



CINEMA  
THEATRE  
ASSOCIATION

[www.cta-uk.org](http://www.cta-uk.org)

# BULLETIN

Vol 56 No 1

ISSN 1479-0882

January / February 2022



The former Gaumont Plymouth in June 2008 – see Newsreel p22



The former Plaza Hessele [Hull] as a Spar shop in May 2004 – see Casework p5



## FROM YOUR EDITOR

At the beginning on November, I got a new PC. I had a bit of difficulty in transferring my data across from the old one. In particular, I think I lost a few emails. If you emailed me about that time and were expecting an answer but haven't had one, please contact me again. On p24 you will see that the lady in the photo on p29 of the last Bulletin has been identified as Sylvia Syms. I'm sure someone else also sent me this but I'm sorry it has disappeared into the ether.

I hope my new PC is better at spelling than the last one. I must apologise to Tim McCullen for spelling his first name wrongly on p11 of the last Bulletin – I got it right on p32!

Mike Whitcombe has written an excellent article about the CTA, which was published in the January 2022 edition of *Best of British* magazine, [www.bestofbritishmag.co.uk](http://www.bestofbritishmag.co.uk). If you would like a copy of the article by email [5Mb], please email me at the Bulletin address opposite.

There is an organisation called the Community Transport Association [CTA] which, as well as the same initials, has a similar Internet address to ours. Please make sure that you include the hyphen when typing ours.

I have finally written the article I promised, *A Beginner's Guide to the Projection Room*, which starts on p10. It is based on a talk I have given several times, starting in 1975. I used to finish the talk with the song *Stereophonic Sound* from the 1957 musical *Silk Stockings* – in those days I could only use the sound; today's technology allows me to show the video clip. I like the bit where Fred Astaire sings, "The customers don't like to see the groom embrace the bride, unless her lips are scarlet and her mouth is five feet wide! In glorious Technicolor, breathtaking CinemaScope and stereophonic sound." I have included a link to the YouTube video on p13. We hope to send all these links to subscribers of the CTA e-newsletter. If you haven't already, you can subscribe through the CTA website at: [cinema-theatre.org.uk/newsletter](http://cinema-theatre.org.uk/newsletter)

If you have a question about anything other than Bulletin content, can I please ask that you look at the Committee list opposite and contact the appropriate person directly. If you contact me, I only have to pass it on. Queries about non-delivery of the Bulletin should be addressed to the Membership Secretary.

It only remains for me to wish you all a Happy New Year. There is a suitable graphic on p31.

Harry Rigby, CTA Bulletin Editor

## Coming Soon

The Live Presentation in February, trailed on p4 of the last Bulletin, has been **CANCELLED** due to the situation with the Omicron variant of Covid-19.

## Quick Guide to CTA Social Media



[www.cta-uk.org](http://www.cta-uk.org)



[www.facebook.com/cinematheatreorguk](https://www.facebook.com/cinematheatreorguk)



[www.twitter.com/Ctheatreassoc](https://www.twitter.com/Ctheatreassoc)



[www.instagram.com/cinematheatreorguk](https://www.instagram.com/cinematheatreorguk)



[www.ticketsource.co.uk](http://www.ticketsource.co.uk)



Zoom talks and presentations platform

## Useful CTA Contacts

[digital@cta-uk.org](mailto:digital@cta-uk.org) : enquires about digital services  
[visits@cta-uk.org](mailto:visits@cta-uk.org) : enquires about talks/events bookings  
[info@cta-uk.org](mailto:info@cta-uk.org) : general enquires  
 Amazon Smile link : [smile.amazon.co.uk/ch/1100702-0](https://smile.amazon.co.uk/ch/1100702-0)

## CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

Company limited by guarantee. Reg. No. 04428776.

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

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

PATRONS: Alan Baxter; Allen Eyles; Lucinda Lambton

## ANNUAL MEMBERSHIP SUBSCRIPTIONS

Full Membership (UK).....	£33; under 25 (with proof of age) £16
Overseas (Europe Standard Air Mail & World Economy).....	£43
Overseas (World Standard Air Mail).....	£56
Overseas (Digital CTA Bulletin).....	£33
Associate Membership (UK & Worldwide).....	£10
Life Membership (UK and overseas digital).....	£500
65 & over (with proof of age).....	£400
Life Membership (Overseas).....	Air Mail £840; Economy Mail £645

All membership and subscription enquiries should be sent to  
**MEMBERSHIP SECRETARY:** Ray Ritmeester [subs@cta-uk.org](mailto:subs@cta-uk.org)

66 Woodside Road, HIGH WYCOMBE, HP13 7JB

Items for possible inclusion in the Bulletin should be sent to

**BULLETIN EDITOR:** Harry Rigby [bulletin@cta-uk.org](mailto:bulletin@cta-uk.org)

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

## OFFICERS AND COMMITTEE

**CHAIRMAN:** David Trevor-Jones + [chairman@cta-uk.org](mailto:chairman@cta-uk.org)

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

**VICE-CHAIRMAN:** Ian Meyrick +

11 Tarrant Avenue, WITNEY, OX28 1EE

**SECRETARY:** Adam Unger + [honsec@cta-uk.org](mailto:honsec@cta-uk.org)

59 Harrowdene Gardens, TEDDINGTON, TW11 0DJ

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

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

**CASEWORK COMMITTEE** – Chairman: Richard Gray + [casework@cta-uk.org](mailto:casework@cta-uk.org)

45 Arnold Road, Bow, LONDON, E3 4NU

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

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

14 Ivychurch Gardens, Cliftonville, MARGATE, CT9 3YG

**ASSISTANT ARCHIVIST:** David Simpson

**PUBLIC RELATIONS:** vacancy [publicity@cta-uk.org](mailto:publicity@cta-uk.org)

**PUBLICATIONS & SALES OFFICER:** Jeremy Buck + [sales@cta-uk.org](mailto:sales@cta-uk.org)

34 Pelham Road, LONDON, N22 6LN

**WEBMASTER:** Gary Painter [web@cta-uk.org](mailto:web@cta-uk.org)

Flat 1/2, 10 Queen Mary Avenue, GLASGOW, G42 8DT

**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 [north@cta-uk.org](mailto:north@cta-uk.org)

**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, Rachel Marks, Richard Norman, Tim McCullen, Ken Roe.

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

## © CTA BULLETIN – published six times yearly by the CINEMA THEATRE ASSOCIATION

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

It is assumed that submissions are for publication, unless stated otherwise; items may be shortened or edited at the discretion of the Editor. Please state if you require items to be returned and enclose SAE, otherwise everything will be passed on to the CTA Archive.

**VISITS:** Members and non-members are reminded that they attend visits entirely at their own risk and no responsibility can be accepted by the Cinema Theatre Association or the owners of the buildings for any accidents or injury sustained during the course of any visit.

**PRODUCTS:** The Cinema Theatre Association does not necessarily recommend or endorse any products or services advertised in the Bulletin or in any flyer or document included in any mailings to members.

Typeset in Franklin Gothic Book by Harry Rigby

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

DEADLINE FOR NEXT ISSUE  
SUNDAY 20 FEBRUARY

# CTA VIRTUAL TALKS AND PRESENTATIONS

**Saturday 5 February at 5:30pm**

(UK time) (Zoom talk No 15)

## A GOLDEN MILE OF CINEMAS BY ANDREW WOODYATT

The Inner London district of Dalston boasts a Golden Mile of cinemas – but is it the birthplace of UK cinema-going?

Andrew's fascinating talk will set the scene and then take us back to visit the lost cinemas of Dalston and Stoke Newington, noting some of the landmark firsts that they claimed, exploring their bold and contentious statements. Was Amhurst Hall actually the first purpose-built cinema in the UK?

The talk will include an in-depth look into the early life of one of Britain's favourite repertory cinemas – the Rio Dalston – a contender for the oldest continuously operating cinema in the UK.

Focusing on its pre-Rio life to 1936 as the Kingsland Empire, one of the grandest early silent cinemas, we will take a virtual trip around the ornate 1915 George Coles' building and be the first to see new exclusively filmed footage from within the ghostly surviving remains of the earlier auditorium, unseen by the public for 85 years. We'll also hear recently discovered descriptions of its lavish and unusual interior, before its total remodelling by FE Bromige in 1937 (which was covered in our earlier Bromige talk).

Our presenter Andrew Woodyatt is a long-time CTA member involved with the management of the Rio Cinema. His A level art project on the cinemas of Derby in 1982 led to a 30+ year career in exhibition, distribution and production, also managing the PR and marketing for the Rio, the Phoenix East Finchley and the newly opened Act One in Acton. He also lectures in film marketing at Goldsmiths University.



A colourised view of the 1915 Kingsland Empire Dalston under construction (latterly the Rio)

## BOOKING YOUR TICKET

CTA Zoom talks are open to everyone – members and non-members alike. Members: £3 and Non-Members: £5 per device



Zoom talk starts at 5:30pm (log-in from 5:15pm)

Booking is done on-line using TicketSource.

[www.ticketsource.co.uk](http://www.ticketsource.co.uk)

Simply enter 'Cinema Theatre Association' into their Search Box. (Talk No 15.)

**Saturday 5 March at 5:30pm**

(UK time) (Zoom talk No 16)

## THE LAST CINEMAS OF MOROCCO BY FRANÇOIS BEURAIN

Mention Morocco to any filmgoer and they immediately think of *Casablanca*. Ever-striving to bring you variety, the CTA now invites you to explore the cinemas of Morocco. Our guide is François Beurain, who has recently published a book on the subject. François will be presenting his unique photographic record of the predominantly Art Deco cinemas of Morocco that have managed to survive in its most popular towns. François says:

"Morocco holds an incredible heritage of movie theatres built between 1913 and now. Such a diversity of movie theatres in such a shape is rare. Unlike Europe, where the vintage movie theatres have been turned into multiplexes, the Kingdom's cinemas have kept their architecture and their identity. Unfortunately, this heritage is in danger. Many movie theatres are closing down and many of them have already been destroyed. The arrival of TV, VHS and finally the Internet has caused massive public disaffection. Out of 240 theatres in operation in the 1980s, only 20 were still in activity in 2021. Because of the pandemic and the lockdown, the current situation is now catastrophic".

His book *Cinéma du Maroc* (*Cinemas of Morocco*) is a photo and history book of this previously overlooked heritage and it will undoubtedly raise public awareness. An English-language version of his book is expected for 2022.



Auditorium of Aveinida Theatre Tetouan (photo FB)



Untitled Auditorium, Morocco (photo FB)

## BOOKING YOUR TICKET

CTA Zoom talks are open to everyone – members and non-members alike. Members: £3 and Non-Members: £5 per device



Zoom talk starts at 5:30pm (log-in from 5:15pm)

Booking is done on-line using TicketSource.

[www.ticketsource.co.uk](http://www.ticketsource.co.uk)

Simply enter 'Cinema Theatre Association' into their Search Box. (Talk No 16.)



# 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	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 <sup>th</sup> 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 2020 are £4.00 per year (6 issues), individual copies are £1.00 each. Prices for issues in 2021 and 2022 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 £3.40 to your total order for post and packing.

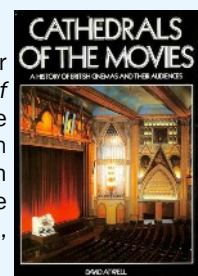
Ordering details below.

## Recently Published (reviewed in previous Bulletin)

**Projected Passion – The History of Cinemas in Salisbury** by Richard Nash and Frogg Moody. 150 pages, A4 paperback, illustrated. £12.95 (plus £3.40 postage)

## Second-Hand Books

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](mailto: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).

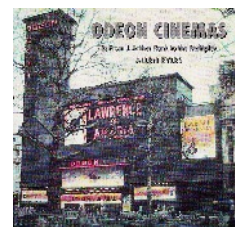
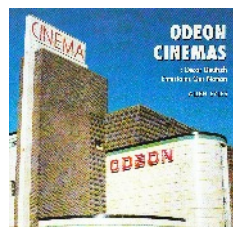


## Ordering

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](mailto: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](http://www.cta-uk.org) where you can also place your order using PayPal. A sales list is sent with every order.

## All you need to know about... ODEON

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



### Now at reduced prices!

ODEON 1 – Oscar Deutsch Entertains Our Nation – £15.00

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

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

Also available – THE GRANADA THEATRES – £18.99.

Last few copies!

Please add £3.40 to your order for postage.

Available from the Sales Officer – address above.



# HERITAGE CASEWORK

By Tim Hatcher

## Grade II\* Listed

One of the bas-relief panels situated on the exterior of the New Victoria in London has sustained severe damage. Investigation has been initiated into the feasibility of restoration of the feature, which is composed of Lap, a trademarked aluminous cement material.

Negotiations with Historic England concerning the unauthorised alteration to approved plans for ingress to the third screen of the Dome at Worthing proceed with scant notable progress. It seems improbable that an entirely satisfactory outcome will result.

## Grade II Listed

The Odeon, now Empire, at Sutton Coldfield is currently closed and awaiting significant remedial work. The car park is to be sold for development in order to fund this endeavour, planning details of which are currently being sought.



Deterioration of the Ritz in Ilkeston continues unabated and includes destruction of glass in one of the internal foyer doors; meanwhile the shop-units in the structure have been rented out and a listed building consent application has been submitted, which latter will receive scrutiny from the CTA. See Newsreel p20. *photo taken September 2003*

It is reported that the owner of the Odeon in Loughborough is considering leasing the cinema to an undisclosed operator.



The Grand Casino in Southport has remained vacant for some years and is steadily decaying. Mikhail Hotel and Leisure Group has purchased the cinema and certain surrounding structures; currently no planning application has been advanced and thus the company's intentions are at present indeterminate. *photo taken June 2021*

Shrewsbury Town Council has decided against advancing redevelopment plans for the Granada.

Scott Cinemas Ltd has now sold the site of the Regent in Lyme Regis. The local group pressing for rebuilding of the cinema is attempting to acquire its designation as an Asset of Community Value. The Association has been involved in discussions with the local Conservation Officer.

The listing application for the Regal in Rotherham proved successful and thus it now enjoys this limited degree of protection. As the area accommodates no live theatre, the Theatres Trust has approached Rotherham Metropolitan Borough Council in order to promulgate the building's potential repurposing as such. *photo on p25 Bulletin 55/4*

## Unlisted

Advice is to be proffered to a local campaigner who wishes to secure Asset of Community Value status for the Palace in Alton.

Councils of the areas comprising The Black Country are seeking nominations for local listing of buildings within their purviews. The Association is thus intending to submit seven cinemas for consideration.

Planning permission for demolition of the major section of the Westover [ABC] in Bournemouth has ultimately been granted, with provisos that full recording of the structure and salvage of significant remaining elements will be undertaken. This will be assiduously monitored locally. The current owner has now placed the cinema on the market.

In seemingly contradictory manner, Historic England has suspended consideration of listing of the Brontë in Haworth until compliance with the local planning authority's enforcement action against the owner has been executed appropriately.

Whilst it is pleasing that the CTA has been approached by the architectural practice engaged upon a scheme involving the Plaza in Hessele [Hull], counsel is problematic as the building exhibits a somewhat undistinguished exterior and the interior has been greatly compromised. Photographs of the latter reveal little and accordingly a site visit is proposed in order to determine advice which may be advanced. *photo on front cover*

Contact with the local Conservation Officer in Milton Keynes has revealed that councillors have shown no enthusiasm for local listing of the Point. Galliard Homes Ltd. has now purchased the property, which is currently occupied by a charitable organisation which may not enjoy sufficient resources to acquire it from the developer.



Purcell Architecture Limited has conducted an assessment of the Conservation Area in Plymouth, which has advocated that the local listing of the Royal be downgraded; unsurprisingly, the Association has objected. *photo taken June 2008*

## SMALL ADS

The rate for small ads from members is £3 for 25 words with name and address free, plus 15p for each extra word. Non-members rates: £5 & 25p respectively.

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

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

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

**WANTED:** Pre-war *Kinematograph Weekly* magazines for purchase. David Eve – [evcecinema@talk21.com](mailto:evcecinema@talk21.com)



# INDEX TO BULLETIN VOL 55 (2021)

compiled by Harry Rigby

the format of the entries is issue:page,page  
page numbers in *italics* indicate illustrations

**2**020 – A Tale of Picturehouses... 1:18-19

**A**bbeyfeale (Ireland) .....2:19  
ABC Cinemas' Post-War House Style.6:12-15  
Aberdeen.....2:20 5:21  
Abertridwr.....1:22  
Aberystwyth.....5:21  
Aldridge.....3:15  
Alnwick.....6:18  
Alton.....5:21  
Amptill.....3:13  
Amsterdam (Holland) .....3:34  
Annan.....1:22  
Armstrong, Michael.....1:35  
Ashbourne.....1:5  
Ashford (Kent) .....5:21 6:18  
Atmospheric Theatres.....2:3  
Aylesbury.....2:20  
Ayr.....2:20 3:14 4:22

**B**ack to The West End (Visit Report)  
.....6:8-10  
Bala.....4:14  
Ballyunion (Ireland) .....2:18 4:27  
Bantry (Ireland) .....6:32  
Barnsley.....2:20  
Barnstaple.....4:22  
Basildon.....5:21 6:18  
Bath.....1:13-15 2:14-16 3:17-19  
.....4:8-11,22,27 5:8-9  
Belfast.....2:20 5:21  
Biggleswade.....5:21  
Birkenhead.....1:22 3:6

**Birmingham**  
Bearwood.....4:22 5:6  
Central.....4:1,22  
Bishop Auckland.....1:22 2:20 3:24 4:22  
Bishop's Stortford.....3:24  
Blackburn.....1:22 4:22  
Blackpool.....2:21 3:24 4:6 5:6 6:18  
Bognor Regis.....1:22  
Bolton.....1:31 6:18  
Bournemouth.....1:5 2:6 3:6 5:21 6:18  
Bradford.....1:23 2:21 3:1,24  
Brandon.....6:18  
Bridgnorth.....1:23  
Bridgwater.....1:23 6:6  
Bridlington.....1:5 5:6  
Bridport.....4:22  
Brighouse.....5:21  
Brighton.....4:22 6:18  
Bristol.....1:23 3:14,24 4:23 5:22 6:6,14,18  
Brynamman.....6:26  
Burnley.....2:21 3:24 5:22  
Bury St Edmunds.....5:22 6:19

**C**allington.....4:13  
Cannock.....1:4  
Canterbury.....5:22 6:19  
Cardiff.....1:7  
Carmarthen.....2:21 3:31  
Cartoon Corner.....1:7 2:5 3:5 4:3 5:5  
Casework.....1:5 2:6 3:6 4:6 5:6 6:6  
Caversham.....5:22  
Channel Island Cinemas.....1:30  
Cheltenham.....6:19  
Chesham.....3:22 5:9

Chesterfield.....3:24  
Chippenham.....4:23  
Chipping Norton.....1:23 5:22  
Chorley.....1:21,31 5:22  
Cinema Architecture and Atmosphere  
(Visit Report).....6:7  
Cinema Business..1:33 2:25 4:30 5:18 6:24  
Cinema in Lockdown.....1:16-17  
Cinema Names Letters.....5:13-14  
Cinema Names List.....3:16  
Cinema Seating.....2:28  
Cinema Statistics.....2:7  
Clegg, Chris.....2:31  
Colchester.....1:23 5:22 6:6  
Collecting Cinema Programmes.....1:10-12  
Coventry.....1:23 2:21  
Cradley Heath.....3:6  
Crewe.....1:23  
CTA Accounts.....3:7  
CTA AGM Recording.....5:27  
CTA Archive  
.....1:34 2:29 3:34 4:31 5:31 6:29-30  
CTA Virtual Events  
.....1:2 2:1,3,4 3:3-4 4:3 5:3 6:3  
Cumbernauld.....6:19

**D**arlston.....4:23  
Daventry.....3:24 5:22  
Day Titles.....3:20-21  
Deal.....1:23  
Derby.....1:23 2:21 6:19  
Doncaster.....1:23 2:6 4:23 6:15  
Dorchester.....6:27  
Drive-In Theatre Snipes.....6:16-17  
Dublin (Ireland).....2:17,19 4:12  
Dudley.....5:22  
Dufaycolor.....4:28 5:28 6:25  
Dumbarton.....6:19  
Dundee.....1:24  
Durham.....4:23

**E**dinburgh  
Central.....1:24 2:21 3:29 5:23 6:12  
Morningside.....1:24  
Egham.....5:23  
Exeter.....3:24

**F**areham.....1:24  
Fawley.....1:24  
Film Booking.....5:30  
Film Certification.....1:4 5:29  
Flint.....3:30 4:23  
Forfar.....1:24  
Fort William.....5:23  
Gainsborough.....1:24  
Geneva (Switzerland) .....1:28  
Gibbons, Carol.....2:30  
Girvan.....1:24

**Glasgow**  
Bridgeton.....3:12  
Central.....1:24 5:23  
Govan.....5:23 6:19  
Govanhill.....5:23  
Riverside.....4:24  
Shawlands.....3:12  
Glastonbury.....4:12  
Gloucester.....1:24 5:23 6:12  
Gravesend.....4:6,24  
Grays.....1:5 2:6 4:24 5:6,23  
Great Yarmouth.....4:1,24 5:23  
Greenock.....3:25 5:23  
Guildford.....4:28

**H**ailsham.....6:1,19  
Halifax.....2:22  
Hamilton.....1:1,24  
Harpenden.....6:19  
Harries, Brian.....1:35  
Harwich.....1:24  
Hastings.....3:14  
Haworth.....3:12 4:6 5:6  
Hebden Bridge.....5:23  
Helensburgh.....5:23  
Hinckley.....4:6  
Holiday Snaps.....1:36 2:32 3:36 5:14  
Horsham.....2:22  
Huddersfield.....2:22  
Hull.....1:25 3:11 4:14,32 5:24 6:1,19  
Hyde.....1:25

**I**lkeston.....3:6 4:6  
Index to Bulletin Vol 54 (2021) .....1:8,9  
Internet Corner.1:35 2:4 3:36 4:4 5:30 6:30  
Ipswich.....3:29 6:19

**J**ack Prendergast Cinemas .....2:8  
**K**eighley.....3:29  
Keswick.....4:24  
Kettering.....3:8-11 4:27  
Kidderminster.....2:22 5:24  
Killaloe (Ireland) .....2:18  
Killarney (Ireland) .....2:19  
King's Lynn.....1:25 6:13  
Kirkcaldy.....3:25

**L**ancaster.....3:25 4:6 5:19 6:14  
Leamington Spa.....3:1  
Lee, Peter.....4:21  
Leeds.....1:25 2:22 3:25  
Leicester.....1:30 2:22 4:29 5:24 6:25  
Letters.....1:29-31 2:26-27 3:31-33  
.....4:27-30 5:28-29 6:25-27  
Lewes.....1:25  
Life and Times of Adela, The.....4:18-19  
Lincoln.....5:24  
Liphook.....5:24  
Liskeard.....4:12  
Listowel (Ireland) .....2:17

**Liverpool**  
Anfield.....5:24  
Central.....6:6  
Kirkby.....1:25  
Walton.....1:28  
Wavertree.....1:5 3:25 4:6  
Llandudno.....5:24  
Llanelli.....4:7

**London**  
Acton.....5:24  
Barbican.....6:20  
Bayswater.....1:25  
Belsize Park.....6:20  
Bexleyheath.....3:33  
Burnt Oak.....3:6  
Camden.....3:25 5:24 6:20  
Chiswick.....3:25 5:24  
Clapham.....1:19  
Covent Garden.....4:30 5:24  
Deptford.....1:25 4:24  
Ealing.....3:25  
Edmonton.....4:6  
Elephant & Castle.....5:25  
Finchley Road.....6:20  
Finsbury Park.....6:20  
Golders Green.....3:25 5:25 6:20



Harrow.....1:5 3:4,29 4:3 6:6  
 Hayes (Middlesex) .....3:25  
 Holloway.....1:20  
 Hoxton.....1:1,26 6:20  
 Islington.....6:6  
 Kensal Rise.....4:24  
 Kensington.....1:5 2:6 3:6 4:24 5:25  
 Kentish Town.....5:25  
 Kingston upon Thames.....3:6 4:6 5:6 6:6  
 Lewisham.....1:26  
 Leyton.....1:5  
 Muswell Hill.....3:33  
 Piccadilly.....6:20  
 Pinner.....6:14  
 Sidcup.....2:22  
 Soho.....1:5  
 Stepney.....3:6,15 6:4  
 Stratford.....1:19  
 Teddington.....2:22  
 Tottenham.....5:2,25  
 Upton Park.....6:12  
 Uxbridge.....3:6 4:28  
 Walthamstow...1:5 2:6 3:6,26 5:25 6:20  
 Waterloo.....6:7,20  
 West End...3:26 4:4,6,24 5:25 6:8-10,20  
 Wood Green.....2:6  
 Woolwich.....6:12  
 Long Eaton.....5:1,25  
 Longridge.....1:26 6:20  
 Los Angeles (USA) .....3:28  
 Lostwithiel.....4:13  
 Loughborough.....4:1,6  
 Ludlow.....3:26 6:20  
 Luton.....2:22 3:32 4:24 4:28 6:21  
 Lyne Regis.....3:26 5:25 6:6

**M**aesteg.....2:22  
 Magnificent Model Maker, The.....4:21

**Manchester**  
 Belle Vue.....3:26 4:24 3:27  
 Central.....4:28  
 Chorlton-cum-Hardy.....5:26 6:21  
 Denton.....3:15  
 Harpurhey.....5:16  
 Hulme.....2:22 6:21  
 Moston.....3:6 4:6  
 Newton Heath.....5:17  
 West Gorton.....5:17  
 Withington.....5:17  
 Mansfield.....3:14  
 Margate.....1:26 3:6,27 4:24  
 Market Warsop.....2:1,6  
 Marlborough.....6:21  
 Marlow.....6:21  
 Marsh, Laurie.....6:31  
 Matchbox Covers.....4:11 5:29  
 Matlock.....1:26 2:22  
 Megson, Brian.....2:30 3:33  
 Midsomer Norton.....4:13  
 Milford Haven.....4:25  
 Milton Keynes.....3:6 5:6,26 6:6,21  
 Minehead.....5:26  
 Miscellany...1:32 2:24 3:32 4:20 5:19 6:24  
 Model Cinema.....4:21  
 Montrose.....6:21  
 Morecambe.....6:21  
 Morley.....2:6  
 Moscow (Russia).....1:2 3:28

**N**ame Calling?.....5:16  
 National Anthem Trailers.....4:16-17  
 Necrology.....1:32 2:25 3:35 4:2 5:19 6:31  
 Nenagh (Ireland) .....2:22  
 New York (USA) .....5:20  
 Newcastle Upon Tyne.....1:26 4:25 5:26  
 Newmarket.....1:26  
 Newport (South Wales) .....6:21

Newton Abbot.....3:27 4:25  
 North Shields.....1:5  
 Northallerton.....5:26  
 Northwich.....4:25

**Nottingham**  
 Beeston.....1:22 2:20 3:24 4:22  
 Central.....1:5 2:23  
 Mapperley.....4:25 5:6  
 Nuneaton.....1:5 2:23 5:6

**O**akham.....4:25  
 Obituary.....1:35 2:30-31 3:35 6:31  
 Oldham.....2:23 6:12  
 Ormskirk.....1:26  
 Oxford.....1:18

**P**aignton.....1:5 2:6,23 5:6,26  
 Pearl & Dean.....1:29  
 Peebles.....1:26  
 Peterborough.....6:21  
 Petworth.....6:21  
 Pitsea.....3:27 4:30  
 Plymouth.....1:27 2:6,23 3:13 5:6  
 Pontardawe.....5:26  
 Pontypridd.....1:7  
 Port Talbot.....4:7  
 Portsmouth.....4:19,25  
 Precarious Profession, A.....2:9  
 Prescott.....4:25 6:21  
 Preston.....5:26 6:12-13  
 Pwllheli.....4:25

**R**amsbottom.....6:22  
 Ramsgate.....3:27 5:26  
 Rathkaele (Ireland) .....2:18  
 Rawtenstall.....2:23  
 Reading.....2:23 4:25  
 Redcar.....1:31 2:10-13 3:32 4:25 5:29  
 Redditch.....3:14  
 Reel Stories.....5:20  
 Rewinding Back.....1:4 2:13 3:30 6:24  
 Rhyl.....1:4  
 Ringwood.....6:22  
 Robins, Norman.....6:31  
 Romney Marsh.....4:25  
 Rotherham.....2:23 4:25 5:6 6:6  
 Ryde (IOW) .....2:23

**S**ale.....1:5  
 Salford.....2:13 3:27 5:32 6:22  
 Scarborough.....2:23 5:26

**Sheffield**  
 Attercliffe.....5:26 6:22  
 Central.....6:13  
 Shepshed.....4:12  
 Shrewsbury.....2:6 3:27 4:6  
 Sittingbourne.....4:26  
 Skelmersdale.....2:23 4:26  
 Sleaford.....6:22  
 Slough.....2:23  
 Smethwick.....6:15  
 Snodland.....3:28  
 Somercotes.....3:6 4:6  
 Southampton.....1:27  
 Southport.....3:28 4:6 6:22  
 Spalding.....4:26  
 St Austell.....1:4 2:28 3:33  
 Stafford.....1:27 2:23 4:6 5:6,26 6:6  
 Stockport.....5:16  
 Stockton-on-Tees.....5:1,26 6:22  
 Stourbridge.....3:29,32 4:26  
 Stowmarket.....4:26  
 Stratford-Upon-Avon.....6:22  
 Sunderland.....1:5  
 Surtees, John.....3:35  
 Sutton Coldfield.....6:22  
 Swansea.....4:7,26 5:1,27


**T**aunton.....2:6 3:31  
 Tenterden.....6:23  
 Terry's Name List.....5:14  
 Thirsk.....2:24 6:23  
 Tim's Name List.....5:15  
 Tiverton.....4:13  
 Totton.....4:26  
 Tunbridge Wells.....2:24 5:27  
 Tywyn.....4:26

**U**ckfield.....1:18  
 Ulverston.....3:28 4:20  
 Unidentified Cinema Photographs  
 .....3:23 4:15 5:7,18 6:28

**V**isit Announcements.....4:4 5:4 6:4  
 Visit Reports.....6:7,8-10

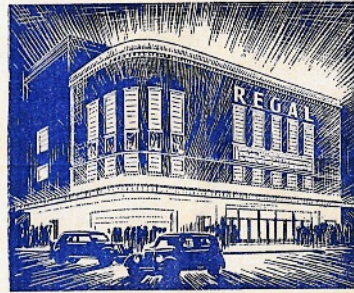
**W**akefield...1:27 2:6 3:6,28 4:26 5:6,27  
 Walsall.....4:6 5:6  
 Wanderings in 2019.....4:12-14  
 Wanderings in Ireland.....2:17-19  
 Ware.....5:10-12  
 Warrington.....2:9,13  
 Warsop.....see Market Warsop  
 Weiss, Arthur.....6:31  
 Wellington (Shropshire) .....5:27  
 Wellington (Somerset) .....3:13  
 Wells.....4:26  
 Wells-next-the-Sea.....4:14  
 West Bromwich.....6:23  
 What's in a Name?.....3:12-15  
 Wigan.....2:24  
 Winsford.....2:24  
 Wishaw.....5:27  
 Woking.....1:27  
 Wolverhampton.....3:29  
 Woodbridge.....4:26  
 Woodhall Spa.....4:29 6:23  
 Worcester.....1:27 3:6 5:27  
 Workington.....1:27 3:28 6:11  
 Worthing.....1:27 6:23  
 Wrexham.....4:12

**Y**eadon.....5:27  
 Yeovil.....2:24



# REGAL

ENDLESS STREET, SALISBURY



The Right Worshipful,  
**THE MAYOR OF SALISBURY**  
 (Major W. Rawlence, D.S.O., J.P.,)  
 will open to the Public  
**SALISBURY'S MAGNIFICENT  
 NEW SUPER PICTURE THEATRE**  
**ON MONDAY, FEBRUARY 22nd, 1937**  
 at 2 p.m.  
 (Doors open 1.30 p.m.)

Salisbury Regal opening programme  
 1937, courtesy Dave Jones



# BLACKBURN CINEMAS

## Was the earliest cinema in England in Blackburn?

By Eric Nolan

At about the time the pandemic was gathering force a year ago, Museum Friend Pat Gavin came across a claim that the earliest cinema in England was near Eanam Wharf in Blackburn but long since demolished. He asked local theatre enthusiast Eric Nolan for clarification (although Eric does not claim any special cinema knowledge) and this was the reply:

I remember this was claimed for many years; however it was not so but like the Loch Ness Monster, publicity was made of it for cunning business purposes! The very first cinema in England was the Kineopticon, opened in London on 21 March 1896 by Birt Acres at 2 Piccadilly Mansions at the junction of Shaftesbury Avenue and Piccadilly Circus. It showed a series of short silent films but was destroyed by fire shortly after opening.<sup>1</sup>



The Lyceum Blackburn in June 2005

In the same year on 28 September. The first Moving Picture Show opened in Blackburn at the Lyceum Music Hall in Market Street Lane. 100 years later in 1996 a BFI Plaque was placed on what was by now Margo Grimshaw's 'Never Never Land' and 'C'est La Vie' nightclub.

The Victoria Assembly Rooms on Eanam Bridge was converted to a cinema around 1907. It was not far from the Alexandra Cinema in Dock Street, with both claiming to be the first cinema in the country. By 1927 the Victoria was managed by the Charnley family and was renamed Charnley's Pictures. About 1941 it was re-named the Victoria Cinema. It closed suddenly in April 1960, when staff had difficulty opening doors inside the building. Cracks appeared and the cinema was closed and shored up. A sink hole was found beneath the building and Higher Eanam road outside was closed. The building was demolished and the site is now a car park for the factory next door.

From age 11 to 20 I lived in nearby Audley Lane where my mum ran a corner sweets & tobacco shop and we would sometimes go to see films on Thursday, half-day closing. I remember seeing *The Song of Bernadette* at the Alexandra and later at the Victoria, I well remember seeing (this time with my sister!) Bill Haley's *Rock Around the Clock* – however there was no trouble and no seats ripped out as at some showings elsewhere, despite the warnings of the local Watch Committee and the expectant hopes of the local rags!

The Alexandra Cinema building in Dock Street is claimed to have been commenced in 1906 but because it did not open until three years later, other purpose-built cinemas had also sprung up. It was initially called Pendleton's Picture Palace after the brothers who built it: a title which was contracted to 'Penks'. It is not listed in the 1914 Kinematograph Year Book. James Ainsworth and his son-in-law John Hudson took over



A tram coming over Eanam Bridge – the Victoria cinema on the right  
Image provided by Frederic NT Lloyd-Jones for use in the  
Cotton Town digitisation project: [www.cottontown.org](http://www.cottontown.org)

the hall in March 1917. It was referred to as the Alexandra Picture Hall on 25 May 1917 in the *Lancashire Evening Post* report of the coroner's inquest into the suicide of the 57-year-old Ainsworth. He had hanged himself from the hall's balcony supports early one morning when there to do his daily cleaning stint. He was said to have been "worried ... about the picture business", having been in it for only "eight weeks". Tragically, business was described as "good". Prior to that, since the age of eight he had worked in cotton mills. By 1927 the hall is named Alexandra Picture Theatre, with B Ainsworth and John Hudson listed as the proprietors until 1954, when ownership passed to Alexandra (Blackburn) Ltd, the change coinciding with closure for renovation and the installation of Western Electric equipment to replace the original sound system by Gramo-Radio of Church, near Accrington. Again, in my time in Blackburn, the cinemas were still referred to as Charnley's and Penks and folk would come into our shop on a Friday evening to buy cigarettes and sweets on their way to the 'flicks'.

<sup>1</sup> Richard Gray, CTA Chair of Casework writes: Birt Acres' Kineopticon film show at 2 Piccadilly Mansions was a temporary conversion of a café and, while enormously historically important, cannot count as a full-time cinema and obviously not an early purpose-built.

Brian Hornsey in *Ninety Years of Cinema* in Blackburn (undated but most of his series were written about 20-30 years back) mentions the Alexandra Hall at the junction of Eanam and Dock Streets. He helpfully illustrates it, showing typical early cinema-age Edwardian roundel windows on one front. Therefore, it was possibly a purpose-built, constructed in late 1908 or early 1909. It was demolished after a fire in May 1998. Because it has gone we have taken no further interest in it. We are always on the lookout for a pre-1910 Act purpose-built, like, most recently, the Royal Pavilion in Blackpool, although this remains unverified. There were a number of other contenders for earliest purpose-built, such as the Kings in Tooting and one in Dalston, North London – but they have gone.

## The Projected Picture Trust

Dean Clough Mills, HALIFAX, HX3 5AX

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

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

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

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

[contact@theppt.org](mailto:contact@theppt.org)

[www.theppt.org](http://www.theppt.org)



## History of The Exchange Blackburn



The Exchange Blackburn as the Apollo 5 in June 2005

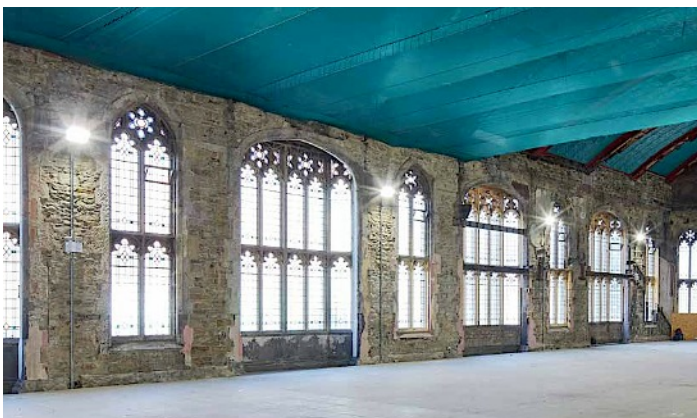
Blackburn's Cotton Exchange is a symbol of the town's prosperity at the height of the Industrial Revolution. This Grade II listed building, with its original central trading hall of immense proportions and distinctive octagonal lantern tower, remains an architectural icon in the heart of Blackburn town centre's conservation area and cultural quarter.

Paid for by the Blackburn cotton industry magnates of the day, The Exchange served as a rival to Manchester's more extensive Cotton Exchange on Wednesdays for local traders in cloth. It opened for business on 26 April 1865 shortly after the American Civil War and blockade of cotton.

The Victorian Gothic building was soon a popular entertainment and lecture venue, hosting a performance by Christy's Minstrels in 1866 and a reading by celebrated author Charles Dickens in 1869 – his last outside London. It was a venue for speeches by David Livingstone, HM Stanley, Conservative Prime Minister Sir Robert Peel, First World War Liberal Premier David Lloyd George and Labour's first PM Ramsay MacDonald. It hosted concerts by Sousa's band, Madame Albani and The Royal Carl Rosa Opera.

With the collapse of the cotton trade at the beginning of the 20<sup>th</sup> Century, The Exchange changed its purpose and by 1908 it had become a cinema – The Exchange Picture Hall. Generations today have only known the building as a cinema and millions of movie memories are bound up in milestone anniversaries and relationships. It became the Majestic Cinema in 1924 with a 'Grand Re-opening' and the New Majestic in 1932. In 1954 it was the first East Lancashire cinema to use CinemaScope. The following year it was bought by the Essoldo chain and renamed. It became the Classic in 1967. It was tripled in March 1976, with the former circle seating 316 and two screens in the former stalls seating 186 and 256. In 1981, Unit 4 Cinemas took control. Finally, in 1992 it became the Apollo, which added two more screens; it closed in 2005. It then lay empty until Resource Blackburn bought it in 2015. Today, the regeneration of this loved, iconic important building is a key part of the town's prosperity plan and cultural strategy. {24035}

Exchange Press Release – [exchangeblackburn.org.uk](http://exchangeblackburn.org.uk)



Inside the Exchange Blackburn

## VIKING LARGS

By Tim McCullen

Largs is a seaside town on the West Coast of Scotland, about the size of Oxted in Surrey and at one time had three cinemas. These were the Largs Picture House, seating 700, the Picture Pavilion in Waterside Street, seating 400 and dating from 1911. The most spectacular one was the Viking cinema in Gogosside Road, designed by James Houston with 1,292 seats, which opened in 1939. The Viking was operated by Associated GP Cinemas, which eventually operated some thirty cinemas. The Viking had an unusual 'Viking Boat' on the outside. {44375}



As cinema admissions continued to decline, the Viking was deemed unviable and closed on 4 August 1973. However, GP Cinemas said that a 250-seat replacement cinema would be incorporated into the Electric Picture House by extending the balcony and be called the Viking. The Electric Picture House had been used as the Star ballroom and Bingo establishment since the 1950s. The new cinema won planning consent but the development never happened and the venue is now used for offices. The Viking cinema became a wine bottling and distribution warehouse until 1979.

According to a recent historical press cutting, in 1980 a campaign was launched by Lord Kelburn and Largs Leisure group to raise funds to determine whether it was feasible to convert the Viking into a modern multi-screen cinema. Sadly, the funds could not be raised for the £200,000 - £300,000 cost for the project and it never materialised. The rise of the video recorder may have been another factor at the time. Houses now take the place of the Viking.

Whether the multi-screen ideas would have worked here, we shall never know. The nearest town to Largs is Greenock, about fourteen miles away; would the population catchment area have been sufficient? Largs is only a small town and no doubt has a very reasonable economy.

Largs now has the Barrfield Theatre, dating originally from 1929 and seating 850, which at some point has shown films. {15715}



On 20 July 2009, the CTA made a lunchtime visit to the town, only to take in Nardini's Café, an art deco ice cream parlour. The café dates from 1935 and was designed by C Davisson and Sons and is category B listed, having reopened after a redevelopment in December 2008.

Photos: Viking – CTA Archive; Nardini's – Harry Rigby



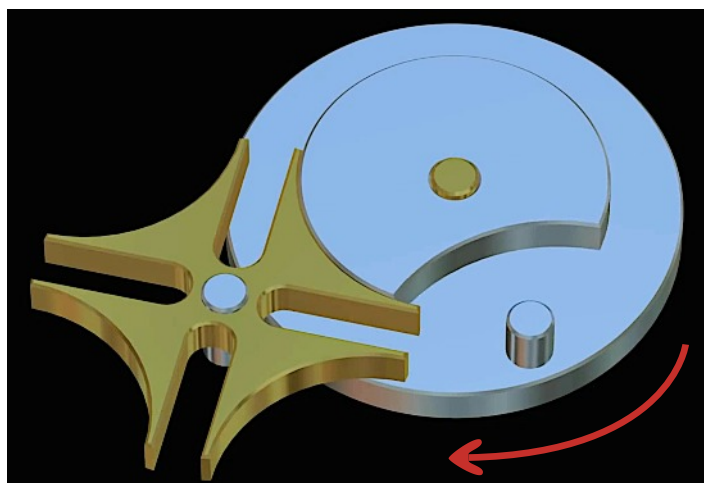
# A BEGINNER'S GUIDE TO THE PROJECTION ROOM

This article – which is a beginner's guide only and not meant to be technically exhaustive – has been written in response to a suggestion by a member. It is based on a talk I gave in 1975 to students in Rugby and later to the CTA. The most difficult thing has been deciding what to leave out! I have updated it with more recent developments. I have given references to YouTube videos that explain some concepts vividly.

I would like to thank Kevin Wheelan for checking the proof and for his helpful suggestions. If any member would like further amplification of any points here, please contact me – details on p2.

## By Harry Rigby

Cinema is an optical illusion. We don't really see a moving picture on the screen but a series of slightly different still pictures projected in quick succession; our persistence of vision blends them into apparent motion. <sup>[1][2][3]</sup> To achieve this, several things are needed: a light source and lens, an intermittent mechanism to bring the pictures [frames] into position against an aperture called the gate and a shutter to cut off the light when the frames are being moved.<sup>[4]</sup>



A Maltese Cross mechanism

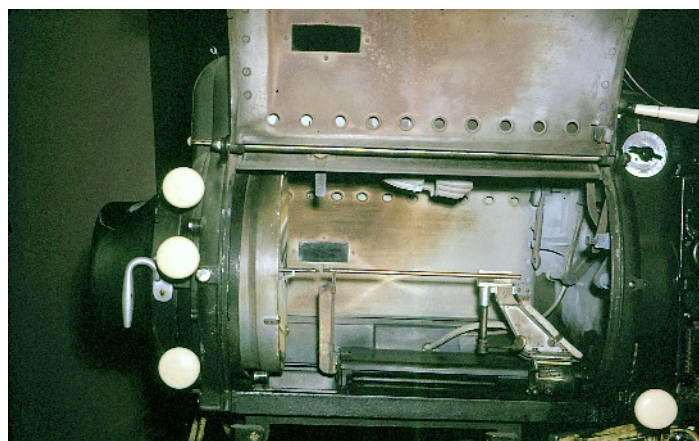
Several designs of intermittent mechanism have been tried but 35mm [and 70mm] use a Maltese Cross mechanism.<sup>[5]</sup> A rotating disc carries a peg, which engages with the slots in the arms of the Maltese Cross and turns it a quarter revolution. The shoulder of the disc holds the Maltese Cross stationary during the rest of the time.



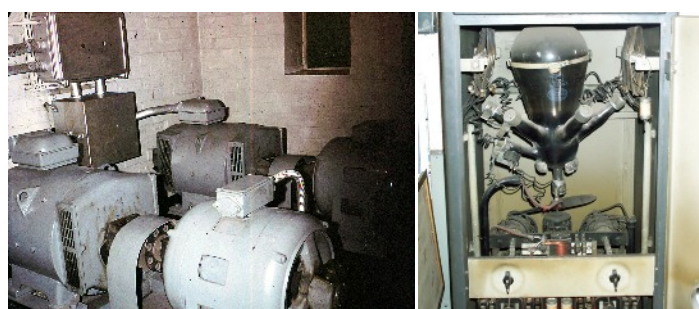
A correctly positioned frame, then a quarter and a half rack

Toothed sprockets engage with perforations in the film to ensure a positive drive. The intermittent sprocket, driven by the Maltese Cross, must be as light as possible as it is constantly stopping and starting. Since 35mm film has four holes per frame, the smallest practical sprocket has a circumference of four frames with 16 teeth. It follows that it is possible to thread [lace up] the film in four different positions. Only one is correct – the others are referred to as 'out of rack'. Most projectors had a means of adjusting this whilst the machine was running. Early shutters were lethal affairs, mounted openly in front of the lens. Later models put the shutter behind the lens and enclosed it for safety. The power of the lens required is determined by the size of the screen and the distance from projector to screen, known as the throw. The angle between the projector and the screen is known as the rake and may be up or down (negative or positive).

Since early days, the light source used has been the carbon arc.<sup>[6]</sup> Two carbon rods are connected to a source of direct current [dc]. The light comes from the crater that forms in the positive carbon and is reflected onto the film by an elliptical mirror. The carbons are consumed so are fed together by a small motor; about one hour is the maximum burn time. The whole mechanism is contained in what is known as a lamphouse.



An arc lamp, showing the carbons; the mirror is on the left



A motor-generator set [L] and mercury-arc rectifier [R]

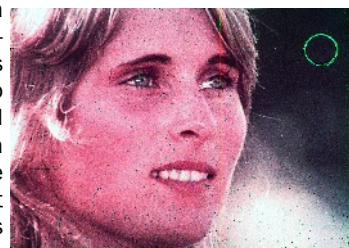
The dc supply for the arcs came initially from a generator driven by a gas or oil engine, later from motor-generator sets [an ac motor driving a dc generator] or mercury-arc rectifiers.<sup>[7]</sup> These were afterwards replaced by metal rectifiers or semiconductors. Rectifiers convert mains electricity, which is alternating current [ac], into dc.



The rewind room at the Granada Rugby showing the fire shutters

Early nitrate film was highly inflammable<sup>[8]</sup> and strict fire regulations governed all aspects of film handling in the projection room. The reels that were not actually being shown had to be rewound and stored in fireproof bins, in a separate room. All projection and observation port-holes had to have quick-release fire shutters; these could be operated from the box or from inside the auditorium. The projectors had to be fitted with fireproof spoolboxes and a centrifugal fire shutter that closed if the machine stopped, to prevent the heat from the arc igniting the film.

The regulations limited the amount of film allowed on each reel, initially to 1,000ft and later to 2,000ft. The standard 35 mm film that had evolved ran at 24 frames per second. With 16 frames/ft, this meant a linear speed of 18in/sec and a 2,000 ft reel only lasted 22 minutes. Pauses for changing reels were later eliminated by using two projectors and synchronised change-overs. Each reel carries a timed leader<sup>[9]</sup> and the end of the previous reel has two cues, 11 ft apart. These are in the form of dots in the top right-hand corner of the



A cue dot on a frame

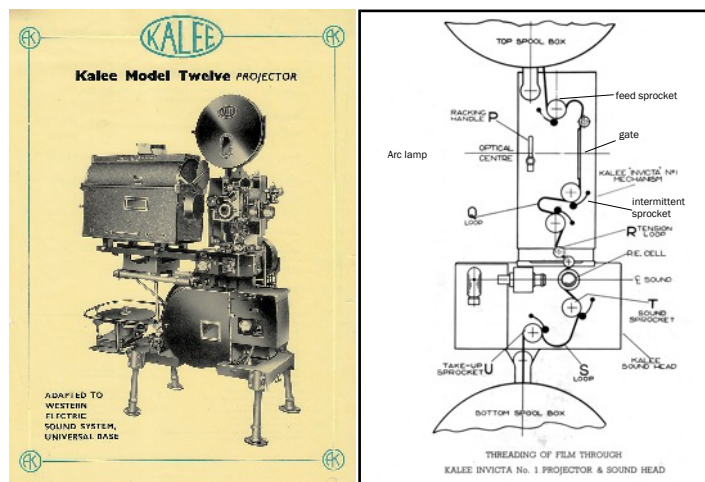


picture and signal the projectionist to start the incoming machine and then operate the sound and picture changeover devices. Some projectors did not have the latter built in so the 'Easifit' changeover shutter was marketed. It consisted of two units with spring-loaded blades, linked by a Bowden cable so that when one was opened, the other snapped closed.



35mm film on a centre bobbin [L] and a cement splicer [R]

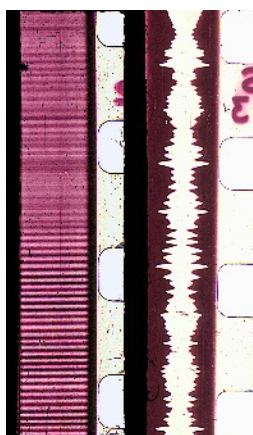
Because of the variety of spools in use, 35mm film travelling between depots and cinemas did not travel on reels but on centre bobbins, in tins, contained in fireproof transit cases. It was wound onto the cinema's own spools, being checked in the process. Joins [splices] were checked and adverts, trailers and other bits and pieces joined on. This is called 'making up' a programme. Initially liquid cement was used but latterly adhesive tape. At the end of the exhibition, it had to be 'broken down' by being 'plated off' onto its centre bobbins before return.



[L] a Kalee 12 projector with both sound-on-disc and optical sound [R] the lacing path through a projector and optical soundhead

Sound films made their entrance in the late 1920s with the use of gramophone records.<sup>[10]</sup> A turntable was driven by the projector motor and 16-inch diameter discs, one per reel, ran from the inside out. The disadvantages of this system are obvious – needle jump or splices in the film could cause loss of synchronism. These records were called synchronous discs, and normal records played during the interval were known as 'non-sync'. Sound on film was the answer. Early experiments used a separate film but the ideal solution is to put optical sound on the same film as the picture. They can then be printed together, resulting in economy and convenience. The screen is perforated to let through the sound from loudspeakers behind it.

An optical soundtrack works by controlling the amount of light passing through it, in sympathy with the original recording. Two methods of doing this are to vary the density of the soundtrack or to vary its area. It is obviously impossible to put the sound alongside the picture it accompanies, as the picture moves intermittently through the gate and is subject to the intense heat of the arc. The answer is to stagger the sound and put it 20 frames in advance of the picture. It can then be read by a soundhead situated below the picture head. The light comes from a separate lamp, called the exciter lamp. It passes through the soundtrack to a photoelectric transducer, thence to an amplifier, to reproduce the original sound. Initially vacuum photocells and later semiconductor transducers were used. Early amplifiers were, of course, valves; transistors became more common.



Comparison of variable density [L] and variable area [R] optical soundtracks



A Kalee 21 [L] and a BTH SUPA [R] at the PPT<sup>[20]</sup>

To begin with, the soundhead, picture head and arc lamp were often made by different manufacturers and bolted together. Several firms made complete outfits, the Kalee 21 and the BTH SUPA [Single Unit Projection Assembly] were two post-war examples.

It was with these basic principles that the industry remained static for several years until television began to steal away its audiences. The film companies began to look for more realism in the cinema. One of the first things to be tried was three-dimensional films.<sup>[11]</sup> It involved the use of two interlocked projectors for the left and right eye images and the audience had to wear special Polaroid spectacles. The downfall of these systems was the public's dislike of the spectacles.

Cinerama attempted to match the field of vision of the human eye. Three cameras each recorded one-third of the scene onto one of three 35mm films. Three separate electrically interlocked projectors were required, each filling one-third of the screen. To prevent cross reflection on the deeply curved screen, it was made of about 1,200 front-facing louvers, rather like a vertical Venetian blind. Vibrating combs, called jingalos [spellings vary] were used to blur the edges where the pictures meet. The sound was recorded in 7-track stereo on a separate magnetic film. The problems involved in running Cinerama [and 3D] machines in synchronism were huge.<sup>[12]</sup>



A squeezed CinemaScope frame [L] & expanded by the anamorph [R]

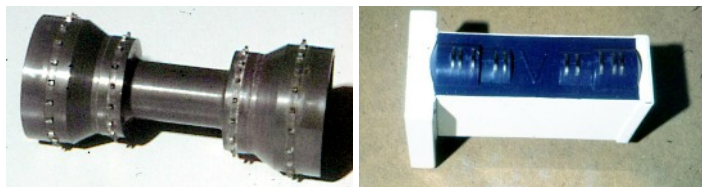
CinemaScope is an optical system introduced in 1953 by 20<sup>th</sup> Century Fox<sup>[13]</sup> that compresses the picture in the horizontal plane only, by a factor of two, to enable a double width scene to be photographed on 35mm film. The special lens required is called an anamorph; a similar anamorphic lens on the projector expands the picture again to fill the panoramic screen. The system only needs the additional lens and a wider screen and can be fitted in most cinemas without much difficulty. Other trade names are variations of this anamorphic system, which was the most commonly used wide-screen system because of its relative simplicity and compatibility. Initially it had only magnetic sound but later optical was used. To make room for the magnetic tracks, the size of the sprocket holes was reduced; they became known as 'Foxholes'.



[L] CinemaScope film with four magnetic and an optical track; [C] comparison of standard and 'foxholes'; [R] an anamorphic lens

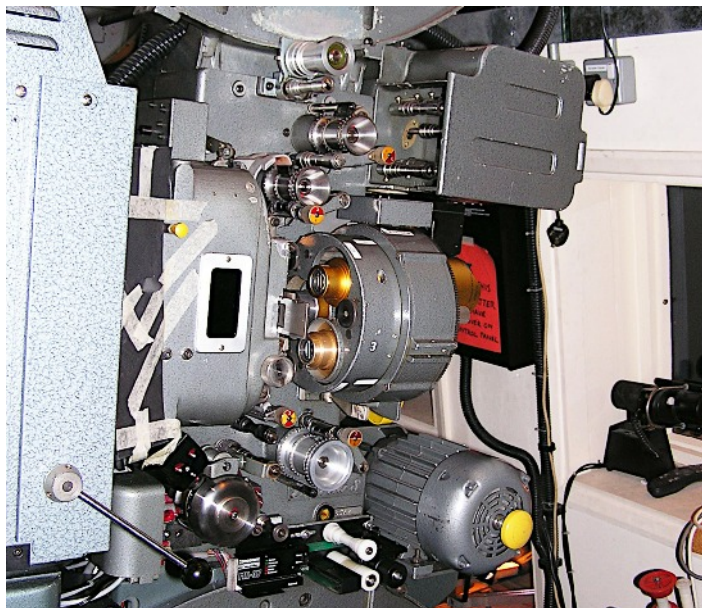


It is also possible to obtain a widescreen format by simply masking the top and bottom of a normal 35 mm frame and enlarging the rest. This is very wasteful of projector light output and the increased magnification necessary shows up the deficiencies. This led to the development of systems using larger negatives and 70mm-wide film in the projector.<sup>[14]</sup> Todd-AO was one of the first. The frame height is also increased, from four to five holes a frame, so that the picture area is nearly four times as big as a 35mm frame. The film also carries six magnetic stereo soundtracks. Unfortunately, it is expensive to produce and not used as often as the excellent results deserve. 35 mm reduction prints from larger format negatives are better quality than 35mm prints struck from a 35mm negative. All widescreen systems benefited from motorised black masking of the screen to mask it to the different ratios; this has since gone by the board.



[L] a dual 35mm/70mm sprocket; [R] a 6- & 4-track magnetic head

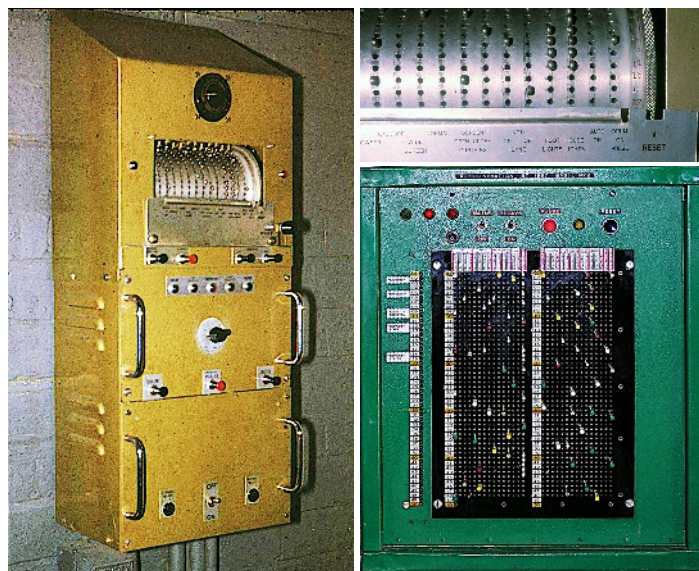
Stereo sound in the cinema at first used a separate film running in synchronism with the projector. This suffered the usual problems, so that magnetic stripes were laid on the film itself to record the sound. It is impossible to put it in the same place as the optical sound, or indeed as the picture, so it is recorded 28 frames [for 35mm] lagging the picture. The magnetic soundhead can therefore be mounted above the picture head and is sometimes referred to as a 'penthouse'. 35 mm stereo films were issued with both four magnetic tracks [left, centre, right and effects] and a mono optical track but 70 mm used six-track magnetic sound only [two extra tracks for inner left and inner right]. Again, it is expensive to produce, as the film has to be processed, striped and recorded as three separate operations. Optical sound prints can be made in one pass through the printer.



A 70/35 projector at the Regal Cambridge in July 2004, showing the penthouse magnetic soundhead [top R], the rotating lens turret [centre], the optical soundhead [bottom L] and the motor [bottom R]

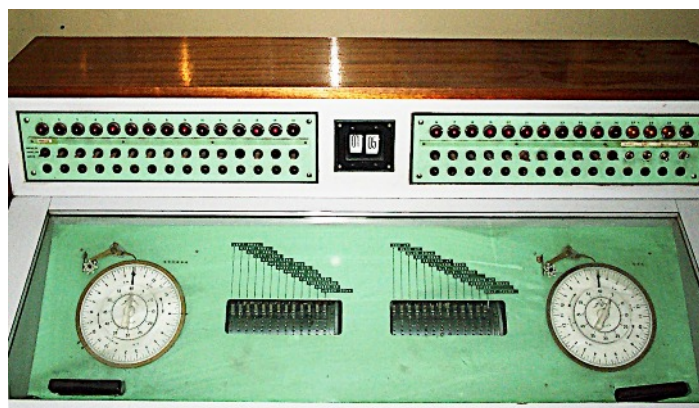
The multipurpose projector thus had to be capable of handling both 70mm and 35mm film together with both 6- and 4-track magnetic sound as well as optical sound. The film size is no problem; as the heights of the frames are different, concentric sprockets can be made with the 35mm teeth inside and on a smaller diameter than the 70mm teeth. Interchangeable lenses, often in a rotating turret and gates are provided and the whole system change takes less than a minute.

If the entertainment is not to be spoilt, its presentation is important. There thus grew a requirement for a device that would perform all the routine functions of a projectionist and leave him to concentrate on the finer points like focus, light, sound level and so on. Screen curtains [tabs] served to hide the screen until it had a picture on it so as not to spoil the illusion. Some cinemas had an additional set of 'house tabs'. Tabs are another thing that are used less frequently nowadays.



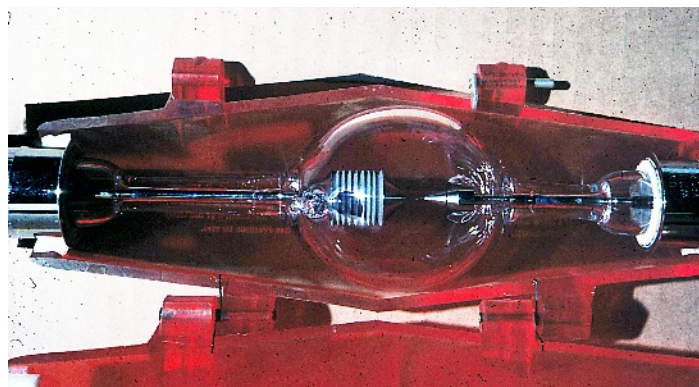
[L & top R] an original projectomatic unit and close-up of the drum; [bottom R] a more modern plugboard select automation system

Projectomatic, initially called Essoldomatic, was introduced in the 1950s. Pins are inserted in a predetermined sequence into holes in a drum. The drum is rotated by a pulse motor and these pins operate microswitches to execute the desired function, eg dim houselights. Pulses are derived either manually or from aluminium strips attached to the film itself. In this way, split-second timing can be achieved. A more modern version operated on the same principle but had electrical plugboard selection of the functions. A similar unit can be driven by a clock instead of pulses and used to control theatre functions at preset times, eg heating. The two were combined in a unit called Cinemation, installed at many major Odeon theatres.



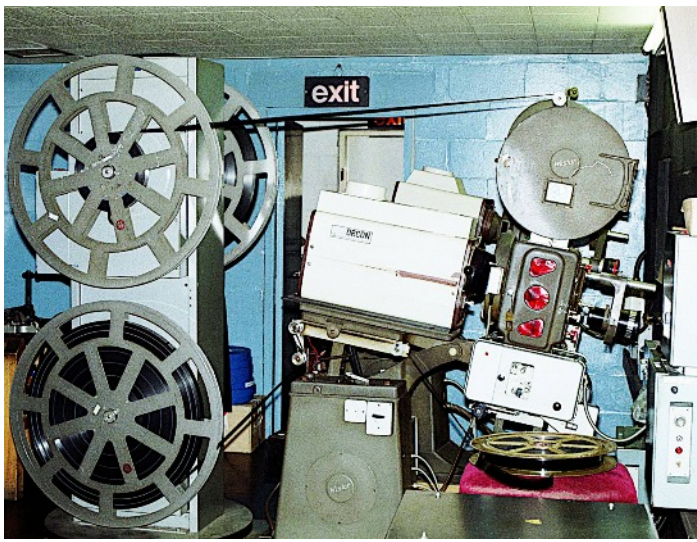
A cinemation console at the Odeon Leeds in May 1999

Audiences continued to decline and it seemed to be logical to offer them a wider choice of films, by putting more than one cinema into existing buildings. Twin, triple, quadruple and even quintuple film centres emerged. In some cases, ingenious mirror projection was employed. Later dedicated multiplex cinemas were built, some with up to 30 screens. These developments would not have been possible without some automation, long-play devices and the Xenon lamp, which can run continuously. It is actually an arc between tungsten electrodes in a glass bulb filled with Xenon gas.



A Xenon lamp, still in its protective transit case for safety





A tower system at the Regal Northwich in April 1999

There are several ways of dealing with long lengths of film, which may be over 3½ miles for a 3-hour programme. The simplest method is to use larger reels in the usual positions. One hour is about the maximum time, limited by the available space between the soundhead and the floor. The next step is to put the spools somewhere else. A convenient place is behind the projector on a separate tower. Four spools are used, one pair being used for each half of the programme. At the interval, the tower is rotated 180° to bring the second set of spools into the projection position. The first pair then rewinds the half programme that has just been shown. Each reel, which may be over 4ft across, has its own motor.

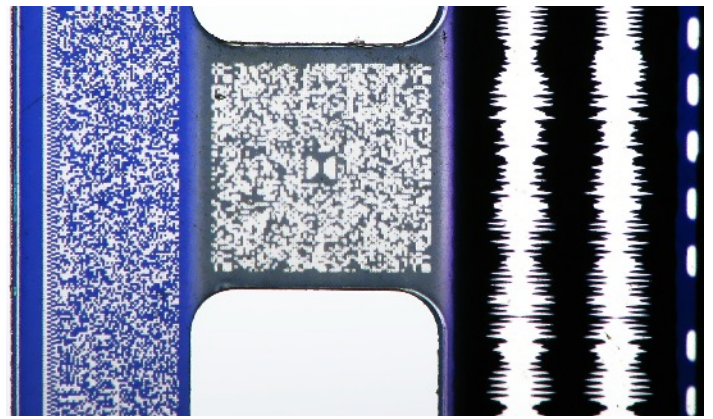


A cakestand system at the Odeon Harrogate in February 1999

A system that eliminates the rewinding stage consists of horizontal platters mounted above one another. This has earned the nickname of 'the cakestand'. Each platter has its own drive motor. The film is taken from the inside of one spool, through a plug-in feed unit that controls the speed of the feeding platter. It travels via rollers, through the projector in the normal way and back round a jockey arm onto the take-up platter. This jockey arm controls a mechanism that supplies power to the take-up motor. This keeps the tension constant and eliminates film strain. At the end of projection, simply interchanging the feed and take-up units and re-threading the film renders it instantly ready for re-showing without rewinding. Any platter can be switched to either feed or take-up. Films can be made up onto the middle platter even whilst the other two are in use.<sup>[15]</sup>

Following the success of the Dolby noise reduction system on cassette tapes, it was applied to mono film soundtracks in the 1970s. It was then found possible to put two stereo tracks in the space previously occupied by a single mono track, with the Dolby system reducing the noise.<sup>[16]</sup>

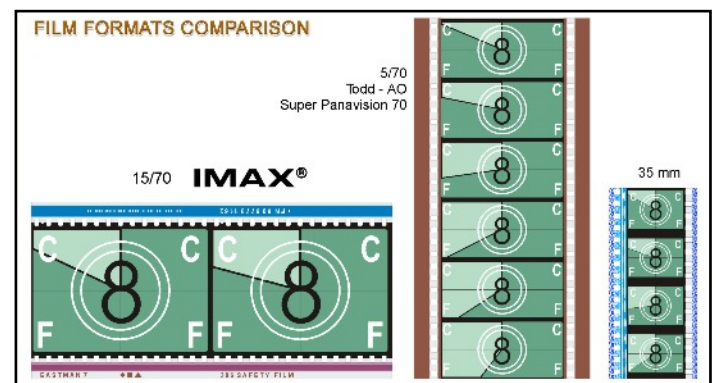
Cinema sound started on discs and came full circle with DTS [Digital Theatre Systems] sound. Here the sound is on a separate CD and the film carries an optical time code to synchronise it. One advantage of this system is that CDs can be made for different language soundtracks. If frames are missing on the film, the disc automatically gets back into synch. Today, because the laying of magnetic stripes on film has been discontinued, 70mm also uses DTS sound on a CD, with an optical time code on the film for synchronisation.



A section of film showing the different optical soundtracks; [L-R] Sony SDDS (digital, blue), Dolby Digital (between sprocket holes), bilateral Dolby SR (analogue), DTS time code (extreme red)

There are several methods of printing digital sound on 35mm optical film – the main ones are Dolby Digital<sup>[17]</sup> and SDDS [Sony Dynamic Digital Sound]. In all cases the traditional optical stereo track is maintained so it can cut in if the digital system fails. 5.1 sound refers to left, centre and right speakers behind the screen and left and right surround speakers. The '.1' is a sub-woofer that handles the deep bass notes. Dolby Atmos<sup>[18]</sup> is an extension of the system that can provide up to 128 channels of sound through speakers distributed all around the auditorium.

IMAX is a system using 70mm film running horizontally. It has 15 perforations per frame so is three times the size of normal 70mm. It is projected onto a giant screen in special theatres, often in museums and amusement parks. The sound was on a separate magnetic film run in synch.<sup>[19]</sup>



Sadly, all these systems have been superseded by digital projectors. Eventually even digital projection will be a thing of the past, taken over by what are effectively huge high-definition TV screens, which are already in the pipeline. See Miscellany p17.

## PROJECTION ROOM INTERNET CORNER

Don't forget, if you download the pdf version of the Bulletin from the members' area of the CTA website [www.cta-uk.org](http://www.cta-uk.org) all these links are live. The YouTube pages also have links to similar videos.

- |   |   |
|---|---|
| [1] <a href="http://youtu.be/PK3tAKc32kU">youtu.be/PK3tAKc32kU</a>    | Animation of a horse galloping                            |
| [2] <a href="http://youtu.be/5RegaAUXaWw">youtu.be/5RegaAUXaWw</a>    | The Mutoscope   |
| [3] <a href="http://youtu.be/p3q9MM_h-M">youtu.be/p3q9MM_h-M</a>      | Flipbook Animation  |
| [4] <a href="http://youtu.be/gznn9k4X0SE">youtu.be/gznn9k4X0SE</a>    | How a cinema projector works                              |
| [5] <a href="http://youtu.be/mEShmrrdFQw">youtu.be/mEShmrrdFQw</a>    | Maltese Cross Mechanism                                   |
| [6] <a href="http://youtu.be/hgU8WiETTml">youtu.be/hgU8WiETTml</a>    | The Carbon Arc Lamp                                       |
| [7] <a href="http://youtu.be/latzy2NDcYg">youtu.be/latzy2NDcYg</a>    | Mercury Arc Rectifier operating                           |
| [8] <a href="http://youtu.be/HzPoU_Oinlk">youtu.be/HzPoU_Oinlk</a>    | Nitrate film burning                                      |
| [9] <a href="http://youtu.be/q7jP2B9ydlE">youtu.be/q7jP2B9ydlE</a>    | Film countdown leader                                     |
| [10] <a href="http://youtu.be/S10NEdasckQ">youtu.be/S10NEdasckQ</a>   | Vitaphone sound on disc (1926)                            |
| [11] <a href="http://www.3dfilmarchive.com">www.3dfilmarchive.com</a> | The 3D film archive                                       |
| [12] <a href="http://youtu.be/vrzdjlyZCD8">youtu.be/vrzdjlyZCD8</a>   | Trailer for <i>This is Cinerama</i> reissue               |
| [13] <a href="http://youtu.be/zu1Fh-eFFMg">youtu.be/zu1Fh-eFFMg</a>   | 20th Century Fox CinemaScope fanfare                      |
| [14] <a href="http://www.in70mm.com">www.in70mm.com</a>               | The 70mm website  |
| [15] <a href="http://youtu.be/pAOMhws06y4">youtu.be/pAOMhws06y4</a>   | Lacing up a cakestand (platter)                           |
| [16] <a href="http://youtu.be/8nZnBPwPRFY">youtu.be/8nZnBPwPRFY</a>   | Presented in Dolby Stereo trailer                         |
| [17] <a href="http://youtu.be/gZRMaa2FwB8">youtu.be/gZRMaa2FwB8</a>   | Dolby Digital trailer [one of several]                    |
| [18] <a href="http://youtu.be/CZIOq-iZc20">youtu.be/CZIOq-iZc20</a>   | Dolby Atmos trailer [one of several]                      |
| [19] <a href="http://youtu.be/-9d1AH3ijDE">youtu.be/-9d1AH3ijDE</a>   | The BFI IMAX London                                       |
| [20] <a href="http://theppt.org">theppt.org</a>                       | The Projected Picture Trust                               |
| [21] <a href="http://youtu.be/X7VLn2NexBg">youtu.be/X7VLn2NexBg</a>   | Stereophonic Sound song from <i>Silk Stockings</i> (1957) |



# GARTENBAUKINO FOREVER!

By Graham Fee



Vienna's flagship Gartenbaukino reopened in October 2021, following a €3.3 million restoration and refurbishment. The present building, located on the famous Ringstrasse and opposite the Stadtpark (City Park), is the only large single-screen cinema in Vienna.

## CONTINUING A TRADITION SINCE 1919



There has been a cinema on the site since 1919, when it was located in the Flower Hall (Blumensaal) of the Palace of the Horticultural Society (Gartenbaugesellschaft), hence the name Gartenbaukino. This continued through the decades and in 1954 it became the first cinema in Austria to be equipped with CinemaScope. However, by the late 1950s the site had become dilapidated and plans were drawn up to demolish the whole of the building, dating from the 1860s and replace it with a new modern multi-purpose building to include a state-of-the-art cinema.

The new Gartenbaukino opened in 1960 with Kirk Douglas attending the Austrian gala premiere of *Spartacus* in 70mm. Over the years the Gartenbaukino became the Austrian venue for premières, galas and special presentations, which were attended by numerous prominent guests, including: Otto Preminger, Herbert von Karajan, Robert Stolz, Jane Fonda, Martin Scorsese, Lauren Bacall, Bruce Willis, Tom Cruise and many others. In 1993, the European premiere of *Schindler's List* was held at the Gartenbaukino, with Steven Spielberg in attendance.

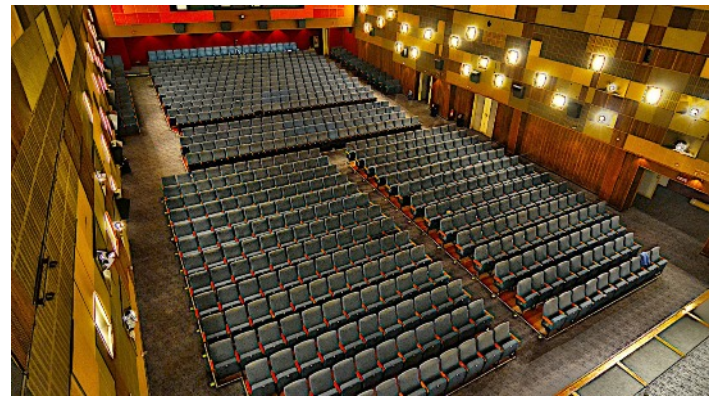


The original seating capacity was 900 on a single floor but was soon reduced to 840 in 1961 when a deeply curved Cinerama screen and three Cinerama projectors were installed. However, this proved short-lived and by 1963 Cinerama had been abandoned and the Gartenbaukino returned to single-lens 70mm and 35mm presentations. In 1972, the cinema also became the main venue for the prestigious Vienna International Film Festival – the Viennale.

## PROTECTED STATUS IN 2018 AS DENKMAL DER NACHKRIEGSMODERNE

With the general decline in cinema admissions and the rise of the multiplex, the Gartenbaukino struggled in later years and in 1992 capacity was further reduced to 736 seats, offering greater comfort for audiences. In 1999 the Gartenbaukino was taken over by City Cinemas but within three years the new owners declared bankruptcy. The Viennale took over the tenancy, with financial support from the Vienna City Council but the venue still faced an uncertain future. However, the future was secured in 2018 when the Federal Monuments Office awarded the venue protected status as a "monument of post-war modernism" (Denkmal der Nachkriegsmoderne).

## THE 2021 RESTORATION AND REFURBISHMENT



After much political wrangling, a comprehensive restoration and refurbishment of the cinema was planned, which was finally undertaken from March to October 2021. Apart from much needed modernization of electrical/plumbing/heating systems and health and safety requirements, this work largely restored the Gartenbaukino to its original 1960 design whilst retaining capacity at the more comfortable 736 seats.



In the auditorium, each ceiling panel was inspected and cleaned/restored to its original condition or replaced, as well as the 650 wall panels and 60 wall lights. The seats were stripped, fully re-upholstered in blue fabric and the wooden armrests polished and re-lacquered. The magnificent 30-year-old red and gold velour festoon curtain was dismantled and underwent specialist cleaning in Vienna (using Europe's largest washing machine) with the original gold festoon sections replaced with blue inserts to coordinate with the refurbished seating colour. Substantial restoration and refurbishment were also applied to the upper and lower foyers and bar, retaining the original 1960 design.





The huge Perlux screen measures 15.45m x 6.5m, with a gain factor of 1.4 and can be masked for all formats from 1.37:1 to 2.39:1. Projection equipment comprises 2 x Philips DP70 projectors for 35mm and 70mm presentation, as well as a Christie Solaria 4230 (DLP) projector for 2K or 4K digital projection. A multi-format sound installation provides for 5.1, 7.1, DTS, Dolby Digital, Dolby SR, Dolby A and Mono.

The legendary Philips DP70 projector won an Academy Award in 1962 for its superb engineering design. Designed by Jan J Kotte at Philips, in liaison with the Todd-AO company, the DP70 was commonly referred to as the Todd-AO projector, although it plays all 70mm formats and can relatively quickly be converted for standard 35mm optical or magnetic sound prints. A unique single blade super-fast (up to 3,600rpm at 30fps) conical shutter provides the highest light transmission efficiency needed for the large format/giant screen projection and also acts as a powerful fan blowing cold air against the film in the gate. Water cooling also helps deal with the high temperatures caused by the high-power lamp needed for 70mm.



The precision engineering of the DP70 is such that it became renowned for its outstanding ability to run a single print without damage for years. For example, it is reported that *South Pacific* playing at the Dominion Tottenham Court Road required only one replacement print during a run of 2,550 performances (almost 4½ years), with the first print lasting for over 2,000 performances! Over 1,500 DP70s were installed in theatres worldwide and, although there were competitors, the Philips DP70 was King.

## CROWDFUNDING CAMPAIGN – GARTENBAUKINO FOREVER!

Most of the €3.3m cost of the restoration was funded by the Vienna City Council and the Austrian Government. However, an imaginative and successful crowdfunding campaign – Gärtenbaukino Forever! – was also launched in Spring 2021, with the aim of covering the cost of the seating refurbishment. Over 13 weeks this raised almost €260,000. The fundraising packages included:

- ★ Reserved seats for a 70mm presentation of *2001 A Space Odyssey* during 2022, to include a free poster, for €15. This was quickly 'Ausverkauft', with all 736 tickets sold. A similar offer for *Lawrence of Arabia* has sold 358 tickets so far.
- ★ Almost 600 pieces of framed Perlux screen fabric were sold for €30 each. In addition, Perlux fabric shopping bags and other products were available.
- ★ 290 people have so far taken up the offer of a personalised brass name plaque on a seat, at a cost of €360.00 each
- ★ 15 private matinées (each allowing up to 50 people to attend) have been sold for €1,000.00 each.

## PROGRAMMING

Programming continues to follow the tradition of the cinema as a showcase for films from all over the world, classic repertory films and selected popular mainstream new releases. The October 2021 opening weeks were dominated by international films in the Viennale Film Festival, which included *Titane*, the Palm d'Or winner of the 2021 Cannes Film Festival. The 2021 remake of *Dune* also featured in the opening weeks, as well as repertory films such as *The Last Picture Show* and *Zorba the Greek*. Saturday Family Matinées in November / December featured *Cinema Paradiso*, *Chitty Chitty Bang Bang*, *Bambi* and *Mary Poppins*, all projected in Digital format. Regular Sunday Matinées also feature 'classics of film history'. Seasons of favourite films from the 1980s and the 1990s will be presented in 2022 and regular late Saturday night specials are also promised. Standard admission charges are €9.50 plus a surcharge of €1.00 for films over 130 minutes long and a €2.50 surcharge for 70mm.

## GONG – AN AUDIO NOD TO J ARTHUR RANK?

With perhaps a nod to J Arthur Rank, the Gärtenbaukino is reviving the Viennese tradition of three strokes of an electronic Gong to announce the start of the main feature – “a moment of focus and a small, symbolic overture to the highlight of the evening.” Only in Vienna!

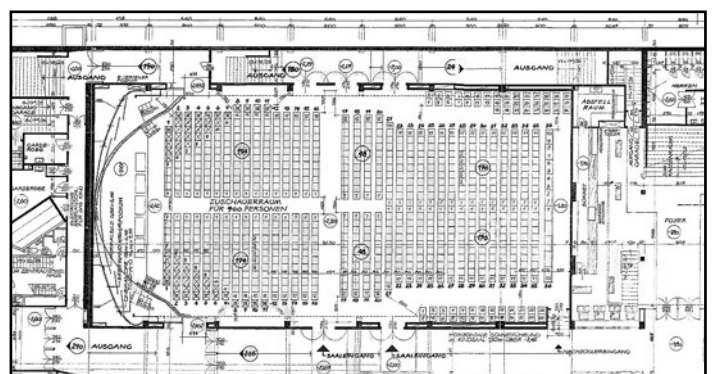
And finally, the Gärtenbaukino is still owned by the Austrian Horticultural Society, which has existed since 1827.

## SOURCES:

[wienerzeitung.at](http://wienerzeitung.at) [gartenbaukino.at](http://gartenbaukino.at)  
[in70mm.com](http://in70mm.com) (several articles on the Philips DP70)



[L] A handbag made from screen material; [R] the DP70's Oscar



The original seating plan



# THE HYDE PARK PICTURE HOUSE LEEDS

The Hyde Park Picture House in Leeds kept a fastidious daily record of takings, ticket sales and film showings after it opened in 1914. About five years ago, a mystery woman dropped off a bin bag filled with almost 30 old ledgers detailing about 40 years of early activity at the cinema. The scrupulous logs cover the titles being shown, the daily takings and other observations, such as the day's weather. "Reading through the logs draws you in; it is quite evocative," says Ollie Jenkins, from the Hyde Park. [www.hydeparkpicturehouse.co.uk](http://www.hydeparkpicturehouse.co.uk)



The Hyde Park Leeds in June 2005, showing the listed lamppost

Not long after the cinema opened, the 1918-19 Spanish Flu pandemic was to have a remarkable effect on daily life in Leeds. On its opening day, Monday 2 November 1914, staff sold 429 tickets across two screenings of *My Only Son*, taking just under £9. As World War One took hold, the cinema continued to open its doors, screening patriotic dramas and newsreels to boost morale in its gas-lit auditorium. It is October 1918 – a month before the Hyde Park's fourth birthday – when the logs first make mention of Spanish Flu, with an entry containing two stark words: "influenza epidemic". On 13 November, two days after the end of the war – which is marked by a special Armistice Day stamp in the ledger – the disease had reached the cinema. The cinema management took measures to try to stop the spread of the virus, as denoted by a logbook entry that reads: "Soldiers, sailors and children barred". By 25 November 1918 there is a change of heart and the ledger duly notes: "Soldiers and children admitted, influenza still bad".



Pages from the ledgers – courtesy Hyde Park Picture House



The interior of the Hyde Park on a CTA visit in June 2010

"The flu crisis felt like a very sad time as it combined with the end of World War One," says Mr Jenkins. "The war followed by that illness contained a long period of disruption for the cinema and customers but a big function of the cinema was to show the newsreels and boosting morale with patriotic films. "There are lots of similarities with what we've gone through with Covid," says Mr Jenkins. "It shows some of the equivalents to our restrictions, including measures on soldiers and sailors, who would have been travelling across borders in packed conditions."

Known as Spanish Flu, the virus was thought to have begun in cramped, crowded and unsanitary army training camps on the Western Front – though the Centers for Disease Control and Prevention [tinyurl.com/285y7dzz](https://www.cdc.gov/media/releases/2018/s091918-flu-spd.html) says there is no scientific consensus on its origin. It is estimated about one-third of the world's population became infected with the virus. Fatalities were estimated at least 50 million worldwide, it added.

Records at the University of Leeds [tinyurl.com/yckrv3a6](https://www.leeds.ac.uk/news/2018/10/18/flu-pandemic) show an "astounding 1,401 deaths in Leeds alone" in 1918, (a death rate of 3.28 per 1,000 of the population). The following year, in 1919, the number of deaths from influenza was still high at 623. The end of the war had left people undernourished and vulnerable, contributing to the severity of the 1918-19 pandemic, according to the University. Children, pregnant women and nursing mothers were particularly affected.

The daily logging of life at Hyde Park Picture House continued unabated and cinema records show royal events such the Prince of Wales' visit to the City in 1923 and a rare day's closure for the death of King George V in 1936. During World War Two, air raids and gunfire were mentioned alongside cinema attendances. The records come to a halt in 1958 and cinema staff hope in future to digitise and properly research the treasure trove.



The mosaic floor at the Hyde Park Picture House

The Grade II listed cinema closed for refurbishment just as the Covid-19 pandemic hit and is due to reopen in September 2022. A community fundraising drive to pay for renovations has already raised about £35,000 and has a target of £40,000 by Christmas Eve. The money donated will sponsor the cinema's famous gas lamps and help with upkeep of the Grade II listed lamppost outside the front door. {1836}

BBC News website – 24 December; see also Newsreel p21



# MISCELLANY

## BBFC

The British Board of Film Classification [BBFC] has ruled that films that use the n-word should receive at least a [12A] rating. The organisation noted in its research into discrimination that this word was the "most contentious" and sparked the strongest response.

*Daily Mail* – 30 November; sent in by Tom Laughlan & Barry Quinton

## NO TIME TO GO TO THE CINEMA

Prime Minister Boris Johnson used his £2.6m press briefing room in Downing Street for a movie night, treating his staff to a showing of the latest Bond film, *No Time to Die*. Due to the screening, press briefings took place in another room for two days. Staff attending made voluntary donations to charity.

*Daily Express* – 23 October; sent in by Tom Laughlan & Barry Quinton

## PRIVATE PICK



Cinema staff at the Vue in Livingston had to throw out an entire Pick 'n' Mix selection after a man dangled his private parts next to them. He repeated the offence the next day at a Tesco superstore. The man pleaded guilty to two counts of public indecency and was given a series of consecutive sentences totalling 500 days. [27096]

*Daily Record* – 9 December; sent in by Tom Laughlan; photo taken November 2006

## FIXING THE ROOF

Wetherspoon spends millions of pounds annually on looking after its properties. Two restoration projects, at the Opera House Tunbridge Wells (£700,000) and the Playhouse Colchester (£500,000) have been carried out during 2021, ensuring that the domed ceilings in both buildings will endure. Similarly constructed fibrous plaster ceilings have been restored at the Art Picture House in Bury in 2019 and the Picture House Stafford in 2020.

*Wetherspoon News* – Winter 21/22; sent in by Tom Laughlan

## BRUNEL FILMS

In 1843 two Victorian masterpieces were unveiled: Brunel's Thames Tunnel and Charles Dickens' *A Christmas Carol*. The Great Hall at the Brunel Museum was transformed into a cinema in December celebrating Dickens' work. There were showings of *The Man Who Invented Christmas* and *The Muppet Christmas Carol*. The museum is at Rotherhithe and the tunnel is now used by the London Overground.

*Evening Standard* – 29 November; sent in by Tom Laughlan

## SNOWSTORM TRAPS PEOPLE IN CINEMA

A severe snowstorm trapped over 100 people overnight in a cinema in Norilsk, Russia. Winds reached up to 27 meters per second and visibility dropped to practically zero, bringing all public transport to a halt. Temperatures also dropped to minus 20°C. Photos showed people relaxing in cinema seats and watching movies on the big screen for free, as well as the tea and biscuits provided by local authorities. Located 300 km from the Arctic Circle, Norilsk is one of the northernmost cities in the world and is home to approximately 180,000 people.

*Moscow Times* – 10 December

## PLAQUE MARKS SPOT OF CLASSIC FILM

A plaque has been unveiled dedicated to the 1985 film *My Beautiful Laundrette*. It is in the footway outside 15 Wilcox Road, Vauxhall, London SW8 2XA, at Powders laundrette, the titular location around which Stephen Frears' movie revolved.

*London News* – 24 September

## FOR YOUR FIVERS ONLY

A solid gold James Bond coin worth £175,000 is being raffled for £5 a ticket. It is one of just seven handcrafted by the Royal Mint in 2020. The 15cm diameter piece weighs 4lb and features the 007 logo and the spy's Aston Martin DB5.

*Daily Mirror* – 4 October; sent in by Barry Quinton

## TOP MOVIE CAR

James Bond's Aston Martin DB5 has been voted the most iconic screen car of all time. The gadget-laden motor, which appeared in the 1964 film *Goldfinger*, topped the survey with 65% of the vote. Second was the 1981 DeLorean DMC-12 from the *Back to the Future* films with 35%. The poll, carried out by [webuyanycar.com](http://webuyanycar.com) revealed the Austin Mini Cooper in the 1969 *The Italian Job* was third with 33%.

*Sunday Mirror* – 7 November; sent in by Barry Quinton

## HER MAJESTY'S SECRET

The Queen loved James Bond movies – until they got so loud that they could scare The Living Daylights out of her. Biographer Giles Branthreth made the discovery after spending time with Her Majesty. In 2012 The Queen famously appeared in Buckingham Palace scenes with Daniel Craig, before a body double parachuted into the opening ceremony of the London Olympics.

*Sunday Mirror* – 3 October; sent in by Barry Quinton

## AUCTION TREASURES

Film gems from director Lewis Gilbert, who died in 2018, are up for auction. A script for *The Spy Who Loved Me* with an alternative ending is expected to fetch £2,500. It also includes an archive of photographs and lots relating to the 1966 film *Alfie*, which launched the career of Michael Caine. The collection is tipped to sell for £150,000.

*The Argus, Brighton* – 2 October; *Daily Mirror* – 10 November; sent in by Barry Quinton

## TALIBAN CLOSES CINEMAS

After capturing power last September, the Taliban closed all cinemas in Afghanistan. The 20 employees – all men – of the Ariana cinema, opened in 1963 and one of only four in the centre of Kabul, still show up for work and log their attendance in the hopes they will eventually get paid. The cinema is owned by the government, so the employees are government workers and remain on the payroll. The Ariana's director, Asita Ferdous, the first woman in the post, is not even allowed to enter the building. [21632]

*ABC [Australia] News website* – 14 November

## KES STATUE

A statue of the main character from the 1969 film *Kes* has been unveiled in Barnsley, author Barry Hines' home town. Director Ken Loach and David Bradley, who played boy Billy Casper, were at the ceremony.

*Daily Mirror* – 6 November; sent in by Barry Quinton

## LED DRIVE-IN

The largest LED screen on the USA's West Coast has been unveiled at a drive-in at Santa Monica Airport. Measuring 50ft wide and with 4k resolution, the picture is visible day and night.

*latfusa.com* – 22 October

## CINEMA TECHNOLOGY

The Cinema Technology Community [CTC] has announced its awards for 2021. The 'Cinema of the Year' award went to the Tuschinski Amsterdam. A full list can be seen at [tinyurl.com/3kazyv27](http://tinyurl.com/3kazyv27).

*CTC website* – 21 December

## COVID POSTER

In the Newsreel on p19 you will see that the Odeon Canterbury is being used as a Covid vaccination centre. When I was in Canterbury last September, I took a photo of the signage as well as the building. There wasn't enough room to put it on the same page so here it is.

Harry Rigby





# 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)

## ALTON (Hants)

In the first week, 1,255 people signed a petition to keep the Palace open. It faces closure next September if a buyer is not found. See p21 Bulletin 55/5 & Casework p5. {24101}

*Haslemere Herald* – 9 December

## BANBURY (Oxon)

Fitting out has commenced at the new eight-screen Light cinema at Castle Quay Waterfront, which is set to open early in 2022. Each auditorium is steeply stepped and will have three different types of seats, which include manual reclining seats, electric reclining seats, with a foot rest and bed-style seats, with a foot rest, along the front row. There will also be a 10-lane bowling alley, a restaurant and a terrace bar situated alongside the Oxford Canal.

*Banbury Guardian* – 9 November

**Editor's Note:** When I used to pass through Banbury in the 1990s, I'm sure I saw a brown tourist sign for "multiplex cinema" but it never happened. Does anyone else remember this?

## BELFAST



The Royal Institute of the Architects of Ireland (RIAI) has today awarded the RIAI Gold Medal (2010-2012) to O'Donnell + Tuomey, for the Lyric Theatre. The theatre opened in 2011 and the medal is awarded several years after completion so that the success of the building can be confirmed by the passage of time. The CTA visited in September 2014.

*Irish Examiner* – 8 December; photo taken September 2014

The thirteen-screen Cineworld opened on 10 December. It includes an IMAX Laser auditorium, a multi-sensory 172-seat 4DX extreme cinema experience, and ScreenX – which is a 270° wrap-around screen. These are the first and only 4DX and ScreenX auditoria in Northern Ireland. It is housed in the former Odyssey, which opened in June 2001 and closed in March 2020. {23589}

*Belfast Live* – 10 December; sent in by Terry Hanstock

## BIRMINGHAM (Central)

Plans have been revealed to reopen the Electric in Station Street, which announced earlier this year that it would not reopen under the same management, having been closed since the start of the pandemic. The operator of the Picture House in Uckfield (East Sussex) was aiming to reopen the two-screen venue on 21 January. They have some loan projectors and a pair of brand new Barcos should be installed by mid-February. 35mm projection will also be retained. See photo front cover Bulletin 55/4. [electricbirmingham.com](http://electricbirmingham.com) {9559}

*BBC News website* – 2 November; *Birmingham Mail* – 6 November;

*Electric Press Release*; sent in by Ken Roe & John West



The 345-seat former Giant Screen at Millennium Point opened again to screen *Rocketman* on 13 November and *Love Actually* on 5 December. Tickets were £31.95 and included five glasses of themed wine, served during the film. The venue can also be hired for parties. It also hosted the Birmingham Film Festival from 19-28 November. It opened as the IMAX in September 2001 but closed in December 2003. It was mothballed and reopened between October 2011 and January 2015. {24154}

*msn.com* – 4 November; photo taken April 2007

## BLACKBURN (Lancs)

A business plan for a £9.3m redevelopment of the Exchange has been launched. "The build would provide shared facilities for people of all races and religions and for charities, agencies and public bodies to work together. The main hall upstairs is a fantastic arts space to use cultural activities to bring health and wellbeing, economic benefits and social change in the heart of our town centre." The 1865 building was used as a cinema from 1918 to 2005. See article on p9. {24035}

*Insider Media* – 18 November; sent in by Eric Nolan

## BLUEWATER (Kent)

The Showcase Cinema de Lux is having a refurbishment. The project will include luxury recliner seating in the original thirteen screens, matching the four screens that were added in 2018. The cinema will remain open during the works, which are due to be completed in spring. {24663}

*Gravesend Messenger* – 7 October

## BRIDLINGTON (East Yorks)

An independent operator has reopened the bingo club in the former Regal and renamed it the Regal Bingo Club. {3224}

*Sent in by Ken Roe*

## BRIGHTON

The Grade II\* listed Hippodrome is having its roof replaced. Workers can now begin to repair the ceiling before removing the defective roof coverings. This is the latest stage in the restoration, which began last year. {36884}

*The Argus, Brighton* – 25 October; sent in by Barry Quinton

## BRISTOL

We reported on p18 of the last Bulletin of plans to demolish the former Broadway in Filwood Park. Now the chair of Filwood Residents' Association says he is "prepared to go into the building and sit there and squat until somebody sees a bit of sense." {47281}

*B24/7* – 1 December

## BURTON UPON TRENT (Staffs)

The ground floor of the Grade II listed former Ritz is to become an over-21s bar; the official opening date is yet to be announced. It comes two years after the cat café previously using the ground floor closed down. The upstairs is used as a function suite. The Ritz opened in March 1935 and became the Gaumont in February 1957. It was renamed Odeon in November 1966 and was tripled in April 1974. It was the Robins Cinema between 1996 and December 1999. {22126}

*Staffordshire Live* – 20 December



## CANTERBURY (Kent)



The Odeon Canterbury (ex Regal/ABC), is still closed and is/was being used as a Covid-19 vaccination centre using screen ② lobby as a waiting room and the former Costa Café and paybox as the vaccination and recovery area. Apparently repairs to the roof are ongoing. Staff may not go upstairs, which is unsafe due to roof damage, hence the extensive scaffolding. The intention is to reopen next year as a twin cinema again but Costa will not return and the signage will go. See Miscellany p17. {15034}

*Sent in by Ken Roe & Martin Tapsell; photo taken September 2021*

## CARMARTHEN



A new film *Save The Cinema* tells the story of the fight to save the Lyric when it was threatened with demolition in 1993. Full details were printed on p21 of Bulletins 55/2 and p31 of Bulletin 55/3. The film was shot in 2.35:1 CinemaScope ratio with stereo sound. It was due to be premiered on Sky Cinema on 14 January and also to receive a theatrical release; it is already available on streaming services. You can view the trailer at [youtu.be/dG9Qfab6Z2s](https://youtu.be/dG9Qfab6Z2s) and details at [tinyurl.com/2p8djaxw](https://tinyurl.com/2p8djaxw). {26588}

*Digital Spy – 6 December; sent in by John West; photo taken April 2010*

## COALVILLE (Leics)

The leader of North West Leicestershire District Council has said that plans to deliver a cinema are still on, despite the town missing out on vital funds for the project. Known as the Lyceum, the £9m proposal would have become a skills and arts facility that could host concerts, dance events, films, exhibitions and conferences. Locations being considered include the former Rex; its original proposed location in the redeveloped Belvoir shopping centre has been ruled out. However, a bar in the centre that has been forced to close is also looking at the Rex for its new home. The Rex opened in February 1938 and was twinned in May 1973. Films ceased in May 1984 and the ground floor was used as a Dunelm store until June 2016; apparently the circle seating still remains in situ. {23119}

*Leicestershire Live – 18, 19 November*

## COLCHESTER (Essex)

Cineworld has finally signed on the dotted line to operate a twelve-screen cinema at the Northern Gateway Leisure Park. It will have Superscreen and 4DX capabilities. Construction was expected to start early in 2022.

*Basildon, Canvey Island & Southend Echo – 1 November; sent in by Terry Hanstock*

## DAVENTRY (Northants)

The scheduled Christmas opening of the new four-screen Arc cinema has been delayed again. The contractor has been attempting to remedy defects in the ceiling support system. The revised opening date has been set for March. See p22 Bulletin 55/5.

*Northants Live – 13 November; Daventry Express – 18 November; sent in by Terry Hanstock*

## DEAL (Kent)



Deal Nightclub Ltd of Dover, which has operated in the former Odeon since 2015, is changing the former Flicks cinema area on the rear upper floor into a Snooker Pool Club, which previously was located nearest the street. The original twin cinema entrance will be reinstated to access this. {15022}

*Licensing application – sent in by Martin Tapsell; photo taken April 2008*

## DUDLEY

The Duchess of Beaufort and the Earl of Dudley – whose ancestors donated the land on which the Hippodrome was built – both lodged strong objections to its planned demolition. However, the Council voted by a majority to proceed with the demolition and replace it with a University building. Campaigners called on Michael Gove to intercede but the Secretary of State decided not to intervene. {41631}

*The Stage – 21 October; Express and Star – 17, 18 November, 16 December; Daily Mail – 23 November; sent in by Margaret Burgoine & R David Simpson*

## DUMFRIES

Potential sites are being considered for a new multiplex cinema. The Odeon in the circle area of the former Regal closed in June 2018 although bingo still continues in the former stalls area.

*BBC News website – 8 November*

## EDINBURGH (Portobello)



Plans to demolish the C(s)-listed former George and build flats look set to be rejected for a third time. 55 objections were received against 38 in favour. The proposals would have retained the façade. The cinema opened in March 1939 with 1,284 seats. Films ceased in June 1974 and bingo took over using the stalls only; the circle was blocked off. The CTA visited in September 2008 and were granted access to all areas. Bingo had closed by August 2009 and the building has been empty since. {23292}

*Edinburgh Live – 5 December; photo taken September 2008*



### EGREMONT (Cumbria)

Plans have been submitted for a residential development of four houses on the site of the former **Castle**. The cinema opened in 1922 and films ceased in 1972. It was later used for bingo then snooker and was demolished in 2007. Plans for 15 flats came to naught. {50897}

*Whitehaven News – 17 November; News & Star – 20 November; sent in by Terry Hanstock*

### GLYNDEBOURNE (near Lewes, East Sussex)

Glyndebourne Opera House presented Charles Chaplin's 1931 'silent' *City Lights* at two late afternoon performances on Friday 19 and Saturday 20 November. Jamie Phillips conducted a full orchestra in the pit for the digital presentation on a large screen filling the proscenium arch. Ushers believed this was the first such film screening here.

*Sent in by Allen Eyles*

### GRAVESEND (Kent)

Plans to turn the former **Majestic** into flats were deferred by the Council. The cinema opened in October 1931 and was renamed **ABC** in 1963. It was tripled in 1972 and closed in 2002 as the **EMD**. It was taken over by the controversial United Church of the Kingdom of God but they moved out in 2006. In 2009 there was a major fire and the auditorium was demolished, leaving only the façade. The deferred plans would see a nine-storey building where the auditorium once was and the remaining frontage would become six flats with a 'work hub' on the ground floor. None of the housing would be 'affordable'. {37337}



*Gravesend Messenger – 4 November; photo taken April 2004*

### GRAYS (Essex)

We reported on p23 of Bulletin 55/5 of plans to sell off the **Tameside Theatre**. Now the Council is suggesting relocating the library and registry office to a new Civic building with the possibility of allowing a community group to take over the theatre.

*Thurrock Gazette – 12 November*

### HANLEY (Stoke-on-Trent)



Plans have been announced to demolish part (possibly the auditorium?) of the former **Odeon** to build flats. It opened in February 1938 and closed in November 1975. It was later used for storage and then as a **Chicago Rock Café**. The building has been empty for some time. {44157}

*Sent in by Ken Roe; photo taken July 2005*

### HARWICH (Essex)

The Grade II\* listed **Electric Palace** has been given a grant of £151,291 by Historic England to help restore flooring that is creating "serious damp issues". The venue previously had asbestos removed and its roof stabilised. The restoration programme will also see the auditorium redecorated and the electrical system replaced. {2597}

*BBC News website – 23 October; Essex County Standard – 12 November; sent in by Terry Hanstock*

**Editor's Note:** We hope to have more detailed information next Bulletin.

### HOYLAKE (Wirral)

The project to overhaul the **Town Hall** is still going ahead, despite the "huge disruption" caused by the pandemic. An application for a £3.6m grant from the Government's Coastal Communities Fund has been successful. Once complete, **The Beacon** will feature a two-screen cinema, a restaurant, bar and café. No time scale has been given.

*Liverpool Echo – 7 November*

### ILKESTON (Derbys)

Plans have been drawn up to refurbish three retail units in the side of the Grade II listed former **Ritz**. The cinema opened in May 1938 and films ceased in June 1968. It became a bingo club, which closed in July 2018. The CTA visited in May 2008. The empty building has suffered from break-ins and vandalism. See Casework p5. {22173}

*Derby Telegraph – 27 October*

### INVERGORDON (Highland)



Officials have recommended that the Council sell or lease the Category B-listed former **Town Hall**. However, they have also warned that the building is in a poor state of repair and would require several hundred thousand pounds of restoration work. It was built in 1871 and converted to a cinema in 1934, which opened as the **Playhouse**. It went over to part-time bingo from 1960 and films ceased in April 1984. In 1988 it was converted into an arts centre. {23258}

*Press & Journal, Highlands & Islands – 17 November; photo taken September 2008*

### KESWICK (Cumbria)

The **Alhambra** has been awarded a grant from the Government's Cultural Recovery Fund. The £86,782 will go towards the recent £300,000 upgrade to the family-run venue, which delayed its reopening post-lockdown and was described at the time as a "massive gamble". This included a 29-seat second screen under the balcony. The cinema reopened on 15 October. {3150}

*BBC News website – 19 November; sent in by Terry Hanstock*

### KETTERING (Northants)



Plans have been submitted to convert the former **Granada** into a food hall. It opened in December 1936 with 1,748 seats in stalls and circle. Films ceased in June 1974 and it became a bingo club the following year. That closed in June 2018 with plans to convert it into a banqueting hall. In June 2019 police found a huge cannabis factory in the building. {35251}

*Northants Live – 26 October; photo taken April 2007*



### LEEDS (West Yorks)

Workmen restoring the Hyde Park Picture House pulled up carpets and floorboards and found old cigarette packets, confectionary, coins, 'reserved' signs and film boxes from the 1930s and 40s. There was also a 'mummified' banana and a box of Kodak 127 film. See also article on p16. {1836}

BBC News website – 8 November;  
Yorkshire Evening Post – 12 November

### LONDON (Camden)

The new five-screen Curzon opened on 29 October at Hawley Wharf, Dockray Place, a new development beside the Regent's Canal. Each screen has 28 or 30 seats. They are all upstairs and appear to be directly beneath the Overground railway. There is definitely noise when heavily-laden freight trains rumble by overhead (which they do frequently). As usual there is absolutely no indication of what is on and when until you reach the Box Office counter, where there are two small framed cards. Admission is £17 peak (evenings & weekends) and £12.50 at other times. Concessions £12. Children £10 (off-peak only). I [AW] don't think it poses a threat to the Odeon Camden Town, which has larger screens and lower prices. {66147}

Kentish Towner – 4 November; Sent in by Jeremy Buck, Terry Hanstock & Anthony Wills;  
Time Out – 9 November; sent in by Tom Laughlan

### LONDON (Covent Garden)



The future of the Grade II listed four-screen Odeon Covent Garden may be in doubt after the building was purchased by an investment fund for an undisclosed fee, rumoured to be in excess of £75m. It opened as the Saville Theatre in October 1931 with a 129-foot bas-relief frieze by Gilbert Bayes. It became a two-screen ABC cinema in December 1970 and was taken over by Odeon in 2000. It was further subdivided in 2001. {911}

Camden New Journal, The Stage – 11 November;  
sent in by Tom Laughlan & R David Simpson; photo taken September 2006

## Join the CINEMA ORGAN SOCIETY

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

♫ Bi-monthly newsletter ♫ Quarterly glossy magazine ♫

Full membership only £26 a year

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

For membership details and sample publications contact

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

[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

### LONDON (Mile End)



The five-screen Genesis has won the *Time Out* best cinema award for 2021. It has been renovated over the last two years and tickets are just £5.50. The building opened as the Empire in June 1939 and became the ABC Mile End. It was tripled in 1973 and closed in March 1989. It lay empty for about ten years until reopened as a five-screen cinema in May 1999. The original circle area still remains the main screen, with the two former minis under the circle in the rear stalls and a further two screens added in the former front stalls. {13867}

*Time Out* – 7 December; sent in by Tom Laughlan; photo taken April 2006

### LONDON (Southwark)

The new two-screen Everyman opened on 13 December at Borough Yards, Dirty Street, a new retail and leisure development next to Borough Market. The screens seat 105 and 92.

Sent in by Jeremy Buck

### LONDON (Streatham)

The Grade II listed Streatham Hill Theatre has been added to the English Heritage national 'at risk' register. It opened in November 1929 with 3,000 seats, one of the largest theatres in the suburbs of London. In the late 1930s films were shown on Sundays, when theatrical performances were not permitted. It received a hit from a wartime bomb in July 1944 but was restored and reopened in December 1950. It closed in June 1962 and was converted for bingo. That closed in January 2017 and the building has been empty since, expect for an amusement arcade in part of the foyer. {31611}

Friends of SHT press release – 4 November

### LONG EATON (Derbys)



The Council is looking for expressions of interest to run the former Palace/Ritz as a small cinema. The makeover would cost £5.3m. The move follows the awarding of £24.8m funding to the Council. It was last used as a bar but has been empty for some time. {37625}

*Nottinghamshire Live* – 17 December; sent in by Terry Hanstock; photo taken May 2004

The Council plans to convert the former Scala/Galaxy into apartments and shops. The building has been empty for almost ten years. See p25 and front cover Bulletin 55/5. {24984}

*Derby Telegraph, Nottinghamshire Live* – 19 November; sent in by Terry Hanstock



## LONGRIDGE (Lancs)

On p20 of the last Bulletin we reported that the **Palace** had been put up for sale. The Estate Agent's particulars can be seen at [tinyurl.com/46wy73rj](https://tinyurl.com/46wy73rj) with some nice photos of the interior. {6903}

*Sent in by Philip Crompton*

## LOUGHTON (Essex)

Planning permission has been granted for the former HSBC building to be converted into a hybrid workspace in the day and a 40-seat cinema in the evenings and weekends. The application received objections saying that the proposed licensing hours were too long and would cause disruption for people living in nearby properties. The site adjoins Loughton's historic **Lopping Hall**, which holds a small theatre, bar and art gallery.

*Essex Live – 7 December; sent in by Ian Johnson*

## MARGATE (Kent)

An application has been submitted to temporarily replace the signage on the Grade II\* listed **Dreamland** during the filming of the new Sam Mendes movie *Empire of Light* starring Olivia Coleman. It is subject to approval by Historic England. The proposal is that existing lettering will be temporarily replaced with similar neon signage reading **EMPIRE**. Every effort will be made to use existing fixing points when securing to the brick fin but any new holes required are to be made in mortar joints and repaired accordingly with lime mortar, following reinstatement of original signage. A 20,000 sq ft sound stage enclosure has been installed at **Dreamland** for the filming, which will take place from February to May. The producers are looking for men and women to feature as extras. {15123}

*Isle of Thanet News – 22 December; sent in by Margaret Burgoine*

## MARLBOROUGH (Wilts)

We reported on p21 of the last Bulletin that the new **Parade** cinema opened on 18 September. Now an official opening ceremony has been held with a plaque being unveiled by Camilla, Duchess of Cornwall. She promised to return to the cinema one day and bring her grandchildren. {65577}

*Shropshire Star – 2 December*

## NORWICH



Revised plans have been submitted for the site of the **Odeon/Hollywood** in Anglia Square. The proposed development has been reduced from 20-storeys to just 8, following refusal by a planning enquiry. A cinema included in the original scheme has now been dropped. {25214}

*Evening News, Norwich – 4 November; photo taken May 2004*

## OAKHAM (Rutland)

Plans have been approved to convert the Grade II listed **Victoria Hall** into a two-screen boutique cinema called the **Rutland Kino**. The auditoria will seat 89 and 40 and there will be a café. A local woman has called for a debate on the proposals.

*Rutland & Stamford Mercury – 2, 19 November*

## PAISLEY (Renfrew)

A memorial to the **Glen** cinema disaster of 31 December 1929 has been unveiled in the town centre. 100 people attended, including two remaining survivors. 71 children died when a fire caused a panic during a children's matinee, with more than 600 present. The metal gates on the main exit doors had been pulled shut, stopping them from opening and leading to a fatal crush.

*Glasgow Evening Times – 1 December*

## PETERBOROUGH (Cambs)



The Government's Culture Recovery Fund has awarded the **New Theatre** £319,500. The funds will be used to ensure a strong recovery, after being closed due to the pandemic. The venue opened as the **Odeon** in September 1937 and was tripled in February 1973. It closed in November 1991 and lay empty for ten years. In 2001 it was de-tripled and reopened as a live theatre and events venue, called the **Broadway**. The CTA held their AGM there in 2002. Following a break-in in 2009, a fire broke out. After the insurance company refused to pay out, the building closed. It reopened under new management in February 2011 and was closed in March 2020 due to the pandemic. It had a further brief spell on film in August 2020. {19950}

*Peterborough Telegraph – 19 November; photo taken May 2004*

## PLYMOUTH

Shares have gone on sale in a bid to raise £520,000 to bring the former **Gaumont** back into use as a music venue and business hub. The building opened in November 1931 and was subdivided in 1961 with a dance hall in the former stalls and a cinema in the former circle, reopening as the **Odeon** in September 1962. It closed in April 1980 and the stalls became a roller disco and later a nightclub. The current owners bought the building in 2020. {33729}

*The Herald, Plymouth – 13 October; photo on front cover*



The former **State/Mayflower** in St Budeaux was demolished on 21 December. It was under construction when WWII was declared but was allowed to be completed. It opened in November 1939 with 939 seats, designed by David Evelyn Nye. It was the first cinema in the area to be equipped with CinemaScope and stereophonic sound in a 42ft wide proscenium. In the late-1960s it was taken over by the Rank Organisation and renamed **Mayflower**. They applied for a bingo licence and soon afterwards films were dropped and it became a Top Rank Bingo Club. When this closed it became a carpet store and later snooker in the circle foyer. By 2014 the building was vacant and boarded up. {48269}

*Posted to the 'Old Cinema Buildings' Facebook group; photo taken June 2008*

## REDCAR (Cleveland)

The £9.6m rebuild of the **Regent** is on schedule and is expected to open on the sea front in early summer. A three-screen 200-seat cinema is replacing the former building, which had to be demolished due to structural defects.

*Evening Gazette, Teesside – 27 October; Northern Echo – 29 November*



### ROTHERHAM (South Yorks)

The former Regal/Odeon has been listed Grade II. It opened in December 1934 with 1,825 seats and was renamed Odeon in 1946. It was sold to an independent operator in 1975 and renamed Scala. That closed in September 1983 and bingo took over. Bingo continued until March 2020 and there were plans to demolish the building. It was due to go up for auction in October with a guide price of £390,000; the lot was withdrawn before the sale. The property did sell at auction in 2019 for £575,000. See photo p25 Bulletin 55/4 & Casework p5. {18509}

*Rotherham Business News – 24 November; Yorkshire Post – 30 November*

### SMETHWICK (Sandwell & Dudley)

We carried an article on the Grade II listed former Rink/Gaumont on p15 of the last Bulletin. It has now been sold for £505,000 by order of the Trustees in Bankruptcy. It last operated as a function suite called the Victoria Suite. {20722}

*Barnard Marcus Auctioneer's website – 17 December; sent in by Ray Duns*

### STAFFORD

The Stafford Cinema closed on 4 November. It opened as the Odeon in October 1936 – with just 956 seats in stalls and circle it was one of the smallest Odeon cinemas. It was disposed of by the Rank Organisation in July 1981 to the Hutchinson Leisure Group, which renamed it Astra. In December 1981 it was tripled with 435 seats in the former stalls and two mini cinemas in the former circle seating 170 and 168. It had a succession of operators since, with the downstairs screen becoming bingo for a while. The current operator took over in November 2019. {22874}

*Sent in by Ken Roe*

### SWANSEA

The 48-seat Cinema & Co decided to take a stand and not to abide by the Welsh Government's decision in November to require Covid passes. The venue was issued with a closure order by Swansea Council and told to shut for 28 days. But the cinema defied the Welsh Government and Swansea Council direction and chose to stay open. Owner Anna Redfern was then taken to court on 30 November where Judge Thomas rejected her appeal to dismiss her case and ordered the venue to follow Covid-19 regulations. Ms Redfern was also told to pay the Council's legal costs of £5,265. The day after the court case, Cinema & Co apparently reopened and hosted a Christmas film screening to people who had booked a ticket online. Swansea Council took the owner to court; she was fined £15,000 plus costs and given a suspended prison sentence for contempt of court. The Council has also bolted the shutters to the ground to prevent any attempts to reopen. {52976}

*Daily Express – 20 November; South Wales Evening Post, Western Mail – 26 November; ITV News website – 10, 15 December; sent in by Tom Laughlan, Barry Quinton & Martin Tapsell*

### TAIN (Highland)



A community-led restoration of the Category B-listed Picture House has moved a step closer to completion. Volunteers have taken out the old cinema seats, lighting and staging as well as dealing with two old projectors. Rotting timber flooring will be removed and replaced with a concrete floor. The building dates from 1874-76 and became a cinema in the 1920s. Films ceased in 1965. {23267}

*North Star – 18 November; Press & Journal, Aberdeen – 24 November; Sunday Post – 28 November; sent in by Tom Laughlan; photo taken September 2008*

### TAUNTON (Somerset)

The former Debenhams store was used as a free pop-up cinema at weekends in the run-up to last Christmas.

*Somerset Live – 12 November*

### THURSO (Caithness)



Merlin Cinemas has added three new screens in an expansion costing £500,000. They are in the area of the former bowling alley and have 96, 87 & 39 seats. The openings coincided with the 21<sup>st</sup> anniversary of the opening of the building as the two-screen All Star Factory in 2000. That closed nine years later and the building lay empty until 2012. Merlin Cinemas took over in 2015. The two existing screens seat 152 & 88. There is a 2½-minute video fly-through of the new development at [youtu.be/oZbjvti2B8c](https://youtu.be/oZbjvti2B8c). {27141}

*Caithness Courier – 14 October; photo taken September 2008*

### TOTTON (Hants)

Plans to remove the roof of the former Savoy and build flats have been granted permission. The rest of the building had already been converted into flats. See p26 Bulletin 55/4. {50581}

*Daily Echo, Southampton – 10 November; sent in by Ian Patterson*

### WOLVERHAMPTON

The two-screen Light House cinema has launched a crowdfunding campaign to help bridge a gap in expected income. The cinema reopened in June after being forced to close for 15 months due to the restrictions of the pandemic. In 2015 the Light House lost a Council subsidy worth £73,000 a year and was on the brink of closure in 2018. {25862}

*Express & Star – 16 December*

### YORK

Plans are being considered to demolish the Mecca Bingo Hall on Fishergate and build 276 student flats. The site is adjacent to the former Rialto cinema, which was demolished in 2003 to become a car park for the bingo hall. The development is to be called Rialto House. {2786}

*Insider Media – 2 December*

## LATE NEWS

### NUNEATON (Warks)



The bingo club in the former Grand at Chapel End closed in November. The building is up for sale, with a covenant that it cannot be used for bingo again. The cinema opened in 1929 and was enlarged in 1938. Films ceased in August 1961. {44305}

*Sent in by Ken Roe; photo taken August 2004*



# LETTERS

## UNIDENTIFIED CELEBRITY

The lady pictured in between the two Scottish gentlemen on p29 of the last Bulletin is Sylvia Syms.

Les Woods

I can't identify the two celebrities on p29 of the November/December Bulletin although one of them resembles Hannah Gordon. Judging by the wearing of the kilt, it could be a Burns Night / St Andrew's Day celebration. However, I have been able to glean some information on the cinema manager, William McLarty (Maybole, Ayrshire 1925-1986 Hamilton, Lanarkshire). From 1947 to 1950 he was one of the two assistant managers at the **Regal** Hamilton, occasionally acting as relief manager at the Rex Cinema Motherwell. In 1949 he was presented with a "very handsome clock" by the Rex's management and staff on the occasion of his marriage. In 1950 he became manager of the Ritz Cambuslang, before moving to the **Regal** Hamilton in 1952, remaining there as manager for the rest of his career. As a member of The Kinematograph Weekly Guild of Showmen, he appears to have been an enthusiastic promoter of the Regal's films and in 1958 he was "Highly Commended" in that year's MGM Showmanship Contest. That particular bit of showmanship involved buglers sounding a fanfare prior to each evening's screening of *Dunkirk* (1958).

Terry Hanstock

## SOUTHAMPTON SITUATION

The **Empire Theatre** in Southampton, which was opened in December 1928, was the tallest building in the City at the time. However, it was soon eclipsed by the nearby taller **Civic Centre**. Eventually it was acquired by the Rank Organisation, which renamed it the **Gaumont**. Although built as a theatre on three levels, it became a full-time cinema. However, the stage facilities were retained and the building was sometimes used for live performances. Local amateur companies kept the building going for years despite attempts since at least 1961 by Rank to turn the building into a bingo hall. The local 'Friends of the Gaumont' were for many years active as a pressure group. In 1985 Rank sold the building, which was renamed **Mayflower**. It is noticeable that no local amateur company has performed in the building since that date. The building was closed on the outbreak of the virus.

The **Nuffield Theatre** in the Southampton University campus was opened by Dame Sybil Thorndike in March 1964. Although on the University campus, it was open for all. The theatre closed on the outbreak of the virus. The £30 million **Studio 144** opened in Above Bar in February 2018 and became known as **NFT City** with the **Nuffield** at the University known as **Nuffield Campus**. It went into liquidation at the outbreak of the virus. A Trust has now been formed to operate both the former **Mayflower** and the **NFT City**. The Above Bar premises are now called **Mast Mayflower Studios** and the **Mayflower** in **Commercial Road** is called **Mayflower Theatre**. Both premises advertise together. Telephone booking is the only way to book at the moment. The former **Nuffield** in the University Campus is currently empty and its future is at present undecided.

Ian Patterson

## EMPIRE/ODEON SUTTON COLDFIELD

As members will know this is an ex-Odeon and Grade II listed. It was the first of the Odeons to be tripled in 1972 with a fourth screen being added in 1987 but several years ago it became part of the Empire chain. Regrettably, since Empire took over it appears to have been sadly neglected to some extent. It has become rather shabby in parts with ripped seats in the rear of screen ④ and screens ② and ③ looking rather sad. I once asked the manager why they did not use screen tabs / masking and was told that none of the staff knew how to operate them. On another occasion, during the steaming of an André Rieu concert, the picture did not fit the screen and at the interval the house lights were left on for about ten minutes after the start of the performance and at the end the house lights were not put on, leaving the audience stumbling around in the dark to the exit. Perhaps with more staff training and better maintenance over the years the present problems would not have arisen. These are just my thought and perhaps I am wrong as I have never worked in a cinema and stand to be corrected if I have misjudged the Empire group. {15012}

Trevor Chapman

## LEATHER BOTTLE



A few years ago, I and two fellow CTA members visited the site where Merton Park Studios once stood, following which we adjourned to the adjacent pub, the *Leather Bottle*. As this had been the watering hole for many of the stars and technicians from the studios, we were disappointed to find no mention or photographs in the pub of its once famous neighbour. This omission has finally been rectified by Clive Whichelow, author of *The Films of Merton Park Studios*. Pub owners Greene King have allowed him to put up a small but eye-catching display, which he hopes to extend in due course. To order a copy of *The Films of Merton Park Studios*, which costs £9.99 plus postage, go to [enigmapublishing.co.uk](http://enigmapublishing.co.uk).

Kevin Wheelan

## DOROTHY LLANGOLLEN

There's a very thorough account of the **Dorothy Cinema**, Llangollen (1931-1965) and its owners, the Horspool family, by Dave Edwards on the Wrexham History website at [tinyurl.com/2p8j5fpu](http://tinyurl.com/2p8j5fpu).

Apparently the Horspools also owned the Dorothy Café as well as the Dorothy Bakery, which might explain how the Dorothy Cinema acquired its name. However, there were Dorothy Cafés in many towns and cities as early as the 1880s so the name wasn't peculiar to Llangollen. All seem to be fairly upmarket establishments but whether they were part of a chain or an early franchise is difficult to say. The 1880s also saw 'Dorothy' fur capes and mantles being widely advertised, which suggests that the name was popular in marketing terms. A subject for further research? {32675}

Terry Hanstock

## TIME PLEASE

I'm sure someone has already pointed this out but London had a Time cinema – a news theatre (John Holloway's letter: *Australia Time*, page 13 Bulletin 55/5). It's chronicled in Allen's *West End Cinemas* and formed part of Baker Street Underground station to face Marylebone Road. The cinema existed between 1938 and 1999, under various permutations of the name Time as well as others. {13070}

Richard Gray

## GOOD DEAL?

Stefanie Fischer's talk gave examples of new digital cinemas created inside buildings no longer wanted. The day before, I heard from Barclays that my Deal branch was closing in February. I wrote to them suggesting it be used for a two-screen cinema. The campaign to reopen the Regent is I think a lost cause due to advanced decay and the owners never engaging or enthusing about their plans (if any). I don't know if any other CTA members have advocated new cinemas where other options are closed but with depleted High Streets, this seems a relevant issue for more adaptable CTA members. Any thoughts on this?

Martin Tapsell

## CUSTARD PIE

BBC News was inside the **Mockingbird Cinema** in Gibb Street, Birmingham discussing proposed expanded public transport away from London. It was said that a tram service would be a welcome bonus as well as the taxi service customers needed to use. Going by tram to and from a cinema in an old custard factory would appeal to many CTA members! {55411}

Martin Tapsell



## BILL DOUGLAS CINEMA MUSEUM

I have just returned from a trip to the West Country. Whilst there I visited the Bill Douglas Cinema Museum at the University of Essex. It is located on the basement and ground floors of the library block. The exhibits in the basement were related to the early development of the cinema. The ground floor contained exhibits related to the twenties to the fifties; some of these related to cinemas. There is a commissioner's cap from a Gaumont cinema, the plate on the door of Gaumont Super Cinemas, programmes for the Gaumont Palace in Exeter and the Odeon Muswell Hill and lots more. There are many intriguing exhibits and it is well worth the effort to visit if you are in the area.

Malcolm Davis

## JAWS QUEUE



Here is a picture of the queue at The Regal Oswestry in 1975, waiting to see *Jaws*. Looks popular! Not a particularly good photo. {28606}

John Powell

## CINEMA CRUISING

I did a fourteen-night cruise on P&O's new ship *Iona* in November, the largest ship on the UK market (184,000 gross tons) and it has four small cinemas. Each one has 50 seats and floodlit screen tabs that are used every show, of which there are four a day in each cinema. Each auditorium has red seats and walls with black ceilings. Incidentally, we got caught up in storm Arwen and arrived back 24 hours late but this massive ship did not move about very much!

[www.pocruses.com/cruise-ships/iona](http://www.pocruses.com/cruise-ships/iona) & [en.wikipedia.org/wiki/MS\\_Iona](https://en.wikipedia.org/wiki/MS_Iona)

Stuart Smith

## IRISH NEWS



The Savoy Cinema in Waterford City (Ireland) designed by Robinson & Keefe has long been adapted to retail use but some aspects of the attractive 1930s design remain. The foyer is now a fast-food joint with no visible interior features and only a memory of the façade. However, the cinema, which was built at an angle to the foyer, is still partially preserved inside the excellent next-door bookshop, with the proscenium arch, balcony line and ceiling visible. Close by is the Omniplex, with a rather bleak exterior.

Bob Bradshaw; photos taken November 2021

The University Concert Hall Limerick announced that its Compton Cinema Pipe Organ, in situ since the venue's inception in 1993 but which has been silent since 1999, is playing once more, following the first phase of its restoration. This organ was originally in the Savoy Cinema, Cork. The organ took centre stage for *Classics & Chaplin* on Friday 17 September for two free shows at 1:30pm and 7pm with the celebrated organist Richard Hills performing.

Bob Bradshaw

## CINEMA BUSINESS

### CULTURAL RECOVERY FUND

925 culture and creative organisations across the UK are to benefit from £107 million in grants from the government's Cultural Recovery Fund, including over 200 cinemas. Details of the Electric Palace Harwich, the Alhambra Keswick and the New Theatre (ex Odeon) Peterborough are detailed in the Newsreel; others include £112,149 for the Orion Burgess Hill, £143,825 for the Dome Worthing and £46,459 for the Roxy Ulverston. Just like last year, your editor has been unable to find a complete list of awards; these are what have been reported by local newspapers. Further grants are expected.

*The Argus, Brighton* – 22 November; sent in by Barry Quinton;  
*in.cumbria* – 20 November; sent in by Terry Hanstock

### TOP BUZZ

The 1995 animation *Toy Story* is the most loved family film with 41% picking it in a poll by Meerkat Movies. Number two is Disney's 2013 *Frozen* with 36% followed by the original 1994 *The Lion King* with 31%. *Mary Poppins* came in 8th with 25%.

*Daily Mirror* – 26 October; sent in by Barry Quinton

### BOND CONTRADICTION

The new James Bond film *No Time to Die* has been seen more than a million times at an Odeon. The chain said it was the best attended film since 2019's *Star Wars: The Rise of Skywalker*. Half the fans said that the Bond film was their first time at the movies since Covid hit. The film has already smashed box office records, taking £88m worldwide in its opening weekend and more than £545m up to the end of November. However – the film could lose £75m. It cost £187m to produce, at least £75m to promote and the cost of three postponements means it would need to make closer to £673m to break even, according to *Variety* magazine.

*Daily Mirror* – 9 October; *Daily Mail* – 24 November;  
sent in by Tom Laughlan & Barry Quinton

### CINEWORLD

Shares surged 17% after Cineworld said revenues in October 2012 were 27% above those in October 2019. The company suffered a \$3bn loss in 2020, not helped by damages imposed by a Canadian court for abandoning a planned takeover of Cineplex.

*Evening Standard* – 15 November; *Daily Mail, cityam* – 16 November;  
*The i* – 16 December; sent in by Margaret Burgoine, John Forster & Tom Laughlan

### DISNEY

Disney has pushed back the release of 2022 films, such as the as yet untitled *Indiana Jones* and the Black Panther sequel due to Covid. For the first time in its 98-year history, Disney will have a female Chairman; 67-year-old Susan Arnold joined the board 14 years ago. Disney shares fell 7% after it published poorly-received full year results.

*Metro* – 19 October; *cityam* – 19 November; *Daily Mail* – 3 December;  
sent in by Tom Laughlan

### EVERYMAN



The five-screen Everyman Harrogate in August 2016 {53437}

Everyman expects to make a £7m profit, substantially higher than the £4.8m previously forecast. Turnover will be "at least" £46m, up from an estimated £42.5m. Shares rose 2.8% to 146p at the news. The chain has 35 venues and the average ticket price is £11.18.

*Daily Mail, cityam* – 23 November;  
sent in by Margaret Burgoine, Tom Laughlan & Barry Quinton



# REWINDING BACK – THE COMING OF ‘TALKIES’

## TALKIES AT THE EMPIRE CREWE

The Mayor of Crewe, Councillor WC White, has accepted an invitation from Associated British Cinemas Ltd and the manager of the Empire Crewe to attend the first house performance at 6pm of the first real Talkie *The Singing Fool* to be seen and heard in the district on Monday 5 August. The cost of the installation is several thousand pounds. The cinema theatre will be redecorated throughout with complete modern innovations for its patrons' comfort.

*Crewe Chronicle – 27 July 1929*

## THE TENANCIES OF THE TALKIE

The melancholy tale of 'talkie' arrivals and departing musicians goes gloomily on. Last week the Grand Byker, re-opened and the orchestra has been abolished. On 5 May the Co-op Cinema Widnes will open as a 'talkie' home with *Bulldog Drummond*. The orchestra is not being retained. And so we go on until something is done to stem the inrush of metallised music from abroad.

**Note:** The Co-op Cinema stood on the site of the Plaza Peelhouse Lane, Widnes.

*The Era – 26 April 1930*

## FUTURE OF THE GRAND 'TALKIES' – ONLY IF SHORTAGE OF SILENT FILMS



Statements concerning the probable conversion of the Grand cinema, Burnley into a talkie house have been made in the town during the week but it is understood that this will only take place in the event of a serious shortage occurring of silent films of good quality. When talkie apparatus was being installed in many theatres in the country, the management of the Grand continued with the presentation of silent films and there is no doubt their policy has met with a great measure of success. The position in the cinema industry today, however, is that fewer silent films of note are being produced, the big film corporations having concentrated on the making of talkies. Should the supply of silent films of the standard demanded by the Grand fall off, it is not unlikely that talkie films will be seen and heard at the Grand. At present the cinema has a sufficient number of silent films booked to provide programmes for three months. It is learned that in the event of a change over to talkies, the best apparatus, the Western Electric sound system, will be put in. The hall has excellent acoustic properties.

*Burnley News – 9 August 1930*

**Note:** The Grand went over to talkies on Monday 27 October 1930 with the film *Sunny Side Up* with the Western Electric equipment. Their last silent film was *Where East is East* starring Lon Chaney.

## WHERE SOUND IS THICKEST

Sound, which has taken hold of some 10,000 cinemas and theatres throughout the world, over 60% of which are wired by Western Electric, can only be found in mass installations in three cities. The cities which boast the largest number of WE installations are New York (181 equipments) and London (151 equipments). Before 1931 opens the indications are that we shall see London ahead of Chicago and pressing closely on the heels of New York, as the "world's first 'Talkie' City."

*The Bioscope – 10 September 1930*

## CINEMA ORCHESTRAS

Although orchestras have been restored to several big London cinemas and the Gaumont British Corporation has decided to revert to the use of bands in their theatres, it is certain that talkies will not be displaced by the silent vehicle. Mr CW Scott-Buccleugh, manager of the King's cinema, Bristol, said he did not think the move to restore orchestras would be generally accepted. "I think the talkie has come to stay," he said. "There is no comparison between the talkies and silent films." The Musician's Union states that through negotiations between them and the Gaumont British Corporation, about 24 orchestras will soon be put to work. The move, however, will probably be more in the nature of an experiment than otherwise.

*Bedminster, Knowle and Brislington Record – 11 October 1930*

## CREWE GOES 'ALL TALKIE'

With the conversion of the Grand cinema, Crewe to 'talkies', Crewe loses its last 'silent house'; all the other four cinemas in the town have sound films. The Grand cinema, formerly controlled by the Crewe West End Cinema Co has been taken over by Milhaw (Crewe) Ltd and has been temporarily closed for re-seating and redecoration. The latest system of television [sic] sound equipment will be installed and the theatre reopened on Thursday 2 July. The G Harry Hooks, who was granted the transfer of the licence at the Crewe Transfer Sessions this week, has been appointed manager. Mr Hooks was formerly manager of the Empire cinema Crewe. Since then he has worked in London.

*Evening Sentinel – 27 June 1931*

## TALKIE ON A TRAIN

The first talkie on a train will be heard on Friday and it will be British. The British Acoustics company has arranged with the London and North Eastern Railway for an experimental demonstration of their apparatus to be given on the 'Scarborough Flyer', which leaves King's Cross at 10:05 in the morning. The railway company has converted a sixty-foot van into a soundproof cinema, so that the silver tones of the actors may not be disturbed by incidental noises of wheels and such like things. There have been picture shows on trains before but this is the first occasion on which a talkie will be seen and heard.

*The Era – 22 July 1931*

## BA AT CHESTER – A SPEEDY INSTALLATION

New British Acoustic talkie equipment has been installed at the Majestic Kinema, Chester. Immediately the performance was over at the Majestic on Thursday night, a small body of technicians, under the supervision of Mr Sewell, the Gaumont British Area Sound Inspector, started work on the existing installation and worked through the night, removing the old and installing the new. Their work did not cease until everything was in perfect order for the evening performance on Friday. During the few days previous to the installation the loudspeaker, which is the latest type Roxy Horn, was on view in the entrance hall at the Majestic.

*Kinematograph Weekly – 25 May 1933*

## NEW BAGILLT CINEMA

Work has commenced on the new cinema that is to be built at Bagillt for Mr Robert Davies, proprietor of the Grand and Empire cinemas, Flint and the builders AB Lloyd and Sons Flint, are now at work on the task of converting Bethania Chapel into a cinema. Their work includes the demolishing of the front of the chapel and the building of a new front and the entire fabric will be steel framed and reinforced with concrete. The design will be on modern lines and the exterior of the building will be in the new rustic brick work, Rusbon bricks being used.

There will be seating accommodation for about 1,000 people and the interior of the cinema will be beautifully decorated with artistic panels in futuristic designs, with excellent lighting effects. An important feature of the interior work is the fact that there will be no pillars inside the building, this giving the audience in every part of the hall a clear and uninterrupted view of the screen. When completed the cinema will be known as *The Regent* and will be one of the most up-to-date cinemas in North Wales, fitted with the very latest talking apparatus and equipment and devices for the comfort of patrons. It is expected that the *Regent* will be opened in the autumn.

*Flintshire County Herald – 6 March 1936*

*All items sent in by David A Ellis*



# UNIDENTIFIED CINEMA PHOTOGRAPHS



324 – no extra information



540 – a Co-op Pricefighter shop



Ex219 – another Co-op with a distinctively shaped façade



C127 – a lovely foyer area



329 – The film is *How Green is My Valley*; the location also had an Albion Print Works, if that might help jog a memory



Int154 – an ABC foyer



G29 – a former military site [SKC]

These are some samples from a regular weekly set of unidentified cinema photographs posted on the CTA-UK Google Group. Please consider joining this group: [groups.google.com/forum/#!forum/cta-uk](https://groups.google.com/forum/#!forum/cta-uk) and help us to identify cinemas. It's great fun! If you're having trouble signing in, email the archivist at [archive@cta-uk.org](mailto:archive@cta-uk.org). If you don't wish to join the Group but want to be involved in identifying these photographs they can be viewed at [tinyurl.com/uomjyom](https://tinyurl.com/uomjyom).

If you recognise any of these photos, please email [darron.keeling@me.com](mailto:darron.keeling@me.com), quoting the reference number, or contact your editor (address on p2).

**ONLY ONE SOLVED FROM THE LAST BULLETIN**  
F87 is the Gaumont Palace Plymouth, identified by Wayne Ivany via Anthony Storey.

Darron Keeling



# THE FILMGOER'S CHOICE – JUNE 1942

By David Evans

Let's imagine that you are a serviceman or woman on leave, a war worker with a day off or any war-weary Londoner looking for entertainment during the second week of June 1942. A film would be an attractive idea with the best selection being in a West End cinema. So, what are the options?



Queue in 1941 for *The Philadelphia Story* at the Empire Leicester Square\*

On Leicester Square, with the Empire, Ritz, Leicester Square Theatre, Odeon and Warner, there is a good choice of intrigue, drama and comedy. At the vast Empire, opened in 1928, there is *Nazi Agent*, an espionage opus starring Conrad Veidt in the dual role of twin brothers, one good and one a blackmailing German official. Below in the snug 400-plus seat Ritz *Gone With The Wind* is playing and will do so for another two years. The Leicester Square Theatre, dating from 1930, which reopened in July 1941 following bomb damage, has audiences thrilling at the new Hitchcock picture, *Saboteur* and at the Odeon, first opened in 1936, there is another Universal picture, *Joan of Paris* featuring Michèle Morgan and set in a Hollywood-imagined occupied France.

However, for something away from the War there is superb comedy in *The Man Who Came to Dinner* at the Warner with Bette Davis. With its marble-faced, somewhat austere façade, tempered by sculptured figures of the Spirit of Sight and Sound, the Warner is playing the picture at the same time as the Broadway play on which it is based is packing in audiences at the Savoy Theatre on the Strand.

En-route to Piccadilly Circus, the Rialto is closed for repair following bomb damage so it is on to the London Pavilion where United Artists control the 1,200-seat theatre, covering stalls, circle and upper circle; it is presenting *A Gentleman After Dark* starring Miriam Hopkins and Brian Donleavy. Nearby, at Paramount Pictures' major West End outlet, the Plaza, Dorothy Lamour, Betty Hutton and William Holden are announcing that *The Fleet's In*, a musical with romantic numbers like *I Remember You* and comedy items such as *Arthur Murray Taught Me Dancing in a Hurry* belted out by Miss Hutton. There is no mistaking the Plaza as a Paramount theatre as the dome on the building is topped by the studio's trademark of a mountain surrounded by stars. Other Paramount houses, the Carlton Haymarket and the Paramount Tottenham Court Road are playing *This Gun for Hire* starring Alan Ladd and Veronica Lake and Cecil B DeMille's Technicolor spectacle *Reap the Wild Wind* respectively – the latter featuring Paulette Goddard, Susan Hayward, John Wayne, Ray Milland and, for added thrills, a battling giant squid!

The nearest British film is *Unpublished Story* at the Regal Marble Arch. In this, Valerie Hobson and Richard Greene, two Fleet Street journalists, unmask a Nazi spy ring masquerading as an organisation working for world peace. For additional pleasure, the film is complemented by music from Van Straten and his orchestra at 3:20, 5:50 and 8:15pm.

By now our June 1942 filmgoer has enough information to make a choice and can leave the West End's many other cinemas to another day. Although he or she doesn't know it, the ice-cream they might purchase in the interval will disappear when all ice-cream manufacture is prohibited in September 1942 and the sweets or chocolates they might pick up en-route to a film will be strictly rationed from as soon as July. Happily, these restrictions will not apply to the flow of new pictures to the West End for audiences to enjoy during the years of war still ahead.

\* photo D2973 courtesy Imperial War Museum

## ARCHIVE MODEL

I have just paid a visit to the CTA Archive and was very impressed and full of admiration for the care and work that has been put into this project. My reason for the visit comes with a story that I'm sure your readers would be interested in.

Ten years ago, I built a model cinema, doll's-house style complete with foyer and auditorium, called *The Savoy*. It was of no particular cinema, just typical of the 1930s but how it would have looked as I remember them in the 1950s/60s.

As we lived in a small cottage, I soon realised that when completed it was far too big to keep. I decided to donate it to the CTA Archive and Clive Polden very kindly collected it from my home and took it for display in the Archive, which was then in North London. Over the years I have moved and so has the Archive. I have since built several more cinema models and often thought about my original model and where it was.

To my surprise, last year, I received an e-mail from David Simpson at the Archive, now in Southend. He had seen a photo of my model of the Odeon Stourbridge in the May/June Bulletin and recognised my name. He wrote, enquiring if I was the same John Griffiths that had built the model they were displaying.

Apparently, during the Archive's last move my model had been damaged and they found it wrapped up on the floor. He and Roy [Dilley] decided to restore it to its former glory. I also saw it being used in the promotional YouTube video advertising the Archive and was thrilled by what I saw. Although it was quite a distance, I decided to travel from Devon to Southend to see my work and the labour of love in restoring and enhancing *The Savoy*, which David and Roy have undertaken.

John Griffiths



David Simpson adds: Although I remember this donation being mentioned in Committee, I had not seen this model until it had been delivered to the Archive's new premises. Unfortunately, rather than being in a box, it was only wrapped in a blanket and the roof of the side where the auditorium is open to view had collapsed. Roy Dilley, who is responsible for most of the restoration, added some supporting struts but when he thereby lifted the roof up, he realised that it had badly buckled and he decided to completely replace it. He also took the opportunity to rewire the entire model, using wire that is a little more robust and added a dimmer switch, so the auditorium lighting can be brought up and down authentically. Finally, I assisted as the model was given a general 'tidy-up'. It now sits on a rather nice plinth and makes a lovely centre-piece to that display area.



## 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](http://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.

## NEWS FROM THE ARCHIVE

Thank you to the many members who wrote in or contacted the Archive to confirm the identity of the star featured in the publicity photograph on page 29 of the last Bulletin. It was a young Sylvia Syms. Robin Thomas and Terry Hanstock provided some information on William McLarty, manager of ABC Hamilton and Robin also identified the other gentleman in the photo as Graham Campbell, manager of ABC Coatbridge; thank you for this additional information, which will be added to the Archive's records. The following publicity photograph features a male actor in the centre. Please let me know if you can identify him. Does the film poster behind them, for *The Night My Number Came Up* (1955) help?



Member Victor Edwards has kindly donated his substantial slide collection to the Archive following the Archive's request for such collections to be donated on page 31 of the July/August 2021 Bulletin. He has also donated a substantial collection of cinema badges [opposite], including a fine collection of Saturday Morning Clubs for various cinemas and circuits over a broad span of time but also containing staff badges and badges from Cinema Exhibitor Association conferences back to the 1930s. These will make a welcome addition to the badges on display at the Archive, which it is hoped will soon feature in an Archive YouTube video.

Clive Polden, CTA Archivist

## 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.

## 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.

ARCHIVE TWITTER

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

## CONTACTING THE ARCHIVE

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

Clive Polden, CTA Archivist





## ANOTHER ARCHIVE MODEL



Continuing our less frequent item on unidentified cinema models, the above image was recently found in the file for the Harwich Electric Palace. Does anyone know anything about this model? – Who made it, why, where is it now and of course what cinema, if any, does it represent?

Clive Polden, CTA Archivist

## NECROLOGY

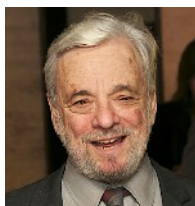
### LIONEL BLAIR 92

In 1961 he formed a lifelong friendship with Sammy Davis Jr after the pair dazzled audiences with their comedic dance-off at the Royal Variety Performance. Three years later he played The Beatles' choreographer in *A Hard Day's Night*. In 2017 he unveiled a plaque to singer Alma Cogan outside her home in Worthing.



### STEPHEN SONDHEIM 91

In a career spanning more than 60 years, he wrote the lyrics for *West Side Story* and both music and lyrics for *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *Sweeney Todd* and many others. He collaborated on 19 major stage productions on Broadway and London's West End, as well as for 21 films and TV shows.



### ROBERT FYFE 90

Robert found fame in middle age as Howard Sibshaw, the henpecked husband furtively stealing away from his wife, Pearl, to enjoy bike rides with the flighty Marina, in the long-running BBC TV series *Last of the Summer Wine*.



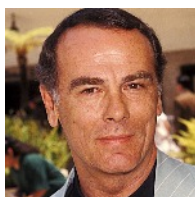
### LESLIE BRICUSSE 90

An Oscar-winning composer and lyricist. Bricusse was best known for penning the theme song for the James Bond film *Goldfinger*, Sammy Davis Jr's *Candy Man* and Nina Simone's *Feeling Good*, the latter two both written with Anthony Newley for musicals. He won an Oscar for *Talk to the Animals* from *Doctor Dolittle* in 1967.



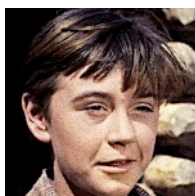
### DEAN STOCKWELL 85

As a child actor, Dean appeared in about 20 films, including *Anchor Aweigh* (1945). He earned an Oscar nomination for his turn as a Mafia boss in *Married to the Mob* (1988). His most high-profile role was in the 1984 *Dune* and he also appeared in *The Rainmaker* and *Air Force One* in 1997.



### TOMMY KIRK 79

The former child actor whose heartbreak in the Disney classic *Old Yeller* brought the nation to tears. But his career was derailed when his homosexuality became too widely known and when drugs and alcohol got the better of him. Despite his troubles while under contract to Disney, he had a fond memory of Walt Disney himself.

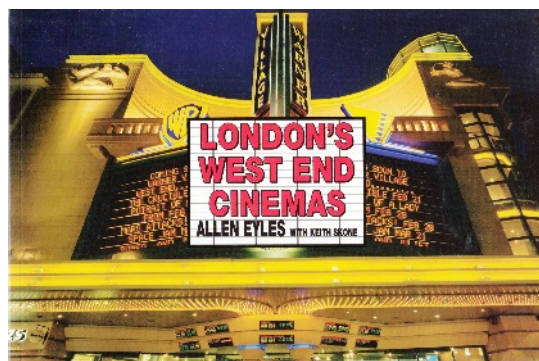


## INTERNET CORNER

- ★ [youtu.be/4su1CwKhz40](https://youtu.be/4su1CwKhz40) The curtain show from the El Capitan Theater in Hollywood in December 2019 on the last day of *Frozen2*.
- ★ [youtu.be/I5VsYMGsOL8](https://youtu.be/I5VsYMGsOL8) A 12¾-minute video – Carbon arc projection at the Kingsway Theatre Toronto (Canada) in 1992. {881}
- ★ [youtu.be/\\_cP3tist7-E](https://youtu.be/_cP3tist7-E) A 6½-minute video – The Woolton Picture House in Liverpool in 2014. {17451}
- ★ [tinyurl.com/5n7zbr3v](https://tinyurl.com/5n7zbr3v) From *The Londonist* – Inside the Grade II listed Troxy in London's Commercial Road. 12 photos. {3775}
- ★ [tinyurl.com/2p8h352m](https://tinyurl.com/2p8h352m) From *Lancashire Live* – a look inside the Grade II listed but disused Empire theatre in Burnley. {36755}
- ★ [tinyurl.com/yckzhx39](https://tinyurl.com/yckzhx39) From the *Express and Star* – aerial photos of the shell of the former Showcase Walsall, which is being converted into a car showroom – you can see the old auditoria clearly. {17102}
- ★ [youtu.be/uNuGqQcm0M](https://youtu.be/uNuGqQcm0M) A 28-minute video from Urban Explorers – inside the former ABC Doncaster, abandoned since 1992. {24505}
- ★ [tinyurl.com/huajw3jm](https://tinyurl.com/huajw3jm) From the *Liverpool Echo* – Photos of nine of Liverpool's lost cinemas.
- ★ [tinyurl.com/2p9y6eea](https://tinyurl.com/2p9y6eea) From *Blog Preston* – the history of the Empire Theatre in Preston, used as a cinema from 1930 to 1964. {29053}
- ★ [youtu.be/aSsH6OPkQvI](https://youtu.be/aSsH6OPkQvI) A 1¾ minute *Pathé News* item – the reopening of the Clifton Leamington Spa in 1956 {37473}
- ★ [tinyurl.com/6wdfua76](https://tinyurl.com/6wdfua76) From the *Exploring the Potteries* website – details and photos of 32 former cinemas.
- ★ [tinyurl.com/mr7dbspj](https://tinyurl.com/mr7dbspj) Cinema architecture redefined in Teatro Vivo in São Paulo, Brazil. Good pictures of a new cinema.
- ★ [tinyurl.com/2p8mrzvp](https://tinyurl.com/2p8mrzvp) The 25 most beautiful cinemas in Australia.
- ★ [tinyurl.com/55yefkd9](https://tinyurl.com/55yefkd9) The Metro cinema in Sydney, Australia.
- ★ [tinyurl.com/2p9j3wn2](https://tinyurl.com/2p9j3wn2) The Arc cinema Hucknall features in a new documentary film *A Picture of Memory*. sent in by Terry Hanstock

## 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 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 p4



## MEMBERSHIP

### NEW MEMBERS

We offer a warm welcome to the following new members: Malcolm Winchcliffe, John Orchard, Mary Williams, Nick Gaze and Jonathan Tidmarsh.

### DONATIONS

Once more members have displayed their generosity by adding a donation to the renewal of their subscriptions. Our sincere thanks go to: JCS Altman, MA Bentley, DG Bowyer, LS Bull, RNR Charlesworth, NA Corbett, P Day, R Duerden, PF Doughty, L Essex, DW Faircloth, H Fisher, WG Gilbert, RJ Gillings, PJ Goff, VF Harvey, PD Jennings, P King, AJ Kirkham, RS Mandry, EL Marriage, MS Marsh, IP Nash, JM Pritchard, FRA Rosen, JG Rumble, RD Simpson, SD Simpson, RG Smith, PJ Turner, KM Wakefield, JP Walrond and WE Watters.

### IN MEMORIAM

We have been sorry to learn since the last issue of the Bulletin of the deaths of the following members:

Kenneth Johnston from Banff, John Wilkinson from Eccles, Peter Tipping from Bedford and Chris Woollard from Sidcup.

*Ray Ritmeester, Membership Secretary*

## OTHER EVENTS OF INTEREST

(not organised by the CTA)

### London Film Fairs

Sunday 6 February & Sunday 3 April

Royal National Hotel, Bedford Way, London WC1H 0DG

The conventions presents dealers from all over the UK, Europe, US, Canada, Australia and South America that specialise in vintage and modern film memorabilia. Items cover the history of cinema from the silents to present day blockbusters. [londonfilmconvention.co.uk](http://londonfilmconvention.co.uk)

### Renown Pictures Ninth Festival of Film

Sunday 20 March at the Alban Arena, St Albans, Herts.

Doors open 10:00 am Tickets £25 (should be booked in advance)

Renown Pictures and Talking Pictures TV welcome you to the ninth Festival of Film. Spend a whole day celebrating Film & TV History with the nation's favourite TV channel. Celebrity hosts and guests will be on stage, with film shorts and newsreels from the 1930s to the 1970s. Plus stalls selling film memorabilia, books, DVDs, with celebrity book signings. The CTA Sales stall will be there too.

Further information: [renownfilms.co.uk](http://renownfilms.co.uk) or phone 0808 1788212



Greeting slide courtesy Richard Jones

## OBITUARIES

### PETER TIPPING 82



Peter had a great love for movies and movie theatres since his early teens. He had family in Leeds and knew many of the cinema in that area. He was a keen woodworker and had a fine singing voice; he would often go to old folks' homes and give concerts and sing Christmas carols with other members of his group.

He was also an active member of the PPT and involved in their maintenance and restoration work. He was involved with the Milton Keynes Museum, where he created a wonderful cinema façade in a space about 20ft by 8ft, including a 35mm projector. He had a shop window full of old radios on display in a mock High Street at the Museum.

### DR CHRIS WOOLLARD 68



From his early days as a projectionist at his local cinema in Woodbridge, Chris went on to lecture in cinematography at the University of Greenwich, where would arrange for his students to visit the Odeon Leicester Square. He was a volunteer with the PPT and later took over as their membership secretary. He belonged to many UK professional institutions and was a Director and Fellow of the BKSTS.

He had such a wide range of other interests, including motorcycling, flying and astronomy and was a concert level pianist. Sadly we hear that he was killed in a light plane crash in Kent.



# WHAT'S IN A NAME (BADGE)

By Mike Whitcombe

The one item of uniform every cinema worker can be guaranteed to lose is their name badge. Being a small item, which rarely stays secured to your top (nowadays a unisex T-shirt), it can disappear quicker than a child can spill a carton of popcorn, particularly while moving stock or cleaning a screen. And, being small, when you remove it from your top it invariably disappears, leading to a reprimand from a manager who is convinced the company will go into liquidation should he be forced to order another.

Many colleagues I worked with disliked wearing their name badge. I personally never minded wearing the logo of the cinema chain I worked for but I would shake my head when a complaining patron would look at my badge and then ask if I worked at the cinema. Worse, though, was when a self-opinionated customer would look at your name badge and then call you by your first name, most often with a condescending sneer that always ensured I wouldn't be helpful.



Considering the amount of name badges that were lost, I was surprised the other day when I came across some of the ones I wore during my twenty year cinema career. My first full-time cinema job was in 1989 when I was employed at the Cannon Portsmouth. I already had cinema experience, having worked at an independent, radical art house cinema where name badges were considered as abhorrent as fascism. Soon after joining Cannon, staff uniforms were phased out (yet another cost-cutting exercise) and our name badge, pinned to our white shirts, which we had to pay for ourselves, marked us as cinema employees and not cinema patrons (as we still quaintly called them).

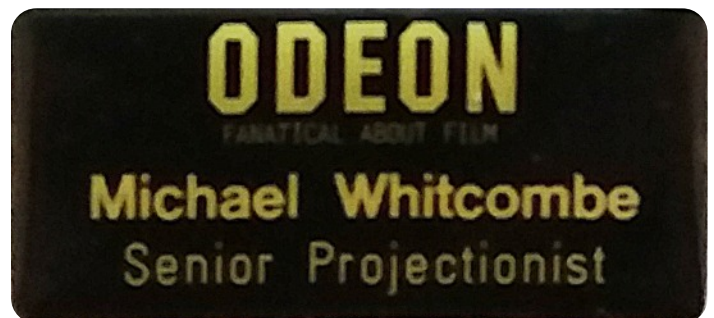


When MGM assumed control of the Cannon circuit, we were all looking forward to the MGM logo, complete with Leo the Lion, on the front of the building. That never happened (the Cannon signage stubbornly remained throughout MGM's ownership) but we did immediately receive a MGM name badge. It might seem silly now but it felt quite an honour to wear the badge of Metro-Goldwyn-Mayer, once the most famous movie studio in Hollywood which, in its heyday, boasted "More stars than there are in Heaven!"

Virgin were our next owners but we never received a name badge with their logo, mainly because Richard Branson only wanted multiplexes on his portfolio and sold the traditional High Street cinemas that made up the bulk of the MGM circuit with indecent haste. This meant our new name badges contained the famous ABC triangle, following Barry Jenkins' relaunch of ABC, which had ceased to exist when Cannon purchased EMI.



When Odeon absorbed ABC at the turn of the Millennium, I was asked to transfer to the Odeon Portsmouth. At first I was given a turquoise coloured badge with my name only. Soon after, I was given one which contained the Odeon logo, my name and what was meant to be the name of my favourite film – quite clearly a gag dreamt up by a bored executive at Head Office with time on his hands. Most staff went for a recent blockbuster, which I think was meant to be the idea. I, however, actually chose my favourite film, the 1934 screwball comedy *It Happened One Night*, recently voted by critics as the best rom-com of all time. More importantly, at the 1935 Oscars it became the first film to win all five major Academy Awards: Best Picture; Best Director (Frank Capra); Best Actor (Clark Gable); Best Actress (Claudette Colbert); and Best Adapted Screenplay (Robert Riskin, who used his communist beliefs to show equality will lead to happiness, a plot point that directly led to the movie capturing the imagination of a depression-hit America).



Unfortunately, the movie wasn't modern enough for our manager, who ordered me a new badge, this time with the name of my job in place of the so-called favourite film. This was the badge I then wore until the site closed and we were all made redundant in January 2008. The iconic Odeon lettering, familiar to so many generations of movie goers, along with Odeon's then tag line, 'Fanatical About film,' certainly gives this badge a touch of distinction. However, as I've always thought that the ABC triangle and the MGM motif are the two most attractive logos in the cinema world, it's difficult to say which one of the many badges I wore is my favourite. Perhaps it's probably best not to choose a favourite but to instead look fondly at the number of iconic cinema names I was lucky to work for during twenty eventful – and entertaining – years.

