



CINEMA
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ASSOCIATION

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BULLETIN

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



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

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on Sunday 1 November, a new lockdown has just been announced, so some of the stuff you read in these pages may be out of date by then, in particular the Cinema Business on p11. 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

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CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

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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,

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CINEMA THEATRE ASSOCIATION

BULLETIN: Members are invited to submit items for possible publication to the
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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
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accidents or injury sustained during the course of any visit.

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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!

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)

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*.

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.

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).

Further details in the full Bulletin

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** 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.

More Casework in the full Bulletin

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.

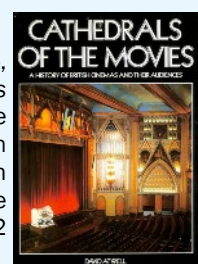


Price: £6.00 per binder, supplied in a special postal carton. Please add £3.00 to your total order for post and packing.

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

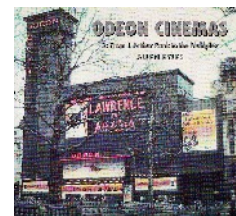
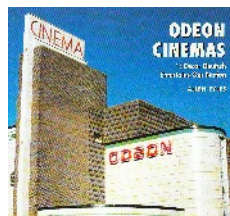
Abandoned Cinemas of the World – £29.50 plus postage

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!

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

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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.

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.



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.

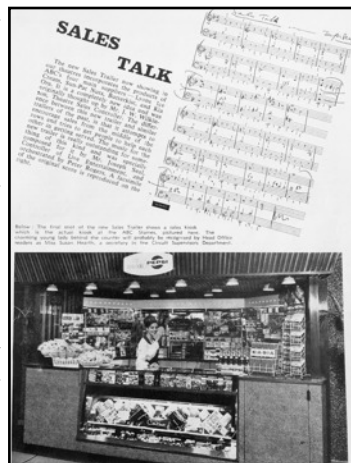
First in our playlist is the 1952 *Pathé News Fanfare** (KPM) by Stanley Black, with the cockerel for the first time in colour heralding the news over a rousing military band march. Black was appointed musical director at Elstree Studios in 1958 and was principle conductor of the Associated British Picture 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*.

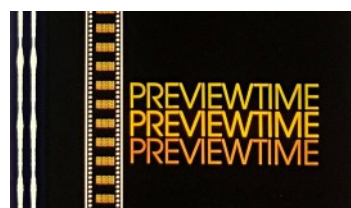


In 1967 ABC's Theatre Sales Controller, JW Wilkinson came up with an idea for a trailer to encourage sales from the middle of the row, with an animated row of patrons passing Lyons Maid Ice Cream, Sun Pat Nuts, Butterkist and Kia-Ora with the voice over "That's the way, pass it along and help others 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.

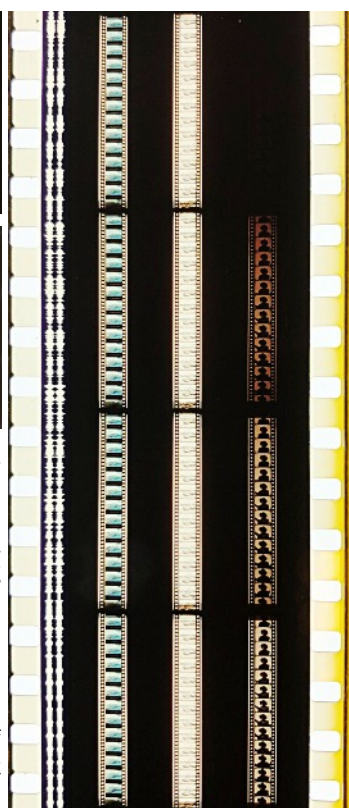


Much loved by 1970s film fans in the States, now infamous after Quentin Tarantino used the Feature Presentation title for the *Grindhouse* double bill movie, Keith Mansfield's *Funky Fanfare** (KPM) was used on the National Screen Services 'Previews of coming attractions' and 'Our feature presentation' 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).

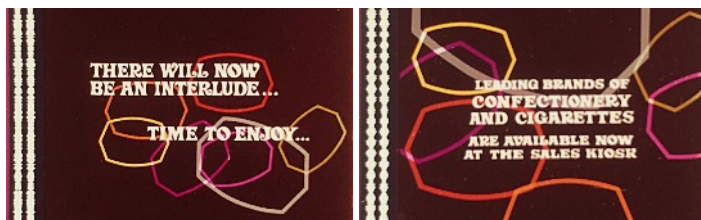


Meanwhile, introducing Previewtime was Rank's 1970s go to voiceover man Rupert Ackroyd (whose daytime job was at Rank's advertising offices) telling us 'you can't beat a good film' whilst strips of film ran down the screen. Keith Mansfield provided the music, *Good Times** (KPM), for the opening and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

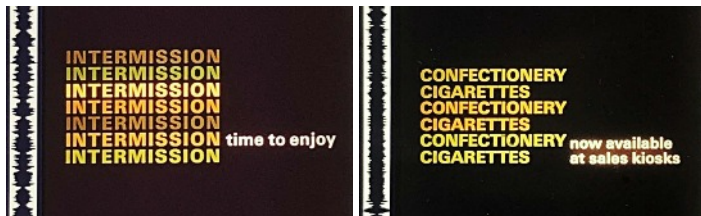


Rank produced the first set of computer animated titles for its cinemas in 1979. A 'Welcome' and 'Goodbye' tag were produced but the showpiece was the 'This is cinema' 'Previewtime' opening and closing titles that introduced the trailers. A new computer-controlled rostrum camera system that National 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*).



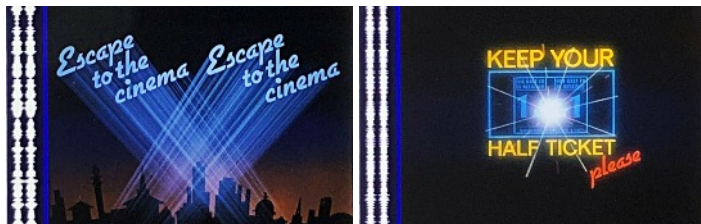


Over at your local ABC in 1967 your selection of sales trailers would have been bookended by a set of titles (Interlude, time to enjoy...) having outlines of the lozenge shapes used in the new ABC logo in various colours moving round the screen. The music used was [Teen-age Carnival*](#) (KPM) by Keith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

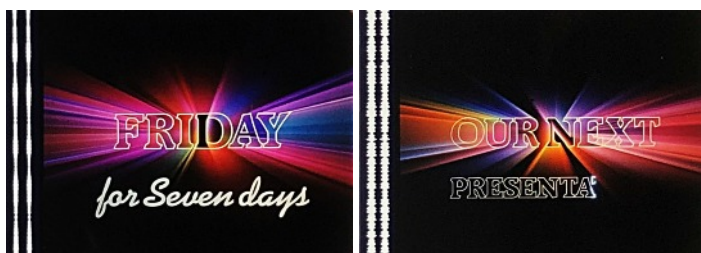


These were replaced in the 1970s by the 'Intermission, time to enjoy...' and 'Confectionery & Cigarettes' titles, with the beginning and end of [Brazil Brazil*](#) (Cavendish Music, originally Boosey & Hawkes). Composed by Sam Fonteyn it later cropped up on a TV car advert. Fonteyn wrote extensively 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



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. {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)

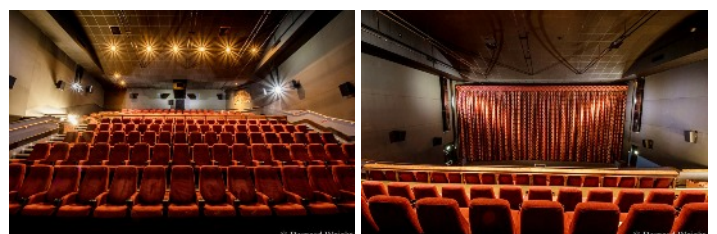
Permission has been given for the redevelopment of the Martlets Shopping Centre to provide extra retail floorspace, a cinema, bowling alley, gym, hotel, 172 flats and office space along with reconfiguration of the public car park and public realm improvements.

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

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

**Five more pages of Newsreel
in the full Bulletin**

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: P. 3s and Balcony, 5d.;
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.

More letters in the full Bulletin

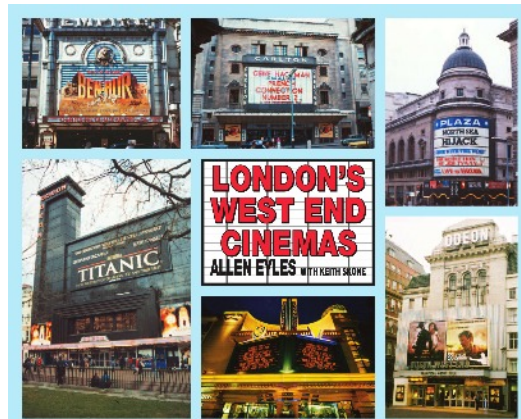


London's West End Cinemas

by Allen Eyles with Keith Skone.

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

Published in collaboration with English Heritage.

Ordering details on p4

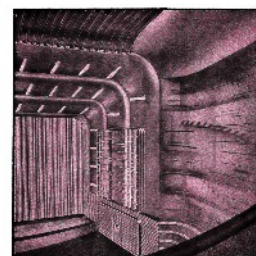
Souvenir Programme

GRAND OPENING OF THE
ODEON Theatre
CHORLEY



FEBRUARY 21st 1938

THE PLAZA
Rowlands Road
WORTHING



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PROGRAMME of
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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