



CINEMA
THEATRE
ASSOCIATION

www.cta-uk.org

BULLETIN

Vol 54 No 6

ISSN 1479-0882

November / December 2020



The new two-screen Highland Cinema in Fort William, which opened on 25 September – see Newsreel p21; photo courtesy Highland Cinema



The former Grand at Ryhope (Sunderland) which is being taken down to be re-erected at Beamish Museum – see p18

FROM YOUR EDITOR

As I finalise this Bulletin on Sunday 1 November, a new lockdown has just been announced, so some of the stuff you read in these pages may be out of date by then, in particular the Cinema Business on p25. That has been one of the most difficult sections to compile this time, as there have been dozens of cuttings with information about more than one cinema or chain and this data seems to change daily.

In a similar vein, I have had lots of cuttings about steps that cinemas are taking to survive and reasons why they have not or cannot open. I have printed a few but there are too many to mention individually. Thanks to all my regular correspondents who have sent in such items. Even if they are not printed in the Bulletin, everything is sent to the Archive.

I have also had a couple of reports from film critics or newspaper columnists who have been to the cinema for the first time since they reopened. Their experiences have not been good. One described sitting in a 200-seat auditorium with only 20 other people, even on a Saturday night as "awful". Another talked about the "lack of atmosphere". On the other hand, messages from CTA members and other press cuttings say that people feel safe and cinemas have taken appropriate safety measures. Indeed, when we went to the Parkway in Barnsley to see *The Sound of Music* in 70mm a couple of weeks ago, there were probably only about 50 people in a 600-seat screen at the Sunday matinée but it felt OK and the staff were suitably masked and trained – the film was good too!

I would like to thank Richard Hagon for his help in typing items for the Bulletin Newsreel. Typing is the second most time-consuming job in preparing your Bulletin – the first is making everything fit the pages. If you can submit articles already typed instead of handwritten, it saves a job. I know I've said it before but it amazes me how many people obviously use a word processor to produce their articles but then send me a printout instead of the electronic file.

I have run out of Holiday Snaps – but, just like us, I expect your holidays have been curtailed this year. Please send them in if you have any or, as I have done on the back page, trawl through some of your vintage photos in those old shoeboxes. I still have a few small articles held over but would always welcome more if you feel like putting pen to paper. Don't forget to include photos.

Harry Rigby, CTA Bulletin Editor

CARTOON CORNER



from the Joyce Braddon collection of *Film Weekly*, 1938-1939
– particularly poignant in current circumstances!

DEADLINE FOR NEXT ISSUE SUNDAY 20 DECEMBER

CTA on Facebook – [\[www.facebook.com/cinematheatreorguk\]](https://www.facebook.com/cinematheatreorguk)

CTA on Twitter – [\[twitter.com/Ctheatreassoc\]](https://twitter.com/Ctheatreassoc)

CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

Company limited by guarantee. Reg. No. 04428776.

Registered address: 59 Harrowdene Gardens, Teddington, TW11 0DJ.

Registered Charity No. 1100702. Directors are marked † in list below.

PATRONS: Alan Baxter; Allen Eyles; Carol Gibbons; Lucinda Lambton

ANNUAL MEMBERSHIP SUBSCRIPTIONS

Full Membership (UK).....	£31
Full Membership (UK under 25s).....	£16
Overseas (Europe Standard AirMail & World Economy).....	£40
Overseas (World Standard AirMail).....	£52
Associate Membership (UK & Worldwide).....	£10
Life Membership (UK only).....	£480; aged 65 & over £380
Life Membership (Overseas).....	AirMail £750; Economy £600

All membership and subscription enquiries should be sent to
MEMBERSHIP SECRETARY: Ray Ritmeester [\[subs@cta-uk.org\]](mailto:subs@cta-uk.org)
66 Woodside Road, High Wycombe, HP13 7JB

Items for possible inclusion in the Bulletin should be sent to
BULLETIN EDITOR: Harry Rigby [\[bulletin@cta-uk.org\]](mailto:bulletin@cta-uk.org)
65 Tennyson Avenue, Harrogate, North Yorks, HG1 3LE

OFFICERS AND COMMITTEE

CHAIRMAN: David Trevor-Jones † [\[chairman@cta-uk.org\]](mailto: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 † [\[honsec@cta-uk.org\]](mailto:honsec@cta-uk.org)

59 Harrowdene Gardens, Teddington, TW11 0DJ

TREASURER: Neville C Taylor † [\[accounts@cta-uk.org\]](mailto:accounts@cta-uk.org)

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

CASEWORK COMMITTEE – Chairman: Richard Gray †

45 Arnold Road, Bow, London, E3 4NU [\[casework@cta-uk.org\]](mailto:casework@cta-uk.org)

Members: as main committee plus Rob Chesterfield, Tim Hatcher,
Jane Jephcote, Mark Price, Vicky Simon & Peter Wylde

ARCHIVIST: Clive Polden [\[archive@cta-uk.org\]](mailto: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 [\[publicity@cta-uk.org\]](mailto:publicity@cta-uk.org)

228 Malpas Road, Brockley, London, SE4 1DH

PUBLICATIONS & SALES OFFICER: Jeremy Buck †

34 Pelham Road, London, N22 6LN [\[sales@cta-uk.org\]](mailto:sales@cta-uk.org)

WEBMASTER: Rachel Woodforde

69A Mill Street, Kidlington, Oxford, OX5 2EE [\[web@cta-uk.org\]](mailto:web@cta-uk.org)

VISITS CO-ORDINATOR: Ray Ritmeester [\[visits@cta-uk.org\]](mailto:visits@cta-uk.org)

66 Woodside Road, High Wycombe, HP13 7JB

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

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

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

11 Merker Terrace, Linlithgow, EH49 6DD

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

3 Swan Lane, Ystalyfera, Swansea, SA9 2JB

CTA NORTH: vacancy

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

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

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

Please use [\[info@cta-uk.org\]](mailto:info@cta-uk.org) if uncertain to whom to address an e-mail
enquiry; this address will be monitored and e-mails redirected if necessary.

© CTA BULLETIN – published six times yearly by the
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

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

Visits' registration hotline ansaphone : 020 8800 8393

THE CTA LAUNCHES VIRTUAL TALKS AND PRESENTATIONS

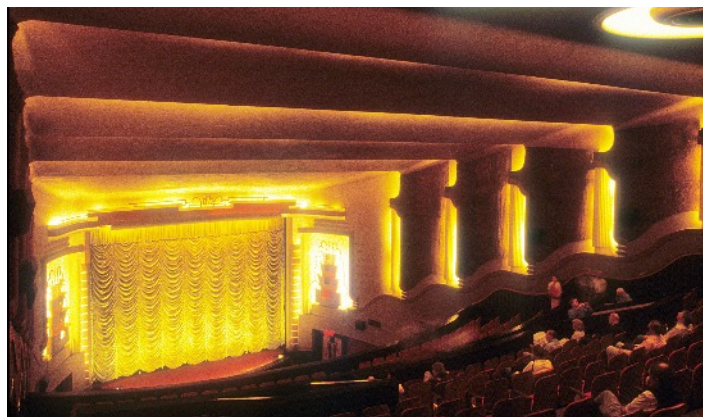
The current situation of the COVID-19 pandemic and government restrictions has prevented the Cinema Theatre Association, in common with many other organisations, from arranging its usual schedule of group visits, talks and meetings, etc. Many of our members have expressed a natural desire for the opportunity to come together using the latest ZOOM meeting technology. The CTA has therefore been working on a programme of virtual talks and presentations for the future and very much hope that this will be an active substitute for a much-missed getting together of enthusiasts.

The virtual talks will enable us to show you at home a programme on your computer tablet, laptop or PC and, of course, gives us wider scope to offer these talks to any location with an Internet connection (and an e-mail address), both nationally and internationally. The programme will be a mixture of speakers presenting their subject live with perhaps interaction of participating members in, for example, a Q+A session or to make their own comments. We will also be repeating some talks that were previously given at our London meetings for the wider audience and showing some members' videos of their favourite CTA visits from the past. It's all very exciting to be able recall some of our memorable pastimes!

We hope that as many members (and their family and friends) as possible will find the time to participate in the new world of on-line virtual meetings. Simply follow the application method below – it's **FREE!** Members may wish to contribute by way of a donation to support this new way of involving a wider audience. A donation may be sent using PayPal with your computer or smartphone to: [accounts@cta-uk.org] or by cheque or credit/debit card directly to the Membership Secretary, address on p2.

Forthcoming virtual talks

Talk No 1: Saturday 5 December at 6:30pm
The CTA's tour: 'A Passage to India' in 2005
by Elain Harwood (duration about 60mins)



The Liberty cinema in Mumbai [Bombay]

Elain fell in love with India and its cinemas when attending the CTA's tour 'A Passage to India' organised by David Vinnels and Brent Skelly in 2005, returning in 2011 for a second tour. She will show highlights of Mumbai (Bombay), Jodhpur, Delhi and Chandigarh from the first tour. Focusing on cinemas, she will also include some other C20 buildings too, based on the tour notes and associated book *Bollywood Showplaces*. Elain is a historian with Historic England and a long-term CTA member who has written several books about British architecture.

Talk No 2: Saturday 19 December at 6:30pm
Christmas 'Members' Own' virtual show
(duration about 75mins)

Our first virtual Christmas Show invites members to submit their own short programme, which can consist of photos, slides, film, video and stories for the interest to other members. Please see separate notice on this page for how to arrange this.

Talk No 3: Saturday 9 January at 6:30pm
After The Final Curtain by Matt Lambros
(duration about 75mins)



Members who were unable to attend Matt's first sell-out talk 'After the Final Curtain' in London in February 2018 will be pleased to hear that Matt has agreed to join us from Boston, USA (via ZOOM) to grace us with a re-run. Matt is an excellent photographer specializing in derelict movie theatres in the USA and has produced two books featuring his work (copies of both are on sale via the CTA Sales Officer, Jeremy Buck).

Registration

To register for a ZOOM talk please e-mail the CTA at [visits@cta-uk.org] using the e-mail address that you will use to log-on to the ZOOM talk. Simply insert in the subject line 'ZOOM: Talk No x' (add the number of the talk, that you wish to see). Please send a separate email for each talk that interests you. The CTA will e-mail you with details about using ZOOM (if you are not already familiar with the service) and a reminder of the event seven days prior to and one day before the published date of the talk. It will contain the ZOOM Meeting ID and the Password. Registrations must be received by not later than two days prior to the advertised talk date.

Christmas 'Members' Own' virtual show



All members are welcome to apply. As noted above, the event on Saturday 19 December at 6:30pm is dedicated to members showing their own material related to the world of cinema that they may own or have already seen in the media, including YouTube. You do not have to personally present the item on ZOOM although you are welcome to do so. This is a continuation of our traditional Members' Slide Show, usually arranged at Christmas; now using ZOOM enables us to make it available to those members who are normally unable to attend events in London. If you can suggest something with a Christmas theme that would be even better! To participate or propose an item for inclusion in the show please email Richard Norman at [RichardNormanCTA@aol.com].

Film frame above from USA cinema Christmas trailer, courtesy Kevin Wheelan

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 16	£3.00	Dominion London; 3000 plus; John Broadley remembers.
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 22	£3.50	Burrell, Foley, Fischer; Palace Theatre London; David Nye.
No 24	£4.50	Oldest Cinema - Harringay; Cardiff Round-up; Odeon Miscellany.
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: <i>Essoldo</i> – A Family Business; Sol Shekman and the <i>Essoldo</i> Circuit.
No 32	£5.00	Harry Myers Photographs; Cinemas at the Coalface; Shaws of Darwen; Edward A Stone.
No 33	£5.00	Theodore Komisarjevsky; Circuit & other releases of 1956; The case for saving the New Victoria Bradford.
No 34	£5.00	Beaufort Birmingham; Granada Tooting in 1934; Rank in post-war Scotland; J Braddon's Cinema life.
No 35	£5.00	Holophane lighting; Imitations of Odeon; Cradley Records; 1909 Cinematograph Act; Kingston Showmanship.
No 36	£6.00	Leslie Kemp; 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 Campbelltown; Beeston/Nottingham memories.
No 44	£6.00	Village Cinemas of NE Scotland; William Keys' career; Bernard Snowball's memories .

There are also available a few second-hand copies of out-of-print issues of *Picture House* 9, 10, 14/15, 20 & 23, 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 2018 are £4.00 per year (6 issues), individual issues are £1.00 each. Prices for issues in 2019 and 2020 are £5.00 per copy. All prices include postage. There are some issues available from earlier years – 1967 to 1986. Please send enquiries to the Sales Officer.

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.

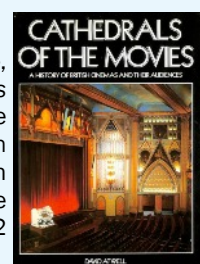


Price: £6.00 per binder, supplied in a special postal carton. Please add £3.00 to your total order for post and packing.

Ordering details below.

Second-Hand Book Sale

There are still some books available in this sale, including rare titles such as *Odeon*, *Cathedrals of the Movies*, *The Picture Palace*, etc. To receive a full list with around 50 titles, please send an email to the Sales Officer [sales@cta-uk.org] with 'Second Hand Book List' as the subject. Or write to Sales Officer, 34 Pelham Road, London, N22 6LN (SAE appreciated).



Recently Published

(reviewed in recent Bulletins)

The Matcham Directory – £10.00 plus postage

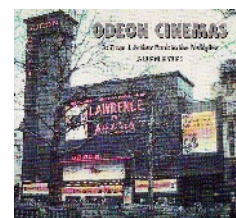
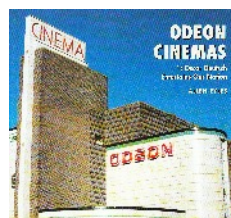
Abandoned Cinemas of the World – £29.50 plus postage

Ordering

For post and packing: Total order value up to £20.00 please add £3.00, Total order value from £20.01 to £40.00 please add £4.00 Total order value from £40.01 to £60.00 please add £6.00. For larger orders and overseas, please contact the Sales Officer, email: [sales@cta-uk.org]. 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 and all the books 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.

All you need to know about... ODEON

These two volumes, by Allen Eyles, provide a comprehensive history of the Odeon circuit, from its beginnings in the 1930s up to the multiplex era. Fully illustrated in b/w and colour.



Now at reduced prices!

ODEON 1 – Oscar Deutsch Entertains Our Nation – £15.00

ODEON 2 – From J Arthur Rank to the Multiplex – £15.00

Buy both Odeon 1 & 2 together for £27 (plus postage)

Also available – THE GRANADA THEATRES – £18.99.

Last few copies!

Please add £3 to your order for postage.

Available from the Sales Officer – address above.

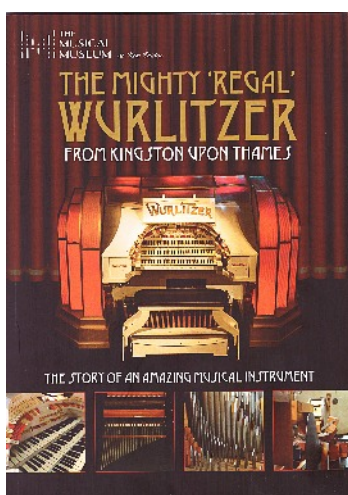
Also Available (but not from the Sales Officer)

The Mighty 'Regal' Wurlitzer from Kingston upon Thames by Chris Barber and Michael Ryder. 124 pages, paperback, illustrated, £25.00. ISBN9781527250277.

Available from The Musical Museum at Kew Bridge:

[www.musicalmuseum.co.uk]

The Wurlitzer organ from the Regal Kingston has been in the care of the Musical Museum at Kew since 1972 and this interesting book tells its story from the days when it was in a private house in the USA up to the present. There are also chapters about the general development of cinemas, the history of the Regal and other cinemas in Kingston and the story of cinema organs in general. Also included is a separate loose facsimile of the opening night brochure of the Regal. A very attractive book packed with information for not just the organ enthusiast but to anyone interested in cinemas.



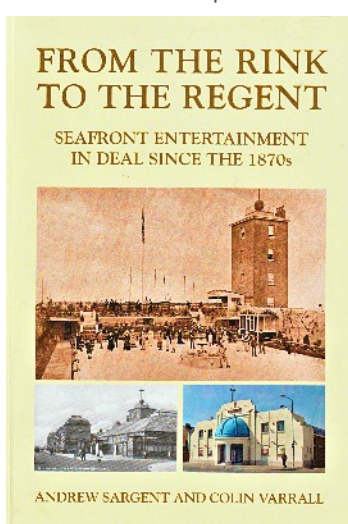
From the Rink to the Regent:

seafront entertainment in Deal since the 1870s

by Andrew Sargent and Colin Varrall. 44 pages, paperback, illustrated. ISBN 9781527263628 £12.99.

Available through Amazon, etc but see below for special offer.

This new history concentrates on the use of the former Naval Yard in Deal, Kent for diverse forms of entertainment, beginning in 1876 with a skating rink. The book details every stage since from bandstand, pavilion and cinema for 30 years and bingo hall for 45. The future seems to skate on thinner ice as Covid blights cinema-going. The CTA identified the Regent as at risk four years ago and attractive plans for two screens and dining have not progressed. Local authors have drawn on Deal library and the *East Kent Mercury* newspaper and also CTA member Martin Tapsell and others. Members who would like a copy should email co-author Andrew on [asargent164@btinternet.com] quoting the Bulletin and in return will pay a reduced price of £10 plus £1.70 postage.



Review by Martin Tapsell

A MUST for your collection

CINEMAS IN BRITAIN

A History of Cinema Architecture

by Richard Gray

First published in 1996 to celebrate the centenary of cinema in the UK. In this fully revised edition, the text has been completely rewritten and expanded and there are extra photographs, 10 in full colour. Of particular interest is the 24-page gazetteer of cinema buildings, telling the reader what there is to see in most places in the UK. There are useful appendices about listed cinemas, a glossary of architectural terms and a comprehensive bibliography.

Hardback, 180 pages, fully illustrated in b/w & colour.

Special price for CTA members

£29.50 + £6.00 postage from

Jeremy Buck, CTA Sales Officer

34 Pelham Road, Wood Green, London, N22 6LN

Love, Unscripted by Owen Nicholls

Owen Nicholls was a projectionist in the 2000s; maybe with the adage "Write about what you know" in mind his first novel is about London projectionist Nick. The story, book-ended by the 2008 and 2012 US Presidential elections, recounts Nick's evolving relationship with Ellie, perhaps just a bit too much his perfect woman. The story is constructed as a comfortable series of flash-backs and flash-forwards.

The book is knee-deep in movie allusions and discussions – Nick's first disagreement with Ellie is about how to interpret *Eternal Sunshine of the Spotless Mind*. The multiplex where Nick works plays an important part, on the one hand as the setting for some smile-inducing incidents, on the other holding out the threat of redundancies as digital projection takes over.

Very much a romantic comedy, this will not be for everyone. For myself, I became increasingly absorbed with its young, articulate cineliterate characters. I have to admit that I had not heard of any of the many music bands mentioned but then I suspect that for many younger readers the description of lacing up a reel of film from a platter will be completely arcane.

Published 2019 by Headline Publishing in hardback, 384 pages £18.99. ISBN 978-1472263155. Paperback due July 2020, £9.99

Review by Jeremy Perkins

Beloved Ghosts – Stories of a Fylde Coast Family

by David Taylor

The Royal Pavilion Blackpool – one of Britain's earliest cinemas – has been the subject of discussion in the Bulletin recently. By coincidence a book has just been published by retired solicitor David Taylor, who bought the venerable building in 1970 and with a partner rebuilt and relaunched it as a cinema following its twenty years use as a theatre.

David comes from a cinema-owning family. His grandfather Sir Frederick Emery built up a nationwide chain of more than 100 cinemas while his uncle Gordon Emery ran a smaller group – Fylde Cinemas – with seven cinemas in and around Blackpool.

The Emery family home was an extraordinary house at Thornton-Cleveleys with the exotic name of Illawalla and it obviously was a haven of luxury and security for all the people who lived there but their lives were blighted by a series of tragic events, which are related by David in a readable, matter of fact manner, resulting in an engrossing narrative that could easily be the storyline of a dramatic film.

It is available from Amazon as either a Kindle eBook or a paperback (ISBN 979-8677485251) for £3.99 plus postage or direct from the author [rtdr7861@gmail.com] for £5.50 including postage.

Review by Ray Dolling

QUOTATIONS

More cinematic quotations from the list sent by Gavin McGrath:

♦ It's better to be looked over than overlooked.

Mae West

♦ I only make movies to finance the fishing.

Lee Marvin

HERITAGE CASEWORK

By Tim Hatcher

Grade II*

Delay to the re-opening of the **Electric Palace** in Harwich has been occasioned by the detection of rotting timbers in the flooring at the proscenium end of the auditorium.

Scaffolding erected to facilitate repair to the façade of the **Gaumont Palace** in Wood Green has remained in situ for a considerable period, with little discernible recent utilisation. Contact is being established with the local Conservation Officer with a view to expediting its removal.

Adur and Worthing Councils, alongside Historic England, deem the unlawful alterations to the entrance arcade of the **Dome** to be a significant issue. Those bodies are therefore instructing that the area be restored to its original configuration.

Grade II

The insurance claim relating to the destruction of the auditorium block of the **Regent** in Lyme Regis by a conflagration in March of 2016 has finally been settled; thus it now proves feasible for a rebuilding project to proceed. It is to be hoped that the replacement structure will aspire to the imaginative architectural concept of its lamented predecessor.

The **Majestic** in Mapperley [Nottingham] has been listed unexpectedly by Historic England. The Association played no part in the application process; nonetheless it emphatically welcomes this outcome.



The commodious foyer block of the **Pyramid** in Sale has been permitted to fall into a state of dilapidation. This insupportable situation has been referred to the local authority with a request that an enforcement notice compelling repair be served if necessary. *photo January 2006*

Unlisted

New plans for redevelopment of the **Westover** [ABC] in Bournemouth have been submitted to the local Council. The CTA has responded by soliciting that the cladding on the fascia be removed, the latter be restored and the foyer block be retained in the new scheme. It has additionally been requested that significant internal plaster elements be salvaged.



The Majestic Cradley Heath in August 2004

The **Majestic** in Cradley Heath has deteriorated to desuetude. The local Conservation Officer has been contacted in order to express disquiet about the building's condition and future. It is believed that the Christie organ remains within, although its condition is of concern.



Permission from the local authority for redevelopment of the **Strand** in Market Warsop has been granted. This 1927 cinema, by the local architectural practice of Vallance & Westwick, will prove a regrettable loss, as it is of distinguished composition both within and without.

photo taken on CTA visit May 2008

Although not a cinema building per se, overtures have been made to the estate agent conducting the sale of the Twentieth Century-Fox building in London's Soho Square concerning the possibility of relocation of the somewhat iconic neon roof-sign.

And in brief:



- ♦ The Theatres Trust is promoting retention of the **Prince's** [Gaumont/Crown] in North Shields, a ciné-variety house of 1929; this endeavour is supported by the Association. *photo Sept 2006*
- ♦ The decaying **Regent** in Redcar is to be demolished and redeveloped as an entertainment complex incorporating a new cinema.
- ♦ The 'Odeon' pylon on the site of the eponymous demolished cinema in Redhill is under restoration following a protracted campaign petitioning for its conservation.
- ♦ The **Picture Palace** in Wincobank [Sheffield] is currently 'under offer', with planning permission currently established for conversion to residential accommodation.
- ♦ A comprehensive preservation of the frontage of the **Premier Electric Theatre** in Somercotes [Derbys] is being sought in the scheme for its remodelling as housing. See Newsreel p23.
- ♦ Enthusiasm has been stimulated in Worcester towards retention of the **Gaumont**, following its recent permanent closure as a venue for bingo. See Newsreel p24.
- ♦ Interest has been engendered in Milton Keynes towards preservation of the pyramidal structure of the **Point**, either in situ or relocated to an alternative local site.

THE LOST CINEMAS OF RUNDLE AND HINDLEY STREETS (ADELAIDE, SOUTH AUSTRALIA)



By Derek Threadgall

In October, 2019, my wife Liz decided that it was time to visit our son and his family in Adelaide, South Australia, for a holiday. Roy is a Systems Engineer with British Aerospace and is on a two year secondment for the company, based in Adelaide. On arrival, Liz started collecting brochures and checking the Internet for places to visit. One evening she found a website devoted to things to do in Adelaide. This included *The Lost Cinemas of Rundle Mall and Hindle Street* in the City centre. Curiosity, a hallmark of a CTA member, led me to explore further. This then is the story of the ten lost cinemas from Adelaide City centre.



[The author and his wife in Adelaide](#)

(1) The Curzon Theatre at 124 Rundle Mall was known as the Liberty Theatre from 1943 to 1952 and the Curzon Theatre from 1952 to 1964. Located alongside The Richmond Hotel in Rundle Mall, this wartime single-level 400-seat cinema opened New Year's Day 1943. Described as the 'aristocrat of intimate cinema', it became Adelaide's first Art House, showing foreign films referred to as 'sizzlers'. The large first-floor display window was used to advertise its current attraction. The projection room was originally placed between the first and second floors. The building was originally constructed in 1901-02 for HL Vosz Ltd, (reputedly Australia's oldest glass, oil and colour business) to the design of architects English and Soward. The business developed into Clarksons Ltd and today is used as a shop.



[The Curzon in 1952 \[B12328\]](#)

(2) The Rex Theatre at 127 Rundle Mall, was known as Arcadia Picture Palace from 1910-1911, the Pavilion Theatre (the Pav) from 1912 to 1929 and the Rex Theatre from 1933 to 1959 and 1959 to 1961. The first theatre on this site was the short-lived Arcadia Picture Palace, which opened 2 July 1910 in a converted former shoe store. It closed less than a year later 11 February 1911 and was redesigned as the Pavilion Theatre (the Pav) which turned out to be rather more successful. Unlike other theatres of the time, the Pav operated on a 'contin-

ous' system of non-stop film displays from 11am to 11pm for the price of three pence for a seat in the stalls or sixpence for a seat in the circle. Movie-goers could stay as long as they wished.

Its child minding service was an unusual attraction and, as a result, made it one of the most popular cinemas in Adelaide, especially among women who needed to do some shopping. Special lady attendants were on hand to look after the children and those old enough could watch the films seated in the dress circle. In the first year of operation about 500,000 tickets were sold, when the population of South Australia was only around 400,000.



[The Rex in 1952 \[B12366\]](#)

The Pav closed in 1929 and the facilities were re-purposed as a mini golf course but that was short-lived and it reopened as the Rex Theatre 31 March 1933. The new theatre featured 'rear projection' and an advanced trough lighting system, new to Adelaide at the time. Business was so successful that by early 1940, an extensive redevelopment of the building was undertaken and the Edwardian façade of classical elements was redone in a new Art Deco style to the design of architect John Kirkpatrick. On hot nights the roof could be reopened to allow cool breezes to blow through the theatre.

After a short closure and reopen period, the theatre finally closed 29 July 1961, with the showing of *Black Orpheus*. Shortly after closing the contents were auctioned off and Cox Foy's department store expanded. Today it is a K-Mart store.

(3) The Plaza Theatre at Arcade Lane, off Rundle Street and behind the Regent Theatre (see below). The Plaza Theatre was known as such from 1955 to 1966 and the Paris Theatre from 1966 to 1968. The theatre was built from the old Embassy ballroom. It opened Thursday 27 October 1955, with *Summer Madness*. Its star, Katherine Hepburn, attended in person to officially open the theatre. Special sightlines and seating gave the 735 patrons uninterrupted view of the screen in the one-level cinema. It was the first Adelaide theatre especially built for CinemaScope presentation. The entrance was in a laneway that ran beside the Regency Theatre. The main decorative motif inside the Plaza Theatre was a bold striking plaster moulding of 'Pegasus', the legendary winged horse, curving away from each side of the proscenium.

The main programming idea was to screen exclusive British product but this could not be sustained and ended by June 1967. In April 1958, *Around the World in 80 Days* started its 45-week season in the new Todd-AO process. A new screen was installed but within the confines of



The Plaza in May 1956 [B13583]

the original proscenium. In November 1959 the Plaza Theatre closed for ten days for the installation of a new wraparound screen and curtains, which covered up the proscenium and the 'Pegasus' motifs on the walls. The theatre opened again Wednesday 18 November 1959, with *South Pacific* in Todd-AO, running for 82 weeks.

In February 1966, the Plaza Theatre was renamed the Paris Theatre and opened with its new signage, *The Sound of Music* in Todd-AO lasting two years and three weeks. *The Sound of Music* concluded its long engagement

Saturday 25 May 1968. A few months later after a few very minor features, the theatre closed with *A Guide for the Married Man* and was demolished in late 1968 to allow for the completion of a shopping arcade, which also decimated her beautiful sister theatre, The Regent Theatre. In April, 1969, a cinema opened on the former Plaza/Paris Theatre site with Julie Andrews in *Star*. Known as Regent 2, it was designed by architect Peter Muller. Since that time it has been twinned and was still operating in 2001 but has now closed.



The Regent in 1937 [B 60354/67]

(4) The Regent Theatre at 101 to 107 Rundle Mall, Adelaide (now Regent Arcade). When it opened in June 1928, the Regent was described in *The Advertiser* 29 June 1928 as Australia's most luxurious theatre, 'A Palace of Art'. It contained tapestries, paintings, statues and other objects of art that enhanced the idea of grandeur and the cultural prominence of the theatre. It bore a resemblance to the Regent Theatre in Sydney, which opened three months earlier. The Regent in Adelaide had an orchestra pit that could accommodate a full-size orchestra and in 1930 a huge Wurlitzer organ was installed. The US and Australia were leading in world cinema architecture at the time and when Hoyts Theatres were taken over by Twentieth Century Fox, its president Spyros Skouras said their Australian theatres were comparable with any in the States.

In December 1953, the first CinemaScope film *The Robe* opened for an eight-week run with seating for 2,298 patrons. The theatre noticed an economic downturn after the introduction of television in South Australia in late 1959, so sold off 298 seats. This enabled six external-facing shops to be built. However by 1967 there were still dwindling audiences, so an arcade was created in the stalls area to accommodate 38 shops at ground level. The theatre was remodelled and reopened 30 May 1968 with seating for 894 patrons. Eventually, it closed in 2004 and was gutted.

A shopping arcade and two small cinemas were built into the shell, with one utilising the original circle. Remnants of the Arabesque filigree walling decoration were retained and a copy of the impressive Regent's Rundle Mall façade was built to front Grenfell Street in the late 1980s.



Rundle Street c1947 showing the Savoy [PRG 1712/3/5]

(5) The Savoy-Luxe Theatre at 43 Rundle Mall (demolished). Known as Savoy News-Luxe 1941 to 1961 and Globe 1961 to 1962. Opened 26 September 1941. People could drop into the Savoy News-Luxe Theatre for an hour or so and catch up with the latest World War II news, local news, a cartoon and a featurette. Admission was one shilling with seating for 310 patrons and a change of programme every Friday. The side walls had large Art Deco style moulded plaster designs and wall light fittings. CinemaScope was installed in the mid-1950s but the impending dawn of television in 1959 began the end of this popular 'tittle' newsreel theatre. It closed as the Savoy Theatre Saturday 25 February 1961

The place was spruced up and re-opened a week later as the Globe Theatre, again screening newsreels for the following eighteen months, until it finally closed at the end of 1962. The theatre had a most spectacular neon display on the façade with the world rotating at the top and sky rockets shooting up and exploding into myriad coloured stars. Until World War II 'brownouts' (an intentional or unintentional drop in voltage in an electrical power supply system) did not appear to adversely affect Rundle Street's reputation of being the most brilliantly neon-sign lit street in the world after Broadway.

(6) The York Theatre at 66 Rundle Mall (demolished). This section of Gawler Place is noticeably wider than the southern end of The Mall. That is because the old York Picture Theatre was demolished in 1960 as part of an Adelaide City Council road widening project. The York Theatre had a rather narrow entrance considering its 1,700 patrons seating capacity of the building, with offices above. It was built for the Greater Wondergraph Theatres chain and was designed by architect CA Smith. The theatre opened 5 November 1921. The side walls of the auditorium had painted landscapes representing Australasian scenery, the work of director George Coulter. The York Theatre was taken over by the Greater Union Theatres chain in January 1929. It was modernised in 1938 when it became a first-run release house for MGM films. The basic form of the auditorium and proscenium was retained after the 1938 works made it simpler and less cluttered.



The York c1921 [B826]

One feature that always pleased its patrons was the progressive opening of the main curtain and two white travellers immediately behind, lit in different colours as the auditorium lights dimmed and the picture hit the screen. The theatre was described by Ross Thorne in *Picture Palace Architecture* as a magnificent building, certainly second to none in the Southern Hemisphere.



The Mayfair/Grand in June 1935 [B64014]

(7) The Grand Theatre at 23 Rundle Mall (now shops and offices) known as the Grand Theatre 1916, The Mayfair Theatre early 1930s to 1953 and the Sturt Theatre 1953 to 1976. Opening as the Grand Picture Theatre 30 November 1916. A small theatre organ, played by the later famous Horace Weber, was installed by Alfred Drake. When sound arrived in the early 1930s, there was an Art-Deco makeover and the theatre was renamed The Mayfair. It was modernised again in the early 1950s to plans by Lawson, Cheesman and Doley and began screening long runs of major films projected on to the 40 foot wide screen and renamed the Sturt Theatre under the ownership of the Greater Union Theatres chain. Seating was for 700 patrons in the orchestra and balcony levels. The features were typically those of a well-designed former silent picture theatre with good sightlines both laterally and vertically. The cinema closed in February 1976 and was re-moulded into offices.

(8) Wondergraph Theatre at 27 Hindle Street (now a night club). Known as the Wondergraph Theatre 1913 to 1932, the Civic Theatre 1932 to 1956 and the State Theatre 1957 to 1977. The Wondergraph Theatre was built by CA Martin to the design of Garlick and Chapman, 1912 to 1913 for £60,000. It was originally an imposing building with two distinctive domes topped with high swan-necked lights each side of an ornate 'Temple of Dreams' arched façade; it seated 1,800 patrons. It opened 5 September 1913. The main hall was said to be 'the prettiest chamber of its kind in the Commonwealth'. Along with the



The Civic in March 1956 [B13642]

Regent Theatre it was the first cinema in Adelaide to screen talkies. The Wondergraph Theatre was taken over by Union Theatres in 1929 and was renamed the Civic Theatre in 1932. While some of its elaborate exterior décor was removed, it was still regarded as a premier house. Rebuilt to include CinemaScope and air conditioning, it reopened as the State Theatre in 1957. It ceased to be a theatre by 1977.

(9) Wests at 91 Hindley Street (now ASO). Known as Cyclorama 1893 to 1904, Glacterium 1904 to 1907, Roller Skating Rink 1907 to 1908 and Wests 1908 to 1975. The Cyclorama was established in 1893 and was described as 'The grandest and most thrilling art production you have ever witnessed'. The Cyclorama surrounded the theatre on a 15 metre by 1,200 metre canvas illustrating huge paintings on a moving backdrop. Each of these paintings was displayed for two years. The first painting featured Jerusalem during the time of the crucifixion and the last painting in 1897 The Crimean War. People were able to view the paintings by passing underneath through a tunnel to the centre of the theatre and climbing up to a platform to view. By 1904, the building was remodelled for the Glacterium skating rink by H Newman Reid's Ice Palace Skating Company, which was the first ice skating rink in Australia. This was followed by a roller skating rink where the ice was replaced with a rock asphalt surface for roller skating. The building was renamed The Olympia Roller Skating Rink. After being purchased by TJ West, West's Pictures opened on this site



West's Theatre in March 1975 [B29909]

5 December 1908 and was Adelaide's first permanent theatre. It retained the original building from Cyclorama but underwent renovations where seating accommodation was increased.

In 1939 a newly constructed West's Theatre reopened. More than 1,500 people attended the opening to watch the popular British film *Pygmalion*. Described gushingly on opening night for its bold ultra-modernistic façade, a column of solid white architecture, brilliantly lit. A thickly carpeted foyer decorated with colourful murals leads to a pair of curving staircases, which form the approach to the theatre lounge. Elaborate powder rooms furnished in modernistic style in mulberry tones were provided for women patrons. The building's Art Moderne style of architecture is distinguished from Art Deco. It was renowned as one of the three best examples of this style of Art Deco Moderne in the world but was sold by Greater Union. It closed 28 February 1977. The last movie played was *Snow White and the Seven Dwarfs*. After some years of varied uses, vacancy and neglect, it was purchased in 2001 by the Adelaide Symphony Orchestra [ASO] as their permanent home.

(10) Metro Theatre at 84 to 86 Hindley Street (demolished). This once beautiful Art Deco style theatre opened as Metro Theatre and was built for MGM. It was the only MGM Metro Theatre in Australia to be equipped with fittings sent from the USA. The Metro Theatre was designed by noted American theatre architect, Thomas W Lamb in association with local architect F Kenneth Milne. The Metro Theatre opened 6 October 1939 with a seating capacity for 1,286 patrons. The seating was uniform throughout with air-cushioned



The Metro in June 1940 [B9807]

seats upholstered in sea-blue moquette, which toned well with the pastel, brown, beige and gold of the auditorium and the rich burgundy carpets. On each side of the proscenium, four indented columns diffused the amber light that beamed up towards the ceiling. The opening attraction was MGM's *Sweethearts* with Jeanette MacDonald and Nelson Eddy plus a James A Fitzpatrick Travelogue *Glimpses of Australia*. The decoration of the façade was reminiscent of a miniskyscraper of the 1930s. A large marquee with neon-strip lighting and back-lit cut-out letters adorned the main entrance. In 1954, CinemaScope was installed and the original proscenium was widened. A new waterfall curtain in gold crushed velvet was a beautiful feature of the newly designed stage area. In 1975 the beautiful interior was gutted for a four cinema complex for Greater Union Theatres. Finally, the Metro Theatre closed 11 April 1991. The building was demolished in 2005 following years of various uses, neglect and vacancy.

The Lost Cinemas of Rundle and Hindley Streets was produced by the Australian Civic Trust and supported by Amicus Global, Aurora Heritage Action Inc and the City of Adelaide. The promotional booklet by author Darian Hiles was created for South Australia's History Festival 2019. Website at [tinyurl.com/yj7elnj]

Images courtesy of the State Library of South Australia
[reference numbers given on each image]

WELCOME BACK, OLD FRIEND

By Mike Whitcombe

*Sometimes you wanna go
Where everybody knows your name
And they're always glad you came
You wanna be where you can see
Our troubles are all the same
You wanna be where everybody knows your name.*

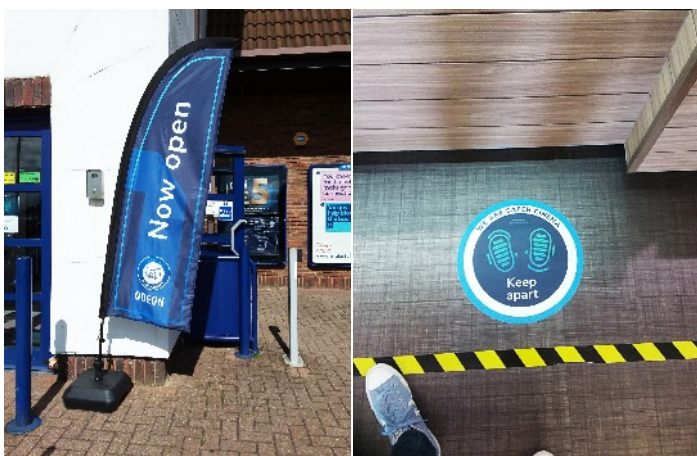
(Theme tune from *Cheers*,
written by Judy Hart-Angelo and Gary Portnoy)

Going to the cinema to see the latest release on the Big Screen is the only way to fully appreciate a movie. It doesn't matter if it's a multi-million buck special effects laden Hollywood blockbuster, an emotionally charged independent production complete with sub-titles or an enticing slice of Woody Allen whimsical perfection, the cinema is the place to watch that movie.

If someone had predicted twelve months ago that cinema-going around the globe would be curtailed by an unseen, fast moving deadly virus, they would've been regarded as nuts. Clearly, this crazy person had watched one too many far-fetched disaster movies. But then Covid-19 became reality. The world descended into turmoil, lights went out at cinemas everywhere and, for many, they still haven't been turned back on.

At a time when we need the escape of the Silver Screen more than ever, we find ourselves in a dark, surreal place. Many cinemas have eventually reopened – and an occasional new release has even got us excited – but Government restrictions and the safety procedures now in place at all public venues have changed everything about what made a trip to the cinema so carefree and magical. This is particularly true for those of us who thought nothing of going to the cinema three or four times a week, treating it like our second home. Overnight, that familiar, safe environment, otherwise known as our local cinema, was closed with no opening date in view.

Cinemas, along with various other entertainment and hospitality venues, were closed by the Government in March 2020. It made perfect sense, of course. To halt a highly infectious disease you need to stop people from gathering and passing on the virus. There really is no alternative. Major movie studios who had invested heavily in money-spinning blockbusters for both the Easter and summer vacations were forced to put their releases on hold. It wasn't until the beginning of July that a select few cinemas were officially allowed to reopen – albeit with no new releases to entice people back.



My local cinema is the six-screen Odeon at Port Solent, near Portsmouth. It was one of ten Odeons in England to reopen on 4 July (Scottish cinemas fortunate to reopen were not allowed to do so until 15 July). Showings were limited and staggered to allow extensive cleaning and to ensure patrons watching different films wouldn't mix. The few films actually showing either were on release when cinemas closed four months previously – which meant we had already seen them – or were movies that had last graced the Big Screen forty odd years ago. Film wise, there was nothing to get excited about – indeed, after opening full-time for a week, the Odeon Port Solent temporarily went part-time, opening Friday through to Sunday only.

It wasn't until 1 August that Janice, my wife and I tentatively returned. It was the opening weekend of the summer's first new release, *Unhinged*, starring Russell Crowe, a violent, action-packed, thrill-a-minute revenge movie. Crowe wasn't allowed the scope to be as impressive as he was in *Gladiator* and the movie certainly wasn't subtle (unlike *The Water Diviner*, Crowe's engaging directorial debut) but it ticked all the right boxes. It was mindless, bloody, edge of the seat mayhem and as we hadn't sat in a darkened auditorium for 139 days we loved it. Before seeing the movie, film critic Mark Kermode said he would enjoy it regardless of its merit because he was finally back in a cinema. We felt exactly the same.

As members of 'Odeon Limitless' it's always been easy to book tickets, whether it's at the Box Office or online. Despite the pandemic this still proved to be the case. The only difference when booking was the seats next to you were automatically blocked to ensure social distancing. Interestingly, Odeon didn't seem bothered about blocking the seats directly behind you. In other words, somebody could be breathing at the back of your neck for two hours or more, hardly ideal during a pandemic! (A few weeks later when the Connaught in Worthing reopened and we booked tickets to see the outstanding Andrew Scott in a filmed recording from the Old Vic of *Present Laughter*, alternate rows were completely shut off, along with seats either side of you, allowing much more efficient social distancing.)

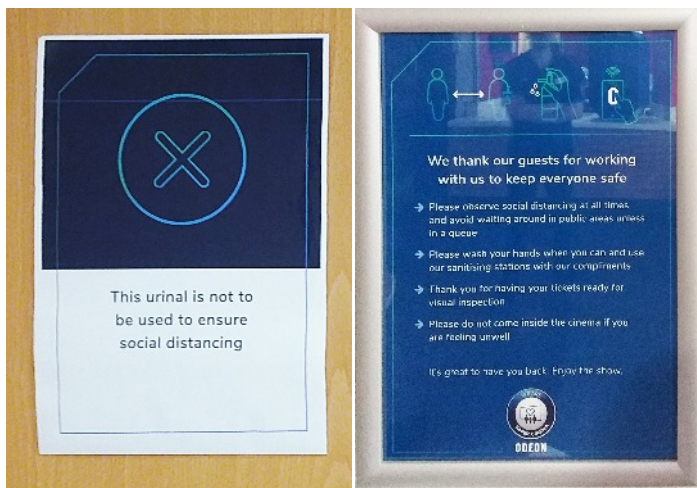
Most cinema chains run a scheme that allow you to watch as many movies as you can for a fixed monthly fee and as 'Odeon Limitless' members we were impressed when Odeon promptly refunded our £17.99 monthly subscription as soon as it was announced that cinemas would close in mid-March. Odeon then halted payment until a month after their cinemas began reopening. For a company in financial trouble, they acted with commendable loyalty in difficult times.



On entering the cinema at Port Solent it soon became apparent Odeon had put some thought into welcoming customers back during a pandemic. We were greeted by a prominently located sanitiser station and by staff correctly masked and visored. Perspex screens were in place at the confectionery stands with all utensils and work surfaces being cleaned every thirty minutes, regardless of whether they were being used. Any monetary transactions were by card payment only – a discriminatory practice for those on low income and something that needs to be reviewed. Too many firms are using the coronavirus as an excuse to refuse cash as payment.

A one-way system was in operation in the foyer and for entering the auditorium. Doors were hooked back to save pushing them open and at the end of the film we were requested to remain in our seats until a member of staff opened a fire exit door, allowing everyone to leave the cinema without having to use the foyer as normal.

Information signs and posters were plentiful and the staff, who had been on furlough since lock down began, knew exactly what they were doing. We were told that apart from a couple of wet days, audience figures had been comparatively low, although that was probably a blessing in disguise. It's easier, after all, to practice social distancing if you have the space to do so.



On that first visit it wasn't compulsory to wear a face mask. A week later the government decided it should be mandatory, although once you're safely seated you can remove it. Odeon have also followed government guidelines in relation to the disastrous Track and Trace scheme, one of the reasons the chain is so keen for you to book online.

The long months of closure, increased staffing and cleaning levels, reduced capacities and lack of any new product has naturally resulted in cinema chains losing small fortunes. That money has to be clawed back and one way of doing it is to charge us more for tickets, food and beverages. This was made clear in August by Adam Aron, CEO of AMC Theatres, the world's largest exhibition chain and the owner of Odeon. Speaking to investors and analysts, Aron said costs would have to be "passed onto consumers." He added that in the previous financial quarter AMC had lost half a billion dollars, mainly as a result of Covid-19.

These facts were reported by journalist Bret Lang in a *Variety* feature on 6 August. Lang also shed further light on a new deal signed between AMC and Universal that could have a long-lasting effect on how the latest movies are shown. The origins of this story began in March, a few days after lock down, when Universal announced that *Trolls World Tour* would be released on-demand and not at the cinema. Aron immediately announced AMC would stop showing Universal films if the studio carried out their threat.

Universal went ahead and AMC announced they would no longer show the studio's product. But Hollywood is all about the money and a deal was quickly negotiated between these two feuding corporations that saw Universal films playing at AMC theatres before being made available on home media after 17 days (Universal are not allowed to reveal which on-demand platform they will release the film on until it's been in theatres for 10 days.) At this point, Universal can rent its films for a 48 hour period at a minimum of \$20 a pop. AMC Theatres will then receive 20% of the home media sales revenue and not just from zip codes where AMC have a cinema.

After announcing the deal, Aron said: "I'm expecting this will become an industry standard." He added: "Change is always difficult for some to cope with but we've researched it, we've modelled it, we've thought about it, we've argued it, we've debated it and we're sure that we're coming out ahead." In other words, AMC can make a lot of money from the deal so, suddenly, they are happy for films to play a limited cinema run before being streamed.

Not surprisingly, other cinema chains were unhappy with the deal. Cineworld said it was the "wrong deal at the wrong time", a point supported by Cinemark. But if either cinema chain had secured a similar deal would they have a different opinion?

One of the most powerful movie studios is the Walt Disney Company. Before the pandemic closed cinemas in March, you couldn't watch a movie at the cinema without seeing a trailer beforehand for Disney's \$200 million live remake of *Mulan*. If you believed the hype, the Big Screen was the only place to watch this flick. But as soon as cinemas around the world were ordered by governments to close, Disney announced their remake would go straight to their own Disney+ streaming service, where they would receive the maximum returns on their product. Again, would Disney have been so quick if they didn't own their own streaming service?

Perhaps not surprisingly due to the deal he had just negotiated with Universal, Aron backed Disney's decision not to release *Mulan* at cinemas. "Just like AMC is under duress," he said, "Disney's under pressure too. And at some point they've got to monetize their movie product."

The key word in that statement is monetize. Make no mistake, movies may be great artistic expressions created by talented artists but they only get to be made when an unseen honcho in a dark suit who would rather read an account sheet than a script believes any investment in a project will be returned tenfold.

If those huge corporations that own cinema chains believe money can be made from streaming services, the way we view a new release might change – which, in turn, could result in fewer picture palaces. Cinemas certainly won't become a thing of the past – too many people like the buzz a trip to the cinema offers (and which was proved with cinemas continuing to screen *Trolls World Tour* even after it was streamed and available to buy on DVD). But will we need as many purpose-built buildings for watching films if the latest blockbuster can be viewed on demand at home less than a month after release? And in an uncertain world of fast-moving pandemics that change overnight the way we live our lives, why would profit-driven corporations want to invest in hundreds of sites with high overheads that could be closed for months at a time?



Cinemas and the way we watch movies have constantly evolved. From the penny arcade and one-reelers to art deco picture palaces, CinemaScope and 3D to the current functional multiplex and the precise crispness of digital sound and vision, there's always been another innovation to entice an audience. But during all these changes, films were produced to initially make money in a purpose-built building over a long box office period. Streaming might change that practice.

As I write these words I'm sat at my desk, occasionally looking up to glance out of my study window at a clear blue September sky that still retains the brightness and hope of summer. Covid-19, which has turned our lives upside down, seems far away. But every day the news becomes graver. We're officially entering a second wave of the pandemic. Restrictions, which seem to increase with each passing hour, are set to be in place for the next six months at least. A second national lockdown is now considered inevitable. The soothsayers may be wrong, of course but by the time you read this, cinemas might be closed again. Our weekly fix of cinema-going could be a distant memory.

The memorable lyrics from the theme song of the cult American comedy *Cheers* that introduced this article reflects perfectly what cinema-going means – and will continue to mean – to those of us who will never stop watching films where they belong: on the Big Screen. Perhaps my wife and I have just been lucky but as regulars at our local Odeon, the staff have become good friends who even arrange to watch films with us on their evening off. It's not unknown to spend as long chatting after a film as we spent actually watching it!

It might sound corny but when we returned to the cinema and our friends among the staff after four long months away, it really did feel good, as the lyrics from *Cheers* say, to be back at a place "where everybody knows your name and they're always glad you came." We can only hope that all our wonderful cinemas across the land will somehow survive the present crises and, just like a good friendship, stand the test of time.

All photos by the author

ALSO FULL SUPPORTING MUSIC

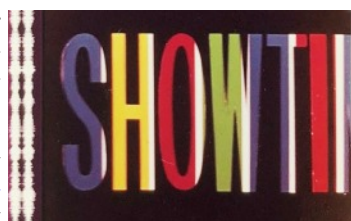
By Ben Doman

Whilst waiting for the main feature to start, watching a parade of trailers, adverts and titles, the odd music track may have caught your ear. Some, like Pete Moore's *Pearl & Dean Theme* are so well known they are used to immediately conjure up the idea of 'cinema' in TV shows. Others, like *Funky Fanfare* have taken on a life of their own, being performed live, sampled and bootlegged. A few were specifically written but most originated from music libraries. Production, or stock, music libraries are like their visual equivalents, collections of generic off the shelf music that can be used for adverts, TV shows or even films. The best known of these, mainly because they digitized their back catalogue and released it online, is the KPM Music library. Keith, Prowse & Co dates from 1830 when two music instrument makers opened a shop. Later adding a theatre ticket agency and music publishing after merging with the Peter Maurice Company, forming Keith, Prowse & Maurice Co. Bought out by EMI in 1969 and rebranded EMI Production Music in 2011 it's now part of Sony / ATV Music Publishing.

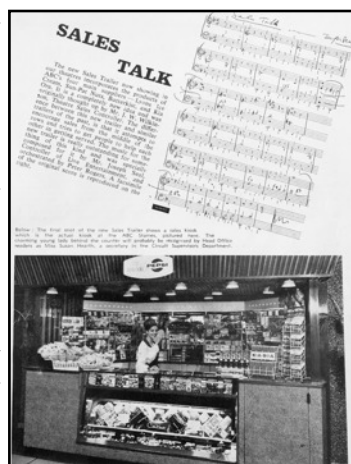
First in our playlist is the 1952 *Pathé News Fanfare** (KPM) by Stanley Black, with the cockerel for the first time in colour heralding the news over a rousing military band march. Black was appointed musical director at Elstree Studios in 1958 and was principle conductor of the Associated British Picture Corporation studio orchestra (musical composer 1958-1963). He wrote music scores for over 200 films, including *The Young Ones* and *Summer Holiday* and dozens of albums of 'light' music. Incidentally, in the 1992 film *Strictly Ballroom* the scene where the dad secretly recreates his old dance routine, the piece of music played is *Os Quindins de Yayá* performed by none other than Stanley Black!



1964 brings us an advert for Rank's *Showtime Magazine*. Images of film stars flashed up in between the word *SHOWTIME* growing one letter at a time. The heavy guitar sound (think early Shadows) was a piece called *Spanish Armada* (Fontana, originally Francis Day & Hunter Production Library) arranged by Les Reed and the advert won an advertising industry award. Reed wrote many 60s hits including for Tom Jones, Lulu, The Fortunes, PJ Proby, Herman's Hermits, Engelbert Humperdinck and The Dave Clark Five. He joined the John Barry Seven in 1959 as pianist. Recorded as Les Reed Strings, The Les Reed Piano, The Les Reed Combo, Les Reed Orchestra and The Les Reed Sound. Reed also composed scores for the films *The Girl on a Motorcycle*, *The Bushbaby*, *One More Time*, *George and Mildred*, *Creepshow 2* and *Parting Shots*.

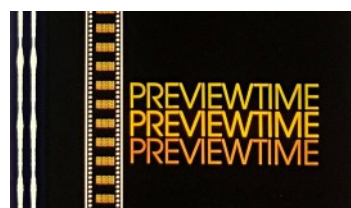


In 1967 ABC's Theatre Sales Controller, JW Wilkinson came up with an idea for a trailer to encourage sales from the middle of the row, with an animated row of patrons passing Lyons Maid Ice Cream, Sun Pat Nuts, Butterkist and Kia-Ora with the voice over "That's the way, pass it along and help others to enjoy....Lyons Maid ice cream" etc. It ended with a shot of the sales kiosk at the ABC Staines. Titled *Sales Talk* and written by ABC's then Controller of Live Entertainment, Joseph Seal, it was a rather jolly piece, heavy on strings and sounded very 'Pinewood 1960s'. Credited in an article in the *ABC News* as orchestrated by Peter Rogers, it's more likely it was his Carry-On composer Eric Rogers; it certainly has that 'Carry On' sound to it. *Sales Talk* was later recorded by Stanley Tudor at the organ of the Gaumont Manchester for Volume 9 of his *Cinema Organ Encores* LPs.

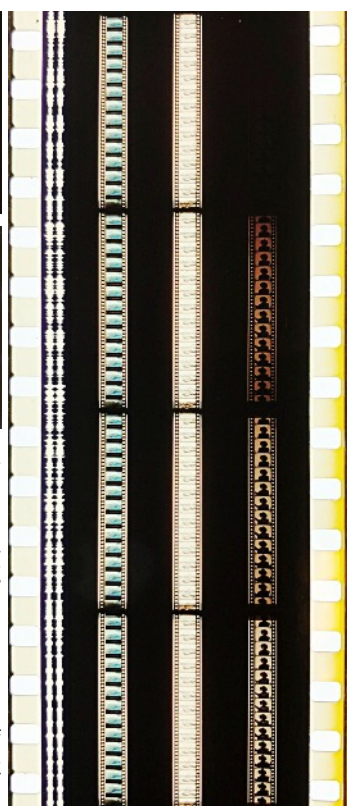


Much loved by 1970s film fans in the States, now infamous after Quentin Tarantino used the Feature Presentation title for the *Grindhouse* double bill movie, Keith Mansfield's *Funky Fanfare** (KPM) was used on the National Screen Services 'Previews of coming attractions' and 'Our feature presentation' Astro Daters tags. The psychedelic Astro Daters set featured a moving multi-coloured background filmed through a circular distortion. It has also been used in the States for American football coverage and recently cropped up on a Sky Vegas TV advert. Keith wrote many, many 70s TV themes, including *Grandstand* and *Studio 69* for the *Dave Allen Show* and was born in Slough. Great live version (*Soul Train* AKA *Funky Fanfare*) available on Spotify.

At your local Rank theatre in the 70s you would have seen a composite sales trailer, which had the various goodies on offer coming out of the centre of the screen in a kaleidoscope effect. The music used was Francis Monkman's *Power Games** (KPM).

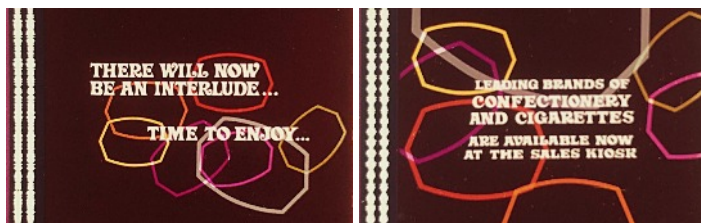


Meanwhile, introducing Previewtime was Rank's 1970s go to voiceover man Rupert Ackroyd (whose daytime job was at Rank's advertising offices) telling us 'you can't beat a good film' whilst strips of film ran down the screen. Keith Mansfield provided the music, *Good Times** (KPM), for the opening and closing titles. Separate West End versions of this title were produced without the music and with Michael Aspel doing the voiceover.

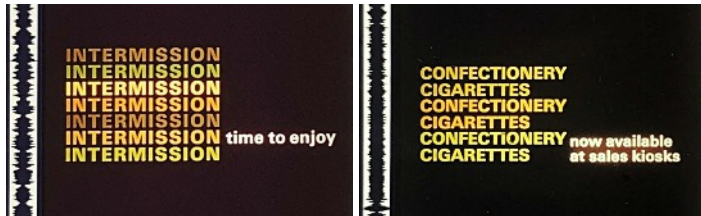


Rank produced the first set of computer animated titles for its cinemas in 1979. A 'Welcome' and 'Goodbye' tag were produced but the showpiece was the 'This is cinema' 'Previewtime' opening and closing titles that introduced the trailers. A new computer-controlled rostrum camera system that National Screen Services had just purchased was used for the titles, later being used for the opening titles of *Clash of the Titans* and the CIC chain logo. The music used was *Release of Energy** (KPM), by Francis Monkman. Monkman toured with the Shadows and was in several bands, including Sky with John Williams. He also wrote the soundtrack for the 1980 film *The Long Good Friday*. Several pieces he released on the KPM Music Library label were used as TV themes (*Achievement of Man* for Johnny Ball's *Think of a Number*).



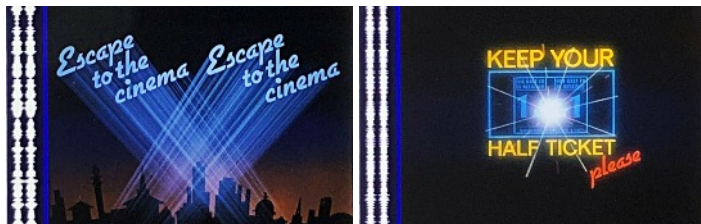


Over at your local ABC in 1967 your selection of sales trailers would have been bookended by a set of titles (Interlude, time to enjoy...) having outlines of the lozenge shapes used in the new ABC logo in various colours moving round the screen. The music used was *Teen-age Carnival** (KPM) by Keith Mansfield.

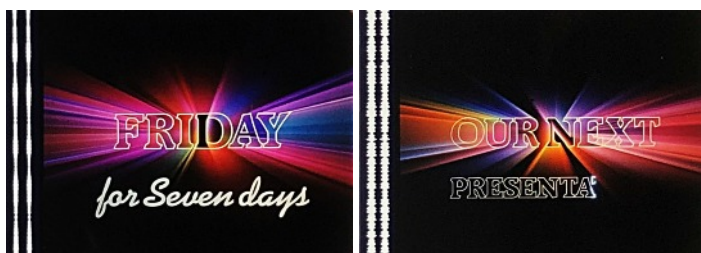


These were replaced in the 1970s by the 'Intermission, time to enjoy...' and 'Confectionery & Cigarettes' titles, with the beginning and end of *Brazil Brazil** (Cavendish Music, originally Boosey & Hawkes). Composed by Sam Fonteyn it later cropped up on a TV car advert. Fonteyn wrote extensively for the Boosey & Hawkes Music Library and his other compositions include the theme to *Please Sir* and *Pop Looks Bach*, which was used as the theme for *Ski Sunday*.

A sales interval in the 1980s would not be complete without the Kia-Ora 'too orangey for crows' trailer. Its quirky music track was by Swedish group Caramba. Taken from their 1981 self-titled album, the track *Fido** (Riverside Records) was reworked as *Fedora* for the Kia-Ora advert. The album is chiefly known for being recorded totally in a nonsense language.



The year before Thorn-EMI sold the ABC chain in 1986, the revolving triangle set of titles were produced, the first set for ABC with sound. Opening the show was a 'Welcome to this ABC Cinema' trailer with various messages (keep your half ticket, cinema for hire, no smoking etc.) with a piece of music by Richard Myhill titled *Score** (KPM).



National Screen's 1980s & 90s stock day titles utilized computer animation; nicknamed 'laser animation' due to the way that shafts of coloured light came out of the screen to form the words. Cannon Cinemas used these titles, together with their own 'Cannon Cinemas Present' tag. Frances Monkman was back providing the audio with a clip from *Prelude (A)** (KPM). The full stereo piece is certainly an improvement on the 10 second mono clip that was used on the titles.

Pearl & Dean Advertising deserve a section all to themselves. From the company's start in 1953 up to 1968 the on-screen ident was a set of Grecian pillars set against a blue sky. A brass fanfare kicked off a rather grand orchestral piece, *Grand Vista** (Cavendish Music). Composed by Trevor Duncan, there are two pieces, *Grand Vista - Main*, part of which was used for the opening title and *Grand Vista - End* used for the closing title. Born Leonard Trebilco, Duncan used a pseudonym whilst working at the BBC, as they would not allow em-



ployees' music to be played, so he could compose music for other companies. He wrote extensively for newsreels and later TV themes, such as *Quatermass and the Pit* and *Dr Finlay's Casebook*. His track *Grip of the Law* was used for the opening titles of the infamous *Plan 9 From Outer Space* film but his best-known commercial success was *The Girl from Corsica*. The pillars were updated in 1968 with a set of titles named Groovy Dancers, where some 60s groovy dancers could be seen through the rotating P&D letters. The music used for this was a very 60s piece, mainly played on a Xylophone. This only lasted two years before the pillars returned, this time with a jolly mariachi band style tune. Whilst the Groovy dancers can be viewed on YouTube, the 1970 Pillars version 2 proved a rarer title to track down.

New idents were designed and used from 1972, the classic Pete Moore's *Asteroid** (Silva Screen Records) was written especially for them. The iconic titles had futuristic shapes zooming out towards the viewer, which were supposed to represent billboards rushing past, drawing the audience in. Moore worked with the likes of Bing Crosby, Fred Astaire and Peggy Lee as well as composing tracks for adverts. Sampled many times, *Asteroid* was re-recorded by Pete More, with two of the original three male 'pa, pa, pa's', in 2006.

In your 1979 Pearl & Dean advert reel would have been the award-winning Gordon's Gin advert, featuring the drink being made, ending with the tag line 'It's Got to Be Gordon's'. Written by Jeff Wayne (of *War of the Worlds* fame) an earlier piano version was replaced by this synthesizer one by The Human League. The track, *Gordon's Gin** (Virgin Records) was released on their 1980 Travelogue album.

An Odeon rebrand in 1997 saw the change from the red neon lettering to a cool steel and blue logo. The 'Fanatical About Film' idents were directed by Nick Livesy and produced by Ridley Scott Associates (RSA Films - how's that for a coincidence!). They carried the clever tag line 'Since 1930, 52 weeks per year, 7 days a week, 24 hours per day, 60 minutes per hour, 60 seconds per minute, 24 frames per second - ODEON', although the graphics may have been a little too abstract for the casual viewer to appreciate. The swinging salsa track *Like It Like That** (MXM Music) by Pete Rodriguez was used over one of the links in this set, Odeon Salsa. Light orange/yellow sparkles gradually reveal parts of an Odeon 'O' on a black background. The 'sparkles' were apparently angle grinder sparks.

Tracks marked with an * are available to download on Spotify. The *Sales Talk* trailer was released on super 8mm by Derann films and a video of this is on YouTube (60s ABC Cinemas Adverts - "Flavour Of The Month" [youtu.be/IOI-u0q3XjY]), as is *Spanish Armada*. With thanks to Carl Chesworth for additional Rank information and Alex Gleason of the British Film Music Encyclopaedia.

All images from the author's collection



SINGLE SCREEN CINEMAS

By Tim McCullen

In Bulletin 39/3 (May/June 2005) there was a list of single-screen cinemas compiled and in the following two Bulletins subsequent comments were made by members. However, some fourteen years have passed, so I have looked at this schedule again and updated it. Closures include the Coliseum Porthmadog. Others are more relocations of the existing business, ie Phoenix Leicester. There have been some encouraging openings such as the Curzon (Kino) St Leonards after 38 years and St Albans Odeon, having been closed from August 1995.

Many of these venues listed are establishments that show films, rather than being actual cinemas. A small number of the previously listed venues have been subdivided, ie Oxted and Frome but on the other hand many sites are having extra screens added over and above the existing auditorium. However, there are locations not on this list that still have a complete auditorium and subsequently added screens elsewhere like the Westgate Carlton. So, is the single screen over? Should members wish to comment, correct and/or amend, we would be pleased to hear from you. [* = Cinema added to the list by a member]

CTA visited	Town	Venue Name	County	Seating Capacity	Subsequent developments
England					
V	Aldeburgh	Cinema	Suffolk	253	2nd Screening room 40?
V	Alnwick*	Playhouse	Northumberland	272	Films and stage shows.
V	Bath	ABC Beau Nash	Somerset	720	Closed by Odeon 21/10/04. Now nightclub (Komedia) - but occasional films
V	Berkhamsted	Rex	Hertfordshire	600	
	Berwick	Playhouse	Northumberland	650	Closed 21/8/05 - Demolished
V	Bexhill	Curzon Picture Playhouse	Sussex	175	Closed 2008 - now pub
	Bradford*	Priestley Theatre	West Yorkshire	290	Stage Shows only
V	Bradford*	Imax	West Yorkshire	340	
	Bradford*	Media Museum (Cubby Broccoli)	West Yorkshire	106	
V	Bradford*	Pictureville	West Yorkshire	306	
V	Brighton	Duke of York's	Sussex	285	
	Bristol	Arncliffe	Bristol	231	
	Bristol	Arts Centre Cinema	Bristol	124	
V	Broadstairs	Windsor - Now Palace	Kent	111	
	Bude	Rebel	Somerset	112	Second screen added 2014 as extension
	Canterbury	Gulbenkian Theatre	Kent	300	
	Chichester	Minerva Studio Theatre (Seasonal)	Sussex	214	
V	Chichester	New Park Film Theatre	Sussex	114	2nd Screen to be added - mooted
	Chipping Norton	The Theatre	Oxfordshire	213	Part-time cinema
V	Christchurch	Regent	Dorset	484	
V	Clevedon	Curzon	Somerset	225	2nd Screen for 40-50 to be added - mooted 2015
V	Consett	Empire	Durham	350	(514 seats for live shows)
	Coventry	Warwick University Arts Centre	Warwickshire	250	
	Crewe	Victoria Film Theatre	Cheshire	180	
	Crookham	Globe (Queen Elizabeth Barracks)	Hampshire	340	
	Derby*	Metro	Derbyshire	126	Closed 28/9/08. Rehearsal space
	Devizes	Palace	Wiltshire	253	2nd screen to be added in former Bingo area (Stalls)
	Dorking	Premier Dorking Halls	Surrey		Three halls, 791, 176, 66. All multi purpose halls
V	Dover*	Silver Screen	Kent	77	Opened 30/3/91
	Durham	Gala Theatre	Durham	116	Second screen 72, two more screens put on hold
V	Elland	Rex	West Yorkshire	294	
	Ellesmere Port*	Civic Hall	Cheshire		Believed to be not showing films
	Ely	Maltings (Not full time)	Cambridgeshire	242	
V	Faversham	Royal (Ex Odeon)	Kent	428	(201 Stalls +237 Circle)
V	Frome	Westway	Wiltshire	304	Tripled 2018
V	Hailsham	Pavilion	Sussex	203	
V	Halstead	Empire	Essex	280	
V	Harwich	Electric Palace	Essex	204	
V	Heaton Moor	Savoy	Manchester	175	
V	Hebden Bridge	Picture House	West Yorkshire	527	Stalls 299, Circle 288
V	Hereford	Odeon	Herefordshire	378	Closed 21/5/14 due to relocation. Now church
V	Hexham	Forum	Northumberland	207	
V	Holmfirth	Picturedrome	West Yorkshire	200	Nightclub only
V	Hucknall	Cineplex (was Byron)	Nottinghamshire	450	Currently being redeveloped as four screen cinema, part of which was former stalls area - to be Byron again?
					Closed 23/02/03. Reopened as Embassy triple June 2006
V	Ilfracombe	Pendle Stairway	Devon		
V	Ilkeston	Scala	Derbyshire	428	
V	Keswick	Alhambra	Cumbria	246	
	Kingsbridge	Reel Cinema Town Hall	Devon	200	200 seats in three screens
V	Kings Lynn	Art Centre	Norfolk	359	
V	Kirby in Ashfield	Cineplex (Ex Regent)	Nottinghamshire	200	Closed and now pub - any idea of closure date?
V	Knutsford	Curzon (Ex Studio)	Cheshire	400	Tripled 2018 - 128, 111, 60 (2 screens at rear of building)
V	Lancaster	Dukes Playhouse	Lancashire	322	
V	Leamington Spa	Royal Spa Centre	Warwickshire	208	
V	Leeds (Headingley)	Cottage Road Cinema	West Yorkshire	468	
V	Leeds	Hyde Park	West Yorkshire	360	New basement second screen to be added
V	Leeds (Headingley)	Lounge	West Yorkshire	691	Closed 6/1/05 - Demolished
V	Leicester	Phoenix Arts	Leicestershire	274	Now Sue Townsend Theatre (as Phoenix relocated to Cube for films)
V	Leiston	Film Theatre	Suffolk	350	
V	Leyburn	Elite	North Yorkshire	173	Closed 21/10/08. Redeveloped
	Lichfield	Civic Hall	Staffordshire	278	
	Liverpool (Allerton)	Odeon	Merseyside	490	Closed 26/2/09
V	Liverpool	Woolton Picture House	Merseyside	256	
V	Liverpool*	Philharmonic Hall	Lancashire	1600	
V	Longridge	Palace	Lancashire	200	
V	Loughborough*	Stamford Hall	Leicestershire	352	Not open for public access
V	Ludlow	Assembly Rooms	Shropshire	300	
V	Lyme Regis	Regent	Dorset	500	Burnt down 22/3/16. Twin cinema might take its place
V	Lynton & Lynmouth	Picture Palace	Devon	100	

V	Malton	Palace	North Yorkshire	142	Three screens from 2006 (1) 90 (2) 40 (3) 12. Former Circle twinned 2006
	Malvern	Cinema	Worcestershire	379	
V	March	Hippodrome	Cambridgeshire	96	Closed - date? Now pub
	Market Drayton*	Market Hall	Salop	250	
	Marple	Regent	Greater Manchester	285	
V	Melton Mowbray	Regal	Leicestershire	110	
	Northampton	Forum (Weston Favell)	Northamptonshire	250	
V	Nottingham	Screen Room	Nottinghamshire	21	Closed
V	Norwich	Cinema City	Norfolk	230	Tripled 19/10/07 190, 100, 65
V	Oxford	Ultimate Picture Palace	Oxfordshire	185	
V	Oxted	Plaza - Now Everyman	Surrey	440	Triple from 13/12/07 140, 60, 48
V	Padstow	Cinedrome	Cornwall	153	Closed - when? Now Sound Studio
	Penistone	Paramount	South Yorkshire	350	2nd Screening room planned
V	Peterborough	Broadway	Cambridgeshire	1200	Now New Peterborough Theatre. Former Odeon triple (1) 640, (2) 110, (3) 110 Closed 23/11/91
	Pickering	Castle	North Yorkshire	250	Closed 1/9/06 - Demolished
	Plymouth	Arts Centre Cinema	Devon	118	
V	Poole	Lighthouse Arts Centre	Dorset	100	
V	Ramsey	Grand	Cambridgeshire	450	Closed 17/06/05 - Demolished
	Reading	Film Theatre	Berkshire	409	
V	Redcar	Regent	Cleveland	320	
V	Sandwich	Empire	Kent	140	
V	Scarborough	Futurist - Cinema and Theatre	North Yorkshire	2393	Closed 5/4/14 - Demolished
V	Scarborough	Hollywood Plaza	North Yorkshire	275	
	Sheringham	Little Theatre	Norfolk	198	
	Shrewsbury*	Old Market Hall	Shropshire	81	Opened 19/1/04
V	Sidmouth	Radway	Devon	280	
V	Skipton	Plaza	North Yorkshire	320	
	Southampton	The Gantry	Hampshire	198	Closed 2000 - Demolished
	Southport*	Theatre	Merseyside	1700	
	Southport*	Arts Centre	Merseyside	440	
V	Southwold	Electric Picture Palace - 16mm	Suffolk	66	
V	Stockport	Plaza	Greater Manchester	1169	
	Stoke-on-Trent	Film Theatre	Staffordshire	212	
	Stoke-on-Trent	Forum (Potteries Museum and Art Gallery)	Staffordshire	300	
	Stourport	Civic Centre	Worcestershire	399	
	Stowmarket	Regal	Suffolk	234	Two Screens to be added seating 84 and 57
	Sunderland	Empire (Theatre Only)	Tyne and Wear	1000	Films ceased in Studio Cinema - 150 seats 30/11/95, in operation approx ten years Stage shows and films
	Swanage	Mowlem	Dorset	400	
V	Tenbury Wells	Regal	Worcestershire	260	
V	Thirsk	Ritz	North Yorkshire	204	
V	Tiverton	Tivoli	Devon	330	Tripling mooted
V	Torrington	Plough	Devon	144	
V	Totness	Dartington Art	Devon	185	
V	Ulverston	Roxy	Cumbria	310	
V	Wareham	Rex	Dorset	150	
V	Wellington	Wellesley	Somerset	430	
	Weston-Super- Mare	Playhouse	Somerset	658	
	Wetherby	Film Theatre	West Yorkshire	156	Second screen development planned
	Whitby	Coliseum	North Yorkshire	100	Now Function venue
V	Whitley Bay	Playhouse	Tyne and Wear	746	Theatre Only
V	Wimborne	Tivoli	Dorset	500	
	Wirral*	Museum	Cheshire	100	Opened 1993
	Witney	Screen on the Square	Oxfordshire	207	Part-time theatre
V	Woodbridge	Riverside Theatre	Suffolk	288	2nd screen to be built in extension (52 seats)
London Central					
V	Cinema	Chelsea	London SW3	713	Closed 30/3/18. To be redeveloped into Curzon triple
	Cine Lumière	South Kensington	London SW7	299	2nd screen added in basement seating 30-35 late 2019, early 2020
	Hampstead	Screen on the Hill	London NW3	254	Now Everyman
V	Islington	Screen on the Green	London N1	300	
	Leicester Place	Prince Charles	London WC2	474	Twinned December 2008 - 302 and 104
V	Leicester Square	Odeon	London WC2	1943	Seating Capacity Changed to 794
V	Notting Hill Gate	Gate	London W11	240	
V	Portobello Road	Electric	London W11	98	
V	Regent Street	Regent Street Cinema	London W1	187	Closed 13/04/80, Reopened 6/5/15
Greater London					
V	Brentford	Watermans Arts Centre	Middlesex	125	
	Croydon	Clock Tower	Surrey	68	
V	Dalston	Rio	London E8	402	2nd Screen in Basement - 31 Opened December 2017
V	East Finchley	Phoenix	London N2	309	
V	Elephant and Castle	Coronet	London SE1	572	Closed 1/1/18 - awaiting demolition. Closed as three screen (1) 546 (2) 271 (3) 211 23/9/99
V	Hammersmith	Riverside Studios	London W6	200	Closed 2/12/14 - Demolished
V	Hampstead	Everyman	London NW3	184	2nd cinema added in basement April 2004 - 122 and 78
V	Hornsey	Curzon	London N15	600	Closed January 2003 and now church
	Kensal Rise	Lexi	London	80	Opened 9/10/08 - Second screen being added
	Kilburn	Sentinel	London NW6	265	Information Required
V	Kilburn	Tricycle	London NW6	280	Now known as the Kiln
	Kings Cross	Everyman on the Corner	London N1C	28	Opened 11/7/16
V	Richmond	Film House	Surrey	150	Now Curzon
V	Shoreditch	Aubin	London E1	45	Opened 20/5/10
V	Shoreditch	Close up Film Centre	London E1	40	Opened 2014
	Willesden	Belle Vue	London NW10	190	Closed and Demolished

Wales

	Abercwmboi	Capital Screen	Rhondda Cynon Taff	280	Was Glenboi Reopened as Capital Screen 24/10/95. Found closed in 2005 as church
	Aberdare	Coliseum	Rhondda Cynon Taff	605	
V	Aberystwyth	Commodore	Dyfed	410	
	Aberystwyth	Cinema Theatre Arts Centre	Dyfed	112	
	Aberystwyth	Drwm	Dyfed	98	
	Ammanford	Welfare Hall	Carmarthen	150	
V	Bala	Neuadd Buddug	Gwynedd	372	Closed January 2019
	Bangor	Portio Arts and Innovation Centre	Gwynedd	200	
	Blackwood	Miners Institute	Gwent	253	
	Blaenau Ffestiniog	CellB	Gwynedd	50	
V	Blaenavon	Workingman's Hall	Gwent	80	Also 350 seat cinema
V	Blaengarw	Workingman's Hall	Mid Glamorgan	300	
V	Brynamman	Public Hall	Dyfed	838	Extra screen formed (1) 709 (2) 44
V	Brynmawr	Market Hall	Gwent	320	Second screen in lower level seating 130 under construction, Plans approved 2015
	Carmarthen	Lytic	Dyfed	740	Theatre use only
	Colwyn Bay	Theatr Colwyn	Clwyd	386	
V	Cross Hands*	Public Hall	Dyfed	300	
V	Fishguard	Theatre Gwaun	Dyfed	188	
V	Haverford West	Palace	Pembroke	500	Second screen added - 150
V	Holyhead	Empire	Gwynedd	159	Was twin screen (1) 350 (2) 159. Closed 29/2/92. Reopened as Circle only screen, downstairs Crèche. 2nd Screen seating 30 in adjacent flat planned in 2015
	Maesteg	Town Hall Cinema	Mid Glamorgan	170	
V	Milford Haven	Torch Theatre	Dyfed	297	
	Mold	Clwyd Theatr Cymru	Clwyd	131	
V	Monmouth	Savoy	Gwent	300	
	New Quay	Memorial Hall Theatre	Dyfed		
	Pontardawe*	Arts Centre	West Glamorgan	280	Was Public Hall
	Pontypool	Scala	Gwent	197	Closed 2005 - Crèche
	Pontypridd	Muni Screen	Mid Glamorgan	355	
	Porthcawl	Grand Pavilion	Bridgend	430	
V	Porthmadog	Coliseum	Gwynedd	582	Closed Jan 2011 - Demolished
V	Pwllheli	Town Hall Cinema (Nuadd Dwyfnur)	Gwynedd	354	
	Resolven	Welfare Hall Cinema	West Glamorgan	541	Closed and derelict
	Swansea	University College Taliesin Arts Centre	Glamorgan	328	
V	Tenby	Royal Playhouse	Dyfed	453	Closed 6/1/10 - Demolished
	Tom Pentre*	Phoenix	Mid Glamorgan		
	Treorchy	Park and Dare Theatre	Mid Glamorgan	600	
	Tylorstown	Welfare Hall and Institute	Rhondda Cynon Taff		
	Tywyn	Magic Lantern	Gwynedd	368	
	Ystradgynlais	Miners Welfare	Powys	345	

Scotland

	Aberfeldy	Birks	Perthshire	100	Closed in 6/10/82, Circle cinema opened 19/4/13
	Aviemore	Speyside Aviemore Centre	Highland	650	Part only for films
	Banchory	The Barn	Grampian	250	
V	Bo'ness	Hippodrome		178	Closed 1970's (Bingo). Reopened as Arts Centre inc films
V	Campbeltown	Picture House	Strathclyde	265	Second screen added December 2017 - Seats 52
	Castle Douglas	Fullarton	Dumfries & Galloway	172	
	Dumfries	Robert Burns Centre	Dumfries & Galloway	69	
	Dumfries	Odeon	Dumfries & Galloway	360	Closed 28/06/18 - Bingo continues downstairs
	Ellon	Victoria Hall	Grampian	240	
	Girvan	Vogue	Strathclyde	500	
	Glasgow	Bombay - Ibrox	Lanarkshire		Closed
	Hawick	Tower Mill	Borders	108	
	Irvine	Magnum	Strathclyde	323	Demolished 2017
V	Kelso	Roxy	Borders	260	Closed 28/5/05 - Restaurant
	Kirkwall	New Phoenix (Pickaquoy Centre)	Orkney	240	
	Largs	Vikingar	Ayrshire	470	
V	Leven	Kino	Fife	240	
	Millport	The Cinema Town Hall	Strathclyde	250	Still Showing Films?
	Newton Stewart	The Cinema	Strathclyde	240	
	Pitlochry	Regal	Perth	400	Closed and Gym?
	Portree	Aros	Isle of Skye	181	
	Rothesay	MBC	Bute	98	
	Stornoway	Anlannan Arts Centre	Isle of Lewis	239	

Northern Ireland

	Belfast	Imax	Antrim	373	
V	Kilkeel	Vogue	Down	295	Closed 7/9/07 - Derelict and likely to be sold
	Limavady	Regal	Londonderry	368	Closed 7/9/07
	Londonderry	Waterside	Londonderry	393	Stage Shows Only

Islands

	Alderney	Alderney Cinema Club	Channel Islands	90	Part time
	Douglas	Broadway	Isle of Man	154	
	St Peters Port	Beau Sejour	Guernsey	408	

New/Reopened Single Screen Cinemas

	Ambleside	Fellinis	Cumbria		
	Belper	Ritz	Derbyshire	99	Was previously twinned. Reopened 2006
V	Berwick on Tweed	The Maltings	Northumberland	300	
	Birmingham	Mocking Bird Cinema and Kitchen	West Midlands	100	
	Bishop Stortford	The Screen	Hertfordshire	299	
V	Blackpool	Regent	Lancashire	124	Closed 1969 Opened 29/7/16
	Borth	Libanus 1877	Dyfed	60	Opened 17/7/17
	Bournemouth	Colosseum	Dorset	19	
	Bracknell	Southhill Arts Centre	Berkshire	60	

V	Bridport	Electric Palace	Dorset	400	
V	Bristol	Cube	Avon	100	
	Bromsgrove	Artrix	Worcestershire	300	
	Burnham Market	The Hoste	North Norfolk	20	
	Buxton	Arts Centre	Derbyshire	160	
V	Chester	Storyhouse	Cheshire	100	Part of Ex Odeon till 14/06/07. New Cinema 14/6/17
	Chichester	Round Hill Picture House	Sussex	13	
	Edinburgh	"A Boutique Cinema"	Lothian	48	Opened 9/8/19 in Newbridge Hotel
V	Evesham	Regal	Worcestershire	280	2 more screens to be added elsewhere seating 60 and 40
	Flint	Gaumont Plaza	Clwyd	100	Reopened as cinema 9/12/16. Two screens to be added upstairs in due course
	Fordingbridge	Regal	Hampshire	30	Closed 1965 Reopened 30/6/17
	Gloucester	Sherborne	Gloucestershire	141	Opened 20/2/15
	Grimsby	Whitgift Film Theatre	Humberside	203	Closed 28/7/18
V	Hastings	Electric Palace	Sussex	52	Opened 2002
	Haverhill	Arts Centre	Hertfordshire	210	
	Hawkhurst	Kino	Kent	96	Opened February 2006
	Hay on Wye	Richard Booth's Bookshop	Powys	48	
	Hereford	Courtyard	Herefordshire	130	
	Hereford	Loft Cinema	Herefordshire	130	
	Hertford	Hertford Theatre	Hertford	400	New Cinema screens added to be added
V	Homerton	Castle	London	80 + 27	Closed 24/5/58, reopened 23/2/17. 2nd screen 15/2/17
	Hunstanton	Princess	Cambridgeshire	467	
	Iver Heath	Pinewood Cinema	Buckinghamshire	115	
	Ivybridge	The Watermark	Devon	210	
	Leatherhead	Leatherhead Theatre and Cinema	Surrey	512	
	Leighton Buzzard	Theatre	Bedfordshire	170	
	Lincoln	The Venue	Lincolnshire	233	
	Littlehampton	Windmill	Sussex	213	
	Londonderry	Nerve Centre	Londonderry	45	
	Loughborough	Flix Student run	Leicestershire	226	
V	Lowestoft	Marina	Suffolk	751	Mainly Stage shows. Had two screens in 1984 no (2) 70. Closed 31/12/84
	Lymington	The Maltings	Hampshire	110	
	Macclesfield	Cinemac	Cheshire	280	
	Market Drayton	Centre	Salop	199	
	Minehead	ABC	Somerset	2 X 218	Two screens
V	Minehead	Regal	Somerset	410	Was twin screen cinema in 1980s. Now only Film Club uses part time. Downstairs screen retail uses Theatre seats 393 - Cinema 73
	Neath	Gwyn Hall	West Glamorgan		
	Newbury	Screen One	Berkshire	150	
	Newcastle	Side	Tyne and Wear	51	
	Newcastle	Star and Shadow	Tyne and Wear	90	
	Newport	Riverfront	Gwent	128	
	Northampton	Errol Flynn	Northamptonshire	88	Opened 20/6/13. Second screen planned 4/17
	Oswestry	Kinokulture	Salop	79	
	Pershore	Number 8	Hereford & Worcs	250	
	Penarth	Pier Pavilion	South Glamorgan	70	
V	Penzance	Ritz	Cornwall	1000	Being restored
	Pocklington	Arts Centre	Humberside	194	
	Portrush	Ex Majestic/Playhouse	County Antrim	220	Film club operated in former Circle of twin screen cinema which closed in 2008
	Portsmouth	Number 6	Hampshire	275	
	Potters Bar	Wyllyolts Theatre	Hertfordshire	421	
	Prudhoe	Fuse Community Cinema	Northumberland	100	
	Ross on Wye	Gateway	Herefordshire	34	
	Royston	Picture Palace	Hertfordshire	134	
	Saffron Walden	Screen	Essex	200	
V	St Albans	Odyssey	Hertfordshire	430	Closed as four screen Odeon 10/8/95. Reopened 13/12/14
	St Leonards	Exchange Cinema	Sussex	30	
	St Leonards	Kino	Sussex	100	Closed as Curzon 23/1/77. Reopened 9/7/15
V	Scarborough	Stephen Joseph	Yorkshire	166	Formed out of an original Odeon closed 21/10/1988. Now 404 in the round and 165 McCarthy (films)
	Sheffield	University of Sheffield	South Yorkshire	360	
	Shepperton Studios	Korda Theatre	Surrey	44	
	Stamford	Arts Centre	Lincolnshire	165	
	Stockton	Arc	Co Durham	130	
	Tetbury	Arts Centre	Lincolnshire	182	
	Tewkesbury	Roses	Gloucestershire	375	
	Totnes Cinema	Totnes	Devon	161	Opened as Romany. Reopened June 2014
	Wallingford	Corn Exchange	Oxfordshire	180	
	Wellington	Orbit	Shropshire	63	Opened 29/6/19
	Whitby	Pavilion	North Yorkshire	376	
V	Whitehaven	Gaiety	Cumbria	264	Reopened 24/10/15
	Whitley Bay	Jam Jar	Tyne and Wear	50	Two screens to be added
	Windsor	The Screen Cinema	Berkshire	160	
	Wirksworth	Northern Lights	Derbyshire	52	Opened 4/7/13
V	Wisbech	Luxe	Cambridgeshire	70	Opened 14/3/09
V	Wotton Under Edge	Electric Picture House	Gloucestershire	100	Closed 1963 - Reopened 1993
	Wymondham	Regal	Norfolk	503	Closed as Cinema full time 28/6/93. Part time occasional
Complete Super Cinema buildings now in theatrical use					
V	Hammersmith	Apollo (Ex Odeon)		3487	
V	Ipswich	Regent (Ex Gaumont)		1813	Second screen added in restaurant early 1980's: 186 seats. Nearly quintetted in 1980's. Closed 23/3/91 as Odeon
V	Hanley	Regent (Ex Gaumont)		2151	De-tripled (1) 1137 (2) 159 (3) 159. Closed 30/11/89 as Odeon
V	Manchester	Apollo (Ardwick Green)		2664	2nd Cinema operated for two years seating 150: closed 1/1/81.

THE GRAND RYHOPE AND BEAMISH MUSEUM

By Bill Mather

I want to bring you up-to date on the project to dismantle the former Grand at Ryhope (Sunderland) and rebuild it at Beamish Museum.

I received some disturbing photos from my friend Michael Marshal from Seaham, (who used to be a Junior Club member at FairWorld / Empire Seaham) and who has kept in constant touch with me for some 40 years now. The last time I was down was just on the lockdown in March and I was advised by Beamish after our last meeting in February that work was starting on taking it down in March. The workmen were working on the canopy and from the plans given to me in February they were working from the front of the cinema towards the stage taking it down brick by brick and marking all bricks etc.

They were first of all taking down those beautiful coloured glass fascias each side of the stage of the sailing ships, which had been there since it was built in 1912; (opened 1913) from my advices from Jack Thompson who was the chief from when he started on the opening at 13 until his death January 1956 of throat cancer. I am advised that it took nearly two weeks to take them carefully down due to the fact the seals were breaking away after over 100 years but thank God they were finally got down and packed and are safely at Beamish!



The workmen removed the roof tiles at the end of March but then, due to lockdown, were on furlough until the start of September. That meant that water ingress from rain was evident and had worried me. I got no response from Beamish as it had been closed. Michael sent me photos, which sent me bonkers as in just four days the building was virtually demolished with rubble all over in the centre. Only the front remained. When I got down the following Monday morning they were starting on the front of the cinema and I managed to get the boss and told him who I was and had worked with Beamish for 5 years on this project giving advice from my knowledge of the place from childhood onward. I was then very relieved to get a full version of what had happened. He told me that due to the furlough they had missed five months and when they got back a lot of the internal walls, (plaster and artwork) had been damaged, mainly by the weather.

The surveyor had come from Beamish and said that they had all the mouldings made of the internal plasterwork and would be casting new internal sections. He also showed me the brickwork that they were 'carefully' knocking down and I watched as the main brickwork was gently knocked away. He said the bricks were four thick and the building had been very well-built. He showed me the inner second and third thickness and the bricks were almost new. The surveyor from Beamish was over the moon; he said that the cinema could almost be rebuilt at Beamish with the original bricks as it would be only one thickness with the inner section breeze blocked. The Chairman of the Ryhope Heritage Community was over the road taking pictures and he was infuriated also as he hadn't been told about the quick demise. Once I explained he, (and I), calmed down.

The story made the pages of the *Sunderland Echo*. Their web page at [tinyurl.com/y6x8y36g] has some more photos and a short video.

The Grand Picture Palace had a stage and presented ciné-variety. It closed as a cinema in the 1960s and was converted into a bingo club. This later closed and the building became a garage and auto parts store, which had closed by 2015. The owners have donated the building to Beamish. {49699}

Photo above and on front cover by Michael Marshal, September 2020;
photo opposite of Western Electric sign by Harry Rigby, September 2006

Beamish Museum Press Release – September 2020

The Grand stood for just about 100 years in Ryhope and many people have shared with us fond memories of the building as a place where they did their courting or got up to mischief sneaking in with their friends or dropping ice creams over the circle balcony! We know a lot of you are interested in what's happening with the building and we want to keep you up to date so that it continues to be a little bit of Ryhope – right in the middle of Beamish.

Back in March of this year we announced that the cinema was finally coming down and any re-usable parts brought to Beamish to be incorporated in to the cinema in the new 1950s Town. Six months and one global pandemic later this work is now well underway. Smaller items had already been removed from the building, such as bits of paperwork and some unique finds such as a golden syrup tin that had been fashioned in to a light shade sometime in the 1930s or 40s. The cinema had also been stripped of all asbestos and a full paint survey carried out so we now know exactly what colours the interior had been painted at every stage of its long and colourful history.

The building underwent a full architectural survey to assess which materials were suitable for salvage and re-use and to record any that could not be saved. The moulded plasterwork, which was such a memorable feature of the auditorium, could not be collected because it would have crumbled upon removal. Instead the mouldings have been recorded and copies will be sourced for the cinema at Beamish.

One element that has been painstakingly removed from the site at Ryhope are the two huge stained glass windows that were positioned either side of the screen. Specialists had to be called in to assist with the removal of the windows when they started to come apart on removal. They are now safely stored at Beamish awaiting reinstatement.



To date 14,000 slates and approximately 100 terracotta roll ridge tiles have been collected for re-use. 35,000 facing bricks, the moulded brickwork gutter corbel and bullnose bricks from the external windowsills will also make their way to Beamish. From the front of the building the stays used to hold up the canopy and the *Western Electric Sound* lettering have also been preserved. Western Electric Sound was one of the two best cinema sound systems around at the time so it was a feature well worth advertising.

Work on site in Ryhope is due to finish in early October and the site will be left tidy, flat and fenced ready for the next chapter in its history. We'll keep the web page [www.beamish.org.uk] updated when there are developments around the cinema but in the meantime if you have any questions please contact [helenbarker@beamish.org.uk].

At Beamish, we will give visitors a chance to experience a trip to the cinema in the 1950s and discover the stories and memories we've been collecting during the project. We will include as much of the original building from Ryhope as possible, including distinctive features such as the stained glass windows, canopy, roof slates and some of the brickwork.

The recreated cinema will be part of our 1950s Town, which will also include houses, shops, café, fish and chip shop and bowling green. The first exhibit, a replica of Leasingthorne Colliery Welfare Hall and Community Centre, is open to visitors.



NEWSREEL

The items in this section are taken mainly from press cuttings from local newspapers. Although their factual accuracy has been checked by Allen Eyles, there may be minor errors in reporting dates or other detail.

Allen has also added comments, where indicated.

Photos by Harry Rigby within entry, except where stated.

A number in curly brackets {nnnnn} is the reference for the Cinema Treasures website. Go to: [cinematreasures.org/theaters/nnnnn]

ASHFORD (Kent)

The twelve-screen Cineworld may be temporarily closed but work on the new extension is continuing. It will add two extra screens, an IMAX and a 4DX. Completion is due next year.

Kent Online – 18 October

ASHTON-UNDER-LYNE (Tameside, Greater Manchester)

The Grade II listed Tameside Hippodrome has been deemed 'surplus to requirements' and could be sold off by the town hall. "The site is likely to attract significant interest from community groups; however the Council shall need to ensure that interested parties demonstrate the longer term financial and social sustainability of proposals," a report by officers states. The venue opened in 1904 and closed in March 2008. {2059} photo on cover Bulletin 53/5

Manchester Evening News – 1 October; sent in by Terry Rourke

BANGOR (Co Down)

A £3.2million upgrade to the seven-screen Omniplex Bangor has been completed, bringing the first Omniplex D'LUXX cinema to Northern Ireland. The newly refurbished cinema plays homage to the Hollywood era with a luxury 1920s design and feel but with modern comforts, such as premium laser projection, Dolby Digital Sound & fully electric reclining seats as standard in all screens. {26680}

[lovebelfast.co.uk] – 28 September

BEESTON (Notts)

A multi-million pound cinema development is set to open in Beeston by next summer. The £50 million project in Beeston Square will feature Arc cinema's flagship eight-screen cinema, and should be open to the public by 1 June 2021. It is hoped it will boost the night-time economy.

Nottingham Post – 8 September;

images from West Bridgford Wire at [tinyurl.com/yymtvjdj]

BLACKPOOL (Lancs)



The Grand Theatre was successful in its application for a Covid-19 rescue grant. The £480,000 grant will be used to support it whilst it is unable to open without income earned from productions. The funding will help to keep a 'small staff team' in place to look after the building and business through until 31 March 2021, although redundancies will still be made. {36695}

Lancs Live – 13 October; photo taken June 2009

BOURNEMOUTH

The former Grand Cinema in Westbourne is to reopen as a gym and could create 20 jobs. The new owner said he is excited to "give back to the community and protect a listed building. We have a gym in central Bournemouth already and came across this building being

empty. We want to restore the building so it is here for another 100 years and return it to its 1920s glory." The Grand has been unused since January 2018 when it was closed as a bingo club after more than 40 years. Before that it had been a cinema from its opening in 1922. {22430} see p5 Bulletin 54/1

Bournemouth Echo – 9 September; sent in by John R Forster

Libra Homes has applied to BCP Council to redevelop the disused ABC in Westover Road into 67 flats with commercial space on the ground floor. The existing façade would be incorporated into the new elements of the building. See Casework p6. {24207}

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

BRIGHTON

The Grade II listed Hippodrome in Middle Street has been sold to the Lambor family, who run Matsim Properties in Brighton. They have committed to saving the building from further deterioration and have plans to restore the auditorium. The Hippodrome was built as an ice rink in 1897. In 1901 it was converted into a circus, designed by Frank Matcham, before being redesigned again as a theatre the following year by Bertie Crewe. The venue was forced to close due to financial difficulties in 1964 and was reopened as a Mecca Bingo hall in 1967, before closing again in 2006. The Hippodrome is Britain's most architecturally significant circus theatre – the finest surviving example of its type in the country. It has been on the Theatres Trust's Theatres at Risk Register since the list began in 2006. {36884}

The Argus – 18 Sept; The Stage – 1 October; sent in by Barry Quinton & R David Simpson

BROADSTAIRS (Kent)



The Palace cinema reopened on 30 October, with reduced capacity. On the two days beforehand, they invited 20 local residents in for a free film show to test their social distancing procedures. {15017}

Palace Press Release – 23 October; sent in by Martin Tapsell; photo taken April 2008

BURGESS HILL (West Sussex)

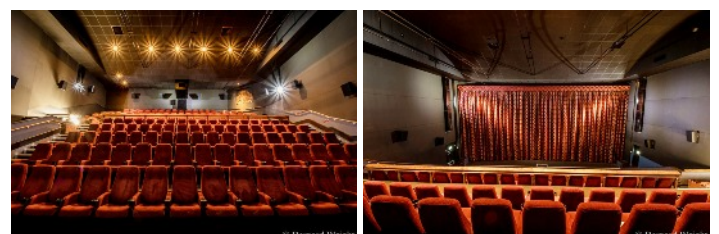
Permission has been given for the redevelopment of the Martlets Shopping Centre to provide extra retail floorspace, a cinema, bowling alley, gym, hotel, 172 flats and office space along with reconfiguration of the public car park and public realm improvements.

Mid Sussex Times – 28 August, 3 September

BURY ST EDMUNDS (Suffolk)

More than £30,000 has been raised for the Abbeygate Cinema. Donors had their names displayed on a special Donor Wall, created by local wood carver and designer John Williams. A cinema has existed on Hatter Street for a hundred years. {24294}

East Anglian Daily Times – 18 September; sent in by Terry Hanstock



Just to give you an update following the insertion in the last issue on the new look **Abbeygate Cinema**. The frontage has had a complete makeover to compliment the works within and our long awaited new screen is the talk of the town, even during these difficult times.

Sent in & photos [bottom previous column] by Pat Church

CHERTSEY (Surrey)

The **White Lodge Centre**, which caters for adults and children with disabilities, has opened its own cinema. The cinema can accommodate ten or more people at one time. It was made possible by proAV and Ian Morrish, founder of 'Together For Cinema', a charity that installs cinemas in hospices.

Surrey Advertiser – 25 September

CHRISTCHURCH (Dorset)

The **Regent Centre** is preparing to reopen to the public in November after completion of a major £350,000 renovation project inspired by the 1930s. Much of the work has been undertaken this summer as the venue remained closed during the pandemic. Gary Trinder, chairman of the **Regent** and project lead for the restoration, said the aim was to simplify the decorative scheme to enhance the building's original features. Other improvements to cinema sound, auditorium lighting and the stage have also been undertaken during the closure. The cinema was featured in the main BBC News bulletins on 9 October.

Police are hunting vandals who sprayed graffiti on side doors at the **Regent** around midnight on 20 September. CCTV footage captured two male suspects in the alleyway that runs alongside the theatre

Advertiser & Times – 1, 6 October; Bournemouth Daily Echo – 6 October; sent in by Margaret Burgoine, John R Forster & Philip Stevens

CLEVEDON (Somerset)

Before the coronavirus pandemic, the **Curzon cinema** was one of the longest continually-operating cinemas in the country. The cinema has been running since April 1912, when it opened with a fundraiser for relatives of the Titanic disaster. It stayed open through a complete rebuild in the 1920s and both world wars. Now, the community cinema is planning to reopen in October once vital refurbishment works have been completed on the roof. [curzon.org.uk] {846}

[bbc.com/news] – 11 August; see p14 Bulletin 54/4

CONSETT (Co Durham)



Durham County Council is investing £500k in the **Empire Theatre**, which needs essential roof repairs. The project will also involve refreshing the auditorium's décor, as well as updates to lighting and backstage facilities for visiting acts. The 500-seat venue, which was built in 1885, hopes to reopen in January 2021.

[empireconsett.co.uk] {24578}

BBC News website - 22 February; photo taken August 2007

DERBY

The **Theatres Trust** is objecting to the proposed demolition of the **Assembly Rooms**. The 1977 building was badly damaged by fire in 2014. It showed films for a short time in 1984. {45029}

The Stage – 17 September; sent in by R David Simpson

DONCASTER

The impressive six-screen **Savoy cinema** and leisure complex has been developed and project managed by Doncaster Council. Cinema-goers will experience the latest blockbuster releases in the highest quality sur-

roundings, including luxury recliner and rocker seating in all six auditoria. Along with this, there will be the very latest in technology as **Savoy** offers premium **Vertex** viewing with next-generation 4K laser projection and Dolby Atmos immersive sound. Work started on this £8.5 million project in March 2019 but opening has been delayed by the pandemic.

[Doncaster.gov.uk] – 28 August

EASTBOURNE (East Sussex)

The recently restored **Congress Theatre** was transformed into a cinema for half-term. It operated a restricted seating plan and was thoroughly cleaned after every performance. One way systems and multiple entry/exit points were in place.

Eastbourne Herald – 14 October; sent in by Margaret Burgoine

EDINBURGH (Morningside)



The four-screen **Dominion** has been closed since the start of the pandemic but is still costing £20,000 a month to run. They have stopped short from putting it into 'full hibernation' because it would take too long to reboot again if they were suddenly able to reopen. Heating bills, so the cinema does not get damp, water rates, insurance, monthly projector servicing costs, card reader machine contracts, IT costs and staff tax and national insurance have all contributed to the huge monthly outgoings. They have also had expenses in ripping out 80 seats, removing the box office and installing screens between seats to satisfy social distancing requirements. {23061}

BBC news website – 16 October; sent in by Terry Hanstock; photo taken March 2004

FAWLEY (Hants)



Permission is being sought by **Esso** to demolish the 300-seat **Water-side Theatre**. Proposals include a new sports pavilion and open spaces. The local cricket club is backing the plans but the **Theatres Trust** is opposed. The venue was built in 1949 for employees at the **Esso** refinery. {16762}

Daily Echo, Southampton – 17, 29 April; sent in by Ian Patterson; photo taken March 2009

FORDINGBRIDGE (Hants)

The **Regal Cinema** has announced its plans for a phased reopening with public screenings due to start in November. The cinema in **Shaftesbury Street** closed in March due to the coronavirus pandemic but from September it will reopen for private hires and then for public screenings from 2 November, which will be held three times a week. The cinema will be screening the rescheduled films as well as some new films as well. It is open to members and non-members. For more information go to [theregalcinema.org]. {37771}

Bournemouth Echo – 31 August; sent in by Ian Patterson & Philip Stevens

FORT WILLIAM (Highland)



A new independent two-screen cinema called the **Highland Cinema** opened on 25 September. The building in Cameron Square is on the site of the old town hall and the former **Studio** cinemas. The main auditorium has 107 seats and features a Lotus Sports Car from which people can watch the films; the second screen has 61 seats.

West Highland Free Press – 2 October; sent in by Gordon Barr; photo by Highland Cinema [highlandcinema.co.uk/press-and-media] Exterior photo on front cover. More photos at [tinyurl.com/y6krqnyy]

GLASGOW (Rutherglen)



It was announced on 25 September that Mecca Bingo in the former **Vogue/Odeon** would not reopen; it closed in March at the start of the pandemic. The cinema opened in January 1936 and films ceased in October 1974. It is Grade B listed. {23024}

Sent in by Ken Roe; photo taken July 2009

HASTINGS (East Sussex)

The **Electric Palace** in the Old Town, which opened in 2002, reopened its doors at the end of August after being shut in March due to lockdown. It is run by a small team of five staff and a dedicated army of volunteers. Now the independent cinema is limited to only having 15 tickets available per screening because of spacing safety measures due to Covid-19. Without community support it will be unable to continue into 2021 and will likely close in December this year. {24720}

Hastings & St Leonards Observer – 12 October

HERTFORD

Hertford Theatre is set to undergo a £19.9 million investment with three new cinema screens and an enlarged main auditorium with a circle level and a riverside café-bar. There will also be a new studio auditorium seating 150 people and an open public plaza-style foyer. Also as part of the plans is the uncovering of the 12th Century motte at the back of the theatre. In October 2019 an additional £6.4 million of funding was agreed by the council East Herts District Council [EHDC] bringing the overall budget for the plans to £19.9 million. The Covid-19 pandemic delayed the plans for redevelopment but EHDC have now opened the public consultation. Work might start in August 2021 and be completed in April 2023. {53726}

Hertfordshire Mercury – 8 September

IPSWICH (Suffolk)



Signs saying 'Hope Church' have appeared on the side of the former five-screen **Odeon** as the congregation prepares to move from its current home at the bottom of Bishop's Hill to its new centre within the next few months. The building has been empty for 15 years. {13679}

Ipswich Star – 18 September; sent in by Terry Hanstock; photo taken July 2007

KIDDERMINSTER (Worcs)

We reported on p18 of the last Bulletin that the closure of the four-screen **Reel** would be permanent. Now a consortium of local entrepreneurs has begun negotiations to save the building. {24790}

Stourbridge News – 21 October

LEICESTER

The **Savoy** cinema – later known as the **ABC** – stood on Belgrave Gate for around 70 years but, after lying empty since 1997, the building was demolished by its owners in 2007. A new road is going through the site. Now artists from Leicester-based Graffwerk have started work on a mural inspired by the **Savoy** and two other long-gone venues on Belgrave Gate: the **Floral Hall** and the **Palace Theatre**. Covering three buildings, the giant mural will provide a fitting backdrop to Savoy Street. {17354}

Leicester City Council – 22 September

The **Phoenix** has been awarded a grant of £400,000 towards its expansion plan. It reopened on 6 October after six months' closure.

East Midlands Business Link – 5 October; sent in by Terry Hanstock

LIVERPOOL (Knowsley)

Plans for the regeneration of Kirkby town centre have taken another step forward after proposals for a new cinema were unveiled. The plans put forward by Knowsley Council would see a new six-screen cinema built on the site of the former Kirkby Library in Cherryfield Drive, along with three food and drink outlets. **Reel** Cinemas, which operates fifteen cinemas across the country, has already signed on for the development while the Council is in the process of securing companies to run the food and drink outlets. The development forms the second phase of Kirkby's regeneration following the Council's decision to buy the town centre from developer St Modwen last year.

Liverpool Echo – 26 August

LIVERPOOL (Woolton)

We reported on p18 of the last Bulletin that the owners of the **Woolton Picture House** had decided to close permanently. However, following "overwhelming support" after the announcement, they have now "looked again" at the "sustainability" of the business and decided "a passion for cinema continues". It said a fundraising page had been set up to support its reopening and it was "truly thrilled" to be announcing an opening date soon. {17451}

BBC News Website – 18 September; sent in by Margaret Burgoine & Philip Stevens

LONDON (Bethnal Green)

The former **Smarts Picture Palace / Essoldo** is being demolished and replaced with a 93-room budget hotel. The developers' 'façade retention' proposal of 2017 includes the sentence: "The façade restoration works will include a measured survey of the existing Bethnal Green Road façade elevation to ensure the features of this element are maintained in the design." It now transpires that this means total demolition and construction of a new one! {16512}

Spitalfields Life – September; sent in by Michael Jones & Tom Laughlan; see 'artist's impression' p14 Bulletin 54/3

LONDON (Camden)

Plans for a cinema on the site of the former Maine lces site have been abandoned.

Camden New Journal – 13 August; sent in by Tom Laughlan

LONDON (Ealing)



You might like to have the attached photograph of the newly restored Ealing ex-Forum cinema façade. You will recall from previous news items that the cinema was demolished (except for the façade) in 2008/9 and the site is now St George's Filmworks development. The façade has been recently revealed following over ten years of neglect and dereliction and has been incorporated into a block of flats with retail below. The new eight-screen cinema will be located elsewhere in the Filmworks Development (off Bond Street). We are in touch with the proposed operators (Picturehouse) and their architects. Progress has been delayed by the Covid-19 crisis and Filmworks are not due to take possession of the shell until next year, with fitting out following on from that. The new cinemas are not likely to open until 2022 at the earliest. It is not yet clear what impact the temporary closure of Cineworld cinemas on the development will be. After the many lengthy delays we are of course all hoping that they won't be pulling out of the development. [www.filmworks-ealing.co.uk] {3772}

Sent in by Robert Gurd; photo by Moira Black

LONDON (Kensal Rise)



Four fire engines and around 25 firefighters were called to the Lexi Cinema at 1am on 28 September 28 and had the flames under control within 55 minutes. The fire was caused by a fault in a fridge in the kiosk. The cinema will be closed for the foreseeable future.

Brent & Kilburn Times – 28 September; photo taken August 2019

LONDON (Sidcup)

Contracts have been exchanged for a new three-screen independent cinema on the site of the former Blockbuster store. Construction is expected to begin in January and be completed in 2022. It will be run by the Really Local Group, who already have a venue in Catford and are looking to expand in a number of new locations including Hayes and Bermondsey.

News Shopper – 22 October; sent in by Philip Stevens

LONDON (Walthamstow)

Waltham Forest Council won planning permission in June for its £25 million redevelopment project to transform the derelict Grade II listed Granada/EMD into a 1,000-seat comedy and entertainment venue – set to be run by Soho Theatre. Developer Willmott Dixon Interiors is leading the restoration, aiming to create “a modern, nationally-recognised entertainment venue that honours its unique heritage”. {9397}

Waltham Forest Echo – 25 September

LONDON (West End)

The Prince Charles Cinema – the only independent cinema in central London – reopened in mid-October during the BFI London Film Festival, following a prolonged closure due to Covid-19. The cinema shows arthouse and classic films alongside recent Hollywood releases.

[princecharlescinema.com] {2581}

[theresident.co.uk] – 2 October

LONG EATON (Derbys)

Plans for the redevelopment of the town centre include turning the former Galaxy cinema into shops with apartments above and converting the former New Palace into a ‘cultural venue’. {24984} {37625}

Derbyshire Live – 6 October; sent in by Terry Hanstock

LUTON (Beds)

The wedding venue Grand Park Hall was ordered to close in September following a breach of Covid-19 regulations. They were caught hosting a reception with more than 100 guests. Police issued a ‘dispersal notice’ to stop the crowd lingering in town after the event was stopped. The duty manager was fined £10,000. The venue is the former Picturedrome cinema, which closed in 1937. {45809}

Metro – 1 October; sent in by Margaret Burgoine & Gavin McGrath

MANCHESTER (Belle Vue)

The Showcase cinema has closed for good and is to be demolished to make way for a brand new secondary school, it has been confirmed. The cinema chain says they “remain fully committed to the City” and are currently in talks over a new, unnamed location. The fourteen-screen cinema, which opened on the site of the famous Belle Vue entertainment complex in October 1989, closed along with all other cinemas in the country when the coronavirus pandemic hit in March.

Manchester Evening News – 2 October; sent in by Terry Rourke

MANCHESTER (Moston)



Developer Kayber Court Investments has lodged plans for a 27,500 sq ft residential scheme on the old Adelphi cinema site in Kenyon Lane. The cinema opened in November 1937 with 1,312 seats in a stadium layout. It was built on the site of the Empress Picture House, which opened in 1914 with seating for 700 people. The cinema closed in 1962 with a double bill of Winchester 73 and Sword of Ali Baba as its final screening, before the building was converted to a bingo hall. After this closed, the empty property was partially damaged by a fire before being refurbished and reopened as a hardware store. {36607}

Place North West – 20 September; sent in by Terry Rourke; photo taken January 2006

MARGATE (Kent)

Fire crews tackled a small fire in an electrical box at the Old Kent Market. This is the former Parade/Classic cinema, which opened in June 1911 and closed in 1963. It was converted into an indoor market in 2014. {32925}

Isle of Thanet News – 24 October; sent in by Margaret Burgoine

MARLBOROUGH (Wilts)

We reported on p19 of the last Bulletin that a new cinema called the Parade had been given planning permission. Now we can report that work has started on the project. No opening date has been given. [www.theparadecinema.com]

Wiltshire Times – 17 October; sent in by Philip Stevens

MORLEY (West Yorks)



The New Pavilion went to auction in September with a guide price of £475,000. The building started out as a ciné-variety theatre in 1911 and served as a cinema, theatre and bingo hall and then The Afterdark nightclub. Planning permission was granted in 2014 to turn the building into flats but that has now lapsed. It is not a listed building and so could be torn down. The auction result was that it failed to sell. {3154}

Yorkshire Evening Post – 27 August; photo taken June 2006

NEWCASTLE UPON TYNE

We reported on p19 of the last Bulletin about allegations of abuse at the Tyneside Cinema. Now the chairwoman and chief executive have been removed from their posts. The charity is currently being taken to a tribunal and the cinema will not reopen until the outcome is known.

[smallscreen.co.uk] – 28 September



The O2 Academy is to close as its lease expires in March 2021. It is housed in the former Gaumont, which closed in November 1958. The building will be refurbished and reopen as another music venue. {11676}

Chronicle Live – 2 October; photo taken August 2007

NOTTINGHAM

The former Majestic in Mapperley has been listed Grade II. The building on Woodborough Road had been under threat of demolition back in April 2019, with plans for 26 new flats. The building is currently home to popular tourist attraction The Haunted Museum. The cinema was originally built in 1929 and was designed by prolific Nottingham cinema architect Alfred Thraves, who was considered as one of the country's best. See Casework p6. {45066}

Gedling Eye – 5 October; Nottingham Post – 6 October; sent in by Terry Hanstock

PETERHEAD (Aberdeen)

A new five-screen Arc Cinema opened in the former Regal on Marischal Street on Friday 2 October. Over two million pounds has been spent on the conversion, which includes luxury seating, 3D Laser projection and Dolby surround sound. Sixteen jobs have been created. The venue was last used for bingo, which closed in 2018.

[peterhead.arccinema.co.uk] {45846}

Aberdeen Evening Express – 30 September

REDCAR (Cleveland)

Demolition of the Regent has started. It will be replaced with a three-screen cinema on the same site.

Sent in by Ken Roe; photo on front of last Bulletin

ROMSEY (Hants)

The Plaza theatre could be in danger of losing a £200,000 grant to improve the building if thousands of pounds are not raised by The Romsey Amateur Operatic and Dramatic Society (RAODS). They were aiming to rake in £10,000 to protect their reserves for the Plaza Theatre's Future Project. This will see the roof extended to create a higher building as part of their £550,000 plans. Over £14,000 had been raised at the time your Bulletin went to press. The Plaza was built in 1931 as a 400-seat cinema but after it closed in 1968 the building was used for several years as a bingo hall until that shutdown in the early 1980s. The building was then bought for £150,000 and alterations were made to provide a 246-seat theatre.

[plazatheatre.com] {41645}

Romsey Advertiser – 11, 22 September, 6, 19 October

SOMERCOTES (Derbys)



Plans to convert the former Premier Electric Theatre into luxury apartments have been submitted. Almost the entirety of the building on the corner of Nottingham Road and Victoria Street, would be demolished. It had opened as the Premier Electric Theatre on 1 January, 1912. The cinema closed in November 1960 after a firework was set off inside, causing significant damage. It reopened as Walkers Bingo Club in 1974 and closed in November 2013. It has remained vacant since. {50377}

Derbyshire Telegraph – 15 September; photo taken January 2004

SOUTHAMPTON

The bingo club in the former Atherley, which closed at the start of the pandemic, has revealed it will not be reopening. See p26 Bulletin 54/1. {21350}

Daily Echo, Southampton – 28 July; sent in by Ian Patterson

The Mayflower Theatre (ex Gaumont) showed a series of musicals on the big screen in September. The theatre cannot host live shows due to government guidance. Films [digital?] included *The King and I* and *42nd Street*. {6296}

Daily Echo, Southampton – 7 August; sent in by Ian Patterson

Join the CINEMA ORGAN SOCIETY

For the best news and views about
the wonderful world of the theatre organ

🎵 Bi-monthly newsletter 🎵 Quarterly glossy magazine 🎵

Full membership only £26 a year

Concert news	Conventions	Private practice
Record reviews	Social events	Open console meetings
Organised visits	Workshops	Recorded music evenings

For membership details and sample publications contact

David Shepherd, COS Membership Secretary
Dolby House, Barrington Gate, Holbeach, Spalding, PE12 7DA
or email membership@cinema-organs.org.uk

www.cinema-organs.org.uk

SOUTHEND-ON-SEA (Essex)

A £50m plan for a new cinema and restaurants at the Seaway car park on the seafront has finally been approved by the Government after years of wrangling. The scheme includes an eleven-screen Empire Cinema complex with IMAX, an 80-room Travelodge Hotel and a 20 lane Hollywood Bowl.

Southend Echo – 12 October

STOCKTON-ON-TEES



After being empty for more than 20 years, the **Globe Theatre** is to reopen next year after a £28m restoration. This extraordinary art deco building, once the biggest provincial theatre in the country, has been at the forefront of practically every 20th Century entertainment craze. With help from the National Lottery Heritage Fund, a restoration scheme has been devised for the Grade II listed building. {1835}

The Northern Echo – 26 September; sent in by Bill Mather; photo taken April 2019; further pictures on the Northern Echo website at tinyurl.com/y6gtkaov

TELFORD (Shropshire)

The **Orbit arts and community centre** is launching a monthly classic film night on Tuesdays. Ray Hughes of the Wellington Orbit said it was great to give both older and younger audiences the chance to see some great films, possibly for the first time. wellingtonorbit.co.uk {60158}

Telford Journal – 1 October

TONBRIDGE (Kent)

The **EM Forster Theatre** is set to welcome back audiences for film and comedy nights, starting on Thursday 10 September. emftheatre.com

kentononline.co.uk – 2 September

TUNBRIDGE WELLS (Kent)

The owners of the former **ABC cinema** site have put the land up for sale, casting further doubt on whether a proposed scheme for a new cinema, restaurants, shops and homes will ever get off the ground. This is the fifth owner since the cinema closed in 2000; the building was demolished in 2013. The asking price is £17m.

Kent Online – 2 October; sent in by Philip Stevens

WAKEFIELD (West Yorks)

The five-screen **Reel Cinema** at the Ridings Shopping Centre has been awarded a Design Commendation in the Wakefield Civic Society Awards. {60510}

Wakefield Express – 1 October

WOODBIDGE (SUFFOLK)

An all-female line-up of musicians will be among the performers at a series of fundraising events for the **Riverside Theatre**. {22411}

East Anglian Daily Times – 25 October; sent in by Terry Hanstock

WORCESTER

Worcester-born actor Sam Barriscale wants to raise money to bring the former **Gaumont** in Foregate Street back to life as a music venue. The art deco former cinema played host to huge acts in the 1960s and 70s, including The Beatles, The Rolling Stones, Jimi Hendrix, David Bowie and Mott the Hoople but closed permanently in July when Buzz Bingo announced it would be shutting several venues due to the coronavirus pandemic. {20709}

Worcester News – 27 August

MISCELLANY

DR NO KIDDING

The bikini that Bond girl Ursula Andress wore in the 1962 film *Dr No* is set to fetch up to \$500,000 at an auction in Los Angeles in November.

Metro – 8 October; sent in by Barry Quinton & R David Simpson

BOND GUNS STOLEN

Rare guns used in James Bond films have been stolen from a collector in Enfield. A Beretta pistol featured in *Die Another Day* and the iconic Walther PPK used by Roger Moore in *A View to a Kill* are among the deactivated firearms. The haul is valued at £100,000.

Daily Mirror – 22 September; sent in by Barry Quinton

THUNDERBIRDS ARE GO!

A collection of over 100 items from the classic Gerry Anderson series *Thunderbirds*, feared to be lost to the scrapheap, has resurfaced after 30 years. The collection is estimated to fetch over £150,000 at auction in November.

Daily Express – 9 October; sent in by R David Simpson

POSTER AUCTION

A rare *Carry On* poster has sold for more than £3,000. The poster, for the 1964 film *Carry on Cleo*, was a parody of the artwork for the previous year's historical epic *Cleopatra*. Its maker, 20th Century Fox, did not see the funny side and demanded that all copies should be destroyed – apparently this one escaped.

Metro – 22 August; sent in by R David Simpson

PINEWOOD ATTRACTION

Pinewood Studios has unveiled plans to build a visitor attraction showcasing classic films from the studio. The £450m expansion, to be named Screen Hub UK, is expected to create 3,500 jobs. Local residents have opposed similar plans in the past.

Daily Express – 25 September; sent in by R David Simpson

CHICK FLICK

A dove has been dubbed Meryl Cheep after building a nest in an **ODEON** sign. The bird made its home in the second **O** of the logo at the cinema in Colchester.

Daily Star – 22 August; photo [R] taken July 2007

WETHERSPOON CINEMAS

The summer and autumn 2020 editions of *Wetherspoon News* featured some of their pubs that were former cinemas or have entertainment connections. They included The Peter Cushing (ex Oxford in Whitstable, the Wallaw Blyth and The Gary Cooper in Dunstable.

Sent in by Richard Lysons, Martin Tapsell & Jon Williams

LEICESTER SQUARE

The original Leicester Square was not in London but in the village of Penshurst in Kent. They were both named after the Sidney family, who were the Earls of Leicester from 1615 to 1745. They lived on a vast estate called Penshurst Place, not far from the original square. Robert Sidney, the second Earl of Leicester, fancied a town house near Westminster and Leicester House was completed in 1636. The house was demolished in the early 1790s and the Empire cinema now stands in its place.

Daily Express – 19 September; sent in by Ian W Mitchell

TRIAL TRIAL

The Lowry in Salford became the first temporary 'Nightingale Court' in England at the end of September. Judges will hear civil, family, tribunal and criminal cases. Meanwhile in Scotland, five screens of the Odeon at Fort Kinnaird are hosting a jury for some high court cases in Edinburgh and Livingston. Each screen can accommodate 15 physically distanced jurors who will feature on a video wall in the courtroom. The cinema screen viewed by jurors will be divided into quadrants showing a general view of the court, the judge, the accused and the witness.

The Stage – 24 September; sent in by Barry Quinton;
Daily Record – 25 September; sent in by Tom Laughlan



CINEMA BUSINESS

ODEON

The Odeon chain reopened its cinemas in phases during July and August. Now it will shut about 30 of its 120 sites Monday to Thursday as a lack of new releases keeps filmgoers at home. All its sites in Wales will be completely closed during the period of the Welsh Lockdown. You can find a list of open/closed Odeons at [tinyurl.com/yyxkpgse]

Metro – 6 October; sent in by Margaret Burgoine, Gavin McGrath & Barry Quinton

VIEW

Nearly a quarter of Vue cinemas will be shut three days a week in an effort to reduce costs following delays in the release of a string of blockbusters. The cinema chain will reduce its opening hours to four days a week at 21 of its 91 sites, keeping them shut on Tuesdays, Wednesdays and Thursdays. The affected Vue sites are: Accrington, Altrincham, Barrow, Birkenhead, Blackburn, Cardiff, Carmarthen, Cleveleys, Dagenham, Hull (Princes Quay), Lancaster, Newbury, Piccadilly, Redditch, Rhyl, Scunthorpe, Shepherds Bush, Stroud, Swansea, London West End (Leicester Square) and London (Wood Green)

[www.aol.co.uk/news], Mail on Sunday – 11 October; Metro – 12 October; sent in by Tom Laughlan, Gavin McGrath & Barry Quinton

Tim Richards, founder and chief executive of Vue says he expects a return to normality within six months. He predicts bumper box-office takings in 2021 thanks to a mass of big movie releases held back by the closure of cinemas. He predicts a flurry of takeovers as weaker chains are forced to sell off their business. Vue itself is said to be mulling a potential stock market flotation or sale to private equity in 2022.

Evening Standard – 3 September; *Daily Mail* – 4 September; sent in by Tom Laughlan, Barry Quinton, R David Simpson & Ian Mitchell

CINEWORLD

Cineworld has revealed half-year losses of £1.3bn for the six months to June, down from pre-tax profits of £113.5m a year ago. The fall was the result of the lockdown, which forced most of its theatres to close, causing admissions to drop from 136m to 47.5m. Revenues fell to £559m in the first half of the year, down from £1.7bn in the same period last year. Shares plunged by 14.8% or 7.16p to 41.36p.

It had since reopened 561 of its 778 sites worldwide but has now closed all its 127 Cineworld and Picturehouse cinemas in the UK. It has also closed its 536 Regal theatres in the USA. The company said its decision affected 45,000 workers, almost 6,000 of them in the UK. It is understood they will lose their jobs in the hope they can be re-hired when the hibernation ends. Shares crashed 21p to 18.4p at the news.

Evening Standard – 21, 24 September, 5, 8 October; *Metro*, *Daily Mail* – 25 September; sent in by Margaret Burgoine, John R Forster, Tom Laughlan, Barry Quinton, R David Simpson, Martin Tapsell & Ian W Mitchell

LANDLORD SUES CINEWORLD

Property giant AEW UK is pressing ahead with its legal action against Cineworld over unpaid rents of around £308,000 even though the cinema operator has been forced to close its doors. Cineworld is locked in talks with more than 200 landlords around the world as it tries to push through closures and rent reductions.

Evening Standard – 2, 14 October; sent in by Ian W Mitchell & Tom Laughlan

DISNEY SKIPS CINEMAS

Cinemas suffered another blow when Disney said its new Pixar film *Soul* will debut on its streaming service rather than the big screen. Earlier in the year, the live-action remake of *Mulan* was also released on the streaming platform. Cinema operator Charles Morris criticised the decision.

Westmorland Gazette – 18 August; sent in by Terry Hanstock; *Evening Standard* – 9 October; sent in by Ian W Mitchell & Tom Laughlan

US COURT

A court judgement in the US has opened the way for movie studios to own cinema chains for the first time since the 1940s, leading to fears that the sector could become dominated by the likes of Amazon. So much for the 1948 Paramount Pictures ruling!

Digital TV Europe News – 10 August; sent in by Bob Bradshaw

EVERYMAN CHIEF STEPS DOWN

Crispin Lilly, chief executive of Everyman has tendered his resignation after almost six years "in order to pursue personal interests". Company shares were down 3p to 84p.

Evening Standard – 18, 21 September; sent in by Ian W Mitchell & Tom Laughlan

DELAYED RELEASES

The release of the new James Bond film *No Time to Die* has been postponed again. It had been delayed until November but will not now be seen until next April at the earliest. Warner Bros has pushed back the release of the new *Batman* from October 2021 until spring 2022. It also revealed that the sci-fi film *Dune* has been postponed from December to October next year. UK box office takings for the top 15 films in mid-September were 78% less than a year ago.

Daily Mail – 7 October; sent in by Margaret Burgoine & Tom Laughlan

CHINA OFFENSIVE

The major studios live in dread of offending China. The reason is simple – money. China is now the second most lucrative film market in the world and is soon expected to overtake the US. In the past 15 years its box office takings have increased 35-fold to nearly \$10bn. In 2005 China had 4,000 cinema screens, about the same as the UK; now it has 70,000. China chooses which films can be released there and keeps a quota of just 34 foreign movies a year. Each foreign film has to be watched and the censors can request script re-writes or simply reject it.

Daily Mail – 28 September; sent in by Tom Laughlan

FOOTBALL ON SCREEN

Supporters of Premier League clubs cannot attend matches in stadia but can watch their teams perform in cinemas. Vue cinemas in Leicester Square, Stratford and Shepherd's Bush showed Chelsea's clash with Crystal Palace on 3 October with tickets at £6.99. Everton v Brighton was shown at Bristol, Cheshire, Edinburgh, Leeds, London, Manchester and Portsmouth. Physically distanced seating was in place, viewers had to wear masks unless eating or drinking and shouting or chanting was not allowed. Screens were disinfected between each screening. Vue also showed the clash between Leicester and West Ham on 4 October. The broadcasting of football will infuriate Premier League clubs, who have condemned the Government for not allowing supporters to return to the stands.

Daily Mail – 2 October; sent in by Tom Laughlan

TOP INDEPENDENT CINEMAS

Based on the top 50 suggested UK 'attractions' for the phrase "independent cinema" on TripAdvisor, Neo-Online analysed the number of reviews and average rating, before multiplying these figures together to form an overall score. Here is the top ten; the full list can be found at [tinyurl.com/y5fq3mje]

NeoOnline – 5 October; sent in by Terry Hanstock

Rank	Cinema	Location	Reviews	Average Rating	Score
1	Tyneside Cinema	Newcastle upon Tyne	1093	4.5	4918.5
2	The Red Carpet	Barton-under-Needwood	1084	4.5	4878
3	Plaza	Dorchester	888	5	4440
4	Electric Cinema	Birmingham	720	4.5	3240
5	Picturedrome	Bognor Regis	677	4.5	3046.5
6	Rex	Berkhamsted	555	5	2775
7	Odyssey	St Albans	465	5	2325
7	Filmhouse	Northampton	465	5	2325
9	Hyde Park Picture House	Leeds	444	5	2220
10	Luxe	Wisbech	429	5	2145

LETTERS

QUOD ERAT DEMONSTRANDUM

I hope this press cutting from the *Blackpool Gazette* dated 22 June 1909 will settle the matter of the Royal Pavilion once and for all.

Philip Mayer

A CINEMATOGRAF SHOW.
The music licence of a new cinematograph show building in Rigby road, Blackpool, was also transferred from Wm. Osbaldstone to Arthur Dewhurst, on the application of Mr. R. W. Robinson, who explained that the building was formerly used as a garage, but had been transformed to entertainment purposes. The transfer had become necessary, he said, owing to the fact that Mr. Dewhurst had bought the business from Mr. Osbaldstone.

Editor's Note: Further cuttings from 1909 state, "William Osbaldstone applied for a music licence for the Rigby Road garage known as the King's Hall in which he proposed to have cinematograph entertainment." The correspondence on this subject is now closed.

MATTERS ARISING

May I pick up on two points in the September / October issue of the Bulletin? On page 6 Mike Whitcombe writes that Oscar Deutsch's Odeons and John Maxwell's ABCs were extremely well-built and intended to last for decades. I cannot comment on the ABCs but quite a few years ago I attended a talk by the Harry Weedon architectural practice where it was revealed that their Odeons had a 30 year design life. Many, however, have been happily able to last longer. In contrast Gaumont cinemas were extremely well-built; the same cannot be said for some Odeons. The Odeon Barnet (now Everyman), in spite of its Grade II listing, was a very basic shell with a cheap interior. The architect of that cinema forgot to provide circle toilets, which had to be added to the side.

On page 10, Gavin McGrath reports on Jersey Odeon. This was an early post-war build when there was a shortage of steel so the cinema was, exceptionally, entirely a concrete building. The additional 1980/81 screen was actually twin screens installed under the circle, which was how most Rank cinemas increased the number of screens at that time. The 1999 alterations were an enlargement of the foyer and the circle divided into two screens. This was achieved by having the existing vomitory provide access to the larger of the screens and a new vomitory created for access to the smaller of the two screens. At the same time the exterior was painted below canopy level in a specially designed scheme.

Tony Williams

SHEFFIELD

Re the Adelphi Vicarage Road, Attercliffe, Sheffield, featured in a recent *Happy Birthday* column (CTA Bulletin September/October, p24). According to *The ABC of Sheffield Cinemas* (Sheffield Cinema Society, 1993) and *Sheffield* (Ruth Harman and John Minnis - New Haven/London: Yale University Press, 2004, p198) the architect was William Carter Fenton (1861-1959), a former Chief Building and Architectural Surveyor for Sheffield Corporation before establishing the architectural practice of Hall and Fenton. He was also an Alderman and future Lord Mayor of the City. Hall and Fenton was also commissioned to design the New Roscoe (aka Roscoe Palace, Infirmary Road, Sheffield), which opened in 1922 and was demolished in 1992.

Terry Hanstock

SOUND IN SCOTLAND

There's an article by Sarah Neely - *The Skilling of the Picters: The Coming of the Talkies in Small Rural Townships in Northern Scotland* - in the *Journal of British Cinema and Television* 17 (2) p254-272. It gives an account of cinemas coming to terms with sound in the more remote parts of Scotland - Wick, Thurso, Orkney and Shetland.

[www.euppublishing.com/doi/abs/10.3366/jbctv.2020.0522]

Sent in by Terry Hanstock

NEW ROYAL PAVILION
RIGBY ROAD and TYLDENLEY ROAD.
Proprietor - - - - - W. MORRIS.
Manager - - - - - A. BLACKER.

A LONG-DELT WANT SUPPLIED.
GRAND OPENING
WEDNESDAY, JUNE 23.
At 2.30, we have without a doubt the finest and most up-to-date Picture Hall in England.
Scenes from the Life of that Great Empire
Builder -
NAPOLEON.
Never seen in Blackpool before.
UNDER NORTHERN SKIES
Thrilling from beginning to end.
IMPOTUNE NEIGHBOUR,
Side-splitting Comic.
EARTHLY PARADISE
And many others too numerous to mention.
ROYAL PAVILION CHOIR
Will be in attendance on Wednesday and Thursday evenings, to render Songs, Duets, etc.
Conductor, Mr. J. Rinder.
Accompanist, Mr. P. Dorman.
THRICE DAILY, 2.30, 5.45, and 8.45.
POPULAR PRICES: 1s and 2s; Balcony, 3d.;
Orchestra Seats and Upper Circle, 6d.; Reserved Seats and Circle, 1s.; Dress Circle, 1s. 6d.
Children Half-price to all parts except 3d. seats.
TWO GRAND MATINEES, Saturday Afternoon, at 1.30 and 3.15.
Prices 1d., 2d., and 3d. Adults usual prices.
Presents for each child who enters the building.
DON'T FORGET OUR
GRAND SACKED CONCERTS
EVERY SUNDAY EVENING at 8.0.


MORE CORONA

Allen Eyles' articles on cinemas called Corona jogged my memory of the Corona Leigh-on-Sea. I was born and spent my early years in Somerville Gardens, Leigh-on-Sea, a stone's throw from the Corona. I recall my mother taking my sister and myself as young children to the cinema, having a word with the staff, depositing us in the cinema and departing, presumably to get on with her busy life as mother of six children. This was quite a regular occurrence but I can only remember one film, *Anastasia* with Ingrid Bergman and what comes to mind is dark shadows

Margaret O'Brien

RETURN THOSE EMPTY
'CORONA'
BOTTLES & CASES TO-DAY!

Collect Your Deposit and
perform a Real Service
at the same time



Allen Eyles' article on cinemas bearing the name Corona reminded me that I have a wartime 35mm cinema advert urging people to return their empty Corona lemonade bottles - a brand long since consigned to history. I also discovered another rather charming animated one from the 30s or 40s.

Kevin Wheelan

TWO MORE LARGE ODEONS DOOMED!

How sad to learn from the last issue of Bulletin that the glorious Boleyn/Odeon is to go in East Ham. The original Deutsch Estate continues to diminish with this, one of his largest and most opulent cinemas. I guess these things just pass without notice now but what a sorry loss of a superb and well-built structure. Whilst it would have been beyond belief to have saved this as London's largest single screen, it could still have made four c450-seat auditoria with good legroom.

Next to fall is the large floor plan, post war, stadium unit in Stockton-on-Tees...

When first joined the CTA 40 years ago, I did so mainly as I was appalled at the number of cinemas being closed and demolished - but just think what was to come and what has since now gone forever. I know that many new and shiny cinemas are still opening but most are so pitifully small and offer a minimal sense of occasion.

Ah well, I'll just roll over and have a Fag!

Edward Huggins

BIRMINGHAM MEMORIES

The photograph of the former Plaza cinema, Stockland Green, shown on the front cover of Bulletin 54/5 brought back childhood memories as my mother took me to matinées almost every week before I started at primary school in 1939. The venue was large enough for 1,000 people although I recall fairly thin houses for matinées. It was here that I saw the original screening of *Snow White and the Seven Dwarfs* together with many of the early Arthur Askey and George Formby films, not to mention the many Westerns. In one of these, a character died and I could not understand how he came to life again before the next showing!

In those days, a group of residents from the local 'workhouse' would march in twos from their abode up Reservoir Road to the cinema on Mondays and Thursdays so that they saw all the films for the week. On occasions, when they were late, the start of the matinée would be held back until they had arrived.

Each showing was run on theatrical lines with the deep red main proscenium tabs marking the beginning and end of a complete programme and the festoon tabs were used for each film. The Plaza was one of four local cinemas: the Star in Slade Road, the Picture House and Palace cinemas in Erdington and I could walk to all four from our house. I recall that there were around 52 suburban cinemas in Birmingham after the war.

As for the Electric Cinema in the City's Station Street, I recall it as the Tatler News Theatre, which paralleled the Picture House News Theatre in High Street. Both ran programmes that lasted one hour and this was ideal for those who had insufficient time to see a two and a half hour show. The screening was made up of perhaps up to half a dozen shorts, including a newsreel and a cartoon, which must have been rather monotonous for the projectionists.

Both buildings represent a bygone age that has not been entirely replicated by television and other gadgets that one has in the house.

Ted Bottle

UNIDENTIFIED CINEMA



I was looking at the picture of the traction engine on the 'Unidentified Cinemas' page of this month's Bulletin and thought it looked familiar from growing up in Kilburn and going to college by bus in Paddington every day. I am fairly certain that the building is (was) the Maida Vale Picture House located at 140 Maida Vale in London where Maida Vale turns into Kilburn High Road. This is still a major road to the North from London [A5] so this fits with the fact that the loco was on route from Lancashire. The building is still standing and is now the 'Islamic Centre of England'. {21112}

Sent in by Roger McArdell; photo taken April 2006

Editor's Note: I passed this information on to the original enquirer, Kevin Mills and got an email back saying, "absolutely fantastic – you've made my weekend" and to thank Roger for his help.

CINEMAS THAT NEVER WERE

On reading the bit somewhere on the Bulletin, it refers to cinemas that were built but never opened. The ABC Maidenhead was to have a replacement two-screen cinema in an office block built on the site. It never opened and according to a cutting received at some point, this may well have been demolished. There were plans for a twin-screen cinema in the London Pavilion, which never happened, does that count? The Odeon Hounslow was meant to have a cinema replacement (not Odeon) which never materialised. The planned Odeon Finchley, on the site of the Gaumont, never happened; I believe that that is now a theatre space. The Embassy Petts Wood was to have a cinema space in the development, which I believe became snooker.

Tim McCullen

Re your request for examples of cinemas that were announced but never built, or were built but never opened, I can offer a sorry tale from Nottingham. Until recently the Broadmarsh Centre was undergoing a major refurbishment. Given the change in shopping habits, the plans included leisure facilities in addition to retail outlets. A bowling alley and multi-screen cinema were to form part of new Broadmarsh, the latter to be operated by The Light Cinema. In June, however, the owners Intu went into administration and all work on the refurbishment was abandoned. The site is currently derelict, with a good proportion of the original Centre demolished. Ownership of the land is now in the hands of Nottingham City Council which, like most local authorities, is strapped for cash. What happens next is uncertain. The Light Cinema's managing director has said that he hopes the Council will come up with a plan to relaunch the Broadmarsh redevelopment and still remains committed to bringing a cinema to Nottingham. I shall continue to watch this (currently empty) space.

Terry Hanstock

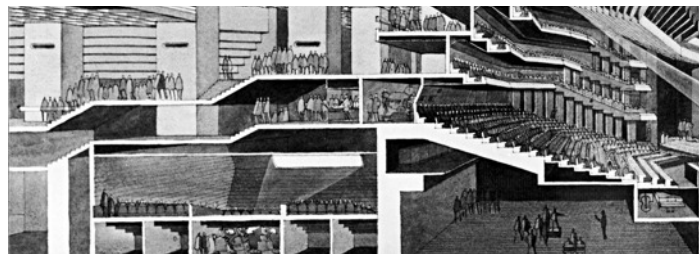
PLAQUE

This plaque is on the site of the former Red Hall / Gaumont cinema in Walham Green, Fulham, London. The CTA visited there when on Mecca bingo. I remember that the auditorium was very wide, with a large seating capacity for its period. Closure came in 2007; laying empty until 2011, when it was demolished for housing. {14896}

Donald Walker,

with additional material by Adam Unger

SCREEN ON THE CEILING?



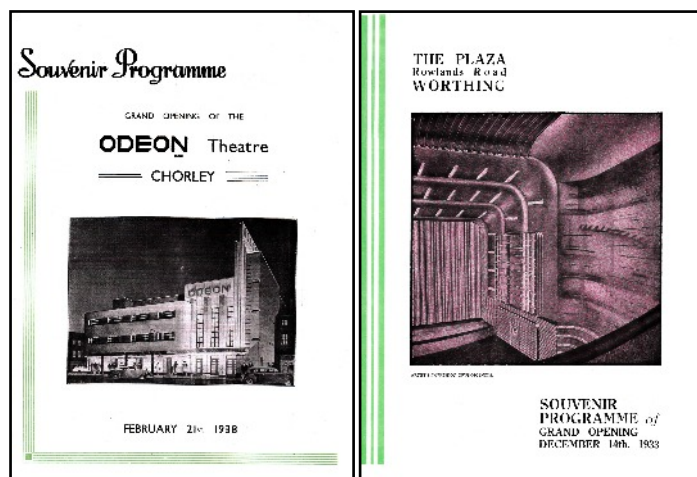
I had an interesting enquiry from Matthew Harle, who works at the Barbican in London: If you look at the attached image, the plan was for Cinema ① to have its screen on the ceiling. Visitors would lean back nearly horizontal and look upwards to watch the film. Apparently, this was a trend from Europe or America that one of the architects became enamoured with while abroad, before the plan was abandoned mid-build. An unused projection booth remains for this purpose but it has become a storage cupboard. So has anyone heard of this before and was it installed anywhere?

Clive Polden, CTA Archivist

BINGO CLOSURES

Here are a couple of opening program covers from two of the cinemas mentioned in the 'Bingo Closures' article on p14/15 of the last Bulletin – the Odeon Chorley and the Plaza Worthing.

Dave Jones



NECROLOGY

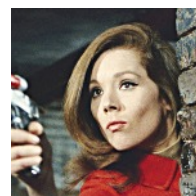
SIR SEAN CONNERY 90

The Scottish actor was best known for his portrayal of James Bond, being the first to bring the role to the big screen and appearing in seven of the spy thrillers. His acting career spanned five decades and he won an Oscar in 1988 for his role in *The Untouchables*. His other films included *The Hunt for Red October* and *Highlander*.



DAME DIANA RIGG CBE 82

Diana made her name as the leather-clad karate-kicking Emma Peel in the 1960s TV show *The Avengers*. On the big screen she was the only woman to marry James Bond in *On Her Majesty's Secret Service*.



HAPPY BIRTHDAY

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

100 years

Beau Nash / ABC Beau Nash Westgate Street, Bath. Opened 16 December 1920. Architect Alfred J Taylor. Grade II listed. *No Image.*



Abbeydale 387 Abbeydale Road, Sheffield. Opened 20 December 1920. Architect Pascal J Stienlet (Dixon and Stienlet). Grade II listed.

85 years



Regal Priory Road, Wells. Opened 12 November 1935. Architect Ernest S Roberts. Grade II listed.

80 years

Ritz Quarry Hill, Grays. Opened 25 November 1940. Architect EH Parke. Grade II listed. *No Image.*



Green's Playhouse 59 Kirk Road, Wishaw. Opened 19 December 1940. Architect John Fairweather. Grade C(s) listed.

CTA ARCHIVE

The Archive is open for enquiries and visitors, provided local conditions and government guidance allows.

We will continue to monitor the situation carefully and the number of volunteers and visitors will be limited to allow for social distancing to be observed.

It should be remembered that most enquiries do not require you to visit the Archive in person.

The Cinema Theatre Association Archive is open for research visits and for enquiries from members and the general public. Located in a modern building on the outskirts of Southend-on-Sea, the Archive offers all the facilities and resources you would expect from a modern archive. The Archive contains an extensive collection of material that has been steadily growing since its inception in 1967. This includes books, periodicals, articles, newspaper cuttings, photographs, plans and drawings, many donated or acquired from leading architects or industry figures and supplemented by personal collections and research. The breadth of the collection is such that there are very few topics related to cinema history, architecture, design or operation that are not represented.

MAKING AN ENQUIRY OR ARRANGING A VISIT

Please visit the new Archive website for full details, to make an enquiry or arrange a visit: [cta-uk.org/archive]. The *Exploring the Archive* page of the website includes catalogues and lists for various collections along with indexes for periodicals including the Bulletin and Picture House. You may find these lists useful in identifying material for research. As the catalogues can only provide a brief snapshot of a small part of the Archive, please use the enquiry form that can be found on the *Making an Enquiry* page to tell us about a project you are undertaking or subject which you are interested in researching – or maybe it's a photograph that eludes you. Visiting the Archive is not normally necessary and material can simply be sent to you. If your enquiry will benefit from a visit in person we will help you arrange a visit; please do not just turn up.

The Archive is expected to be open on the following dates from 10am until 5pm: 14 November, 12 December and 23 January.

VOLUNTEERING AT THE ARCHIVE OR FROM HOME

The Archive is maintained entirely by volunteers. Volunteering can be a very interesting and rewarding experience and you do not have to be a member to be a volunteer. Volunteers might file, organise and sort the collections, deal with enquiries or undertake special projects. You don't need any experience or particular skills. If you cannot easily visit the Archive and have computer skills, a scanner or access to Word or Excel at home, you can still volunteer as we have plenty of work which can be undertaken remotely without visiting the Archive.

Another way to help the Archive is to join the friendly Archive Google Group – a safe email-based discussion board who's main purpose is to try to identify cinema photographs that are regularly shared with the Group. Other discussion of cinema subjects is of course welcome. You can sign up to the Group here:

[www.groups.google.com/forum/#forum/cta-uk]

If you are having trouble joining the Group please contact the Archivist.

If you don't wish to join the Group but want to be involved in identifying these photographs they can be viewed here: [tinyurl.com/uomjyom].

If you can identify any of these cinemas or have an observation that might help in identifying them, please contact the Archivist.

ARCHIVE TWITTER

You may be interested to know that the Archive regularly posts messages, often including photographs on its Twitter account – @CTA_Archive. Please feel free to follow us if you use Twitter, alternatively you can view these messages via the link on our website or by visiting [twitter.com/CTA_Archive].

CONTACTING THE ARCHIVE

To make an enquiry please use the enquiry form on the website. For any other matter, such as donations or volunteering, please email [archive@cta-uk.org] or if you do not have Internet access call 07971752807.

Clive Polden, CTA Archivist

DONATING MATERIAL TO THE ARCHIVE

Almost every item in the Archive has been generously donated by members, organisations, professionals or the general public. Through these donations, whether large lifetime collections or even just individual pictures or documents, the Archive has grown and grown and has an astonishing range of material, not just on individual cinema buildings but on all aspects of cinema operation, cinema-going and much more besides. For example, who would think someone would be interested in ceiling certificates, yet a few months ago, just such a person contacted the Archive and fortunately we had the information he needed. Therefore, please never consider that the Archive wouldn't be interested in anything you might happen to have – provided it is in some way related to cinemas it will be considered.

Traditionally material is left to the Archive when members pass away. If you cannot part with your photographs, slides or other material at the present time, then please remember to leave instructions in your will or in some other capacity so that your relatives or executors, who may not share your passion for cinemas or really appreciate the historic value of these items, will know your wishes and can contact us to send on cinema material. It is believed that many notable collections that would have been greatly valued in the Archive have either been broken up and sold on eBay or perhaps just thrown away as no instructions were left behind. An example of how the Archive can lose out was the recent case of member Alan Richardson, who worked so hard to save the Salisbury Odeon and who possessed a fine collection of cinema material including many periodicals. His material was left in a room and friends and organisations invited to come along and 'help themselves'. By the time the Archive received an invitation, most of the collection was long gone.

Of course it is always easier to donate material now, so if you are running out of space, downsizing or just don't get time to look at the material any more, why not consider donating it to the Archive? If you have taken digital photographs, we would be more than willing to receive the digital images, no need to send us prints. If you wish to send digital material we can send you a memory stick to use for that purpose. If you hold photos as slides or prints we would be equally happy to receive them in that form. Alternatively if you cannot part with items now and have access to a scanner, please scan them and provide the scans, so they can be of use to researchers in the Archive straight away. Many of us have large collections of books and periodicals, if you wish to donate these, whether now or in the future, please first send a list so we can advise which copies are needed. If books are in good condition we will sometimes accept duplicates on the understanding that they will be sold to other members to raise funds. A list of the books presently held within the Archive may be found on the 'Exploring the Collections' page of the Archive website:

[cta-uk.org/archive/exploring-the-collections]

So if you have items to donate, why not give me a call (07971 752807) or send me an email message [archive@cta-uk.org], or write to me (14 Ivychurch Gardens, Cliftonville, Margate, CT9 3YG) and I will be happy to assist you.

Clive Polden, CTA Archivist



In the CTA Archive we have this model of an Empire cinema but we know nothing about it – who made it and, rather more importantly, whether it is based on a real cinema. Any ideas, anyone?

David Simpson

INTERNET CORNER

- ★ [tinyurl.com/ycfaqhh7] From the *Wrexham Leader* – eight photos of the former Odeon Wrexham (same on *Cinema Treasures*). {15684}
- ★ [m.facebook.com/watch/?v=1839823429444764] A 2-minute video on the reopening after twinning of the Gaumont Guernsey in June 1980. {23953}
- ★ [youtu.be/k2xSfC5plSM] An 8-minute video from August 2015 on the *Odyssey* (ex Odeon) St Albans by 'Fred in the Shed'. {18474}
- ★ [www.shine.cn/news/in-focus/2009025354] The reopening of the concert hall in Shanghai, built as the 1,185-seat Nanking cinema in 1930 – some lovely photos. {3709}
- ★ [tinyurl.com/yjeipcu3] Eastern block cinema architecture.
- ★ [tinyurl.com/yxbjl7a4] From *The Guardian* – a photo essay on the battle to save 1930s Odeon cinemas.
- ★ [tinyurl.com/yxmjlmkx] A photo from Brighton Museums on the opening of the Duke of York's cinema in 1910. {2433}
- ★ [tinyurl.com/yat6l4j8] A podcast from *The Photographers' Gallery* of an interview with Leslie Hardcastle and Pamela Power about Soho's film and cinema past; 20 photos. *sent in by Darron Keeling*
- ★ [tinyurl.com/y6bmduj3] A five-minute video from the BBC News Archives, first broadcast in October 1981. Joan Bakewell reports on the demise of some of Britain's most iconic Art Deco cinemas. *sent in by Jeremy Buck*
- ★ [fb.watch/1o5lBpWhaw] A 2-minute video posted to Facebook – The Rex Cinema in Eland getting ready to reopen. *sent in by Charles Morris*
- ★ [fb.watch/1p4yX1dXBy] A 1½ minute video of the Regal Adelaide, South Australia, preparing for reopening after renovations.
- ★ [tinyurl.com/y4qfa7fr] Inside the restored Her Majesty's Theatre in Adelaide, South Australia. *above two items sent in by Colin Stanley*
- ★ Just wanted to share a couple of shots of cinemas that I have found through a YouTube channel called LondonScreenArchive. [youtu.be/03Ag_809ojY] is a 1960s film about Uxbridge. There are shots of the front of the original Odeon at 1'09" and again at 2'17" and the rear of the theatre at 3'51". A 1956 film about Hayes and Harlington [youtu.be/zEWvSbHC_IA] has a brief shot of the Savoy/Essoldo/Mecca bingo at 10'54". *sent in by Gary Donaldson*
- ★ [organistencores.co.uk] Organist Nigel Ogden and his contemporaries present a varied selection of Theatre Organ and Electronic Organ music in a weekly podcast. The website is funded by the presenters themselves together with any donations and includes downloadable music files and videos to watch. *Sent in by Richard Hagon*
- ★ [www.independentcinemaoffice.org.uk/advice-support] A very useful resource from the UK Independent Cinema Office. Includes 22 guides on a range of topics – how to start a cinema, accessibility, licences, fundraising and distribution, etc. There is an interactive map of independent cinemas in the UK and Ireland and an excellent 39-page downloadable guide to film projection. *sent in by Terry Hanstock*

The Projected Picture Trust

Dean Clough Mills, HALIFAX, HX3 5AX

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

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

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

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

contact@ppttrust.org

www.projectedpicturetrust.org

AGM MEMBERSHIP REPORT AND THE FUTURE

We received this letter in August, in response to the membership report for the AGM. It has been circulated amongst the committee and is printed here in full for the information of members, along with the response from the Chairman.

I was disappointed but not surprised to read in the Feb/Mar Bulletin AGM Supplement about the decline in membership and the fact that a good majority of the membership are older people.

This is a growing problem for most organisations of a similar genre, in particular Civic Societies, which contribute much to communities in the cause of preservation and protection of local towns and villages.

For my own part, I am Secretary of the Altrincham & Bowdon Civic Society and we have tried to engage more with younger people by having both Facebook and Twitter accounts. I am just considering whether to add Instagram to the list, the popularity of which I understand is overtaking the other two in leaps and bounds. I have also changed the name of our newsletter to eliminate the words 'Civic Society', which I felt, gave the wrong impression of what we actually do.

The fact is that young people just don't identify with many heritage and community organisations, they are too busy with school, college, social media and generally having a good time. And why not? When I look back to the 70s and 80s when I was in my twenties I was very much the same.

Turning to the CTA of which I have been a member now for several years, first impressions to the newcomer I feel would be that it is very 'London Centric'. Nearly all the Officers of the Society live south of Birmingham. A good many visits take place in the south, certainly many of the talks are located at premises in the London Area and until recently the Archive was also based in London.

The one thing that keeps me and I suspect many more as a member is the Bulletin Magazine, which is an excellent publication. I wonder how many people who live outside London would remain members if it wasn't for the Bulletin. I think you should find out, you might be in for a surprise.

If the Bulletin was registered with an ISBN number, it could be made available to buy in book shops and other suitable outlets, which would spread the message further.

The association has appointed representatives in Scotland, Wales, The North and Wessex. One wonders how much they interact with all the members or people in their area. Apart from the odd letter or contribution in the Bulletin we never really hear much about what they are doing. Do they visit schools and colleges to promote the work of the CTA? Unless you can reach out to people at a local level with publicity and events, you will never get the increase in membership you are seeking.

Now I appreciate of course that due to the Covid19 Pandemic much of what I have mentioned will be either very difficult or impossible until we all learn how to live with the legacy of this terrible period in history.

However all is not lost, people and organisations are finding they can do a lot more with technology than they ever thought possible. The era of Zoom Meetings is here to stay!

My final message to all the committee is, you are all doing a fantastic job but you must start to think outside the box, try new things. You have a wonderful archive full of interesting and attractive pictures of Cinemas all over the UK. So why not get an Instagram Account and fill it with these pictures, suitably captioned, which you feel, may engage with the younger people.

Open Facebook and Twitter¹ accounts and spread the word further about the work you are doing and link them all back to your excellent website. I know from experience that it's not easy but these are some of the ways the CTA is ultimately going to survive.

With best wishes to you all,

Richard Hagon

¹ **Editor's Note:** The CTA Facebook and Twitter accounts are linked on the front page of our website: [www.cta-uk.org] and listed here on p2.

Your Chairman's Reply

Richard Hagon has raised some important points in his letter, to which I have replied privately, that warrant wider discussion. His principal concern is the disengagement of younger people from heritage and community organisations and consequent decline in their willingness to join such organisations. He identifies some particular issues and encourages us to think more widely. That is sound advice! It is all too easy to forget what the CTA looks like to a newcomer when many of us have been members for decades.

The use of social media to attract a younger audience is often raised but might not be the panacea that it seems. Mike Wood keeps the CTA's Facebook and Twitter accounts current and that has generated a great many followers. But the experience of other organisations is that 'followers' seldom if ever turn into 'members'. It is easy to 'like' a posting, much less so to commit to a subscription. It may well be that we have not yet learned how to use these tools. Perhaps people are not likely to become involved in an amenity society until they are older. Other groups report that many recruits nowadays are recently retirees, finding time for hobbies at last. The social medium might lodge an idea in a follower's mind that might come to fruition many years later - we may yet see a conversion from passive 'like' to active engagement down the track. And we should certainly not give up in trying to work out how to gain that conversion.

However, ours is a hard sell. It might be hard to engage younger people in the history of cinema exhibition when their experience is of digital presentation (it might not even be projection as ultra-large LED screens become feasible) in a black box above a shopping mall. The cinema is little different from the shops below. It is hard to imagine why someone growing up today might become interested in the architectural, operational, commercial or cultural history of the buildings or of exhibition from their experience of the medium, unless they are lucky to have one of the relatively rare 'traditional' cinemas to go to in which to sense that deeper history.

But the steam railway preservation movement is engaging young people more than 50 years after the last main line steam locomotives were withdrawn from service. We have a great deal to learn from it. We have to observe and try to translate how it does that in ways that might be relevant to our interest. I am trying to do so and have mentioned in my annual AGM sermon the ways in which the concept of membership and means of funding an organisation such as ours might change in the future. One of the leading innovators experimenting with those ideas is the A1 Trust.

Richard's point about the CTA seeming to be London-centric is well-made but difficult to address. The CTA emerged in and has always been administratively centred on London and this does build in a bias. Committee members and Officers attend meetings at their own expense, which amplifies it. Here our experience of the pandemic might be a positive. The Committee has started to meet through Zoom and this could be the way to recruit and engage Committee members from outside the south-east of England.

Elsewhere in this edition of The Bulletin the CTA's first programme of events to be presented through Zoom is advertised. Other organisations have already taken this path with huge success, vastly expanding their reach. We look forward very much to resuming visits and real events but Zoom will be here to stay and hopefully will enfranchise an audience for whom trips to London are impossible. That will benefit many existing members and hopefully could help to recruit more.

But I believe passionately that one of the key roles of our Association is to bring people together. Our visits and events are vitally important as social occasions, opportunities of us to meet and chat about our common interest. We have never appointed regional representatives. They are all volunteers who have stepped forward through self-motivation. That motivation might not be social. Some of our regional volunteers are dedicated to casework because that is what motivates them and that is where they contribute. If anyone were to offer a regional social programme, though, they would be supported and encouraged. I am grateful to David Eve and Gary Trinder for taking that idea south with them to Bournemouth and CTA Wessex.

It would be lovely to be able to outreach to schools, colleges and community groups (and perhaps from a recruitment point of view, U3A), as Richard suggests but we cannot tell volunteers, who may not have the confidence or the means or the qualifications (e.g. DBS certification) to do that. Our PR officer does try to engage with local press when we go to an area on a visit and this sometimes results in coverage. Our visit to Gotland in the summer of 2018 was covered with a photograph on the front page and a double page spread inside the local paper but sadly our UK visits have rarely attracted such attention. We do occasionally put out press notices on conservation casework and these include information that any local enthusiast could pick up on if published but the aim is to get the local press interested in the building, not in the CTA.

The point that we rely entirely on volunteers is fundamental. No visits or events happen unless there are volunteers to organise them. So the visits programme necessarily reflects the enthusiasms and to some extent the locations of those volunteers. Likewise the Archive. Had we sought to move it to, say, Birmingham or further north we would probably have disenfranchised our Archivist and struggled to recruit a new volunteer team while down in the south-east we already have an enthusiastic Archivist and an active, eager band of helpers.

We hold dear the principle that volunteers have every right to determine how they do things, within broad general standards of practice. We can appeal and ask but we cannot tell or instruct them what to do.

Sadly our appeals for more volunteers largely go unanswered. I will write further about the increasingly worrying implications of this and the whole issue of paid as opposed to volunteer roles in a future article. In the meantime I am delighted and grateful to Richard that he has stepped forward to volunteer and is getting stuck in to helping both with the Bulletin and with the Archive. I hope very much that he will find much to enjoy in taking an active role in making this wonderful organisation work.

His observations and questions go to the heart of our set-up and point to some fundamental issues. It has been helpful and useful to think about them in responding. We need members taking an active interest to contribute ideas as well as active help!

David Trevor-Jones

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.

Price – £25.00 + £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.

Ordering details on p4

MEMBERSHIP

NEW MEMBERS

We offer a warm welcome to the following new members:

Robert Butler, Steve Barrett-White, Jessica Jenkinson, Brian Saunders, Ian Robinson, Estelle Bryers, Graham Petherick, Peter Cowley, Richard Lee and Preston Nyman.

DONATIONS

Once more members have displayed their generosity by adding a donation to the renewal of their subscriptions. Our sincere thanks go to:

CJ Bird, D Brockie, LS Bull, SJ Cusack, RD Dakin, RG Dolling, JS Downs, F Fitzjohn, M Gambles, HW Gibbs, P Hake, SD Harrison, DM Howarth, RE Howes, MF Jones, MR King, A Lazou, PJ Littler, A Lundgren, EL Marriage, AJ North, R Paddock, PR Phillips, NA Pithouse, WR Pratt, G Reywer, JE Roberts, AS Rossiter, RG Smith, TJ Smith, FD Snart, GW Thomas, PJ Turner, JP Walrond, DB Williams and MG Wright.

IN MEMORIAM

We have been sorry to learn since the last issue of the Bulletin of the death of John Lee from Wymondham. Our sincere condolences are sent to his family and friends.

Ray Ritmeester, Membership Secretary



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: Five Cinema seats £5.00 each, all with fittings in good condition. ALSO films and equipment.

Stephen D Harrison, 16 Pullman Road, Sneinton Dale, NOTTINGHAM, NG2 4HF. Tel: 0115 958 6031

CINEMA CALENDAR 2021

with 12 colour photos of UK cinemas taken this Century: Brighthouse Albert; Clacton Flicks; Fakenham Central; Hemsworth Hippodrome; Ipswich Regent; Lanark Regal; Moston Adelphi; Notting Hill Coronet; Plymouth Gaumont; Sheffield Plaza; Stafford Odeon; Tunbridge Wells Opera House. Still only £6, including postage. Please make cheque payable to Harry Rigby or simply send £5 note plus two loose first-class stamps to:

Harry Rigby, 65 Tennyson Avenue, Harrogate, HG1 3LE or email [harry.rigby@ntlworld.com] for details of how to pay by EFT and save yourself a stamp!



HOLIDAY SNAPS



FRENCH CINEMAS

The former Cinéma Théâtre in the Town Hall of Villedieu-les-Poêles and The new Villedieu Cinéma Théâtre nearby.

David Trevor-Jones



LICHFIELD LAMENT

I took this photo on 27 July of the Regal Lichfield after conversion. Sadly the auditorium has been demolished, putting an end to local hopes of restoring it as cinema/theatre. The local Garrick Theatre, in normal times, does show films, as well as staging live performances.

John West



RUSSIAN CINEMA

Been looking through my old slides and found this one I took in Moscow in 1973. Does anyone read Russian and can tell us what the name of the cinema is/was?

Harry Rigby



IRISH CINEMA

Still showing cinema origins about fifty years since its closure, the 500-seat former Coliseum cinema in Abbeylax, County Laois, dating only from the late 1940s, had a relatively short life as a cinema in this small Midlands town. {57659}

Bob Bradshaw



WORLD'S SMALLEST PUBLIC CINEMA

Have observed the Bijou in the Spa Valley Railway station at Tunbridge Wells West, However with social distancing perhaps instead of nine strangers a 'rule of three' would enhance the claim made on the welcome board.

Martin Tapsell



DODECANESE THEATRE

From a trip to the Greek Islands a few weeks back I've attached a picture of the Odeon Rhodes (yes it really is called that!). Clearly the LUXE refurbishments have not reached there yet.

Ben Doman