



CINEMA
THEATRE
ASSOCIATION

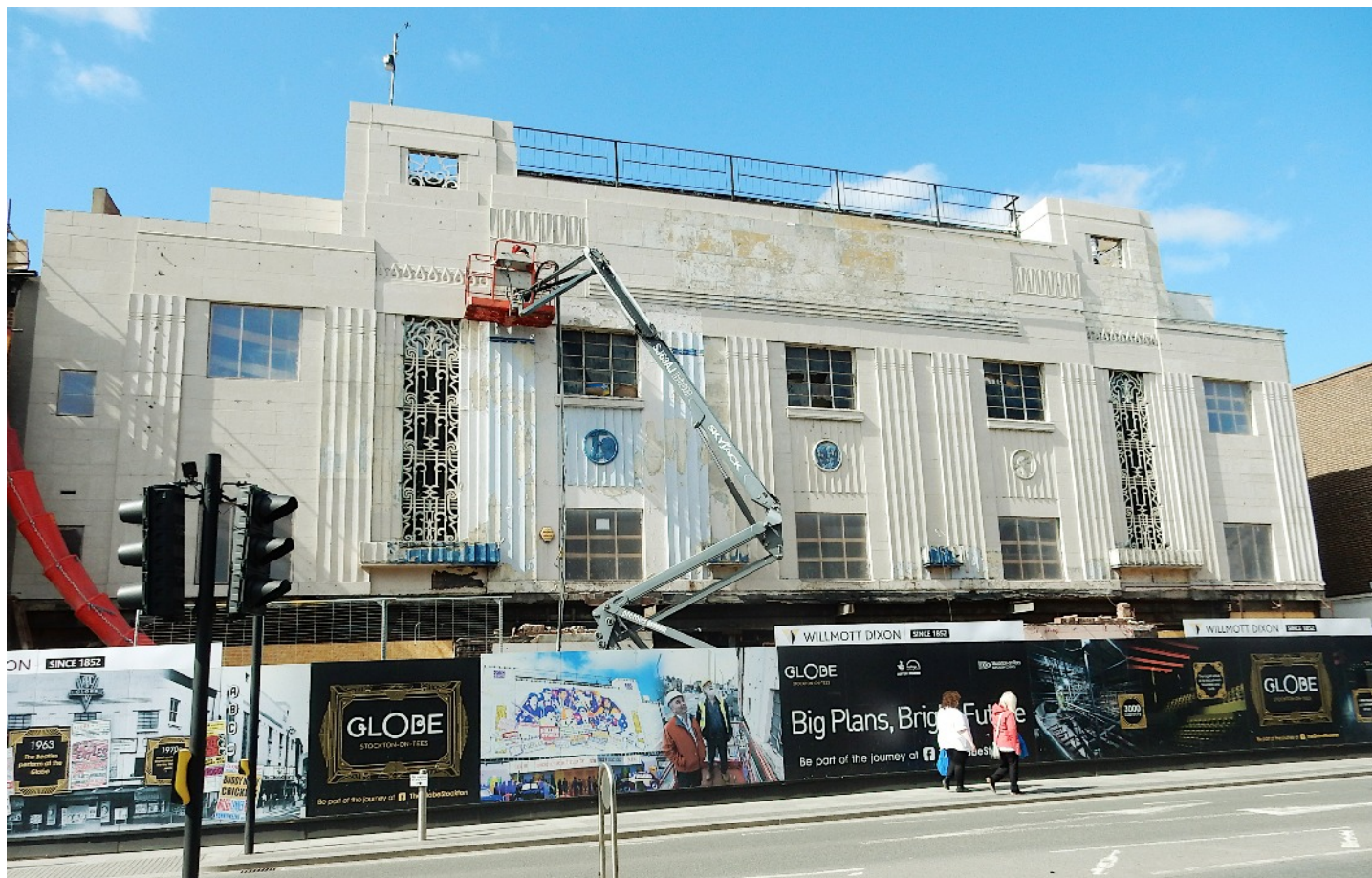
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BULLETIN

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September / October 2021



The Globe Stockton-on-Tees, which has reopened after a £28m restoration; photo taken April 2019 during works



The façade of the Carlton Swansea



The former Scala/Galaxy/Cannon Long Eaton

FROM YOUR EDITOR

I have had a request from Edward Marriage for an "idiots guide to the projection room", explaining carbon arcs, Xenon lamps, rectifiers, non-sync, cakestands etc. I have promised to write such an article, based on a talk I gave to the CTA in 1976 [yes, that long ago!]. However, as you will see, this Bulletin is crammed to the gunwales and, because of the holiday season, I simply haven't had time to do it. As the darker nights approach, I should have more time so I promise I will produce it, hopefully in time for the next Bulletin.

In the Newsreel there is an item about a film show to celebrate 100 years of the Bruce Grove cinema in Tottenham, North London. Darron Keeling kindly sent in a poster for the event. There wasn't room to put it in the Newsreel alongside the report so I'm printing it here – thanks, Darron.

As you will know, there is at least a three-week delay between the Bulletin deadline and the printed version landing on your doormat. Some of the earliest news items, received soon after the deadline for the previous Bulletin, could be well over eight weeks old by the time you read them. There is mention on several occasions in this edition of limits on venue capacity and other Covid-19 imposed constraints. The government in England relaxed most restrictions on 19 July, the so-called 'Freedom Day', although there are still some recommendations on conduct. I understand this means that all capacity limits have been lifted. You can read the official page on the government's website at tinyurl.com/hhv8ub9t. The rules also vary between the four devolved nations and some organisations may set their own conditions. It makes things very confusing.

Finally, I see that the CTA Facebook group [see below] has reached the milestone of over 1,000 followers. The CTA also has its own channel on YouTube at tinyurl.com/h2xnc4bx, which at present contains five videos, the trailers for some CTA Virtual events; the next two events are detailed opposite. Thanks go to all concerned with setting up and maintaining these modern-day resources.

Harry Rigby - CTA Bulletin Editor



Quick Guide to CTA Social Media



www.cta-uk.org



www.facebook.com/cinematheatreorguk



www.twitter.com/Ctheatreassoc



www.instagram.com/cinematheatreorguk



www.ticketsource.co.uk



Zoom talks and presentations platform

Useful CTA Contacts

digital@cta-uk.org : enquires about digital services

visits@cta-uk.org : enquires about talks/events bookings

info@cta-uk.org : general enquires

Amazon Smile link : smile.amazon.co.uk/ch/1100702-0

CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

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CINEMA THEATRE ASSOCIATION

BULLETIN: Members are invited to submit items for possible publication to the Bulletin Editor. However, it is stressed that the publication of an item does not necessarily imply that it reflects the views of the Cinema Theatre Association, its Committee or its Bulletin Editor.

It is assumed that submissions are for publication, unless stated otherwise; items may be shortened or edited at the discretion of the Editor. Please 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.

DEADLINE FOR NEXT ISSUE
WEDNESDAY 20 OCTOBER

CTA VIRTUAL TALKS AND PRESENTATIONS

Season of Talks:

Notable Cinema Architects

Continuing the CTA's season of monthly Zoom talks showcasing notable cinema architects and their works. These will be given by key presenters including lecturers and partners in well-known practices associated with award-winning cinema designs. These talks will range from the pioneering iconic cinema designs popular in the twenties and thirties through to contemporary innovative designs for multi-screen venues. All talks are fully illustrated and include rare source material.

Saturday 2 October 5:30pm (UK time) (Zoom talk No 11)

**A BESTIARY OF BUILDINGS: SCOTLAND'S CINEMAS AND THEIR ARCHITECTS, FROM EGYPT TO SPAIN, VIA GOVAN...
BY GORDON BARR & GARY PAINTER**

Scottish cinema buildings are unusual for their range and variety – with some surprisingly far-flung influences and influencers. While Scotland's great Victorian and Edwardian theatres were mostly designed by specialist English theatre architects, almost all cinemas north of the border were designed by local architects, many of whom went on to build or influence cinemas across the UK and beyond. From James McKissack to William R Glen, Albert V Gardner to Thomas Lamb, McNair & Elder to B Marcus Priteca: this talk will tell just some of the stories of the role of some of Scotland's specialist cinema architects both at home and abroad and how they turned Glasgow from the second City of the Empire into the Empire's premiere Cinema City.



The Picture House Campbeltown (photo taken April 2018)

This talk, by duo Gordon and Gary [www.ScottishCinemas.org] will also set the scene by giving a whistle-stop tour of converted skating rinks, factories and churches, via the earliest purpose-built halls, the peculiarly Scottish 'back-court' theatres, to the finest thirties art deco super-cinemas, stopping off to highlight some of the most interesting buildings and unusual discoveries (including camels, monkeys and prancing deer!) they have made along the way. This talk will appeal to those new to the subject as well as established enthusiasts who might be unfamiliar with Scottish examples of otherwise familiar styles.

OPEN CHAT SESSION

Once the main event has finished, stay on and join us in the popular 'pub chat' session discussing cinema related topics of your choosing that you would like to share with others; feel free to join in, or just enjoy listening - you are welcome in any situation. This is an open-ended session so you can leave whenever you wish. The session closes when either the conversation or the virtual pub bar runs dry!

BOOKING YOUR TICKET



CTA talks and presentations are open to everyone – members and non-members alike. Booking is done online using TicketSource www.ticketsource.co.uk. Simply enter 'cinema theatre' in their search box. Tickets are Members: £3 and Non-Members: £5 (per device). Please ensure that you complete the registration link that accompanies your TicketSource confirmation.

Saturday 6 November 5:30pm (UK time) (Zoom talk No 12)

**THE REBIRTH OF NEIGHBOURHOOD CINEMAS –
A HISTORICAL REVIEW BY ARCHITECT STEFANIE FISCHER**

Exploring the role of local neighbourhood cinemas: a historical review from the early 20th Century to the post Covid-19 era.

Stefanie Fischer will use selected examples of cinemas to illustrate their role at the heart of local communities as more than cinemas: the disruption presented by the advent of urban multiplexes; the opportunity to re-establish local neighbourhood cinemas presented the change over from film to digital distribution and the anticipated interest in local neighbourhood cinema in the post Covid era.

The impact on cinema architecture will be discussed, as will wider social and economic impacts, including the potential for cinemas to engender local pride in places and to have a regenerative impact on town centres and High Streets.

Stefanie Fischer is regarded as one of the foremost architects working in the independent cinema sector. While a principal of and consultant to Burrell Foley Fischer LLP [1995-2020] she worked on cinema projects including: Rio Dalston [Grade II]; Ciné Lumière [Grade II]; Picture House Exeter; Norwich Cinema City [Grade I]; Scala Cinema and Arts Centre, Prestatyn; Broadway Nottingham; Depot Lewes, Campbeltown Picture House [Category A] and Newlyn Filmhouse. The latter three projects featured in the *Guardian* Readers' Top 10 Independent Cinemas 2018.

She currently works as a Cinema Consultant to Philip Meadowcroft Architects where projects include: a two-screen cinema with a café bar for Rutland Kino; further improvement works for Broadway Nottingham; Cinema Consultancy services to East Hertfordshire District Council on a new five-screen cinema in Bishops Stortford and Cinema Consultancy services to Shropshire Council on the potential for including a 3-4-screen boutique cinema in a repurposed shopping centre.

She has provided Cinema Consultancy services to other architects including: early input to Strelka on the Khudozhestvenny Cinema, Moscow; the technical evaluation of competition entries for Garage Cinema, a summer cinema pavilion in Gorky Park Moscow; Cinema Consultancy to Robin Baker Architects on Birks Aberfeldy and to Nicholas Hare Architects on London Film School's initial plan to relocate to Barbican Hall 1.

Stefanie's passion for cinema and the benefits it can bring to local communities will highlight the value of her work.



The rebirth of neighbourhood cinema – Newlyn Filmhouse opened in 2016 in a former fish smokery opposite the former Gaiety Cinema (inset) (1905-1964), now the Newlyn Meadery.

OPEN CHAT SESSION

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BOOKING YOUR TICKET

Please see the information opposite to make a TicketSource booking.

VISITS AND EVENTS

Back to the West End

Monday 27 September, early afternoon;
start time shown on TicketSource website [see below].

After 18 terrible months, to initiate some live events, this walk will explore the cinemas of the West End. Although the area is well known to CTA members, it is hoped that the event will be of interest. We aim to include a cinema interior visit, possibly the Leicester Square Odeon and maybe an interlude played by the resident organist Donald MacKenzie.



The Odeon Luxe Leicester Square in March 2019

The walk will be led by Richard Gray, commencing in Leicester Square. Please assemble by the Shakespeare memorial in the centre of the Square.

The cinemas in Leicester Square and their preceding theatres will be described, such as the Odeon, the Cineworld and the Vue, together with the vestigial remains of others. In the south-west corner, the replacement hotel and cinema on the site of the Leicester Square Theatre / Odeon West End is nearing completion.

Passing along Coventry Street we look at the West End Cinema Theatre, known as the Rialto when still a cinema but now a casino and a Grade II listed building. Almost opposite is the Prince of Wales theatre, never on film full-time but designed by Robert Cromie, a leading cinema architect of the 1930s. We turn left into Haymarket and pass the office building created from the Capitol of 1925, later the Gaumont and eventually an Odeon but then consigned to a basement. This interior is said to still exist. On the right beyond, is what is now the Empire but for most of its life was known as the Carlton, made famous as the Twentieth Century-Fox premier venue in Britain. Here a huge conservation battle was fought by the CTA. After being threatened with demolition by the ground landlord, the Crown Estate, we achieved a Grade II listing and the Empire will now survive the regeneration of the surrounding offices.

We continue up to Piccadilly Circus to view the London Pavilion building, now looking rather neglected but for many years the London showcase for United Artists, although in essence a Victorian Grade II listed theatre. Opposite is the Criterion Theatre, never a cinema but notable as London's only totally subsurface playhouse. On the corner of Regent and Jermyn Streets is the Plaza building, constructed by Paramount as a magnificent film palace but now mainly devoted to Tesco's, with a small Vue basement miniplex. Hidden over to the left of the Circus is the Piccadilly Theatre where Warner Brothers previewed sound films in 1928. Beyond the Regent Street quadrant we may take in the New Gallery, now Burberry's clothing emporium.

Historical notes to be provided

BOOKING THIS EVENT

Booking is done on-line using TicketSource www.ticketsource.co.uk Simply insert 'Cinema Theatre' in their search box. Tickets are Members: £5 and Non-Members: £7. Bookings can also be taken over the telephone on 01494 532241 for members who do not have Internet access.

Other Events of Interest

not organised by the CTA

National Film Theatre / BFI Southbank, London
Thursday 23 September, 6:10pm, NFT ②

Cinema Architecture and Atmosphere – part of a BFI 'Art in the Making' season – celebrating diverse artistic forms, movements and makers



The BFI entry reads: "In this special edition of our new strand 'Art in the Making', we sing the praises of cinemas, their design and their histories, focusing on the architectural visions that have shaped movie-going as an acutely spectacular, social, communal experience. In *Odeon Cavalcade* (1973) John Cecil Claverling illustrates his cathedral-like cinema designs, while in *Cinema in East London* (1979) the Four Corners film collective reveals movie house sites and histories that have been sadly pushed out of view or knocked down. The Cinema Theatre Association's Richard Gray will give a short presentation about their campaign to protect historic cinema buildings. BFI projectionist Alexa Raisbeck will discuss her 'Oral History of Women Projectionists' project and Allen Eyles will give an illustrated talk on the history of BFI Southbank".

CTA members can obtain a price reduction to £8.00, by quoting the code CTABFI with the box office or on-line.

BOOKING THIS EVENT

All tickets **must be booked in advance** online or by phone and phone lines are open from 11:30am to 8:30pm daily on 020 7928 3232.

PLEASE NOTE

At the time your Bulletin went to press, this event was shown as "Sold Out" on the BFI website. However, the BFI says that additional seats are being released so it may be worth checking by calling the box office on the number above. It may still sell out early.

DONATE TO THE CTA

WHY NOT DONATE TO THE CTA 'FREE OF CHARGE'?

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Neville C Taylor, CTA Treasurer

PUBLICATIONS

Back Numbers Available

PICTURE HOUSE MAGAZINE

Listed below are the back numbers of *Picture House* that are still available:

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 Sheckman and the Essoldo Circuit.
No 32	£5.00	Harry Myers Photographs; Cinemas at the Coalface; Shaws of Darwen; Edward A Stone.
No 33	£5.00	Theodore Komisarjevsky; Circuit & other releases of 1956; The case for saving the New Victoria Bradford.
No 34	£5.00	Beaufort Birmingham; Granada Tooting in 1934; Rank in post-war Scotland; J Braddon's Cinema life.
No 35	£5.00	Holophone lighting; Imitations of Odeon; Cradley Records; 1909 Cinematograph Act; Kingston Showmanship.
No 36	£6.00	Leslie Kemp; Jeremy Perkins on Brighton; The Clifton Circuit; Circuit Releases of 1960.
No 37	£8.50	Special 92-page issue; saving the Electric Palace Harwich.
No 38	£6.00	Northern Morris Associated Cinemas; Point Milton Keynes; Going to the Cinema in Birmingham; Palace Conwy; Carlton Haymarket; Military Cinemas; Cinema Murders.
No 39	£6.00	WWI and the Film Trade; Tale of Two Regals; Odeon North Finchley; Majestic Oxford; Films at the Royal Albert Hall.
No 40	£6.00	Tolmer Euston; Michael Stringer memories; West End in the 1950s; Stafford Entertainments; Will Onda & James Atroy; Stephen Waddingham - a Granada man.
No 41	£6.00	CTA's 50 th Anniversary; Plaza Stockport; Majestic Leeds; Grosvenor Rayners Lane; Pascal J Stienlet.
No 42	£6.00	Odeon Elephant & Castle, Plaza Crosby; Depot Lewes; Cineworld Chelsea; Gaumont Sheffield Figures.
No 43	£6.00	Virgin Cinemas; Peter Jewett's ABC memories; Scala Kings Cross; Picture House Campbelltown; Beeston/Nottingham memories.
No 44	£6.00	Village Cinemas of NE Scotland; William Keys' career; Bernard Snowball's remembers Pt1.
No 45	£8.50	Classic Repertory Cinemas; Blackpool Cinemas; Thomas Jackson; Bernard Snowball remembers Pt2.

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 2019 are £4.00 per year (6 issues), individual copies are £1.00 each. Prices for issues in 2020 and 2021 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.

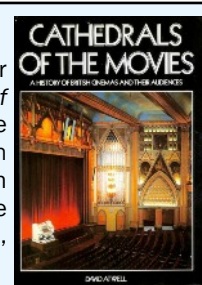


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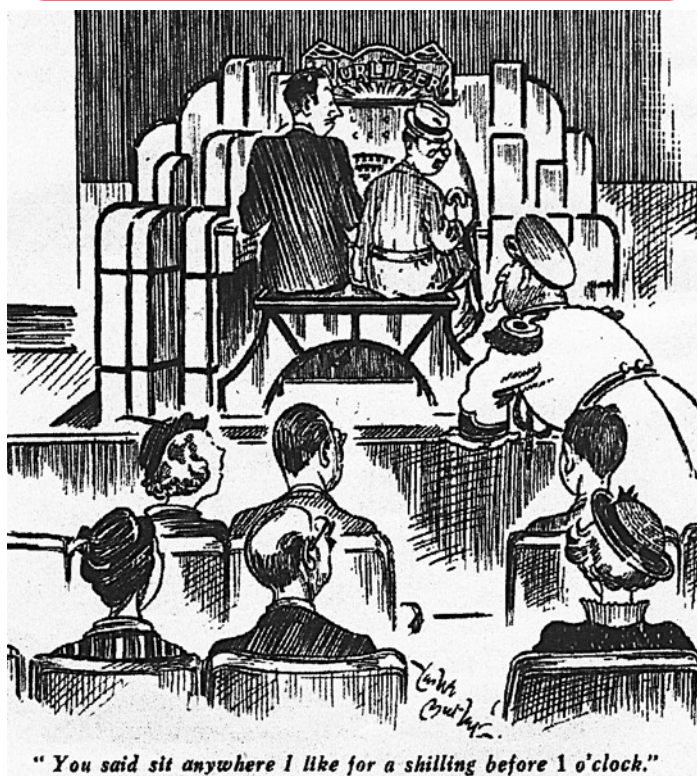
We have a selection of second-hand books for sale, including rare titles such as *Cathedrals of the Movies*, *The Picture Palace*, etc. To receive a full list with around 50 titles, please send an email to the Sales Officer sales@cta-uk.org with 'Second Hand Book List' as the subject. Or write to the Sales Officer, 34 Pelham Road, London, N22 6LN (SAE appreciated).



Ordering

For post and packing: total order value up to £20.00 please add £3.40, total order value from £20.01 to £40.00 please add £4.40, total order value from £40.01 to £60.00 please add £6.40. 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.

CARTOON CORNER



from the Joyce Braddon collection

HERITAGE CASEWORK

By Tim Hatcher

Grade II* Listed

Subsequent to consultation with several interested parties, including the CTA, followed by approval of the revised plans, relevant permissions have now been granted for conversion of the State in Grays into a hostelry of JD Wetherspoon plc. It is intended that work should begin within two years, which enterprise will encompass restoration of the Compton organ and installation of a demountable screen in order to facilitate occasional film exhibition.

It is gratifying to report that restoration of the façade of the Picture House in Paignton is currently underway and nearing completion.

Grade II Listed

A formal submission to seek planning and listed building consent has been tendered relating to the previously reported proposal to convert the Central Picture Theatre / King Edward in Blackpool into an 'artisan market'. A major defect of the scheme is the intent to pierce the ceiling in order to introduce multiple skylights. See photo p6 last Bulletin.



A productive meeting with representatives of Panter Hudsmith Architects and CNM Estates has been conducted in which it transpired that an objective of the latest scheme is to retain substantially the originality of the lower floor of the interior of the Regal at Kingston-upon-Thames. The Association is adjuring that the integrity of the full volume of the auditorium shall be preserved as a single entity.

photo taken April 2006

The freeholder of the Majestic in Mapperley [Nottingham] has sought advice from the Association concerning its restoration.

It is reported that major phases of renovation of the Ritz in Nuneaton have been accomplished; attention is presently diverted to conversion of the foyer into a restaurant.

Unlisted

The Windsor in Bearwood [Birmingham] was recently marketed at a price of almost half a million pounds. Its most recent utilisation was as a snooker parlour. See photo p22 last Bulletin.

Noise emanating from the Brontë in Haworth suggests that internal building operations have commenced; the external parapet has also been removed. This situation was reported to Bradford Council's conservation team, the response of which, stating that pressure of work precluded immediate action, is palpably unsatisfactory.

Hammerson has placed The Point in Milton Keynes for sale with Savills plc; the plot offered includes the pyramidal structure, auditorium block and car park.

The Association, in parallel with the Theatres Trust and Historic England, has objected vociferously to Rotherham Metropolitan District Council concerning proposed demolition of the Regal. This edifice, situated in a conservation area, possesses associations with both Victor Sylvester and Sandy ("Can you hear me, mother?") Powell.

A timely intervention by an assiduous local conservation officer prevented destruction of the Sandonia in Stafford following the owner's acquisition of permission to demolish. The current aspiration is for retention of the foyer block.



Blackpool Council has been made aware that the locally-listed Royal Pavilion is reputed to be the earliest purpose-built cinema within the United Kingdom. It is envisaged that this particular may influence positively any deliberations upon the building's future.

photo taken June 2009

Wakefield Council, currently bidding to become UK City of Culture 2025, has declared its determination to demolish the Regal; it is manifest that the former body had at no stage exhibited any avidity towards its retention. Fifty-two local objections have been received.

The development company that wished to demolish the Royal in Plymouth has apparently withdrawn the scheme. Simultaneously the campaign to transform the building into an arts centre proceeds and indeed some temporary related activity has recently ensued within its portals.



After permanent closure as a Buzz Bingo establishment, ownership of the Regal in Bridlington was transferred to an alternative operator, subsequent to which a new gaming licence was granted and deployment as a bingo undertaking resumed.

photos taken: exterior June 2006; interior September 2013

Previous disquiet regarding the Imperial in Walsall was not misplaced, as a developer has now submitted a planning application to create residential apartments within the cinema's shell. The Association is to forward its objections.

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: [\[cinematreasures.org/theaters/nnnnn\]](http://cinematreasures.org/theaters/nnnnn)

ABERDEEN

Council planners have rubber-stamped plans to transform the old Laura Ashley unit in the Bon Accord shopping centre into a new four-screen cinema. No operator or time scale has been given. However, locals are expressing disquiet over the plans and wondering if Aberdeen really needs a fifth cinema.

Evening Express, Aberdeen – 23 July, 3 August

ABERYSTWYTH (Ceredigion)

The Aberystwyth Arts Centre suffered serious flooding last August and would have had to close for a lengthy period even without the pandemic. Both the cinema and theatre have now had new floors installed and the opportunity was taken to install new digital projection equipment in the theatre. The Arts Centre reopened on 21 June; as the cinema, which normally seats 114, is perhaps not well suited to social distancing, the theatre (312 seats) will be used for busy film performances, allowing 70 people to be seated in comfort. {26514}

Sent in by Jeremy Perkins

ALTON (Hants)



The Palace will close in September next year unless a buyer is found. The current operator is aiming to keep it open until the new six-screen Reel opens in Farnham – unless the projectors break down or the loss becomes uncontrollable. The asking price for the freehold is £850,000, non-negotiable. The venue opened December 1912 with 440 seats. A balcony was added in 1937, increasing the capacity to 620. It was split in 1988 with a 111-seat cinema in the extended circle and bingo in the stalls. In 2003 a 60-seat cinema was added in the rear stalls. In 2014 planning permission was granted to demolish the by-then-unused bingo club and build four two-bedroom flats at the rear but it is unclear if this ever happened – does anyone know? The CTA visited in June 2016, when the above picture was taken. {24101}

Alton Herald – 2 August

ASHFORD (Kent)

Details of the mixed development in Lower High Street have been released by the Council. Currently named 'St Mary's Fields', the scheme also involves the controversial part-demolition of the former Odeon site to allow an "uninterrupted view" of St Mary's Church. A public square is part of the development. A request by the CTA to have the cinema listed was rejected.

Kent Online – 4 August

BASILDON (Essex)

Bosses at Empire have confirmed they remain committed to a new ten-screen cinema being built in the town centre. The keys were due to be handed over in July and it is hoped the venue will open in February 2022.

Basildon Echo – 11 June

BELFAST

The bowling alley in the Odyssey complex has closed for good. A £17m development of the centre was announced back in 2019 to include a Cineworld cinema. It was expected to be completed on spring 2021 but has not happened. The site is currently home to a twelve-screen cinema.

Belfast Telegraph – 29 May

BOURNEMOUTH



The Grade II listed former Grand in Westbourne is up for sale with an asking price of £1.6m. There were plans to turn it into a gym but these fell through. The venue opened in December 1922 and films ceased in October 1977. It became a bingo club, which closed in December 2017. There are six photos on the newspaper website at tinyurl.com/d7kpx6km. {22430}

Daily Echo, Bournemouth – 20 August; photo taken May 2006

BIGGLESWADE (Beds)

A planning application has been submitted to transform the Grade II listed old Town Hall into the Bigg Theatre. "This exciting new venue will be a community arts hub complete with a multi format, flexible performance space, 100-seat theatre and a contemporary cafe/bar foyer space that will serve as a gallery for local artists." The building was last used for Pizza Express but has been empty for about a year since that business closed due to the pandemic.

Biggleswade Today – 24 June

BRIGHOUSE (West Yorks)



The Ritz Ballroom has been put up for sale with a price tag of £650,000. It opened as a cinema in March 1937 and films ceased in June 1961. It was converted for bingo, which only lasted ten weeks. It became a ballroom and the Wurlitzer organ from the Gaumont Oldham was installed. It closed in 2017 due to a naming dispute with the Ritz Hotel in London but reopened under the name Venue 73. {37341}

Yorkshire Live – 17 August; photo taken August 2005

BRISTOL



The former Gaumont has been turned into 92 student flats in an £8m redevelopment. The façade and original walls have been retained. The building dates from 1892 and became a full-time cinema in February 1912. In 1927/28 a new auditorium was constructed behind the façade. It closed in March 1980 and was converted into a nightclub. {20707}

Bristol Post, Western Daily Press – 8 June; photo taken February 2006

BURNLEY (Lancs)



Burnley's joint Reel Cinema and Burger King complex is set to close as part of plans to turn the site into a discount supermarket. The nine-screen venue opened as the Apollo in May 1997, a conversion of a DIY store. It was refurbished in 2017 and will now be partially demolished. Reel plans to open a new seven-screen cinema as part of the Pioneer Place masterplan. {24290}

Lancashire Live – 5 August; photo taken January 2006

BURY ST EDMUNDS (Suffolk)

The Abbeygate has a new general manager, Gareth Boggis, who previously served as front of house manager. The preceding manager Pat Church has worked at the cinema for over 50 years. A new 165-seat screen has recently been opened in the former bingo area. This is in addition to the existing 115-seat and 68-seat auditoria. {24294}

Suffolk News – 26 July; sent in by Terry Hanstock

CANTERBURY (Kent)

Planning Consultancy GL Hearn say the number of screens on offer in the City is below the national average and movie-goers are travelling outside the district to watch films. But analysts are satisfied the launch of the five-screen Curzon at the £115m Kingsmead site will "strengthen the offering". They also say more bowling alleys, escape rooms and gyms will breathe new life into the City centre.

Kentish Gazette 12-18 August; sent in by Martin Tapsell

The Odeon (ex ABC) has applied for permission to install roller shutters over the entrance in a bid to control anti-social behaviour. The cinema is not currently in operation as the site is a Covid-19 vaccination hub. {15034}

Kent Online – 21 August

CAVERSHAM (Reading)

Plans to open a new three-screen cinema have been shelved. See p13 Bulletin 54/4.

Henley Standard – 28 June

CHIPPING NORTON (Oxon)

We reported on p23 of Bulletin 55/1 of plans for a cinema in the former Harper's hardware store. These plans were subsequently withdrawn over pedestrian safety concerns but new plans addressing these issues have now been granted permission. The venue will have two screens with 46 and 44 seats and will be run by The Living Room Cinema. No time scale has been given.

Oxford Mail – 4 August

CHORLEY (Lancs)



The Odeon is being demolished. It opened in February 1938 and films ceased in February 1971. It became a bingo hall, which closed in March 2020 due to the pandemic. The building was handed over to Chorley Council, which decided that asbestos removal would be too costly. {15202}

Lancashire Post – 15 August; sent in by Darron Keeling [photo]

COLCHESTER (Essex)

Proposals to demolish the old Odeon in Crouch Street and build flats have been thrown out by councillors. The façade was to have been reconstructed. The building opened in February 1931 and has been empty since films ceased in October 2002. {17575}

Essex County Gazette – 12, 20 August; sent in by Terry Hanstock

DAVENTRY (Northants)



Fitting out of the new four-screen Arc cinema has been delayed. The company is now aiming to open in December.

Northampton Chronicle – 6, 12 August; photo by Darron Keeling

EDINBURGH (Central)

The Scottish Government has awarded a grant of £6.5m towards the restoration of the A-listed Kings Theatre. The £25m refurbishment is now scheduled to start in September 2022, a year later than originally planned, with completion by summer 2024.

The Stage – 5 August; sent in by Barry Quinton; photo taken March 2004

EGHAM (Surrey)

Construction is underway at the Magna Square development, which will incorporate a new four-screen Everyman; it should be completed by the beginning of next year.

Surrey Live – 18 August

FORT WILLIAM (Highland)

Angus MacDonald, who built the new two-screen Highland Cinema to replace the one that closed in 2005, has been awarded a rare honour from the Pope. Bishop Brain McGee presented him with a Papal Knighthood of the Order of St Gregory the Great for his work in the town. See Bulletin 54/6.

Press & Journal, Aberdeen – 30 June

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

LETTERS

MATTERS ARISING

A couple of observations following Hugh Sykes' *Wanderings in 2019* (Bulletin 55/4). First, Laurel & Hardy did not give "their last ever performance [at the Olympia theatre, Dublin] during their 1950s tours of Britain and Ireland". They did give the first performance of their 1953-54 tour at that theatre (a one-night charity show), having already performed there for a full week in May 1952 during that year's (separate) tour. The impression that the Olympia was their final ever appearance is given in *Stan & Ollie*, which, sadly, is full of historical errors – often for no obvious dramatic reason. In reality, their final ever appearance was at the **Palace Theatre** Plymouth in May 1954. Having performed on the opening night, Ollie was unable to continue and the tour was cancelled.

Second, Hugh asks about cinema venues in Polperro. I, too, was unaware of any until some recent finds in the CTA Archive. Apparently, shows were presented in the late 1920s in a church schoolroom but then a Cinema, which was listed in the *Kiné Year Books*, operated from circa 1954 to 1964. For the full story, or as much as I could determine, see cinematreasures.org/theaters/64732. Unfortunately, I was unable to find an address for the Cinema and whether the building still survives, so if any member can provide this information, I would be most grateful.

David Simpson

A rather belated note on the entry about the Brontë Haworth on page 12 of the May/June edition. Somehow *The Tenant of Wildfell Hall* seems to have taken up residence in Wetherby. We have learned recently of the owner's death, Mr Snowdon senior but his son continues using it for storage. Currently it is undergoing repairs.

In the last issue there is mention of the **Plaza** in Flint but I don't think it ever had any connection with Gaumont, as stated on page 23 (unless Allen tells me otherwise).

Richard Gray

Editor's Note: Despite being proof-read by three people, *The Tenant of Wetherby Hall* slipped through the net. Apologies to Acton Bell (the pseudonym of Anne Brontë). Regarding the cinema in Flint, the new owners seem to be calling it **Gaumont Plaza**. I'm sorry if I inferred that it had been an original Gaumont.

CAPITAL OFFENCE?

The item *Signwriter's Nightmare* in the last issue, about the consequences of placing the capital letters L and I too close together, reminded me of an observation from a former **Granada** manager when I was researching my book on that circuit that care had to be taken to keep those letters apart when slotting the name CLINT EASTWOOD into the edge of a canopy. This didn't make it into the book for various reasons, including that it wasn't specific to the circuit.

Allen Eyles

PRESERVATION OF FAÇADES

I have sympathy with Richard Hagon's view in his letter in the last Bulletin, 'Preservation of Cinema Façades'. Regrettably, it now seems to be seen as a generous deal to retain a façade in return for destroying the key part of a building. Why are we being fobbed off with this? No doubt having to incorporate a pre-existing frontage into a new building causes some challenges to architects but nothing substantial and a small price for developers to pay to get proposals through planning. They can then reap the rewards of building yet more flats or 'student accommodation' on what is usually a prime central site of significant proportions. Leaving aside the architectural merits (or not) of the **Dominion Harrow**, what exactly is the purpose of these frontages being 'saved'? A façade alone has little cultural significance; the films were the centre of the cinema industry and almost all are available for viewing somehow, somewhere. It is not ecological; the building isn't being repurposed, adapted or re-imagined. The demolition of the substantial part of the building produces waste and the new build consumes yet more resources. With an auditorium, foyer and projection room razed, the characteristics that make a building a cinema – with all its atmosphere, memories and ghosts, is a cinema no more. The soul has been taken. Keeping a frontage won't restore it. Keeping a façade is not a really preserving something historic for future generations. There is no 'cinema experience' to be found here.

This saddens me as much as it probably saddens other CTA members but to most of the public it is largely irrelevant. I'm left with wondering what the retention of a façade says. "This was such an impressive and amazing building that we knocked it down but we did save a bit for you to look at"?

Colin Pinfold

Should the CTA campaign to preserve certain cinema façades? Richard Hagon (Letters, Bulletin 55/4) doesn't think so and puts forward a rational argument to convince others. But I must disagree with him. Cinema façades are often impressive, even beautiful, pieces of design. They are often the only noticeable piece of architecture in an otherwise drab High Street or City Centre and are much loved by locals. Although the rest of the building may be demolished, the façade often still deserves to be retained and incorporated into whatever use the site will be used for.

It should also be remembered that many cinema façades were literally ground-breaking pieces of architecture, which influenced many other kinds of building. An example would be the **Dominion/Safari** which Richard describes as "this hideous monstrosity". Again, I must disagree with Richard. For me, the recently uncovered frontage of the **Dominion/Safari** is an incredible example of imagination, progressive design and innovative use of materials that blend together to form an enticing work of genius. But then, as the old saying reminds us, beauty is in the eye of the beholder.

Mike Whitcombe

DUFAYCOLOR

As mentioned in the previous Bulletin, full details of the Dufaycolor process can be found on the Internet. In a nutshell, the colours were produced by a grid of red, green and blue lines, which at a distance merged to give a range of colours. Unfortunately, when viewed on a large screen, the grid was plainly visible, as can be seen in these frame enlargements from an original 35mm print of the Merton Park Studios 1939 production *Sam Goes Shopping*, an advert for Co-op stores. Consequently, this colour process was used mainly for short films and adverts.



In this very long advert Sam has been sent to the Co-op to pick up something for his wife. However, he cannot remember what it is, just that it began with a 'd'. In order to jog his memory the sales staff take him round every department, thus showing all the goods that the Co-op has to offer. Eventually Sam remembers. It's the divil!

Kevin Wheelan

On page 28 of Bulletin 55/4, there is mention of the Dufaycolour film process. The colour 'screen' was printed on the film base and the photographic emulsion was coated on afterwards. Almost all film is exposed with the emulsion towards the lens but Dufaycolour the film was exposed through the film base and the colour was picked up by the colour screen, thence onto the emulsion. After reversal processing, the projected film showed the colour. I have some 9.5mm film from the 1930s taken in Dufaycolour. The colour is very good and does not have the problem of faded colour dyes. The colour screen does show up on screen with the magnification of a small 9.5mm frame. 35mm Dufaycolour probably still showed the colour screen. Slight defocussing would help.

I also saw two films on TPTV that originated on Dufay, also a third film that was a documentary about farming, though I don't know if they were original or, if copied, how the copying process was achieved. The camera film was very slow, about 10 ASA if I remember correctly so only suitable for outside filming. Dufaycolour was also available in 120 size roll film, where the colour screen would be minimal.

Johnsons Photographic of Hendon had a similar process for plate cameras; the colour screen consisted of dyed particles of starch randomly covering a glass plate that was placed in front of the emulsion plate. In that process only the original colour screen would produce the colour image from the particular positive plate copied from the original negative plate or from the original plate reversal processed – not very practical!

Another similar process was Polaroid instant movie that was introduced in the 1970s but never gained popularity. The 8mm camera looked similar to other basic 8mm cine cameras but used the Polavision cartridges, which were processed in the player on its first run through the player. I have not actually seen the process in operation but from a report in a movie magazine, the result was good though the system was not good enough to be competition for the existing film systems.

John Powell

FILM CLASSIFICATION

The last Bulletin [Miscellany, p20] mentioned the subject of swearing and film classification. I think that excessive swearing in a film is a sign of sloppy scriptwriting and is an easy way of making a film without too much effort. As far back as the 1970s, the manager of the Woolston Picturehouse in Southampton was reported as saying that anyone can take off their clothes and swear (this was reported in a Bulletin not long ago). Some swearing may be acceptable, depending on the circumstances but used sparingly. *Talking Pictures* TV classifies their films very strictly, presumably to avoid critical comments. Many episodes of *Laurel and Hardy* have been classified as [PG] even though DVDs are available under the [U] Certification. Some classifications seem surprising, such as *Terminus* (1960) the excellent film about Waterloo station and a recent *Look at Life* with a voiceover by Sid James looking at London Markets! Films have been classified as [PG] because of racial contents. However it is not clear if the number of cigarettes smoked in these old films is taken into consideration; once widely seen it is no longer considered socially acceptable. There appears to be no general classification on DVDs acquired from dealers. I have some DVDs with music hall acts that need classification. A DVD containing the wonderful Gus Elen includes *The Postman's Holiday* youtu.be/5VnxNBf1CRE, which contains the now banned 'N' word. I am not sure what the long-term future to film classification is – if there is one.

Ian Patterson

THE NEW REGENT CINEMA, REDCAR

A missed opportunity for the movie-goers of Redcar and Cleveland.



Ariel view of the construction of the new Regent Redcar

First of all it is being built in the wrong place, right on the beach. When I worked there from 1967 to 1977 there were numerous weather problems, particularly from the wind and the North Sea. The same will happen to the new one, no matter how well it is protected. Also the problem with the new Regent is that it is too small. Only three screens with 35, 55 and 95 seats, totalling 185. The previous Regent had 430 seats. Redcar has an approximate population of 38,000 plus a very large catchment area. Other cinemas in North Yorkshire towns with smaller populations have bigger seating capacities: Northallerton has a population of 18,000 and will have a luxury four-screen cinema built soon. Richmond has a population of 10,000 and three screens with a total seating of 205. The Ritz in Thirsk, population 5,000 has 186 seats complete with curtains and screen masking. Ripon, population 16,000, has two screens. The type of cinema that Redcar needs, considering the size of the population and to attract more visitors to the town should be on a par with the Empire Cinema, Catterick, population 16,000, with seven screens!

The above is just a small synopsis of what I presented to Redcar and Cleveland council cabinet and to the project team connected with the New Regent in November 2019. It fell on deaf ears. I believe the project has not been thought about properly and has been rushed through. Redcar desperately needs something to attract more visitors. The new cinema should have been built elsewhere and have been much bigger. This current project, considering the lower seating numbers of 185, is no more than a small village cinema. It will not satisfy the movie needs of Redcar and the catchment area. Where it is being built, on top of the old site, the weather problems will still exist. This project was originally decided by the previous Redcar and Cleveland Council and carried on by the current Council and is funded by the Tees Valley Authority. They are providing approximately £9m, which I said at the time would not be enough. I believe there will be a shortfall in finding enough money to cover all costs. Who will fund this? How can the Council afford to run it by paying an 'operator' £50,000 plus, when a General Manager of much larger, better facilitated cinemas in the UK, has an average salary of £37,000? It just doesn't add up.

Malcolm R Crow, former employee at the now demolished Regent from 1967 to 1977

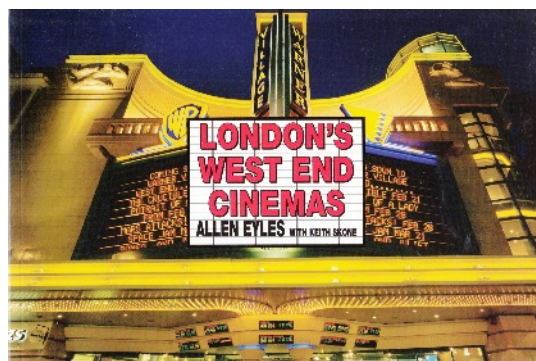
MATCHBOXES



Before that ominous phrase "The correspondence on this subject is now closed" appears, I thought I had better send two more examples of matchbox covers, one for the Granada circuit and one for the Playhouse Theatre Harlow. The cartoon figure of a commissioner featured in nearly all Granada advertising in the early fifties was known as 'Sergeant G'. The 'Service-With-A-Smile' slogan was in use from 1943 to 1953.

Ray Dolling

London's West End Cinemas by Allen Eyles with Keith Skone.



The history of London's West End cinemas dates back more than one hundred years. This book details all of them, in chronological order, totalling well over one hundred, from 1906 up to 2013. The best of the West End's cinemas were outfitted to a very high standard to match their role as showcases for new films, hosting press shows and premières, as well as a being a magnet for film enthusiasts anxious to see films on exclusive première runs. Even now, when films are available everywhere at the same time, the West End's cinemas are a vibrant attraction to visitors from all over the world as well as for Londoners having a night on the town. There are interior views as well as exteriors of most of the cinemas and over 50 illustrations are in full colour, together with appendices of club cinemas and theatres used as temporary cinemas.

Large Format paperback, 210 pages, over 400 illustrations, £25.00 plus £3.40 postage, from the Sales Officer.

Published in 2013 in conjunction with English Heritage.

Ordering details on p5

CTA ARCHIVE

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 or to make an enquiry: 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.

DONATING MATERIAL TO THE ARCHIVE

Please visit the *Donating Material* page of the website. Almost everything held in the Archive has been donated and is the main way that the collection grows. The Archive will not turn down material which is on subject and adds to the breadth of its holdings so please do not hesitate to contact us if you have something which you think should be preserved. If the material includes books or magazines, please first prepare a list and submit it to us, so we can determine which copies are not already held. We will occasionally accept books that are already held if they are in good condition, on the understanding that they will be sold to raise funds. Please do not post items to the Archive address as there is no facility to receive parcels when it is closed and they may be lost or returned to you as undelivered. Please contact the Archivist, who can provide a safe address. Although we always prefer to receive original material, if you cannot part with the originals we are happy to accept scanned material or copies of your digital photographs.

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 that can be undertaken remotely without visiting the Archive.

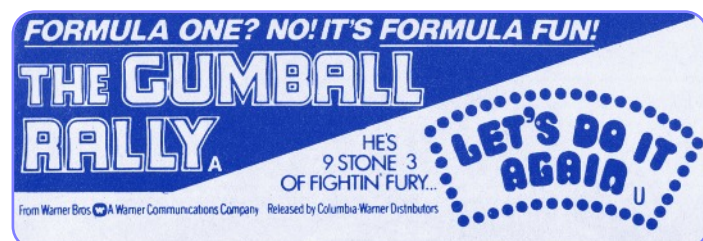
ARCHIVE TWITTER

You may be interested to know that the Archive regularly posts messages, often including photographs, on its Twitter account – [@CTA_Archive](https://twitter.com/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; if you do not have Internet access call 07971752807.

Clive Polden, CTA Archivist



NEWS FROM THE ARCHIVE



The above publicity photograph, taken at the Odeon Bristol, is part of a recent donation to the Archive of around 140 such images spanning a period from 1938 to 1960 while Mr Francis Hozier was manager of the Kingswood (Bristol) Ambassador, Plymouth Odeon, Cardiff Capitol, Glasgow Odeon, Bristol Gaumont and finally Bristol Odeon. Quite a career. The collection also contains a rare set of 1930s photographs of the interior of the Plymouth Odeon. Can anyone identify the two young film stars alongside Mr Hozier in the above image?

A new video has been created and added to the Archive YouTube Channel featuring a selection of cinema signs preserved at the Archive. You can visit the Channel to watch the videos by searching for Cinema Theatre Association Archive at www.youtube.com or directly via tinyurl.com/3w9eucx6.



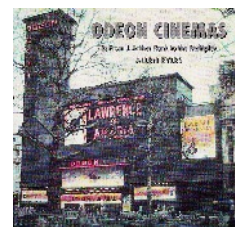
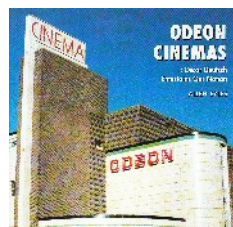
The Archive project to reorganise and catalogue the slide collections is now underway. If any member has a slide viewer – preferably one that uses batteries – that they are willing to donate for this project, it would be deeply appreciated.

Clive Polden, CTA Archivist



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 £3.40 to your order for postage.

Available from the Sales Officer – address on p5.

THE CARLTON / STUDIOS SALFORD

By Tim McCullen



It was interesting to see the article in Bulletin 55/2 regarding the Studios ① and ② Salford and what a high specification they had for a Star cinema in the early 1970s. According to the News Sheet of the North West Cinema Preservation Society, they had their AGM in August 1981 in Studio ②, which, from the photograph, had screen tabs. Later Star conversions were not to such a high specification. The North West Cinema Preservation Society became incorporated into the CTA in 1996. On looking at the CTA's *Directory of Cinemas 1980*, the Studio ① and ② was logged as the Carlton ① and ② under the proprietor Princess (Monton) Ltd, so Star must have relinquished the Salford cinema at some point. Does anyone know when?

The Carlton closed for films on 31 December 1983. While up in the area, I went to see what was left of the Carlton during its demolition in late May 1989 with fellow members David Eve and Martin Cleave, (see pictures). Today's Health and Safety Regulations would not have allowed this visit. David Eve advised us not to go into the former Studio ②, as it wasn't "the pleasant place it once was." There is a book *The History of Salford Cinemas* by Tony Flynn, published in August 1987; ISBN 1-85216017-9.

David Eve adds: The Carlton had been run by Star, they converted it into I think one of the first, if not the first cinema (circle) and bingo (stalls) operation. A chap named Jim Shepherd, his wife and a partner ran the Princess Cinema Monton into the 1980s. It was a company in which Jim had shares but didn't completely own. The early NWCPS magazines would give you a date of the closure of the Princess, a single-screen cinema in a nice area of Salford. The other partners in the Monton Cinema wanted their money out as they saw a big return in selling the site on for development. This they did and a block of flats was built on the site.

Perhaps around this time Jim took over the lease of the cinema part of the Carlton Salford, I would think the stalls would have been operated as a Coral Bingo Hall. Jim may have run both the Princess and the Carlton for a short period together. The Carlton was a twin-screen operation in Jim's day. The bingo closed and the stalls became a snooker hall. The Carlton had been on the main drag in Salford, Cross Lane, which had several cinemas and theatres on its length but at the time of the demolition of the Carlton for a new road scheme, it was the only building left standing.

Either due to the redevelopment, or because the Snape family decided to close the last of their cinemas, Jim decided to take on the lease of their Curzon Urmston, in Manchester. Jim and his wife and a partner ran the Curzon for many years until Jim had a stroke. The Curzon had several operators after this but struggled being so near the Trafford Centre and its multi-screen cinema.

Photos by the author except photo of Carlton Day Book on 8 October 1953 by Martin Cleave; film showing was Titanic with Across the Pacific being the opposition at the Essoldo



MANAGER'S COPY

'CARLTON' CINEMA CARLTON CINEMA (SALFORD) LTD.

DAILY RETURN *Day Book* 1953

DATE	TIME	SHOW	ADULTS	CHILDREN	TOTAL	REVENUE	EXPENSES	PROFIT
10/10/53	2.15	TITANIC	100	50	150	£15.00	£2.00	£13.00
11/10/53	2.15	TITANIC	120	60	180	£18.00	£2.50	£15.50
12/10/53	2.15	TITANIC	110	55	165	£16.50	£2.20	£14.30
13/10/53	2.15	TITANIC	90	45	135	£13.50	£1.80	£11.70
14/10/53	2.15	TITANIC	80	40	120	£12.00	£1.60	£10.40
15/10/53	2.15	TITANIC	70	35	105	£10.50	£1.40	£9.10
16/10/53	2.15	TITANIC	60	30	90	£9.00	£1.20	£7.80
17/10/53	2.15	TITANIC	50	25	75	£7.50	£1.00	£6.50
18/10/53	2.15	TITANIC	40	20	60	£6.00	£0.80	£5.20
19/10/53	2.15	TITANIC	30	15	45	£4.50	£0.60	£3.90
20/10/53	2.15	TITANIC	20	10	30	£3.00	£0.40	£2.60
21/10/53	2.15	TITANIC	10	5	15	£1.50	£0.20	£1.30
22/10/53	2.15	TITANIC	5	2	7	£0.70	£0.10	£0.60
23/10/53	2.15	TITANIC	3	1	4	£0.40	£0.05	£0.35
24/10/53	2.15	TITANIC	2	1	3	£0.30	£0.05	£0.25
25/10/53	2.15	TITANIC	1	0	1	£0.10	£0.02	£0.08
26/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
27/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
28/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
29/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
30/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
31/10/53	2.15	TITANIC	0	0	0	£0.00	£0.00	£0.00
TOTAL			1000	500	1500	£150.00	£20.00	£130.00

Notes: The above figures are for the period 10/10/53 to 31/10/53. The cinema was closed for the remainder of the month.

