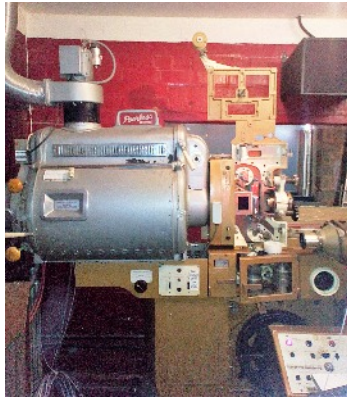
The auditorium at the Lincoln Performing Arts Centre



The exterior of the Lincoln Performing Arts Centre [LPAC]

After a break for lunch it was all aboard the coach to Woodhall Spa for the Kinema in the Woods (1922), unfortunately not for your correspondent who had to travel to the USA the following day for the annual Theatre Historical Society Conclave event, booked six months beforehand and I was therefore to miss this, the main event! A storied venue, the 68th cinema opening in the UK and still flourishing, the first to feature back-projection, organ accompaniment and a showing of Cavalcanti's *Went The Day Well?*

I hear that it did go well, as did the whole trip, thanks to David Vinnels for the detailed notes, the thorough organisation and great roster of visits and to all of our friendly hosts for their welcome.



The 35mm machine set up for back projection in the box at the Kinema in the Woods



The Kinema in the Woods at Woodhall Spa

Photos by the author, except the two on this page of the Kinema in the Woods, which are by Ray Ritmeester

[Links for more:](#)

Kinema in the Woods History page:

[thekinemainthewoods.co.uk/KinemaInTheWoods.dll/Page?PageID=3]

Ian Grundy's Flickr photos:

[www.flickr.com/photos/stagedoor/48167283046]



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FLICKS IN FENLAND

A report of the CTA visit on Saturday 13 July

By Mike Wood

In between cycling around Europe to raise funds for the 20th Century Society and writing books on post-war architecture (I counted seventeen listed on her Wikipedia page) Elain Harwood found time to organise a CTA visit to Kings Lynn and Wisbech. This quickly followed our uphill and downhill visit to Lincoln with the very flat Fens, unless you count up and over the bridge over the Great Ouse that is.



Screen ① at the Majestic Kings Lynn

For most of us, it was a not too early morning stroll from our lodgings in Kings Lynn to the Majestic (1928 – Cornell & White – Listed Grade II). Originally with a single screen and ballroom, this was converted by the previous owners into three by horizontal division of the stalls and balcony (screens ① and ②) and changing the ballroom into screen ③, preserving much of its interior features, some said to have been rescued from the original Empire Leicester Square, which was being demolished around the time that the Majestic was being built. Since the CTA last visited it has been redecorated throughout by the current owners, who also plan a fourth screen in a vacant shop unit. This building, with its copper-domed clock tower, benefits from a prominent site in the town centre and it was good to see it flourishing.



St George's Guildhall Kings Lynn

A short way across to the historic heart of Kings Lynn is St George's Guildhall, the largest and most complete surviving medieval guildhall in Britain dating from 1420, with plays performed there since 1442, making it also the oldest surviving playhouse in the country. This is now the Kings Lynn Arts Centre and the long and fascinating history of this place was well told by our guide. By 1945 it was derelict and threatened with demolition. Alexander Penrose stepped in and bought it, gifting it to the National Trust. Film also features with the Community Film Club but the fly in the ointment is a Council plan for art-house films to play in two new screens at the Corn Exchange modern theatre conversion close by. We had plenty of time to explore the Guildhall inside and out before setting off across the Ouse for Wisbech.



The auditorium of the St George's Guildhall Kings Lynn



The Luxe cinema Wisbech

Our first visit there was to the Luxe Cinema a 2009 single-screen conversion of a Women's Institute building. In 2017 it passed to Adam Cunard's Picturedrome Electric Theatre Company, which started an extensive programme of stylish refurbishment and upgrades. The young manager took time to tell us about this and answer our questions until the audience began to arrive for the start of the day's programme.



The Cinema Upwell

After a break for lunch on our own it was back to the coach and the short journey to Downham Market with a brief stop at Upwell for the Cinema (1920) now a private residence but for many years known locally as the Cinema Salon; a hairdressers. Downham Market was for the Regent (1928 – Cornell & White) and contemporaneous with the Majestic in Kings Lynn. Now it is apparently closed after a period in other uses, including a bicycle museum, however there were some exterior similarities to spot. Our attempts to catch the attention of someone smoking at an attic room window failed, as had Elain's previous attempts to make contact, so we re-boarded the bus for the return journey to Kings Lynn.



The façade and auditorium of the Ritz Kings Lynn

We arrived at the Ritz (1938 – Allflatt & Courtney) built on the site of the earlier Theatre Royal, which was lost to a fire in 1937. The Theatre Royal had become a full-time cinema and the first to run talkies in Kings Lynn. The replacement cinema was built with full stage facilities as witnessed by the large fly-tower clearly visible on its corner site. It

also originally featured rear projection until CinemaScope came along in 1955 and it has been on bingo since 1962. Our visit was timed for a break in the bingo session and the friendly staff let us explore the accessible areas, which had benefited from a recent refurbishment by the same architectural practice that built it.

Now it has to be said that there was a bit of back and forth across the river as we returned to Wisbech but for very good reasons, ie to give us plenty of time at our final visit and, for those that had not seen it before, the wow factor that is the Empire (1932 – Ward & Woolnough – Listed Grade II*). It is in a jazz-modern style, somewhat restrained externally but wonderfully exuberant inside and displaying great quality in the detail of the original wood inlaid doors and plasterwork.

Also there were the two great surprises of a projection box almost ready to run again, plus a complete set of tabs and flying paraphernalia hidden behind the bingo stage set. We would award it Grade I listing. It went to bingo after films ceased in about 1971 and stage use in 2004 and it appears to have a new operator that is looking after the place well.

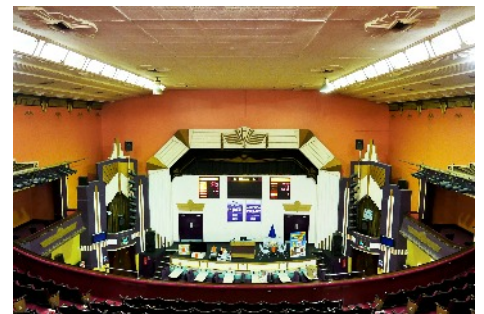
We had to tear ourselves away from the Empire to get back to Kings Lynn for those catching trains but very happy after a good day out in Fenland, thanks to Elain and our kind hosts and helpful coach driver, who I half expected to fetch someone's bicycle out of the hold when he dropped us off and the end of the trip.

Photos by the author – two more on front cover

Links for more: Elain's Wiki and book list:
[en.wikipedia.org/wiki/Elain_Harwood]



The mosaic in the foyer floor at the Majestic Kings Lynn



A selection of photos of the Empire Wisbech

CINEMAS AND THEATRES OF HACKNEY – UPDATE

By Gavin McGrath

Unbelievably it's been nearly ten years since the original book hit the shelves, selling like hot cakes within six months. Here is an update featuring new venues and further information on previously-mentioned establishments.

New Cinemas and Theatres

CASTLE CINEMA, BROOKSBY'S WALK, E9



The matter of a cinema returning to the former **Castle** on Brooksby's Walk was first discussed in 2013 with a further visit to the table in March 2016. This time a crowdfunding campaign was started to raise £45,000 towards the project. The man behind the venture was Asher Charman, founder of Hot Tub Cinema. Used seats were purchased from a big hotel and the work such as plastering and fitting was carried out on a budget, much of it by the man himself. The **Castle** finally reopened on 3 February 2017, nearly 60 years after it had closed. The first screen is an 80-seater located behind the bistro upstairs with the seats facing the front of the building. A second screen opened in February this year, with 27 seats, in the former projection box at the front of the building. Films screened at the cinema are generally the latest releases. The original cinema opened as the **Electric Theatre** in September 1913 and was renamed the **Castle** in 1933. After the war it was acquired by **Essoldo** and renamed but closed in May 1958. For a number of years the building was occupied by industrial businesses but is more recently remembered as a snooker hall, which ran for some 20 years or more. In 2014 a new concept in deli-style shopping opened under the Sparo banner on the ground floor of the building, with seating at the side to enjoy a snack on the go, along with a bistro on the first floor.

HACKNEY DOWNS STUDIOS, AMHURST TERRACE, E8

The Studios are broadly a series of creative spaces run by Eat Work Art which has hosted a series of theatrical companies since 2013. The Big House Theatre Company staged productions here as did the Paines Plough Company, which brought its 'Roundabout' 168-seat theatre to the Studios in 2014 and 2016. In 2017 the Hackney Showroom arts organisation was shortlisted for the Jewson Building Better Communities Prize of £50,000, in order to complete the conversion of space at the Studios to a community theatre. The company left in February this year and moved to another location in the borough. The Studios also hosts Pop-Up Cinema in December each year when *Cinema in the Snow* is staged, screening a collection of seasonal films such as *Elf*, *Home Alone* and *The Muppets Christmas Carol*. Fake snow is imported especially for the event and mulled wine, craft beer, popcorn and brownies are available but only if you are old enough.

THE INSTITUTE OF LIGHT, HELMSLEY STREET, E8



The Institute is the brainchild of Harry Ross, ex-Secret Cinema producer and is based in a railway arch underneath the Liverpool Street to Hackney Downs line. Among its original functions was a 51-seat cinema, record shop and restaurant. The cinema opened in December 2016, had DCP Projection and JBL Surround Sound and its airline-style seats were said to be the cheapest in Hackney. The cinema closed on 27 September 2018 but the restaurant remains in business. Film did make a brief comeback however in May this year when *Aretha Franklin: Live in Montreux* was shown.

PICTUREHOUSE CINEMA, MARE STREET, E8



The Hackney Picturehouse opened as a four-screen cinema in the former **Central Hall** on 28 October 2011. The conversion was by Fletcher Priest Architects for City Screen Ltd. The opening week's films were *The Adventures of Tintin* (3D), *The Help*, *The Ides of March* and *We Need to Talk About Kevin*, with a digital re-release of *Ghostbusters* shown a day later. The policy of the venue is pretty much similar to other houses in the chain with screenings covering the latest releases with a Silver Screen Club, Film Festivals, special screenings for kids and LGBT films. The bar and kitchen adjacent to the foyer is a popular dining spot both at lunchtime and in the evenings. On the top level is the Hackney Attic, a space used for comedy nights and other events. There are now six screens in total, including an unnumbered lounge screen where cinema-goers are virtually at beanbag level in their seats. Note the letters "Picture House" inside the window frames of the building. The Hall itself was built in 1924 and later became not only the Hackney Museum but the Ocean Music Venue, using part of the former Central Library. This closed down in 2005.



SHOREDITCH TOWN HALL, OLD STREET, EC1



The Town Hall has become an established venue for plays since it was reinvented as an arts and live events venue in 2012. A season of work by up and coming playwrights organised by Sheffield Theatres and the Paines Plough Company was staged there that October. Subsequent productions have included Philip Pullman's *Grimm Tales for Young and Old*, including *Little Red Riding Hood* and *Rapunzel*, staged in April 2014, *Dead Dog in a Suitcase*, based on the musical satire *Beggar's Opera*, in December 2015, *1972: The Future of Sex* in April 2016 and Gunter Grass's surreal post-war masterpiece *The Tin Drum* in December 2017. The Hall was built in 1865 as a vestry hall, designed by Caesar Augustus Long and expanded twice in 1901, when an assembly hall was created and again in 1938. Following the abolition of the Borough of Shoreditch in 1965 the building became redundant. In the late-1990s it was acquired by a trust and restored in the early years of the current century. The Hall currently comprises eight different spaces with the theatrical performances generally taking place downstairs. Theatre impresario Arthur Lloyd performed here in the 1880s when it was used as a music-hall and cinematograph presentations are known to have taken place prior to 1910. Boxing was also staged after World War II.

TOWER THEATRE, NORTHWOLD ROAD, N16

The theatre occupies a former gym in Sunstone House and is the now the permanent home of the Tower Theatre Company, thanks largely to a crowdfunding campaign. The group, which is over 50 years old, had been without a fixed home since leaving its Islington base over 15 years ago and often used the Gatehouse Theatre in Highgate to stage its productions. The first play at the new home was *Henry V*, which opened on 26 September 2018 followed by *To Kill a Mockingbird*. The building also includes room for rehearsal space, props storage, an office and a bar for that all important drink.

Updates



The Arcola Theatre is now based in the former Reeves Print Works in Ashwin Street, Dalston, although the Works moved out in 1948 and was replaced by clothing factories. The original location for the theatre was in Arcola Street, hence its name, where it was based from September 2000 to January 2011. It closed in June 2012 for renovations, to include improvements to the heating system and provision of a meeting space and café and reopened on 3 October 2012 with *Dead on Her Feet* based on 1930s US dance marathons. A temporary

Arcola Tent was provided across the road, opening in November 2011, largely constructed using materials rescued from across London. It actually lasted for nearly three years. The theatre itself was awarded a £165,000 cash boost to fund solar panels in its goal to become carbon neutral. It later opened a second auditorium bringing the total capacity to around 300 seats.

The Bullion Room Theatre on Wilton Way, Hackney, was originally a temporary theatre while the Hackney Empire was being refurbished. It was rebuilt as the Chaplin Apartments by DLA Architecture for the Thornsett Group to provide 25 homes with multi-use space for the Empire. Receptions are often held here prior to guests attending the theatre for award ceremonies.



The Cinema in Pitfield Street, Hoxton, was eventually demolished but progress to replace it has been slow. The Shoreditch Trust vowed to provide a new cinema by 2011 appointing Waugh Thistleton as architects to design the building but plans, originally approved in 2009, came to nothing. It was later in the hands of the Curzon chain with the work having been given to Parritt Leng who submitted a new scheme to the local authority in 2016 for a three-screen cinema along with 19 apartments. The original scheme promised that the façade would be preserved but it met its demise in 2016 and the architects ended up building a replica. The apartments behind have already been let but the ground floor space as of June 2019 was yet to be fitted out with no immediate date announced for the opening of the cinema.



The Dalston Picture Palace in Dalston Lane was a short-lived venture run by the Silvermans from about 1910 to 1915 and despite being opposite the Dalston Picture House did not exactly become established. The site is currently home to a bar called Farr's School of Dancing. The premises received a new frontage long ago but the stripping back inside has revealed some of the original features.

The Hackney Empire in Mare Street pushed the boat out with a season of Oscar-winning musicals such as *Top Hat*, *Funny Girl* and *West Side Story* in 2014 and again in 2015. The theatre first opened in December 1901 and screened films between the wars, when the public could hear Clive Brook "talk". A multi-million pound refurbishment was carried out early this century, the theatre reopening in January 2004. It then went dark again while its future vocation was discussed but returned to the fore in June 2010 with a concert by Winston Marsalis.

Hoxton Hall in Hoxton Street has screened films on an occasional basis, in particular *Ghostbusters* in October 2013 sponsored by the Big Film Club. The building dates from 1863 and was formerly a Victorian music-hall.

The **Kenning Hall Cinema** on Lower Clapton Road, Clapton, opened in the former ballroom of the White Hart pub and dates from 1896 but was converted for pictures in 1910. Its most recent use was as the Palace Pavilion, owned by Ken Edwards, which was forced to close in 2006 following several incidents. The St Mary of Zion Ethiopian Orthodox Tewahido Church, which holds Bible Studies in the adjacent St James Church, bought the building in 2011 for £700,000 and had big plans for it. This involved transforming the former cinema into a pastiche of a traditional Ethiopian church to include two domes on top and also private accommodation for a key worker. This has not gone down very well with the local conservation group, The Friends of Clapton Cinematograph Theatre, who want to see it turned back into a cinema with an educational facility for young people. Although the interior is said to be gutted, the Church has so far raised less than 10% of the estimated conversion costs and the building remains boarded up. It closed as a cinema in June 1979.



An early photograph featuring the **Morley Hall** showing Animated Pictures has turned up at the CTA Archives. The Hall screened films from around 1909 to 1916 and was shared with the Cambridge Heath Congregational Church. The hall dated from 1880 although most of it has now gone apart from a section at the rear. The building was given an overhaul last year and now houses workspaces and a nursery.

The former **Odeon** on Hackney Road, on bingo more than twice as long as it was on celluloid, was sold off to developers in 2014 and as a result Mecca closed the operation in June 2015. An application to demolish the building and build apartments was submitted to the local authority in 2016, which was swiftly objected to by the CTA's Casework Team. The building however met its demise in April 2018. Designed by Andrew Mather, it opened in July 1938 and closed in May 1961.

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...

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The **Rio Cinema** in Kingsland High Street has been struggling financially in recent years but has survived against the odds owing to its diverse programming. It originally opened as the **Kingsland Empire** in 1915 before being reconstructed in the mid-1930s. It has been the **Classic** and the **Tatler** over the years but emerged as the **Rio** in 1976 when bought by a local businessman. Potential was recently seen by converting the basement into a second screen and a crowdfunding campaign was organised in 2017 to raise the £125,000 required. It opened that December although it only seats 31 people. In 2015 an immersive play was staged in the said basement and a pop-up bar also surfaced in the summer of 2016. There are plans for a third screen at the cinema by 2021, presumably by splitting the stalls and balcony in two.



The **Savoy Cinema** on Stoke Newington Road, just a stone's throw from the centre of Dalston, spent many years on snooker following its demise as a picture house in February 1984. In recent years the ground floor was transformed into the Epic banqueting centre, which hosted flea-markets and other events and the balcony foyer into Efes Pool Hall, while the circle area remained off limits and in a state of decline. In 2017 the owner of Village Underground in Shoreditch, Auro Foxcroft, came up with a plan to turn the building into Hackney Arts Centre, a multi-discipline events space, which has been steadily making progress. In 2018 it was awarded a grant towards the £3 million required for the project and had an interim opening that September enabling concerts to be held. Now known as **Earth**, films were screened in the run up to Christmas but, apart from the concerts, performances are largely theatrical in the upstairs circle area. **Earth** kitchen occupies the former stage end of the building.

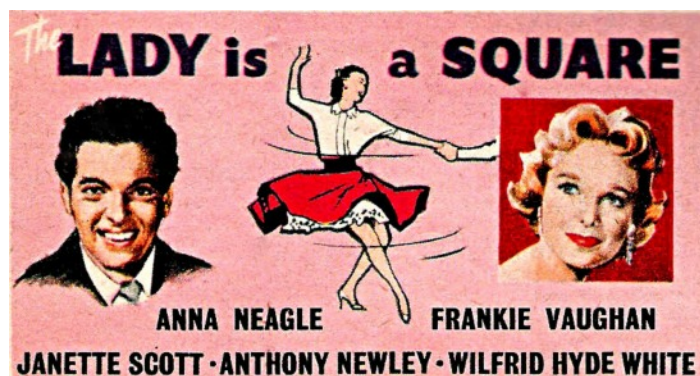
Other Venues

The last few years has seen an influx of different pop-up cinema and theatre experiences across the Borough with occasional screenings and performances in the most unlikely of places such as a cemetery, a hotel, a former laundry and a now-demolished school. A summary of these venues, far too lengthy to include here, can be had by emailing [cinema_business@aol.co.uk].

Proposed Cinemas

Plans for a 1,200-seat super kinema in Stoke Newington were drawn up by Gilbert Booth in 1930. The auditorium was on back land with an entrance at 165 Stoke Newington High Street and a crush hall on the Stoke Newington Church Street side. The cinema was never built, resulting in the absence of any such attraction in the centre of Stoke.

All photos courtesy of Gavin McGrath apart from Morley Hall courtesy of the CTA.



REWINDING BACK

Sent in by David A Ellis

PICTURE PALACE ON FIRE

An alarming outbreak of fire occurred during the performance at Vint's Picture Palace Kettering on Friday evening. While an acrobatic display was in progress, a screen composed of wood and felt at the back of the gallery suddenly burst into flames. A scene of intense excitement followed but the presence of mind of the pianist, who continued playing and a reassuring shout from the manager to the audience to keep their seats, prevented serious panic. The occupants of the gallery rushed past the blazing mass to reach the exit. Many narrow escapes were witnessed. Several women fainted and were carried into safety. The cinematograph operator rushed through the flames with the films and clung to the balcony in front of the building and was rescued. The flames were quickly subdued with buckets of water. The screen was a temporary structure during alterations.

Runcom Guardian – 26 August 1910

EALING AND DISTRICT CINEMA NEWS



The façade of the Walpole Picture Theatre Ealing, now on display not far from its original location

The *Battle of Waterloo* was shown at both the Walpole Picture Theatre Ealing and the Kinema West Ealing, last week to crowded houses. Mr Batley, who played the part of Napoleon in the film, appeared in person at the Walpole, while the Kinema engaged Trumpet-Major Browne, late of the 17th Lancers, to sound bugle calls at each performance. Captain Morris, the popular manager of the Theatre de Luxe at West Ealing continues to give only the best of everything to his audiences. Last week he featured exclusively the great fight between Carpentier and Wells, also the *Penalty of Crime* a fine two-reel drama and the *Exposure of the Land Swindlers*. Captain Morris is not content to rest on his laurels and this week he is featuring the first part of the *What Happened to Mary* series, also the *Clutches of the Apaches* and *Tolstoi's Resurrection*. The theatre has recently undergone redecoration. There is an excellent orchestra, under the able direction of Mr Clift Summers. A word of praise must be given to Mr Hunt, the new violinist, whose solos are much appreciated. The Broadway Cinema has recently been reopened, Mr ML Capua being the managing director. Large audiences attended the screening of *Madame Sarah Bernhardt 'At Home'* last week. Educational matinées are to be given in this theatre from 1 October and onwards. It is rumoured that the Ealing Hippodrome is shortly to be opened as a cinema. The Crown Cinema Acton has been redecorated and an orchestra has been engaged. During the next four weeks West's *Our Navy* is being featured. The Grand Cinema Hanwell, which has been closed for redecoration, reopens on Thursday next.

The Bioscope – 18 September 1913

NO SUNDAY CINEMAS

Another attempt to obtain Sunday Cinematograph performances in Middlesex, was overwhelming defeated at a special meeting of the Middlesex County Council on Thursday week. An application by Mr H Usher for permission to open the Walpole Cinema Bond Street, Ealing on Sundays, which was taken as a test case covering 36 similar applications, was refused by 64 votes to 7. Three applications for permission to give sacred concerts in cinemas, two at Willesden and one at Edmonton on Sunday evenings, were also refused and in all sixty-three applications for various forms of Sunday entertainments were unsuccessful, none being acceded to. The cinemas in respect of which applications were made for the permission of Sunday Cinematograph performances, included besides the Walpole, the Ealing Broadway Palladium, the Grand Theatre Hanwell and the Globe Cinema Acton.

Mr Norman Hart made the test application on behalf of the Cinematograph Exhibitors Association. The Rev WB Sandberg, vicar of St Mellitus Church, Hanwell was the spokesman of a deputation introduced by the Bishop of Willesden, which opposed the applications on behalf of the Middlesex United Committee for Sunday Defense. There was also opposition on behalf of the Musicians Union.

Acton Gazette and West London Post – 19 October 1928

MORE NEW CINEMAS FOR ULSTER

More new cinemas are being planned for Ulster and will be ready for opening towards the end of the year. In Belfast special attention is being paid to the suburbs, where three of the most modern equipped houses for local companies are to be erected and work on two of them is due to start immediately. The largest of them will be in the Crumlin Road district at a site on the corner of Tennent Street, while another is being planned for the Castlereagh Road area. The third will be on the Lisburn Road, where a site has been obtained.

The reason for the increased activity outside the centre of the City is that, with the ever increasing populations in the suburbs, the belief is held that the provision of first class cinemas will meet with such support that will justify the promoters spending large sums of money on their venture. The search for suitable sites in the centre of the City by both local and cross-channel syndicates has not abated in the least and constant inquiries are being made but so far the prices demanded have held up any purchases being made.

Northern Whig & Belfast Post – 30 March 1934

NEW CINEMA ORGAN

A new cinema organ, played by a new organist, will be heard on the air for the first time tonight. The organ is that of the Pyramid Cinema Sale, Manchester and the organist Reginald Liversidge is a Yorkshireman from Huddersfield. A church organist as a child, Liversidge claims, moreover, to have been the youngest man ever to play a cinema organ in the West End of London. He gained the distinction at the age of seventeen and a half, when temporarily employed at the Astoria Charing Cross Road.

Daily Mail – 18 September 1934

A MUST for your collection **CINEMAS IN BRITAIN**

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by Richard Gray

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SMALL BEGINNINGS AT WEYMOUTH

By Mike Whitcombe

Weymouth, a seaside town in Dorset, home to fifty thousand people, is one of the jewels of the spectacular Jurassic Coast World Heritage Site. Boasting a wide sandy beach, a Georgian promenade, a harbour lined with 17th Century residences but first recorded eight hundred years ago, the Victorian-built Nothe Fort and a football team that won the 2019 Evo-Stik Southern Premier title by a single point on a dramatic final day of the season, Weymouth really has something for everyone. And that even includes cinema enthusiasts. For it was in Weymouth eighty-six years ago that the most famous cinema circuit in the United Kingdom – Odeon – was born.



The original Deutsch-owned Odeon, two years after closure
(photo taken 28 July 2001)

The Odeon Weymouth was the first (by a month) of five Odeons that opened across the south of England between June and October 1933. In terms of capacity it was the smallest with 541 seats on a single floor and looked nothing like the iconic art deco influenced Odeons that, barely five years later, would cover the country. Interestingly, the Odeon Weymouth wasn't the first cinema that Odeon founder Oscar Deutsch had owned, run or built. And it wasn't even the first Deutsch cinema to be called Odeon. That honour belonged to the Odeon Perry Barr that Deutsch opened on 4 August 1930. But the name Odeon was chosen only for the building at Perry Barr. At that time, Deutsch had no thought of creating a circuit called Odeon. It was only at the beginning of 1933, when Deutsch decided to seriously forge forward in cinema construction that he and his directors decided to call all their future cinemas Odeon.



The Odeon site today

When this decision was taken, the site at Weymouth – which was originally to be called Picture House, a name Deutsch had previously used for a cinema at Brierley Hill, built in 1928 – had already been acquired. It was a conversion of a Georgian stable complex that had been part of the Gloucester Hotel before becoming, over a Century later, the Gloucester Garage, used to home vehicles of Rambler Motor Coach-

es. The company was owned by local man George Spivey who sold his business – but not the building – to Southern National Omnibus Company. Spivey then became a director, along with Deutsch and George Elcock, in a company registered to develop the site as a cinema. The architect was Chesterfield based Harry Clayton, a man Deutsch had used in 1931 to design the Royal at Alfreton in Derbyshire. The building work cost £6,000 and the 'semi atmospheric' decorative scheme for the auditorium, suggesting rural scenes of the surrounding Dorset countryside, was completed by artists led by John Jackson from Birmingham firm Allied Guilds. It remained until a redecoration six years later.

Opening night was 2 June 1933. The first film was *Letting in the Sunshine*, a British crime comedy starring Albert Burdon, Renee Gadd and Molly Lamont. It was directed by Lupino Lane, cousin of actress Ida Lupino who is considered the only female filmmaker to have successfully worked in the male dominated Hollywood Studio system. The opening of the Odeon meant that Weymouth was once again a three-cinema town. The Regent and the Belle Vue, owned by Gaumont British Cinemas after their acquisition of Provincial Cinematograph Theatres in February 1929, were the other two following the closure by Gaumont in 1931 of the Palladium Theatre, another site that had previously been owned by PCT.

The largest of this trio, the Regent, had been showing films in St Thomas Street since 1909, when it was known as the Jubilee Hall and run by Albany Ward (1879-1966), the famous theatre proprietor and cinema developer. It had begun life, though, in July 1887 when it opened as the Royal Victoria Jubilee Hall. The architect was G Crickmay from Crickmay & Son of Weymouth and the builders were Messrs Bull & Sons of Southampton. It was owned by a consortium of local businessmen, headed by the Mayor, Sir Richard Howard. The building was 119 feet long, 96 feet broad and 65 feet high. The stage was 44 feet wide and 24 feet deep. It was claimed it could house 7,000 people and it was built mostly from brick and iron. In 1906 it was bought by Albany Ward, his first permanent venue. Eight years later, Ward owned 29 cinemas, mostly in the West Country and was regarded as the owner of the country's largest cinema circuit.



The former Belle Vue cinema, now a church.

The smaller Belle Vue, converted from former lodging houses, on the corner of Belle Vue Terrace and East Street, was opened by Ward on 5 December 1910, as the Belle Vue Picture Palace, capacity 314 seats. The opening night programme included *Fontolini Steals a Bicycle*, *Sleepy Sam* and a coloured epic called *The Shepherd's Kiss*.

On 29 July 1912, Mr Frederick Hall opened the Palladium Theatre, next to the Town Bridge. Theatrical presentations as well as films were advertised with the claim in the local press that "the Palladium comics are absolutely guaranteed to bring joy-tears to a pair of glass eyes."

Ward sold his company to PCT in 1920, although he retained a 'managerial role' with the company. In 1926, the Jubilee Hall underwent a major renovation. It was renamed the Regent Theatre and now boasted a café as well as provision for dancing in the attached Regent Dance Hall. WE Trent, chief architect for PCT, was the man responsible for the

conversion, something he managed without removing the original Victorian frame. His creation held 1,400, including two boxes. Building work was carried out by Bartlett and Co of Yeovil. The reopening was on 2 August 1926, when guests were entertained by a theatrical production called *Welcome Home*. The first film presentation was on Sunday, 8 August 1926, when *Parisian Nights*, a 1925 American-produced silent drama starring Boris Karloff and Renée Adorée, was screened.

Two years later the hard-working Trent was assigned by PCT to oversee the building and budget for the proposed New Victoria Cinema in London, now a Grade II* art deco masterpiece named the **Apollo Victoria**. His architect was Ernest Wamsley Lewis (1898-1978) who grew up in Weymouth before joining the Architectural Association as a mature student in 1921. Lewis went on to win the RIBA Alfred Bosson medal and a travelling scholarship to America, where he worked on the super cinemas then being built.

On returning to England, Lewis was commissioned to design the New Victoria Cinema, which opened in 1930 with a seating capacity of 2,800. Two years later Lewis returned to live in Weymouth where he designed private houses, schools and even a milk bottling plant at nearby Wool. In early 1938 he submitted plans for a 1,450 seat cinema in King Street, Weymouth but sadly this was never built. His completed work, however, made him a prominent local citizen and in 1946 he founded the Weymouth Civic Society.

Weymouth welcomed the 'talkies' in 1929, two years after the release of *The Jazz Singer*. The **Regent** was the first town cinema to be wired for sound and on 21 October 1929, it screened the United Artists release *Bulldog Drummond*, starring the velvet-voiced Ronald Colman, who was nominated for an Academy Award for Best Actor for his performance. The **Belle Vue** was equipped for sound in 1930 with the **Palladium** also due for an upgrade that year. But the projection box was considered too small to accommodate sound equipment and so it closed on 3 January 1931. The final films were the aptly named *Life's Like That* and *Port of Lost Souls*.

The **Odeon**, **Regent** (renamed **Gaumont** in February 1951) and **Belle Vue** survived the war, for which Weymouth played a pivotal role in the D-Day landings. By the mid-1950s, though, cinema audiences were dwindling and it came as no surprise when the tiny **Belle Vue** cinema, now used by Rank as a second-run site, was closed. The final show on Saturday, 29 September 1956, was the double feature *The Lyons in Paris*, a comedy starring real-life husband and wife Ben Lyon and Bebe Daniels and *Indian Scout*, a George Montgomery western. The building still stands, externally unaltered, having spent most of the intervening years as a church.

On 10 December 1967, Deutsch's first **Odeon** in Gloucester Street was sold by Rank to Classic Cinemas and renamed **Classic**. In September 1968, the Rank-owned **Gaumont** officially changed its name to **Odeon**, allowing Weymouth to still boast a cinema with **Odeon** signage. But it was a big, single-screen to fill when cinema audiences were plummeting and in February 1976 the Rank Organisation leased the premises to CC Leisure. They rebranded the site the **New Invicta Cinema** and **Bingo Hall** on 8 February 1976. Hopes were high. But the long, scorching summer of 1976 didn't encourage cinema-goers



The site of the entrance to the Regent/Gaumont, only the Georgian townhouse remaining.

and on 29 January 1977, the venue was closed. The final programme was the instantly forgettable *The Language of Love* and *Blue Sextet*. In 1989 when the building was demolished, the original Victorian ironwork used to build the **Jubilee Hall** was revealed. It's rumoured that this was removed and stored in a nearby Portland quarry. The site (now part of large Debenhams store) was set some way back from the main entrance in St Thomas Street, from which a long entrance corridor, carpeted in red, gave access. This went through a Georgian house, which was left standing when the auditorium was demolished. Until recently this was the **Clipper Pub**. Local residents still refer to the site as the **Regent** and will point it out to you as such.

Classic battled on with the original **Odeon** and incorporated the **Tatler Cinema Club** during the 1970s. **Cannon** took control of the site following their take-over of **Classic**, running it until 14 January 1994, when Surrey-based **Picturedrome Theatres** became the new owners. Capacity was now 418 seats and business was good. But the arrival of a multiplex in the town centre just days before the new **Century** meant that the cinema that had given birth to a legendary circuit could no longer compete and on 31 October 1999, it closed.



The façade and foyer of the Cineworld Weymouth

That new multiplex was the nine-screen **Cineworld**, which is still operating twenty years after opening. The frontage may be plain and unimposing but the foyer is welcoming and the mirrored ceiling creates the illusion of height that any self-respecting cinema foyer should have. Screen ① is the largest auditorium with 290 seats while the smallest is Screen ④ with 98 seats. The rest have capacities around the 150 mark.

The original **Odeon** remained empty and deserted for several years until it was demolished and replaced with retail and flats. A round plaque sits on the brick frontage today claiming: "Here were the Stables and Coach Houses of Gloucester Lodge, summer residence of King George III from 1789-1805". Nothing is mentioned about the site being the first **Odeon**. Just why a forgotten King should be honoured for using taxpayers' money to keep his horses fed and watered while the birth of a cinema chain that has given joy to millions is ignored maybe tells you more than you need about the pretensions of British society.

Weymouth residents are obviously keen filmgoers, having supported the silver screen for more than a century. Perhaps the Birmingham-born Oscar Deutsch sensed this when he decided to invest at this distant seaside resort. But even if he didn't, one thing is certain. In only six years, from opening his inauspicious looking **Odeon** at Weymouth in June 1933 to opening the **Odeon Hendon** just five days before war in August 1939, Deutsch oversaw 136 newly built **Odeons** – an incredible achievement that will never be equalled.

All photos by the author, taken 11 June 2019 (except first)

MY LIFE IN THE ENTERTAINMENT INDUSTRY – PART 1

By Alan Taylor

Where to begin?

I left school and wanted to join the Army. At the last moment I went to a careers advisor who said, "Well, there is a sort of job at the Granada". He didn't sound so keen but it was an apprenticeship, although without the paperwork. That meant I went to college – Wandsworth Tech as it was then – one day a week. That was great.



The Granada Tooting in May 2013

The job was apprentice 'Operator'. Not projectionist. Hours were 10:15 in the morning until the show closed at night. I had an hour and a quarter for lunch round about midday, one hour for tea, round about 5:00-ish then sometime later a further 30 minutes for supper. All unpaid of course. My wages were £5.00 per week gross.

My first 'film' was Elvis's *Follow That Dream*. Some time in the middle of 1962 I guess but can't really remember. There was no Chief at that point and a smashing bloke called Bill Potts used to come down from the Granada at Walthamstow, presumably to do the paperwork, although as far as I was concerned he just turned up. I do not think it was every day but I can't remember. It must have been a horrible journey as that was long before the Victoria tube line. Never thought of that before. Actually the box staff was just two, a second called Albert and me, the new apprentice. Albert used to drink a couple of those ½ pint bottles of milk every day and always left the unwashed empties on our little kitchen area. My first ever task in full time employment was to wash them all out and then put them out for the milkman. They were mostly rancid.

Next came those little light bulbs under the canopy. I have always thought of these as my first 'proper job'. The milk bottles I viewed as a kind of initiation. There were two complete circuits of small light bulbs (about 50mm diameter) under the canopy and they were switched off and on sequentially and in blocks of about five to give the appearance of them moving along. One circuit around each side of the fin was similarly wired. As a matter of passing interest the switchgear for them was on the floor just inside the second or third right hand square opening at the very top of the front fascia. There were also floodlights on the upper side of the canopy to illuminate the columns.

There was no thought of Health and Safety in those days. The light bulbs were reached by standing on a very tall aluminium stepladder, unscrewing the bulbs (SES fittings) and stuffing as many as I could in pockets, inside my shirt or anywhere else I could manage then descend and dump them into a cardboard box. The ladder was very precarious. Of course it was on the pavement. The pavement sloped away from the entrance steps and the usual crowd of people to be found in a busy shopping centre high street were passing by and frequently jogging the stepladder. I was on my own and there was no protective barrier. To cap it all, the lights were all on at the time. Once the box was filled I had to take them upstairs to our kitchen, wash, dry, then test them and return them to the cardboard box. Then to replace them off the step ladder again. Of course they didn't all work so it was off to find Albert for the key to the lamp store, get the required



Looking back from the stage – note the chandeliers

replacements and return the key. A routine was soon established though. Those light were well known to me for as long as I can remember. If ever my parents took me anywhere the bus stop for the bus home was right opposite the Granada; I must have spent hours looking at them and, as a small boy, wondering how they were made to move like that!

Especially when, after a few weeks I think, we were blessed with a new Chief. A small Glaswegian chap by the name of Jim Carson. It soon was obvious that Jim knew his stuff. Mornings were spent lamping up or cleaning. Gradually every chandelier in the place was lowered and the accumulation of nicotine removed. Bulbs were polished then the chandelier replaced. All of that sounds easy. The main house chandeliers I remember as relatively easy. They were lowered on a winch under Jim's watchful eye. Boy, were they heavy though. I have never counted the bulbs or measured the size but if you go to the theatre today and look up they look big, even from that distance. Once down they were huge.

The chandeliers in the foyer were a different kettle of fish entirely. If the main house ones were huge, the foyer one was gigantic. Where the support cable and wiring passed through the ceiling – the floor if you were in the roof void above the foyer – there was a hole about 8 inches in diameter. It passed through the concrete and was lined all round with lead. Although there was still a winch, someone had to hold the steel wire away from the edge of the hole so that it didn't cut through the thin lead lining. These were pretty big chandeliers so they were still blooming heavy. This was no easy task and it gets worse. In those days there was a lovely kiosk in the middle of the foyer. The front chandelier came down just over the inner counter. You couldn't lower it all the way because of this so out with the aluminium steps again. They were just over 12 feet high and on any kind of stone floor were not at their most stable. Added to which, in order to reach the top of the chandelier you had to stand just one tread down from the top. You can guess whose job that was. I am over 6 foot 2 but it was still a reach. At least I had Jim standing at the bottom giving suitable advice in his Glaswegian accent about not falling off and not moving the cable around too much as it will cut into the lead!

At the rear of the stalls there were lovely octagonal spider light fittings complete with coloured glass. Nice to look at but as usual covered in the good old smokers' free gift. A regular cleaning job those. Much more frequent than the chandeliers. Also, because of their shape and proximity to the ceiling they required frequent rewiring. The heat played havoc with the insulation. In the early days that was a job for Jim though. I just disassembled, cleaned and reassembled. Later, I was allowed to do some of the easier wiring. Other lights that always suffered in the same way were the 'Exit' signs. Two candle bulbs in a metal tube below which was fixed a piece of presumably plate glass with the word 'Exit' painted on.

Lamping up was a daily task it seemed. All the bulkhead fittings in the passage and stairway leading to double doors with crash bars at the bottom. And of course the toilets. I was shy about checking the ladies at first but soon got used to it and the different style of graffiti. Lamping up in the roof void was always, well nearly always, a pleasure. When in any



The foyer, showing the chandelier and the café area

auditorium there are always what you might call pilot lights, on even when the main house lights are down. I felt snug and secure in the roof void. I suppose because it was always warm and actually not at all well illuminated. To get into it there were doorways, for want of a better description, in each of the open spaces that was just outside the box. I say suppose as they were set in the upper part of the wall and about three feet square. You climbed up a short metal ladder fixed to the wall to reach it, six feet or so, not far. As there were two entrances there were two main walkways leading down toward the top of front house. The pilot lights were reached by small plank walkways off of these main ones. The normal one to use was just beyond the rewind room and the stairs up to the box. In other words on the prompt side of the theatre.

The Granada Tooting is an L-shape building with the foyer being the small part and the auditorium the longest part. The pavement outside slopes downhill slightly. Off that are the steps up to the front doors. Main ticket office off to the right with two windows, I think. Anyway they had those marvellous APC ticket machines. The lady punched a button and out popped a ticket from under the shiny flap. Cor! Past there you passed through another set of doors into the foyer proper. You were confronted by the sweet kiosk in the centre and at the far end those two marvellous staircases leading up to the circle entrance and, off to the left, the renowned Hall of Mirrors.

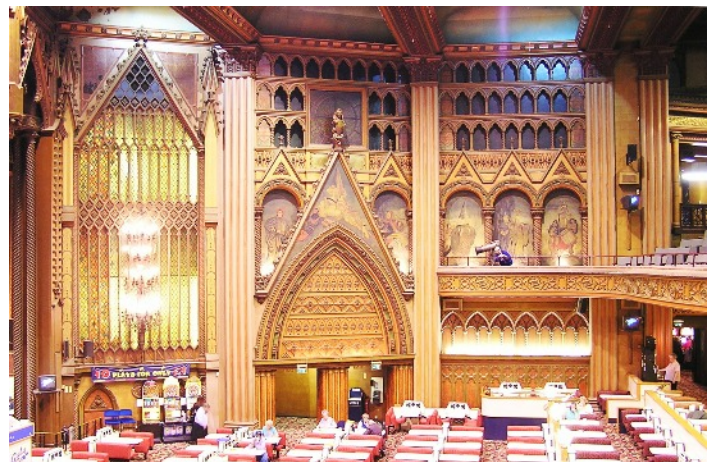


An Automatic ticket machine



The Hall of Mirrors

Leading from the foyer floor and on each side just inside the inner doors were two other staircases. They lead up to the café, a large area over the booking hall. In my day it was just a large empty space though. On the far side was a doorway that led to another staircase going up. Several floors. I presume that some of the rooms off there must have been kitchens and preparation rooms. I don't know as I do not remember ever asking. On the side of the building, outside, there was one of the roadways that led up to the car park. Granada Street. In the wall high above was the huge grille that was our air intake. On the inside was the air intake washer plant.



Detail of the side wall

The boiler house was under the ticket hall part of the entrance foyer and extended the full width of the frontage. Entrance was via a doorway in Granada Street, alongside the cinema. There was also an emergency exit to the right of the frontage. It had a cigarette machine hung on it and looked, from the outside at least, like a plain filled-in panel. I don't ever remember seeing it open. In the boiler house were the two oil-fired (200 sec† I believe) boilers, big enough to walk into. A summer job, cleaning the pipes in there. The burners were Clydes. They had a little spinner to disperse the oil as it was pumped into the boiler, with a spark generator to ignite it. Often it didn't work and our chimney issued black smoke. Chief was always worried about that as, he said, we could be prosecuted under the clean air act. I suspect that the boilers needed a lot of money spending on them as they leaked soot into the boiler house. It was always dirty down there. No gleaming pipework.

The boiler house also contained the controls for the three extract and plenum intake fans. One extract was from the front of the circle, while the next was from the rear of the stalls. The final extract fan was the proscenium arch fan, which was situated high above the stage and only accessible from outside. It was a perilous climb to get to it as the vertical ladders had no protection and it was a long way down to the ground. The plenum fan blew air into the roof void and thence down into the auditorium. It was a big fan, physically housed in the area above the café. An electric motor was coupled by 'V' belts to the fan itself that I remember as looking like a sort of cocoa tin on its side with slats cut along the length. There were about 5 or 6 belts connecting the fan and motor. The controls in the boiler house consisted of a lever that you moved around a quadrant to give a gradual start. Great fun when the show was full as you could shove it round to full power straight away causing the motor to speed up rather suddenly. The belts slipped until the fan caught up. This produced a long low quiet scream that faded to a moan and of course went all around the building. Get 'em worried I used to think. With the fan on full speed it pumped enough air into the building to partially open the front doors. I wonder now how many cubic feet per minute that requires.

... to be continued

Interior photos taken on CTA visit March 2004

† "sec" is used to define the viscosity (or thickness) of the oil. Originally this was measured by the number of seconds it takes for a ball bearing of a set size to pass through a set distance of the oil.

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MISCELLANY

MINNIE MOUSE HAS LOST HER VOICE

Russi Taylor, the voice of Disney's Minnie Mouse for more than 30 years, has died aged 75. Mirroring the character she played, in 1991 she married Wayne Allwine, the voice of Mickey; Wayne died in 2009.

BBC News website – 28 July; Metro – 29 July; sent in by Barry Quinton

CHESTER ORGAN DOWN UNDER

The Compton organ in the Regal/ABC Chester was removed in the mid-1960s. In 1971 it was sold to organ enthusiast Blair Linnett and shipped to his home in Brisbane, Australia. When Mr Linnett sadly passed away, the future of the instrument was uncertain until his family gifted the organ to the Majestic Theatre in Pomona, Queensland. After six and a half years the organ is now in full working order and a celebration event took place at the Majestic. Full report from *The Standard* at [tinyurl.com/y57yxa4u].

The Standard – 17 July

WHAT TO DO WITH AN OLD CINEWORLD?



The *Eastbourne Herald* asked its readers what to do with the closed Cineworld at Sovereign Harbour. Voting was as follows – IKEA: 446; Ice rink: 404; IMAX: 220; trampoline park: 210; live music venue: 175; bowling: 148; climbing centre: 114; soft play adventure: 70. Other ideas such as a zombie experience had less support. Nobody seems to want another funeral parlour such as the one in the old Regal. It is thought that the landlord has already announced that they want to convert it into retail space, with a mezzanine floor being installed.

Eastbourne Herald – 2 August; sent in by Martin Tapsell; photo taken April 2008

FAST AND FURIOUS STUNTMAN INJURED

Filming of *Fast and Furious 9* was abandoned for the day after a crew member suffered head injuries in an accident. He was airlifted to the Royal London Hospital from the Warner Bros studios in Leavesden, Herts. The incident comes a month after a worker was slashed in the throat with a Stanley knife during filming of *The Witches* at the same studio. The studio also suffered a fire on 10 July. Firefighters spent nearly 12 hours tackling the blaze. No-one was injured.

The Times – 20 June; Metro, *Daily Mirror* – 12, 23 July; sent in by Tom Laughlan & Barry Quinton

FERRY KEEN PASSENGER

Gary Theobald, who works at the Regent Christchurch and lives on the Isle of Wight, has made more than 20,000 journeys by ferry on the same route to Lymington. Gary reckons he has spent around £62,000 in today's prices over 43 years. Now the ferry company has rewarded his loyalty with a £50 voucher.

Metro – 25 July; sent in by Tom Laughlan

TRAPPED JASON IS A SHOWSTOPPER

Jason Donovan brought the musical *Joseph and the Amazing Technicolor Dreamcoat* to a halt at the London Palladium after his foot became trapped in scenery. He was stood slightly in the wrong place when some scenery was meant to go through a trapdoor. The curtain went down but the show carried on after a short delay. Jason is playing Pharaoh, 28 years after he starred as Joseph at the same theatre.

Daily Mirror – 18 July; sent in by Barry Quinton

FOOT FETISHIST GROPED GIRLS

A foot fetishist crawled under a row of cinema seats to assault two young girls as they watched *Dumbo* at the Vue in Leeds. The assailant, who has hearing difficulties, claimed he had dropped his hearing aid and was looking for it. He was jailed for 18 months.

Metro – 4 July; sent in by Tom Laughlan

WHY KEIGHLEY?

A special film is being made for Keighley Arts and Film Festival this October by Scott Coulthard. He wants to know why migrants past and recent chose Keighley to live in, including Irish, Italians and South Asians. A mini cinema will screen films in Keighley Creative Space in Hanover Street.

Keighley News – date unknown; sent in by Martin Tapsell

Editor's Note: Have members ever been to Keighley?

DILLINGER'S BODY TO BE EXHUMED

The body of notorious 1930s bank robber John Dillinger is to be exhumed because his family thinks it is not him. They say they have "evidence" to show he was not the man who was gunned down outside the Biograph Theater in Chicago 85 years ago. Dillinger was at the cinema to see Clark Gable, Myrna Loy and William Powell in *Manhattan Melodrama*, an MGM Academy Award-winning film of 1934. The FBI were waiting outside the theatre at the end of the show.

Daily Mail – 3 August; sent in and additional information by Tom Laughlan

FINAL CURTAIL AT LES MISERABLES

The original London production of *Les Misérables* closed on 13 July at the Queens Theatre after running for 34 years. A new production is due to open on 18 December at the same theatre, to be renamed the Sondheim Theatre.

The Stage – 18 July; sent in by Barry Quinton

ARSON IN JAPAN

At least 23 people were feared dead after an arson attack at one of Japan's top animation studios, Kyoto Animation. Witnesses said a man screaming burst into the building before spraying an unknown liquid and igniting the fire.

Evening Standard – 18 July; sent in by Tom Laughlan

FOOTBALLER PUNCHED MAN IN CINEMA ROW

Leyton Orient defender Marvin Ekpiteta is alleged to have lashed out at a cinema patron who asked him to stop talking during a screening of *Avengers: Infinity Wars*. The trial continues at the Old Bailey.

Metro – 21 June; sent in by Tom Laughlan

NECROLOGY

HAL PRINCE 91

A theatre impresario, Harold Prince was responsible for staging many Broadway shows – *West Side Story*, *Cabaret*, *Evita* and *Phantom of the Opera* amongst them. He earned 21 Tony Awards, more than any other individual. He had a long professional association with lyricist Stephen Sondheim.



FREDDIE JONES 91

Freddie joined the Royal Shakespeare Company in 1962 and appeared in countless stage plays. On film he was in *The Elephant Man* and alongside Clint Eastwood in *Firefox*. He was in ITV's *Emmerdale* from 2005 to 2018.



WILLIAM SIMONS 78

William played PC Alf Ventress in all 355 episodes of ITV's *Heartbeat* in its 18-year run from 1992. His screen debut was at the age of eight in the 1950 British film drama *No Place for Jennifer*. He had a four year spell in stage management and trod the boards himself.



RUTGER HAUER 75

His first part was in *Nighthawks* opposite Sylvester Stallone but it was his role as Roy Batty in the 1982 cult classic *Blade Runner* that put him into the spotlight. In 1986, he starred as a murderous hitchhiker in *The Hitcher* and was in *Batman Begins* in 2005.



CINEMA BUSINESS

JUST THE TICKET

The National Lottery gave players free cinema tickets as part of its 25th anniversary celebrations. Players could use their tickets for the draw on Saturday 24 August to see a movie of their choice at participating cinemas the following day. More than 250 cinemas took part, from multiplexes to independent and community venues.

Daily Express – 22 June; sent in by Tom Laughlan

SSVC



I noticed SSVC [Services Sound and Vision Corporation] run eight single-screen cinemas in the UK, but not the RAF Astra at Halton Camp [near Aylesbury, Bucks]. A check on Facebook revealed SSVC removed the equipment from the cinema last autumn and it has not reopened so far. A pity, as this was one of the accessible service cinemas.

Sent in by Martin Tapsell

ROBERT THE BRUSQUE

Cineworld has made a U-turn after angry Scots started a campaign against the chain's decision not to show the new film *Robert the Bruce*. Actor Angus Macfayden, who plays the title character, also hit out in a tweet to the firm's bosses. Cineworld said the ruling had been made for "commercial" reasons but eventually showed the film at five of its cinemas in Scotland.

Daily Record – 29 June, 2 July; sent in by Tom Laughlan & Barry Quinton

ODEON LUXE A SUCCESS



Inside the Odeon Luxe Leicester Square; photo taken June 2019

Odeon's new Odeon Luxe cinemas have proved a success and created 500 new jobs. There are now 21 UK sites – three new and 18 converted. Luxe venues are 40%-50% full over the average week, compared with just 16% on average for all UK cinemas. Odeon has announced that five London sites, including the one in Holloway Road and some to be built, like Marble Arch, will get the Luxe treatment.

Odeon has also said that two new Dolby Cinema auditoria will be added at Manchester Trafford Park and Birmingham Broadway Plaza. This follows a 2018 commitment to launch seven Dolby Cinemas in Great Britain. The first was the Odeon Luxe Leicester Square last December, followed by the Odeon Luxe Thorpe Park, Leeds. All the seats in the Manchester screen will be upgraded to 160 reclining seats and at Birmingham (already an Odeon Luxe) the Dolby Cinema will be in the largest screen with its 235 existing reclining seats.

Evening Standard – 23 July; *Daily Mirror* – 24 July;
sent in by Carl Chesworth, Tom Laughlan & Barry Quinton

SUMMER TICKET OFFERS

Empire cinema offers cheap family tickets on weekend mornings for its Empire Junior screenings. You could also get a free cinema ticket until 25 August at cinemas participating in Sweet Sundays. You had to buy promotional packs of sweets and enter codes online. At Odeon and Cineworld adults pay children's prices with a family ticket and Cineworld is offering families a special deal, saving 40% on snacks.

Daily Mail (Summer Offers) – 24 July; sent in by Carl Chesworth & Tom Laughlan

CARRY ON, CARRY ON!

Brian Baker has spent close to £500,000 fighting ITV for the rights to sell branded *Carry On* products. He can now do so after the trademark rights were invalidated by the Intellectual Property Office because ITV was not using the brand. Brian already has the rights to make three new *Carry On* films and will use scripts produced by Peter Rogers before he died, including *Carry On London*, written in 2006. The *Carry On* franchise ran from 1958 to 1978 with a reprise in 1992. Some 31 films were released.

Daily Mail – 29 June; sent in by Barry Quinton

AVENGERS BREAKS BOX OFFICE RECORD

Avengers: Endgame has overtaken *Avatar* as the biggest grossing movie of all time. It has taken \$2.79bn [£2.236bn] at the box office. In third place is *Titanic*.

Metro – 23 July; sent in by Barry Quinton

CINEWORLD

Cineworld, which has nearly 800 sites in 10 countries, said admissions dropped 14% to 136 million in the first half of the year, with UK numbers falling 8.2% to £114.8m. On the FTSE250, the firm was a top riser after analysts at the Royal Bank of Canada said the firm could be next to be taken into private ownership. Shares were up 3% or 8.1p at 262p.

Evening Standard – 8 July; sent in by Tom Laughlan

SCREEN TEST FOR VUE

Vue is set to test interest in a potential £2bn sale and is reportedly preparing for an auction in the autumn. Two Canadian funds have majority owned the chain since 2013.

Daily Express – 6 July; sent in by Tom Laughlan & Barry Quinton

PAKISTAN BANS INDIAN FILMS

Pakistan halted the main railway service to India and banned its films from cinemas as tensions escalate. India's Bollywood industry has banned Pakistani artists since 2016, after militants attacked Kashmir.

Daily Mail – 9 August; sent in by Tom Laughlan

MISSION POSSIBLE

The backers of a £5bn theme park planned for the Thames Estuary have signed a deal with Paramount Pictures opening the possibility of thriller rides based on films such as *Mission Impossible*, *Star Trek* or *The Italian Job*. The park is due to open in 2024.

Evening Standard – 27 June; sent in by Tom Laughlan

270° BANKING

Halifax bank has become the first brand to run a ScreenX ad in the UK. ScreenX is Cineworld's latest state-of-the-art technology that extends the screen onto the side walls of the room, creating a truly atmospheric experience that surrounds the cinema seat. The immersive execution will see the ad move across all three-screens to amplify the cinematic experience. Halifax has also taken the Gold Spot, the prime 60 seconds directly before the film in all ScreenX showings for the entirety of the campaign. Halifax's brand ad will run across all Cineworld ScreenX sites nationwide alongside some of this year's biggest upcoming films.

Digital Cinema Media – 14 May

QUOTATIONS

Another two cinematic quotation from the list sent by Gavin McGrath:

◆ For me the cinema is not a slice of life but a piece of cake.

Alfred Hitchcock

◆ Husbands are like fires. They go out when unattended.

Zsa Zsa Gabor

NEWSREEL

The items in this section are taken mainly from press cuttings from local newspapers; there may be minor errors in reporting dates or other detail.

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]

ACKWORTH MOOR TOP (West Yorks)

A blue plaque has been erected on the former Electric Theatre. It was built in 1915 as an extension to the working men's club and could seat 220 people. It was refused a cinematograph licence in 1929 over inadequate fire safety and lack of public toilet provisions and closed for good. The theatre became a garment factory and later a gym, which operates today. {41221}

Pontefract & Castleford Express – 17 July; sent in by Terry Hanstock

ALNWICK (Northumberland)



Early November is now the target date for completing the £3.3m overhaul of the Playhouse. The venue closed 12 months ago for the major refurbishment project, which is being carried out by Northumberland County Council. It followed an agreement being struck for the local authority to buy the building and then grant a new 50-year lease to Alnwick District Playhouse Trust for it to continue to operate the main auditorium, the ground-floor studio theatre, the bar and an expanded café facility. The Council will use the rest of the ground floor for the library, tourist information and customer services, investing £2.5m to ensure the building is brought up to modern standards and fit for the future.

Chronicle Live – 9 August; sent in by Terry Hanstock; photo taken March 2016

ASHINGTON (Northumberland)

Reel is to be the operator of a new seven-screen cinema in Portland Street. A public consultation took place on 17 July and planning permission is expected to be applied for later this summer.

Evening Chronicle, Newcastle – 28 June; *News Post Leader* – 4 July

ASHTON-UNDER-LYNE (Greater Manchester)

Passing by the Grade II listed Tameside Hippodrome today [20 August] I was saddened to see the left hand side had been blocked off with fencing and orange cones. There were big red signs, "Dangerous Building – Keep Out". I walked around the building; it is in a terrible state. There were broken windows and vegetation growing all over. It first opened in November 1904 and was a cinema for many years. It was last used for live theatre but closed in March 2008. Attempts to reopen it came to naught. {2059}

Sent in by Carl Chesworth; photo on front cover taken June 2005

AUCHTERARDER (Perth & Kinross)

The former Regal was due to be sold at auction in June but was removed from the sale at the eleventh hour after intervention from Historic England (Scotland). The local authority has now called for the building to be given listed status, which could save it from the wrecking ball. The CTA has described the building as "a rare example of its kind"; the ceiling is made from pressed tin panels. It opened around 1928 but had closed by 1980. {47797}

The Courier – 13 July; photo [top next column] taken September 2006



The former Regal Auchterarder

BLACKPOOL (Lancs)



The Grand Theatre has celebrated its 125th birthday. Designed by Frank Matcham, it opened in July 1894; the opening night programme for *Hamlet* was printed on pure silk, perfumed with 'Tower' bouquet. With the advent of talkies, the Grand found itself competing for audiences and turned itself into a cinema during the off-season; for many years it was a full-time cinema during the winter months. During the 1950s, the programme juggled touring theatre with summer seasons aimed at holidaymakers. In the early 1970s the theatre closed and was threatened with demolition. It was listed Grade II [now upgraded to Grade II*] in 1973 and became a bingo club in 1977. It reopened as a live theatre in March 1981 and has now been fully restored. {36695}

The Stage – 23 July, 1 August; sent in by Barry Quinton; photo taken September 2003

BODMIN (Cornwall)

The new four-screen Capitol cinema opened on 24 July in the Public Rooms. It is operated by Merlin Cinemas. Initially, only three screens opened. The fourth will open in due course. It is thought each screen has between 30 and 50 seats. {60297}

Cornish Guardian – 24 July; sent in by Carl Chesworth & David Simpson

BOURNEMOUTH

Urban explorers have been granted a permissive visit to the Grade II listed former Grand – with the power on. The video [youtu.be/JaUDJoTqSP4] reveals that the building is still in good condition and the wall murals are intact. It opened in December 1922 and films ceased in October 1977. It operated as a bingo club, which closed in January 2018; the building has been empty since and 'to let'. See also *Internet Corner* p31. {22430}

Bournemouth Daily Echo – 8, 24 July, 14 August; sent in by John R Forster & Philip Stevens



BRADFORD (West Yorks)

The project to turn the former New Victoria / Odeon into a music venue has received £1m of Lottery funding, bringing the total funding up to £10m. Work has been underway for several months; there was a progress report on p18 of the last Bulletin. {3677}

Meanwhile, three six-week old kittens have been rescued from the site. It is likely they were feral but mum was nowhere to be seen. A volunteer at Bradford Cat Watch Rescue, is now looking after the litter – all named after theatres in Bradford.

Telegraph & Argus – 25 June, 11 July; sent in by Geoff Gill

BRIGHTON

Revised plans for flats on the site of the former Astoria have been agreed. The cinema was demolished in summer last year.

The Argus, Brighton – 12 July; sent in by Barry Quinton

CHATHAM (Kent)

There is a planning application for an IMAX sign at the nine-screen Odeon. It is not known whether this is to be a conversion of an existing screen or in an extension. {24449}

Medway Messenger – 27 June, 4 July

CHELTENHAM (Glos)

Work has begun on building a five-screen 'boutique' cinema in the former BHS store in Regent Arcade. It will have four main screens and a VIP lounge for private screenings. It will be operated by Tivoli, part of the Empire chain. It is due to open next year.

Gloucestershire Echo – 8 August

CHORLEY (Lancs)

Construction of the new six-screen Reel is well underway. It is expected to open in December this year.

Lancashire Evening Post – 2 July



The Little Theatre has had a new set of doors and a new box office layout. It is housed in the former Empire, which dates from 1910. The original stained glass Empire sign has been cleaned and protected.

The Citizen – 11 August; photo taken February 2006

COLCHESTER (Essex)

Following pressure from the Council, the owner has begun work to tidy up the site of the former Odeon in Crouch Street. The order says Blumarble has until 24 August to board up all of the windows in the property, block off the front recess of the building, clean and paint the outside walls, remove vegetation and repair or replace any damaged guttering. A long-awaited £10 million redevelopment scheme for the building, which would have seen 57 apartments created, stalled late last year when Blumarble admitted the plans were not financially viable.

Essex County Standard – 6 August

DEAL (Kent)

Plans have been approved for a two-screen cinema in the former Regent; each screen will have 104 seats. A condition of the permission is that work must begin within three years. Campaigners fear a delay. {32928}

Kent Online – 24 July; sent in by Martin Tapsell

Plans have been approved to demolish the former Royal and build flats. It was a 1910 conversion of the Oddfellows Hall of 1890. Films ceased in October 1961 and it became a bingo club until July 1963, when films returned until April 1981. The building was divided horizontally with snooker upstairs and an amusement arcade downstairs. {32927}

Kent Online – 23 July; sent in by Martin Tapsell

DUBLIN (Ireland)



Planning permission is being sought for a huge development of student housing on the site of the former Rialto Cinema. It opened in November 1936 and closed in August 1970. After a long period as a motor dealer (my photo from 2006 is above) which retained the external cinema appearance, it has been empty for some years and increasingly run down. Seemingly the façade would be retained. Locals would prefer affordable homes. {24495}

Sent in by Bob Bradshaw [photo]

DUNFERMLINE

An online crowdfunding campaign has been launched to raise £40,000 to open an independent community cinema in the town centre.

Dunfermline Press & West of Fife Advertiser – 18 July

EASTBOURNE (East Sussex)

As reported on p19 of the last Bulletin, the new eight-screen Cineworld opened in the Beacon Centre on 12 July. It has a total of 1,552 seats with the biggest (screen ②) seating 327 and the smallest 34. The former six-screen Cineworld at Sovereign Harbour closed the day before. The new cinema had a power cut on Sunday 14 July, just two days after opening. 300 people were evacuated. The fire brigade were called to rescue four people trapped in a lift. {60220}

Eastbourne Herald – 12, 15 July; sent in by Geoff Gill

EDINBURGH

The 48-seat Scotsman Picturehouse opened on 9 August. It is situated in the former offices of *The Scotsman* newspaper, which is now a hotel. The cinema features ornate Edwardian cornice-work, wood panelling and bespoke red leather and velvet armchairs and sofas, each lit by table lamps.

Edinburgh Evening News – 6 August

EGHAM (Surrey)

A four-screen Everyman is to open at the corner of Station Road North and Church Road; plans were approved in June. Work will start in the autumn, with the main building works set to complete in late summer 2021.

Surrey Live – 12 July

FORT WILLIAM (Highland)

The developer of the new twin screen cinema says it is on course to open in May next year.

Press & Journal – 11 July

GALWAY (Ireland)

Work has started on a new €5m ten-screen 850-seat Omniplex cinema in Bally Point, Salthill. Opening is given as late 2019.

Sunday Business Post – 14 July

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GLASGOW



JD Wetherspoon has applied for permission to convert the Grade A listed former Waverley in Shawlands Cross into a pub. It opened in December 1922 and was taken over by ABC in 1929 but not so renamed until 1964. It closed in March 1973 and became bingo. It was later used for snooker then a nightclub. {23093}

The Extra – 7 August; photo taken July 2009

GRANTHAM (Lincs)

The new five-screen Savoy cinema opened on 19 July. It has a total of 701 seats – exact capacities were given on p 19 of the last Bulletin. {60186} [www.savoygrantham.co.uk]

Sleaford Standard – 19 June, 17 July

GREAT YARMOUTH (Norfolk)

Irish cinema chain Arc is to take over the running of the former Royalty/Hollywood, which has been closed since February. It is not expected to reopen until next year.

Norwich Evening News – 26 June; sent in by John Popey

HELENSBURGH (Argyll & Bute)

The Tower Digital Arts Centre is to get a second screen in a two-storey extension to its former church building. Planning permission has been granted but no time scale has been given.

Lochside Press – 28 July

HERTFORD



A £13.5m expansion of the 1977 Hertford Theatre is being designed. The scheme will see the theatre add three cinema screens, a 150-seat studio and more seats in the existing 400-seat auditorium. It will also add a riverside bar and improve access to all areas. The project is expected to take three years. {53726}

[building.co.uk] – 2 July

HEXHAM (Northumberland)

The Forum Cinema was due to reopen for screenings on 23 August, having been closed since 9 July. Asbestos-wrapped piping in the projection room was discovered by workmen repairing the roof of the building for the landlords, JD Wetherspoon, who operate the Forum Bar in the former stalls area. Although there were no asbestos spores detected in the air, I understand that Wetherspoons insisted that no risks be taken and the cinema be closed, although the café area and bar remained open. This was unfortunate timing considering it covered the school holidays. The successful community-operated cinema had only earlier this year had all its seating re-upholstered and some seats replaced with double seats giving the cinema auditorium in the former circle 210 seats and making it a very pleasant place to spend an evening. {3148}

Sent in by David & Margaret Williams

HIGH WYCOMBE (Bucks)



Plans have been submitted to extend the eight-screen Empire into the retail unit next door to create additional screens [number unspecified]. It opened as the Wycombe Six in July 1987 and two screens were added in February 2009. A BBC archive film from 1987 is on Facebook at [tinyurl.com/y5413rwt]

Bucks Free Press – 13 August; sent in by Geoff Gill; photo taken May 2006

HUDDERSFIELD (West Yorks)

As reported on p24 of Bulletin 53/2, plans have been approved for a nine-screen Light cinema in the Kirkgate centre, in the space formerly occupied by the House of Fraser store. Now further plans have been approved for an external corkscrew slide taking patrons from a rooftop bar to the foyer of the new cinema.

Huddersfield Daily Examiner – 21 June

KILKEEL (County Down)



The Council-owned grade II listed Vogue building is likely to be put up for sale. It opened in April 1940 with 490 seats in stalls and circle and closed in September 2007, the last single-screen cinema to operate in Northern Ireland. It is believed the seats and equipment are still in situ. The CTA viewed the exterior in September 2014, when the above photo was taken. {18147}

Outlook, Co Down – 19 June

KINGS LYNN (Norfolk)

Plans, reported on p 20 of the last Bulletin, for a two-screen cinema in the grade II listed Corn Exchange have been approved. The auditoria will have 58 and 52 seats. The work was due to go out to tender in July with a view to starting in January. No time scale has been given.

Lynn News – 21 June, 26 July; *Your Local Paper* – 2 August

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 Large collection of 9.5mm films plus a selection of posters and film-related books. Also 8mm/16mm film rewinders and splicers. email [beeps46@ntlworld.com]

John R Forster, 171 Castle Lane West, BOURNEMOUTH BH9 3LE

LEICESTER

Plans have been submitted for a development of 126 apartments on the site of the former ABC in Belgrave Gate. It opened as the Savoy in June 1937 and closed in January 1997. It was demolished in 2007 and the site has been used as a car park.

Leicestershire Live – 30 July



The twelve-screen Odeon at Freemans Park has become an Odeon Luxe. Seating has been reduced from 2,526 to 895. There is a 143-seat iSense screen. {24960}

69 Degrees (Central) – 1 July; photo taken September 2005

LLANGFNFI (Anglesey / Ynys Môn)

Plans, announced on p20 of the last Bulletin, for a 'boutique' cinema in the Grade II listed former Courthouse, have been approved by the Council. The cinema will be the first in Llangefni for more than 50 years, since the Arcadia closed in the mid-1960s. No time scale has been given.

BBC News (Wales) website – 20 August; sent in by Margaret Burgoine

LONDON (Battersea)

A new 200-seat theatre, called the Turbine Theatre has opened under the railway arches near the Grade II* listed Battersea Power Station.

Evening Standard – 8 August; sent in by Tom Laughlan

LONDON (Bromley)

The nine-screen Vue was evacuated in the afternoon of 26 July after dozens of movie-goers became concerned about smoke. A smell of burning plastic was reported and the fire brigade attended but no fire was found. The cinema reopened soon afterwards. {58221}

News Shopper – 26 July; sent in by Philip Stevens

LONDON (Camden)

The Curzon chain is to run the new four-screen cinema being built on Hawley Wharf, next to the canal. No dates have been given.

Camden New Journal – 1 August; sent in by Tom Laughlan

LONDON (Chadwell Heath)



Plans to revive the former Embassy as a two-screen cinema have been given the green light by architects and independent cinema consultants. The cinema opened in May 1934 with 1,812 seats. It became the Gaumont in 1934 and later an Odeon but films ceased in July 1966. It was converted to bingo, which closed in June 2014. The building is currently used as the Mayfair banqueting suite. It was listed as an Asset of Community Value in 2017. The project is expected to cost £3m. {14646}

Barking & Dagenham Post – 7 August; photo taken July 2006

LONDON (Harrow)



Plans have been submitted to demolish the auditorium of the Dominion/Safari and build flats. The cladding on the front would be removed and the original façade restored as an entrance. The plans include a cinema on the ground floor. See p5 & p25 Bulletin 53/3.

Evening Standard – 14 August; Harrow Times – 15 August; photo from CTA Archive sent in by J Brierley, Mike Collins, Michael Jones, Tom Laughlan & Martin Tapsell

LONDON (Tooting)

The Grade I listed former Granada, now operating as Buzz Bingo, has been granted a 24 hours Gaming Licence. From 17 August the building is open 24/7. The main daytime and evening bingo sessions in the auditorium stay the same but the main foyer containing the gaming machines will be open around the clock. This will help to keep the building open as an alternative to punters gambling on their smart phones, online and various TV channels in the middle of the night. A case of if you can't beat them, join them. {9424}

Sent in by Ken Roe

MARGATE (Kent)

The Council wants to sell the freehold of the Dreamland site, including the cinema to SHL, the company that currently holds a 99-year lease. An extraordinary meeting of the full Council has been called. See p21 last Bulletin. {15123}

Isle of Thanet News – 15 August

MINEHEAD (Somerset)

A planning application has been submitted to convert a retail unit on The Avenue into a three-screen cinema, to be called The Avenue. One screen will have 112 seats and the other two 60 each. The unit is next to the former Regal building, which has been converted into a theatre upstairs with a supermarket below. No time scale has been given.

Somerset Live – 15 July; West Somerset Free Press – 19 July

MOLD / YR WYDDGRUG (Flint)



Theatr Clwyd has unveiled designs for multi-million pound redevelopment. A temporary 300-seat theatre will be built adjacent to the main site while the work, which is due to begin in 2021, takes place. The 1976 building houses two theatre spaces; the Anthony Hopkins Theatre with fixed seating for 578 and the Emlyn Williams Theatre with variable seating for 300. There is also a cinema auditorium, which originally seated 129 when it opened. The venue is financed by the local Council. {26610}

The Stage – 1 August; sent in by Barry Quinton; photo taken April 2010

NEWCASTLE UPON TYNE



The former Brighton Electric Theatre on Westgate Road, which opened on 10 July 1911 and closed as a cinema 20 April 1963 and since November 1963 until a few weeks ago has operated as a popular bowling alley, has now been taken over by its previous manager, the Secretary of the Northumberland Ten Pin Bowling Association and a third un-named private investor, who are totally refurbishing the building and expect to reopen the bowling alley before the end of the school summer holidays. {34056}

Sent in by David & Margaret Williams; photo taken July 2007

NORWICH



When Jack Thompson, former manager of Cinema City, took over the former Regal cinema as a bowling centre, he discovered a complete balcony, all boarded-up. Unlit and with dust accumulating over the years, the building had been a Mayfair bingo club, a Wetherspoon and a Chinese restaurant. 200 original cast iron seats were still there with rusting ashtrays. The cinema was severely damaged in World War II and a performing sea lion was a casualty. The ghost of the seal is said to remain in the building! {25220} *photo taken July 2007*

Eastern Daily Press – 11 July; sent in by John Popey & Martin Tapsell



A planning application has been lodged to turn the former Regent/ABC into 49 homes. The cinema opened in December 1923 and was tripled in 1973. It closed in the early 2000s and became a nightclub. The building has been empty since the nightclub closed in March last year. {6329}

Norwich Evening News – 6 August; sent in by John Popey; photo taken July 2007

NOTTINGHAM

A sealed metal door has been opened by the new owners of the former Majestic in Mapperley. Inside, they claim they found a five-pointed pentagram star made from charcoal, a grubby old teddy bear and a collection of white candles burnt to their stubs. Now opened, staff will be putting a Perspex sheet across the doorway so visitors can see but not touch the creepy findings. The building is now home to a haunted museum. {45066}

Nottinghamshire Live – 16 August; sent in by Terry Hanstock



The Broadway has completed its £390,000 makeover early – details were given on p21 of the last Bulletin. 268 seats were donated to the Nottingham Arts Theatre and a number were purchased to support the fundraising campaign. {21755} *photo taken September 2005*

Nottinghamshire Live – 12 August; sent in by Terry Hanstock

ORMSKIRK (LANCS)



Plans have been approved to demolish the former Regal and build student flats and a retail unit. It opened in January 1936 with 1,064 seats and became bingo in the 1960s. This continued until the early 1980s when it was converted into a Tesco supermarket, which closed in April 2015. {39244}

North West Place – 28 July; photo taken July 2007

PADERBORN (Germany)

The last British Forces cinema in Germany, the Kaleidoscope, has closed. The movie, *Angry Birds Movie 2* was free and also the popcorn. As many as 60 cinemas once entertained soldiers in Germany and a reduction in Britain's military presence in the country has led to the Kaleidoscope's closure. As well as showing films, the Kaleidoscope has doubled up as a lecture theatre for troops. News report with video at [tinyurl.com/y589cp6o]

Forces Network – 12 August; sent in by George Reywer

PENISTONE (South Yorks)

The Council-owned Paramount is to receive more than £500,000 to add two extra screens. One will be an outdoor screen and it looks like the other will be in the adjacent Town Hall. Both buildings are said to be in need of updating. Planning permission is being applied for. {20833}

Yorkshire Post – 15 July; Barnsley Chronicle – 19 July

PETERBOROUGH (Cambs)

The international production company Selladoor took over the running of the **Broadway Theatre** (now renamed the **New Theatre**) on 1 September. The building was designed by Harry Weedon and was one of the original Odeon cinemas; it opened in 1937 with 1,752 seats (1,204 stalls, 544 circle). It was tripled in 1973 but closed in 1991. Pizza Express owner Peter Boizot took it over and spent £9 million converting it (sympathetically) into a 1,140 seat theatre. It still retains one of the finest remaining Odeon auditoriums. The **New Theatre** will stage touring plays and musicals and stage its first pantomime **Snow White and the Seven Dwarfs** at Christmas. {19950}

Grapevine East Anglia – August 2019; sent in by Anthony Wills

SHANNON (Ireland)

A six-screen cinema is expected to open in Shannon, County Clare by the end of the year.

Sent in by Bob Bradshaw

SLEAFORD (Lincs)

A £4m three-screen cinema with a restaurant and food court is being proposed. North Kesteven District Council has already committed £1.5 million to a cinema project and the authority has now agreed to allocate an additional £2.5 million. A selection process will take place to find a cinema operator. No opening date has yet been scheduled.

East Midland Business Link – 15 July; sent in by Terry Hanstock

SOUTHAMPTON

The **Odeon** at Leisure World was due to axe its Senior Screen showings at the end of June. The cinema says a lack of regular attendance is to blame. Pensioners have hit back saying times were often changed and the information put online, when most members are not computer literate. {25376}

Southern Daily Echo – 18 June; sent in by Carl Chesworth

STOCKPORT

Stockport's Mayor and Mayoress officially opened an extension to the ten-screen **Light** cinema. Two new screens have been added; screens ⑪ & ⑫ have 45 and 82 seats respectively, supplementing the cinema's current 914-seat offering. The cinema opened in November 2017. {56789}

Stockport Independent – August/September; sent in by Carl Chesworth

TORQUAY (Devon)

Plans for a thirteen-screen cinema on the site of the former BHS store have been approved. Seating will range from 23 to 120 seats over three levels. It will be operated by **Merlin Cinemas**, who will relocate from their existing four-screen **Central** cinema (ex **Odeon**) which would be redeveloped.

Western Morning News – 12 August; Devon Live – 13 August

TYWYN (Gwynedd)



The **Magic Lantern** has had to open a 'Save Our Projector' appeal. The cinema needs £18,000 within the next six months to replace the optical block in its Sony 4K projector. The cinema website explains that the small profit normally made is invested in general running costs and it was not foreseen that a major expenditure of this nature could arise for a six-year-old projector. If the money cannot be raised it seems that films will eventually become unwatchable. {26657} [www.tywyncinema.co.uk/projector-fund]

Sent in by Margaret Burgoine & Jeremy Perkins; photo taken September 2012

WAKEFIELD (West Yorks)

The new five-screen **Reel** in the **Ridings Shopping Centre** opened on 16 August, delayed from the original date in May. Seating capacities are between 42 and 55 and ticket prices start at £5.50.

Wakefield Express – 27 June, 23 July; sent in by Terry Hanstock

WELLINGTON (Shropshire)

The former **HSBC** bank has opened as a 63-seat cinema called the **Wellington Orbit**. {60158}

Shropshire Star – 28 June, 5, 9 July; Telford Journal – 4 July

WESTGATE ON SEA (Kent)

The owners of the **Carlton** have been fined £1,600 with £13,600 in costs for delays in clearing asbestos. Inspectors found that bosses knew there were damaged materials containing asbestos inside the main auditorium in December 2017 but no action was taken until after the inspection in February this year. Screen ① was closed between 16 February and 3 May whilst the asbestos was cleared by a specialist contractor. {15032}

Kent Online – 26 July; Thanet Extra – 31 July; sent in by Philip Stevens & Martin Tapsell

WETHERBY (West Yorks)

Plans to extend the **Wetherby Film Theatre** have been approved. A single-storey extension will be built on land at the side of the cinema to create an additional lounge area and the main auditorium will be split into two screens. See p23 last Bulletin. {3507}

Yorkshire Post – 27 July

WHITLEY BAY (Tyneside)

The **Jam Jar Cinema** is adding two more screens. The cinema is expanding after being given the opportunity to move into the first floor of the former **Co-op** store next door. Work was set to begin in July and is expected to be completed by mid-October. A crowdfunding campaign was launched to raise funds for the renovation and raised over £15,000 from 349 supporters. The cinema's founder has won the BAFTA "for the love of film" competition [tinyurl.com/y693r7y4]. {43338}

Newcastle Chronicle – 17 July; The Journal, Newcastle – 18 July

WOKING (Surrey)



The six-screen **Ambassadors** is to close from 28 September for a refit. It opened in April 1993 with three screens and three more were added in February 1997. The whole of the building will be stripped out and completely reconstructed. It is expected to reopen in summer 2020. {25859}

Surrey Advertiser – 12 July; photo taken April 2006

VICTORIA CINEMA Phone: 2525

THURSDAY, DECEMBER 21st, FOR THREE DAYS

Chips Rafferty	Tommy Trinder	BITTER SPRINGS (u)
2.10—5.25—8.40.		
Abbott & Costello	Marjorie Reynolds	THE TIME OF THEIR LIVES (u)
3.40—6.55		
Last Complete Performance—Thurs., Sat., 6.50.		
PATHE NEWS AT EVERY PERFORMANCE		

LETTERS

MATTERS ARISING

Relating to the photographs of the Biograph Cinema on page 24 of the last Bulletin; they are deemed to be from the early 1970s. The horror films advertised were both from 1981, so the said photographs will be approximately that year.

Michael Pass

A PARAMOUNT ARTICLE



Many thanks to David A Ellis for the interesting article all about the Odeon (ex-Paramount) Newcastle in which you mentioned how lavish the cinema was. Luxury and splendour were indeed all the hallmarks of the Paramount when it opened its doors on 7 September 1931. The foyer, grand staircase and upstairs lounges made this beautiful theatre a pleasure to visit for everyone. There is no doubt, Tynesiders were very impressed with the Paramount as in its heyday up to 40,000 a week used to see films. The marvels of the interior that lay behind the glittering frontage were fantastic and every piece of beautiful furniture was designed to Paramount's own specifications. This was certainly an architectural achievement, which was the original development of a classic tradition that is the only way of describing what the patrons would call the last word in cinemas. As the years rolled on, however, many changes have taken place in the cinema world, including the introduction of multiplexes and not many of the original cathedrals of motion pictures can be found today. The Odeon wasn't just a cinema, it had a fantastic history behind it and reflected the glamour of the business. I'm proud to have been part of that history, having worked there from 1975 until closure. A great pity it couldn't be saved and restored back to its original state.

Neil Thompson (ex chief projectionist)

TRAILERS

I was very interested in the article about trailers by Mike Whitcombe. As an ex-Odeon operator in the early 1970s, when tripling was at its peak, I well remember the song and dance every Saturday night or Sunday morning, stitching together a variety of trailers, both 'scope and w/s, Rank's silent day titles plus cross-plugging and no joke when you had to plan them for the Cinemation board in screen ① box. This became a nightmare because one mistake and you were in at the deep end. We had to plan very carefully for lens and masking changes plus music over the silent titles. Many of our members may remember this as former Odeon operators. Incidentally, the photos in the article are of NSS day sets and I had longed for something like this from Brian at NSS for a long time until one day he said they were making some new ones instead of the old b/w titles. I do have some of these somewhere also some silent Rank day title sets. They threw out all the old ones when they brought in the new sound day sets.

At the Odeon Worcester, box ① had Victoria 8s with 6,000ft spools and Cinemation; boxes ② & ③ combined with Vic 4s and Philips cakestands and this was followed by even more upgrades and screens. I went there when it was being tripled and I left in August 1975 to open my own cinema in Droitwich, where I lived. Since then there have been many more.

Trevor Harris



Regarding the item on trailers in the last Bulletin. I have managed to copy some frames from the Gary Dartnall set of day titles from the time (1985) he was in charge of ABC and during the unsuccessful management buyout before Alan Bond and Cannon/Classic take overs. The set consists of 13 different titles. I have tried to get most of the relevant detail in and hope they are OK. These titles, in my opinion, were better than the previous ABC ones and certainly better than any that came after.

Vic Harvey

MORE TRAILERS

National Screen Service, Ltd.

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NATIONAL SCREEN TRAILERS ALWAYS SELL SEATS

Here are two NSS adverts from 1928 & 1934 for trailers. These verify what Mike Whitcombe said on p6 of the last Bulletin, that NSS used scenes from the films themselves in the trailers they produced.

Carl Chesworth

TALKING PICTURES TV MUSIC

Following on from my item about *Talking Pictures TV*, I have now found out the fourth piece of music used over the *Now Showing* listings board between films. The title is *Fly Past* composed by N Brooks and comes from the Josef Weinberger Music Library. This can be heard in full on the APM Music Library website.

[www.apmmusic.com/albums/SOHOA-0127] track 1.

John R Forster

CIVIC AWARD FOR REEL

This picture [R] is of Mr KC Suri (third from left) and his management team of Reel cinemas receiving a Civic Society Environment and Conservation award from the Chippenham Civic Society.

This award is given bi-annually to residents and businesses that have made a significant contribution to the heritage and preservation of architecture in the Chippenham area. The Reel (Astoria) cinema has been praised for the way it has been converted and modernised but retaining many of the original features, particularly the Portland stone façade, which has been repaired and cleaned enhancing the 1930' art Deco features. It is now a great asset to the town, particularly in a conservation area.

David Reeves

RIVERSIDE STUDIOS ARTWORK

Riverside Studios were converted from an engineering works in 1933 into a film studio complex, which became BBC studios in 1954. They were the home of the then ABTT Trade Show for six years 1984 - 1990. When the exhibition get-out was happening in, I think 1984, I came across this fibrous plaster panel, about four feet square, on a rubbish skip. At the time work had begun to convert the former film dubbing theatre / BBC recording studio into a cinema and this panel is one of probably several that were being removed. I saved the panel and took it home, where it has been in store ever since and it saw the light of day yesterday for the first time in 35 years. Certainly, it is something that I saved just because I thought it was too good to throw away.

The old Riverside Studios have been demolished and replaced with a shiny new arts facility on the same site. Recently the new organisation advertised for an archivist and this prompted me to get in touch. The result is that the panel, which no one but me knew about, is now back at Riverside and is likely to be on display soon. The panel is in reasonable condition and is easily refurbishable. It depicts a film camera with its film magazine sitting on a traditional tripod surrounded by spirals of film stock.

Roger Fox

REGAL DOVERCOURT



Here are two pictures of the 940-seat Regal cinema in Dovercourt, Essex. Picture [L] is of the cinema after its closure in 1969 and after a time as a social club. Picture [R] is showing its final demolition on 24 May 1989 to be replaced by a Co-op store. The Regal was part of the Bostock Cinema Circuit, based in Ipswich. For me, however, the loss of the Regal was a demoralising blow. It was built in 1938, the year of my birth. It was a four-minute walk away from our two-up, two-down terraced house in the road opposite the cinema. The Regal played a large part in my life in movies. At five years old, I was fascinated by the beam of light illuminating the Regal screen. I was curious and turned my head to see where the light came from – disappointingly from a hole in the auditorium back wall. It was many years later that I discovered what was behind that wall when I was a trainee projectionist at the National Film Theatre in London. I still have my certificate of commendation for my painting book competition submission depicting



scenes from *The Last of the Redskins* (1947) and handed out to kids after we had seen the film at the Regal. I also remember looking at the stills displayed outside the Regal for *King Kong* (1933) (It took that long to reach the Regal). I couldn't understand why I was banned from seeing it because of a letter [H] (for horror). In the early 1960s I finally caught up with *Gone With The Wind* (1939) at a special presentation in the Regal. During World War II, I remember standing outside the Regal and watching my first 'Doodlebug' flying low from the North Sea and heading north, probably to Suffolk.

Thus began my long journey to the British Film Institute, Rank Film Distributors, RAF Air Ministry, travelling the country with a 16mm mobile cinema and to a management position in Shepperton Studios in the early 1960s, eventually retiring as a Cinema and Film historian and, of course, as a Veteran of the industry that sparked my five year old brain curious to know from where that beam of light illuminating the Regal screen came from. Of course, we now know that the light could only be seen through the dust and smoke from cigarettes. Indeed, my professional involvement with cinemas, studios, film production and distribution, writing for trade and consumer magazines and for documentary consumption, all spiced up with running the successful public campaign in 1970 to prevent Shepperton Studios being demolished for a new housing estate and 'borrowing' the Odeon Leicester Square to celebrate 100 years of British film making by presenting a Saturday Morning Pictures show from the 1950s. Therefore, it is hardly surprising when I see in the Bulletin yet another cinema demolished to wonder if the customers of that cinema feel the same way as I did about the Regal Dovercourt. Indeed, even the word 'cinema' has been replaced by the word 'screens', a fatuous non-word alongside 'multiplex'. Now pushing 81 years old, like many others of my generation, I have my happy memories of 'going to the flicks' where continuous performances allowed my mother and her fiery temper to go to cool off from time to time.

Derek Threadgall

T-SHIRT ADVERTISING

A T-shirt printer assures me any press ad can be photo-shopped on to a T-shirt of your size for £15. Personally I have a big choice of favourite cinemas clippings but also recall my first job as a qualified librarian was pasting in replacement cinema ads that had been snipped out of the local newspaper. But I never went to the Eros!

Martin Tapsell

GRAND ANNIVERSARY

Today [27 June] is the sixtieth anniversary of the last commercial film to be shown at the cinema in Herne Hill. The Herne Hill Cinema opened on 20 December 1913, with Mr Edward Hardiman as manager. Shortly afterwards the name was changed to the Cinema Grand, the name it had for most of its life. In 1953 the name was changed to the Pullman Cinema. The Pullman closed on 27 June 1959, with *The Ladykillers* and *The Way to the Stars*. It then became a bingo club, which finally closed in the autumn of 1986.

The following year the Pullman Grand Theatre Project was set up, with the aim of saving the building and converting it into a theatre. Although the project was not successful in that respect, over the next ten years more than a thousand people went on conducted tours of the building and much information about its history was gathered. The building gradually became derelict and the auditorium in Dulwich Road was demolished in 1999. The foyer building reverted to what it had been before the cinema was built: a shop on the ground floor (now a restaurant) with living accommodation above. The parapet at the top of the building, which once carried the word Grand, is now the only reminder of its glorious past.

Robert Holden; photo taken June 2009





This model cinema is located at the Model Village at Babbacombe in Torquay, Devon. The attraction is very popular and enjoyed by many visitors and locals alike here in this lovely area.

Chris Bird

Editor's Note: This was featured on p31 of Bulletin 49/3, when it was called the Regal; it is based on the former Regal/ABC Torquay. Interesting to see they have upgraded it to another well-known company! [★ miniworld]

TICKETS



Following on from Michael Darvell's piece in the May/June Bulletin featuring his stalls ticket from the Metropole Victoria for *Lawrence of Arabia* in April 1963, readers may also be interested in my 1967 ticket from the Metropole for *The Sand Pebbles* starring Steve McQueen as well as a ticket for *The Pawnbroker* (Rod Steiger) (Odeon Haymarket) dated 29 October 1966. I also have a ticket for *The Whisperers* starring Edith Evans, which I saw on 26 August 1967 at the new Odeon Marble Arch, which had only been open for a few months. This small scale black and white film directed by Bryan Forbes seemed an odd choice even then for a single-screen cinema with a capacity of well over 1,000 and would have been a better fit for the more intimate Odeon Haymarket.

David Bennett

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HAPPY BIRTHDAY

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

105 years

Palladium 21 Market Street, Lancaster. Opened 26 October 1914.
Architect unknown. Listed grade II – façade only. [No image]

90 years



Dominion Tottenham Court Road, London. Opened 3 October 1929.
Architects William and TR Millburn. Listed grade II.

CARTOON CORNER



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

ARCHIVE

ARCHIVE REOPENS

The Archive is now fully open in its new premises near Southend on Sea. It is recognised that many members will be keen to visit the Archive to see the new facilities and an open day will be arranged in 2020 with tours and exhibitions for this purpose, which promises to be very interesting. As we need to assist the many researchers who have been waiting for the reopening, we cannot therefore accept casual visitors at present and visiting is by appointment only.

If you wish to make an enquiry/request for material, please visit the CTA website and use the enquiry form on the Archive pages to tell us about your research request. We will only accept enquiries using the form; if you do not have access to the Internet please phone 07971 752807 to request the form by post. The Archive website pages at [cta-uk.org] are currently being redesigned and updated and will soon contain a great deal more information, including lists of some of the collections in the Archive.

We do not want to waste your time visiting the Archive when we may not have the material you seek. Therefore your enquiry/request will be assessed against our knowledge of the material in the Archive and if there is a substantial amount of material or your enquiry requires a lot of personal research time you will be invited to the Archive to undertake your own research on one of the Saturdays the Archive is open. So we can help those needing to undertake research, visiting the Archive is by appointment only for research purposes. In most cases we can deal with your enquiry without you having to visit in person; we will scan the material you need and provide this as a link via email where you can view and download the material you requested.

To help support the cost of maintaining the Archive some reasonable charges are levied:

- Making an enquiry – free
- Visiting the Archive – free
- Each image/A4 area scanned – £1.50
- Each Image provided on CD-ROM by post – £5.00
- Photocopying – b/w 25p or colour 50p each
- Using your camera/device – £5 per visit

For general enquiries (not formal enquiries/requests) please email Clive Polden [archive@cta-uk.org].

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.

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

MEMBERSHIP

NEW MEMBERS

Listing in the order of their joining, we then send the following new members of the CTA a very warm welcome: Hiu M Chan, Linda Pike and Ernest Barber.

DONATIONS

We are pleased that we are able to send our sincere thanks to these members who have generously added a donation to their annual subscription payment: JC Barnes, IE Barrow, AC Bater, HD Behr, IS Bellion, CM Bryan, RJ Buckler, MJ Burke, J Clarke, WPC Cobb, M Collins, DWT Corn, G Greaves, DN Hammond, AM Harris, TA Harris, PG Hennessey, B Hopper, M Hutton, RP Jefferies, HB Jones, PL Kent, AS Kidd, JM Lewis, SD Locking, JJ McKillop, CM Oxley, IJ Patterson, J Ramsden, JJ Seabrook, BC Sinclair, G Snowden-Davies, PV Stevens, DWT Stirzaker, BP Stoveld, JB West, KS Wheelan, JE Williams and BD Wingrad.

DEATHS

It is with sadness that we must report the deaths of two CTA members who had both been with the CTA for many years. Jo Simmonds of London, joined in 1994 and died in April aged 78 and Peter Teasel of East Grinstead, joined in 1986, who died in July 2019 at the age of 87. Sincere condolences are sent to their families and friends.

And a plea from the Membership Secretary to renewing members... If paying by cheque, it should be made payable to Cinema Theatre Association. Do NOT just write "CTA" – we are not the only organisation with those initials. Please do not then pin or staple it to the renewal form and finally, if you have to use sticky tape on the envelope, it is annoying if you don't leave a gap for my letter opener!

Neville C Taylor, Membership Secretary

INTERNET CORNER

- ★ [tinyurl.com/y6zl2phw] From the *Bournemouth Echo* – 20 photos and a 27-minute video from urban explorers who have been inside the former Regent/Gaumont/Odeon.
- ★ [tinyurl.com/yxekhl98] Another 20 photos on the *Bournemouth Echo* website from urban explorers inside the former ABC.
above two items sent in by Philip Stevens
- ★ [tinyurl.com/yxrlwd6m] From the *Liverpool Echo* – inside the former Mayfair Huyton, now a branch of Boots.
- ★ [tinyurl.com/y28sbvj2] An article in *The Guardian* – Twenty years after MOMI, who cares about Britain's film history?
sent in by Robert Holden
- ★ [www.projectedpicturetrust.org] Our friends in the Projected Picture Trust have a new improved website.

MORE TRAILERS

I was very interested to read Mike Whitcombe's meticulously researched history of trailers in the last Bulletin, as I have been collecting 35mm trailers for over 40 years. My main interest lies in vintage trailers, those with dramatic voiceovers, with bold lettering making sensational claims about the films they are trailing and with a variety of optical wipes between scenes. Outlandish, of course but great fun and they lured me into the cinema as no modern trailer ever has.

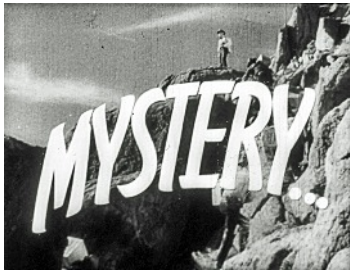
Many were little works of art in their own right, sometimes better than the films themselves but by the 1970s what was being served up, in my opinion, was a boring mishmash of randomly chosen clips, thrown together with little skill or imagination. Obviously things have moved with the times but it is the vintage trailers that my audiences find most enjoyable, no doubt because they are so over the top and so reminiscent of a bygone era. And they are the ones most sought after by collectors. Here are a few frame enlargements from my collection.



The *Coming Attractions* with the buxom lady trumpeters dates from the 1930s and comes from the Oriental cinema in Market Harbourough. The *Coming Shortly* dates from the silent era, as it covers the full width of the film, ie over where the soundtrack would be if it were from the talkie era. Both were copied from nitrate prints.

Kevin Wheelan

HOPALONG RIDES AGAIN (1937)



THE GLENN MILLER STORY (1954)



JET PILOT (1957)



GOLIATH AND THE BARBARIANS (1959)

