



CINEMA
THEATRE
ASSOCIATION

www.cta-uk.org

BULLETIN

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The Rex Elland, which has hosted a wedding; photo taken June 2005



The Odeon Luxe Darlington, which was due to close on 30 June; photo taken September 2006

FROM YOUR EDITOR

My request in the last issue for more material produced a good response. Thanks to everyone who sent things in. However, I ran into the 'multiple of four pages' restriction again so I'm afraid I had no room for holiday snaps. They're not time-sensitive so I'll put them in as soon as I can.

A few Newsreel and Business items came in just as I was completing the layout of this edition. For the same reason as above, I couldn't fit them in so I'll do so next time.

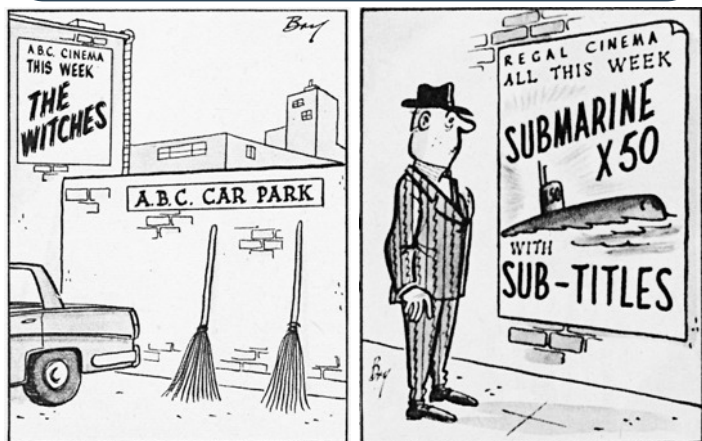
Particular thanks to Hector Hill. Hector says there existed a couple of cinemas that had seats on both sides of the screen. In the days of silent films, seats on the 'wrong' side must have been cheaper, for those who could read captions backwards! Hector also suggested that a suitable topic for an article would be 'Cinemas on Ships'. I know some of our members are also members of the Ocean Liner Society – so, how about it, shipmates?

In previous editions I have printed some cinematic quotations, sent in by Ben Doman. I'm nearing the end of his list so why not send me your favourite quotations? Mine is by Robert Morley in *Those Magnificent Men in Their Flying Machines*, who says, "The trouble with these International affairs is that they attract foreigners!"

I would still like to relinquish the reins of the Bulletin. If you would like to take over, please contact me to see what is involved. I don't want to get to a point where I just have to resign, with no obvious successor.

Harry Rigby, Editor CTA Bulletin

CARTOON CORNER



From ABC Film Review; sent in by Ben Doman

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-  www.cta-uk.org
-  www.facebook.com/cinematheatreorguk
-  www.twitter.com/Ctheatreassoc
-  www.instagram.com/cinematheatreorguk
-  www.ticketsource.co.uk
-  Zoom talks and presentations platform

Useful CTA Contacts

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

CINEMA THEATRE ASSOCIATION

(Founded January 1967)

promoting serious interest in all aspects of cinema buildings

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.

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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

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DEADLINE FOR NEXT ISSUE
SATURDAY 20 AUGUST

VISITS AND EVENTS

A Tricycle mysteriously mutates into a Kiln Monday 15 August



The auditorium of the Tricycle in September 2006

Originally the Tricycle cinema, built as an adjunct to the Tricycle theatre (the conversion of a late Victorian fraternity headquarters), opened in 1998 and filled a gap for film-goers in the area after the 202-seat cinema in the restaurant of the nearby Gaumont State closed in 1990. The architect was Tim Foster and he created one of the most attractive cinema auditoriums of relatively recent years, avoiding the ubiquitous black box look of the average multiplex. It relies on overlapping wall planes to house cove lighting and reinterprets the visual ethos of 1930s cinema interiors. The single-level seating is arranged in stepped formation, affording excellent sight-lines, while above a box seats an extra eleven Kilburn-ites. The screen curtain had decoration representing the outline of a tricycle but on closer inspection this could be seen to be formed from the names of the sponsors, patrons and film stars supporting the venture. In 2018 the Tricycle closed for refurbishment (with the unfortunate loss of the cove lighting and the screen curtain) to reopen under the new name of Kiln, both for the cinema and theatre, the invention of the artistic director who thought the word 'associative with Kilburn' and that Kilns 'have a relationship with culture across the world ... melting pots'.



The Gaumont State Kilburn in September 2006

Following the Kiln we hope to visit the former Gaumont State, listed Grade II* and/or the former Grange, listed Grade II, both further along Kilburn High Road.

Getting There: The nearest Tube station is Kilburn on the Jubilee line, from where turn right and walk down Kilburn High Road. The Kiln is on the right-hand side with a secondary entrance on Buckley Road. Those using Brondesbury Overground station will have a slightly shorter walk using the same route. There are also numerous bus routes in Kilburn High Road.

HERITAGE CASEWORK

By Tim Hatcher

Grade II* Listed

Following many postponements, remedial work is finally commencing at the State in Grays, which process will include the entire replacement of the roofing; the budget for this renovation scheme has been increased by the promoter. Progress of the enterprise will be closely monitored by the Association in order to ensure compliance with details and conditions of the approved designs.

At a meeting convened between heritage and other interested bodies concerning issues surrounding the restoration process propounded for the Granada in Walthamstow, mixed progress was secured. As an exemplar, the original fascia of the balcony is to be retained, yet the rail to the orchestra pit will be substituted by a replica. Limited advancement to repair of the organ was reported. A future site visit is proposed, during which it is anticipated that further melioration may result.

Grade II Listed

Planners at Royal Sutton Coldfield Town Council are seeking legal opinion concerning the feasibility of linking planning permission for refurbishment of the Odeon (now Empire) to that relating to the proposed development on the site of the cinema's car park. The CTA is supporting this approach.

A planning application has been made to convert two floors of the foyer block of the Ritz in Ilkeston into a licensed hostelry. The Association is offering qualified support for the scheme whilst requesting that detailed conditions be applied to any resultant planning consent.

Liverpool City Council has placed the Forum with its Property Asset Management Service for marketing. It is unknown if the intention is to lease the building or to relinquish its freehold; further enquiries concerning the intended disposal will follow. Coincident with this announcement, a theatre company has expressed sedulous interest in utilisation of the structure.

A proposal has been submitted to erect three small residential blocks upon the car park area of the Majestic in Mapperley. This scheme includes no reference to the venue itself, although a Planning Officer at Nottingham City Council is advocating that any development should include its restoration. This stance is endorsed by the CTA



The Grand Casino Southport in June 2021

The Mikhail Hotel and Leisure Group has submitted an application to refurbish and repurpose the forward section of the Grand Casino in Southport, which concept features a new structure within the current auditorium. The Association envisions a more integrated strategy for the cinema and thus objects to this proposition.

More Casework in the full Bulletin

PUBLICATIONS

Second-Hand Book List

These titles were available when this list was prepared but please note there are only single copies of most titles, so a book may have sold out by the time you order. Please add £3.40 to your order for post and packing. Overseas orders – please email sales@cta-uk.org for postal charge, or use credit/debit card.

To order by post: Please send orders to Jeremy Buck, CTA Sales, 34 Pelham Road, London N22 6LN. Please enclose a cheque/postal order payable to Cinema Theatre Association, or send your credit/debit card details, including expiry date and security number.

To order online: please send your order to sales@cta-uk.org Your order will be confirmed and instructions given how to make payment by PayPal.

TITLE	AUTHOR	£
Amber Valley Gazetteer of Greater London Suburban Cinemas 1946-86 (softback, black and white cover)	Malcolm Webb	12
ABC Turnpike Lane 50 years	D Jones & K Whelan	1
ABC Mile End the First 100 Years	D Jones & K Whelan	1
Ace Rayners Lane 50 Golden Years	Mercia CS	2
A Cinema Near You (Derbyshire)	Ashley Franklin	3
American Picture Palaces (softback)	David Naylor	10
Best Remaining Seats – The Golden Age of the Movie Palace (softback edition)	Ben M Hall	10
Birmingham Cinemas – Films & Stars 1900-60	Victor Price	15
Black Family of Sunderland: Circuits and Cinemas	Frank Manders	2
Boston & Spalding Entertainment	Mervyn Gould	3
Cathedrals of the Movies (hardback)	David Atwell	15
Cathedrals of the Movies (softback)	David Atwell	10
Cinemas in Britain (1 st edition 1996)	Richard Gray	5
Cinemas of Croydon (1989 edition)	A Eyles & K Skone	3
Cinemas of Essex	Bob Grimwood	5
Cinemas of Lincoln	George Clarke	2
Cinemas of the Black Country (1 st edition 1982 softback)	Ned Williams	3
Cinemas of Portsmouth	Barker, Brown, Greer	3
Dream Palaces of Liverpool (1988 edition)	Harold Ackroyd	4
Dream Palaces of Richmond-on-Thames	Fred Windsor	2
Enter the Dream House: South London	Ed. M O'Brien	5
Empires, Hippodromes & Palaces (Frank Matcham)	Jack Read	5
Fading Lights Silver Screens (Belfast)	Michael Open	4
Frank Matcham Theatre Architect	Ed. Brian Walker	30
From Grand to Grove: South Bedfordshire	Eddie Grabham	8
Gaumont British Cinemas	Allen Eyles	20
Granada Woolwich: Opening souvenir booklet	Various	5
Harwich Electric Palace	Chris Strachan	10
Kalee Model Eleven Projector – handbook/catalogue 1933	Various	4
Kinema at Kinver	B Parker & N Williams	1
London's Suburban Cinemas 1946-80	MAF Webb	2
Mercia Reference Guide	A Eyles & K Skone	4
London's West End Cinemas (Hardback 1991)	A Eyles & K Skone	3
London's West End Cinemas (Paperback 1984)	A Eyles & K Skone	3
London's West End Cinemas (Paperback 1991)	A Eyles & K Skone	3
Long-Gone Cinemas of Swale (Kent)	John Clancy	2
Mercia Bioscope: The Paramount Astorias	David Jones	2
Mercia Bioscope: Typical Odeons in Review	n/a	2
Odeon Muswell Hill: 50 th Anniversary programme	Various	7
Picture House in East Anglia	Stephen Peart	3
Picture House Rugeley Golden Jubilee Souvenir	Chris J Ingram	1
Picture Palace – A Social History of the Cinema	Audrey Field	2
Picture Palace & Other Buildings for the Movies	Dennis Sharp	15
Picture Palaces Remembered (Dover, Deal, Folkestone)	J Roy & T Thompson	5
Rotherham's Film Pioneers 1898 to 1911	Stuart Smith	1
Shazam! Regal Cinema, Evesham	Rob Hemming	5
Shepperton Studios – A Personal View	Derek Threadgall	2
Sound Film Projection (1949)	Molloy/Campbell &c	4
Souvenir of Savoy Leyton (reprint of opening brochure)	n/a	1
Talking Pictures (1932)	Bernard Brown	5
Temples of Dreams: Eastbourne	Peter Hodges	4
Theatres Trust Guide to British Theatres 1750-1950	Various	4
The Projectionist's Handbook (1933)	Pitchford/Coombs	5
West Yorkshire Cinemas & Theatres	Peter Tuffrey	5
York Cinemas	Mervyn Gould	5

Back Numbers Available

PICTURE HOUSE MAGAZINE

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

- Nos 6, 8 – £1.50 each
- Nos 16, 17, 18 – £3.00 each
- Nos 19, 21, 22 – £3.50 each
- Nos 24, 25, 26, 27, 28, 29 – £4.50 each
- No 30 – £5.00
- No 31 – £7.50
- Nos 32, 33, 34, 35 – £5.00 each
- No 36 – £6.00
- Nos 37, 45 – £8.50
- Nos 38, 39, 40, 41, 42, 43, 44, 46 – £6.00 each

For details of contents, see Bulletin 56/2, or online at www.cta-uk.org/publishing/picture-house

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.

Ordering

For post and packing: total order value up to £20.00 please add £3.40, total order value from £20.01 to £40.00 please add £4.40, total order value from £40.01 to £60.00 please add £6.40. For larger orders and overseas, please contact the Sales Officer, email: sales@cta-uk.org. Orders to Jeremy Buck, CTA Sales, 34, Pelham Road, London, N22 6LN. Cheques/POs payable to Cinema Theatre Association, or send credit/debit card number with expiry date and security code. A complete sales list is available by sending an SAE and all the books can be seen on the CTA website www.cta-uk.org where you can also place your order using PayPal. A sales list is sent with every order.

Also Available (but not from the Sales Officer)

London's Lost Music Venues 2, by Paul Talling.
Paperback, 292 pages, illustrated. ISBN 978-1916232716.
From Amazon and bookshops, £14.99

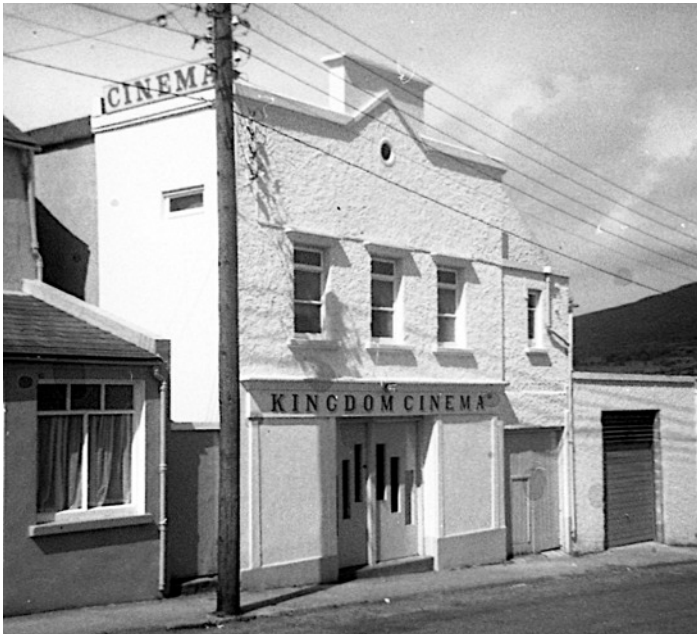
The second volume of the photographic guide to the iconic lost live music venues of London, as they are today. The first volume, issued in 2020, featured over 100 lost smaller venues from all over London. This second volume features over 140 more, focusing on the larger halls and theatres of London's musical past as well as a few smaller venues not included in the first volume plus some more recent losses. This book takes a look at some of the iconic venues of the last 60 years with images, flyers and modern-day photos of what they are now. Venues include Hammersmith Palais, Earls Court, The Borderline, The Lyceum and many more. Featuring photos, adverts & tickets, this book is a reminder of a less homogenised London, taking you back to the City's halcyon days of Rock 'N' Roll, Jazz, Blues, Rock, Punk, Indie and more. Several ex-cinemas are included, including the Granada Woolwich, Odeon Romford, Astoria Charing Cross Road and the Rainbow Finsbury Park.



IRISH CINEMA COMPARISON



The Adelphi Athlone (Co Westmeath) {52023}



The Kingdom Cinema Cahersiveen (Co Kerry) {52036}



The Regal Youghal (Co Cork) {31087}

By Kevin Wheelan & Harry Rigby

In 1971 Kevin's parents, Henry & Doris Wheelan, toured Ireland. Kevin asked them to take photos of any cinemas they came across and this resulted in 58 pictures. Three are presented here on the left. Below are the same three cinemas, in the same order, as photographed by Harry on a tour of Ireland in September 2018, 47 years later. You can see how they have changed. We have given the Cinema Treasures reference numbers so you can look up their history. We hope to include some more in future Bulletins.



YOUGHAL (Co Cork)

The Horgan family were early cinema pioneers in Youghal but their long-closed Regal cinema there has shown recent signs of a roof collapse. The building has been out of all commercial use since 2012. The cinema originally opened in 1917, with a major fire and reconstruction in the 1930s.

Sent in by Bob Bradshaw

THE LONDON PAVILION

By Tim McCullen

*A Cinema in the West End that did not get developed?
Would it have survived if it had? The building's exterior
dates from 1885 with films being shown in 1908
and it became the last West End Music Hall.*

The building underwent an almost complete reconstruction to form a new cinema with three levels; stalls (716) circle (242) and upper circle (251) total seating 1,209 and opened as the London Pavilion on 5 September 1934. It was designed by FGM Chancellor of the late Frank Matcham's practice for AE Abrahams with Cecil Masey representing. The venue was operated by United Artists. It had a fairly uneventful life but was used for a Charity Premiere of *The Bed Sitting Room* (1969) as well as a number of Beatles films.



The cinema closed on 26 April 1981 with *The Idol Maker* when it seated stalls (511) circle (241) and upper circle (252) and was still operated by United Artists. Theatre-managements were keen to use the venue as a theatre; however, it was planned to convert the building into a shopping mall with two cinema screens, seating 578 and 406, at the top of the building with escalator access.

The building stood empty for many years and the cinemas were never built, possibly due to the rent demanded making such a venue unviable. Also at that time, the early 1980s, there was a severe economic downturn, cinema admissions were falling and there was a lot of other cinema competition in the Leicester Square, Haymarket and lower Piccadilly areas, where there had already been subdivisions.

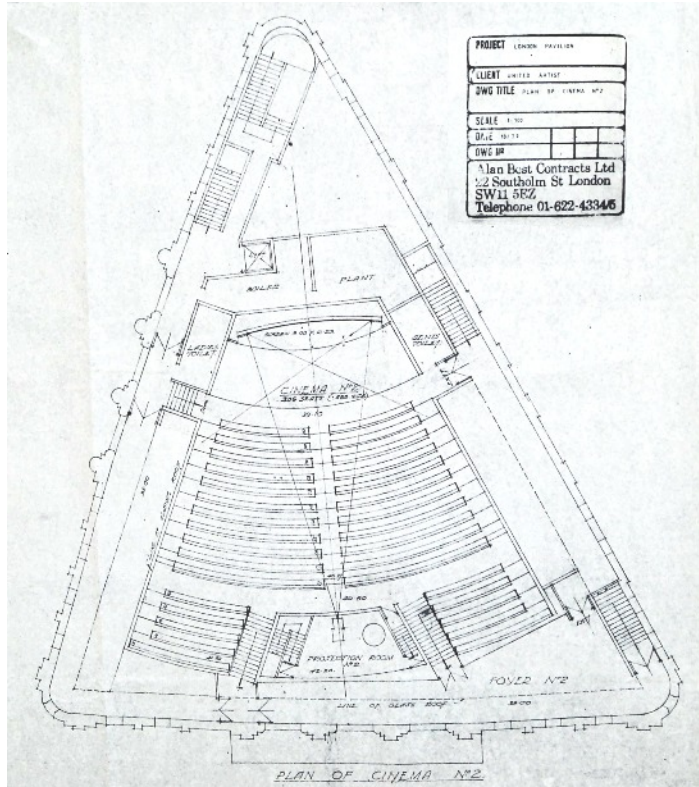
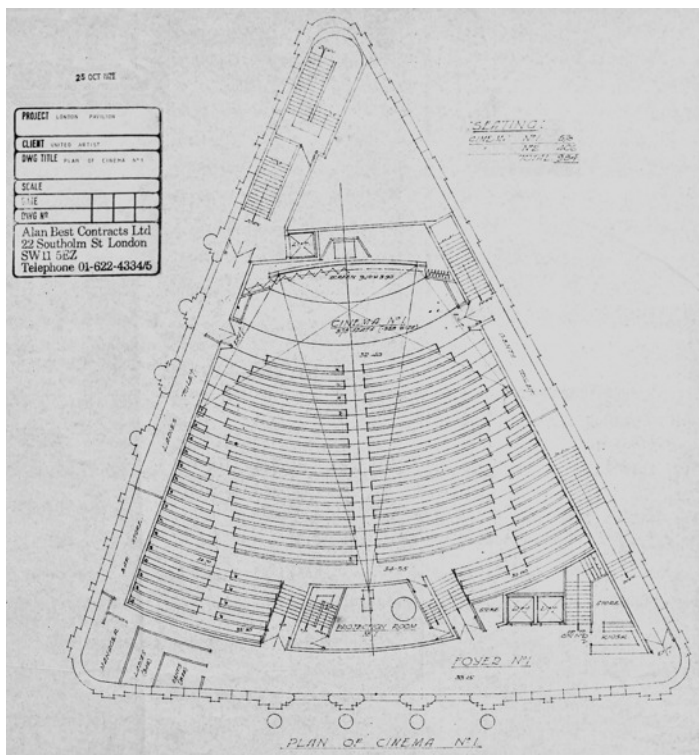
Almost opposite, in Lower Regent Street, the Plaza had four screens and it is understood that two more screens were to be added at the top of that building. This was never done. If anyone has any further information, plans etc, the Archive would like to have them.

Internal reconstruction began in about 1986 and a new shopping complex opened in about 1989 with the cinema space being used by Madame Tussaud's Wax Museum, Ripley's 'Believe it or Not' and latterly Body Worlds (now permanently closed). The London Pavilion name just survives at the tops of several windows on the corner.

The building faces redevelopment again, possibly becoming a hotel, although I have read that interest had been expressed in its reuse as a theatre. That seems unlikely as the building was gutted internally to build the shopping centre. Would a hotel be suitable use for the building? Not too far away the Regent Palace hotel closed in 2006 for mainly internal redevelopment, although a former art deco restaurant in its basement survives as Brasserie Zédel. I feel that that might be over the top even for my art deco interests.



The exterior (c1935) & three interiors (CTA 1975 visit)
of the London Pavilion –visit photos by Sid Ray



Plans dated 1979 for the proposed twin cinemas at the London Pavilion



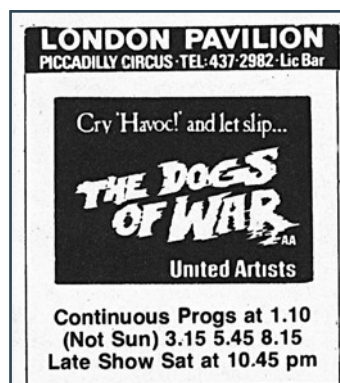
The London Pavilion in March 1966 –photo by Harry Rigby



The CTA visit on the roof of the London Pavilion in May 1975



The London Pavilion in February 1982, shortly after closure



Would the two-screen cinema have survived in the long-term? With 578 + 406 seats they may have been too large at the time; would they have been split up again and who would operate them now? The CTA visited the building on 18 May 1975 (see pictures) as well as the National Film Theatre at Waterloo and plans for the shopping arcade/cinema developments dated from October 1979. Would the visit have happened, knowing these plans were in the pipeline?

If anyone has photos of the building from the 1980s, the Archive would like to have them.

Images from CTA Archive

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

ABERDEEN

Everyman has confirmed it will open its third Scottish venue at the Bon Accord centre in 2024. It will be in the space vacated by Laura Ashley. It will bring a fifth cinema to the City, all within a half-hour walk of each other. Planning permission allows for up to four screens.

Evening Express, Aberdeen – 26 May

ASHFORD (Kent)

Cineworld has opened two new screens – an IMAX and a 4DX. Work on the extension housing the screens began in March 2020 but Covid delayed the construction. All screens in the original part of the cinema have been upgraded with new seating – one has been converted into a 270°ScreenX. {24116}

Kentish Express – 7, 21 April

BANBURY (Oxon)

The new seven-screen Light cinema at Castle Quay opened on 10 June. Seating capacities range from 141 to 52.

Bicester Advertiser – 10 June

BASILDON (Essex)

The new ten-screen Empire in East Square is due to open this summer.

Basildon Echo – 30 May

BLYTH (Northumberland)

The Phoenix Theatre has started showing films in its 300-seat auditorium. There are three showings a day on Wednesdays and Sundays. The town's last cinema, the Wallaw, closed in 2004 and is now a Wetherspoons pub. www.thephoenixtheatre.org.uk

Evening Chronicle, Newcastle – 30 April

BRADFORD (West Yorks)

Two men have been sentenced to 12 months in prison over an arson attack on the Alhambra Theatre that caused more than £20,000 worth of damage. The pair were found guilty of having set fire to bins at the back of the theatre in January 2020.

The Stage – 2 June; sent in by Barry Quinton & R David Simpson

BRISTOL

The Everyman has added a fourth screen, seating just 37. The venue is the former Whiteladies and is Grade II listed. {849}

B24/7 – 30 May

BRYNMAWR (Blaenau Gwent)



The future of the Market Hall cinema has been secured thanks to the group fighting to save it finally taking ownership of the building. A second screen is due to be added. There is a video of the rebuilding history at youtu.be/HZNTSyxRFCY. The venue opened as a Market Hall in 1894 and currently has 320 seats. {26576}

Nation Cymru – 28 May; photo taken April 2010

COALVILLE (Leics)

A Councillor has said it is no longer possible to fulfil a pledge to bring a cinema to the town in the next twelve months. The Council lost a bid last year for funding for an arts centre. It is now said to be in "detailed negotiations with people who can provide cinemas."

Leicester Mercury – 17 May

COLCHESTER (Essex)

The former Odeon in Crouch Street was due to be auctioned on 25 May, having been withdrawn from a sale in April. At the time your Bulletin went to press, the auctioneer's website was showing it as going forward to the July auction. The guide price is £2,250,000 {17575}

East Anglian Daily Times – 15 April

COVENTRY



The former Brookville Picture House in Holbrooks was the subject of frantic bidding at an auction in May. It sold for £905,000, almost doubling its guide price of £500,000-£550,000. It opened in November 1928 with about 1,000 seats and was damaged in a WWII bombing raid in 1941 – only the front of the building remained standing. The owners reduced the height of the auditorium walls to a single storey and it was converted into a factory. It has been a carpet shop since 1987. {47223}

Coventry Live – 31 May; photo taken March 2006

CUMBERNAULD (North Lanark)

A new 84-seat cinema opened at the Lanternhouse on 30 April, in addition to the 300-seat main theatre. It will show current releases as well as special events. It is hoped that "affordable pricing" will reduce barriers and provide better access. The town previously had the County cinema, which opened in 1978 but only lasted a few years before continuing life as a bingo hall. lanternhousearts.org

Daily Record – 27 April

DARLINGTON

The three-screen Odeon Luxe was due to close on 30 June. It opened as the Regal in January 1938 with 1,620 seats and was renamed ABC in 1961. It was tripled in 1977 and refurbished as the Odeon Luxe in December 2019 with a reduced seating capacity. The town is home to a nine-screen Vue. {20950}

Northern Echo – 16 June; photo on front cover

DEAL (Kent)

The former Regent suffered a small fire on 7 June, thought to be arson. The building dates from 1928 and films ceased in July 1963 in favour of bingo, which closed in January 2009. Plans were put forward to reopen it as a cinema but these seem to have stalled. The condition of the building is said to be worsening. {32928}

Sent in by Ken Roe & Martin Tapsell

EASTBOURNE (East Sussex)

The independent 84-seat Townier cinema reopened on 14 May after a six-moth closure. It was founded in 2017. towniereastbourne.org.uk

bournefreemag – May; sent in by Barry Quinton

ELLAND (West Yorks)



A couple has been married inside the Rex. Their wedding had to be postponed twice due to Covid and their original venue closing. Mildred, the cinema's resident organist, played *Here Comes the Bride* as the bride walked down the aisle. Around 75 guests enjoyed the ceremony. {3669}

Halifax Courier – 15 June; sent in by Charles Morris;
interior photo taken April 2010, exterior photo on front cover

FAREHAM (Hants)

Fareham Live will see the existing Ferneham Hall redeveloped into an 808-seat main auditorium and a 120-seat studio space. The project was originally estimated at £12.57m but this rose to £13.35m in late 2020 due to increasing construction costs. In November 2020 the project was paused for six months due to the pandemic. Now costs have risen again by 30% to £16.69m. The local authority anticipates that work will begin again later this year and the venue will launch by the end of 2023.

Southern Daily Echo – 19 May; *The Stage* – 26 May;
sent in by Ian Patterson, Barry Quinton & R David Simpson

HARROGATE (North Yorks)



The freehold of the Grade II listed Odeon has been put on the market with offers over £7m invited. It opened in September 1936 with 1,674 seats and was first subdivided in August 1972; it was refurbished in 2008 and currently has five screens. Odeon has a 25-year lease so will continue to operate the cinema. {1834}

The Business Desk, Bdaily – 25 April; sent in by Terry Hanstock;
photo taken June 2022

HARWICH (Essex)

The Grade II* listed Electric Palace featured in the new *Downtown Abbey: A New Era*, pretending to be a cinema in Yorkshire. This brought in vital funds to assist in the restoration of the venue. electricpalace.com {2597}

Time Out – 28 April; sent in by Margaret Burgoine, Terry Hanstock & John West

ILKESTON (Derbys)

Three of the four shop units in the side of the former Ritz are being refurbished. Now there are plans to open a pub and micro-brewery in the fourth unit, the former foyer. See Casework p(Ref). {22173}

Nottinghamshire Live – 7 May; sent in by Terry Hanstock

IPSWICH (Suffolk)



The two-screen cinema in the 1882 Corn Exchange has been renamed the King Street Cinema. Its last name was the Ipswich Film Theatre, which it had since 2013. Seating capacities are 209 and 40. {24780}

Ipswich Star – 10 June; sent in by Terry Hanstock; photo taken July 2007

LEIGH (Wigan)

Built by community volunteers, the Leigh Film Factory is expected to open this summer in the former Spinners Mill. All the cinema seats are in place and the hospitality area is nearing completion. The seating capacity has not been given but from photographs released, it looks about 100.

Manchester Evening News – 5 May, 17 June

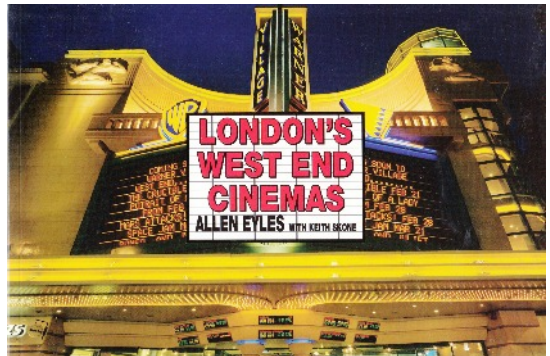
LEISTON (Suffolk)

Manager Wayne Burns celebrated 30 years at the Leiston Film Theatre with a special screening of *The Smallest Show on Earth* on 25 May. The building opened in October 1914 and currently has 350 seats in its single screen. {24966}

East Anglian Daily Times – 12 May; sent in by Terry Hanstock

More Newsreel in the full Bulletin

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

LETTERS

RENDEZVOUS RECOLLECTIONS

Memories came flooding back when I saw in the last Bulletin a cutting sent in by Richard Hawkins advertising the former independent Rendezvous Cinema in Portsmouth. I volunteered, pretty much full-time, at the Rendezvous from around 1986 until 1989 when I began working at the ABC Portsmouth. The Rendezvous was a magical place to be at back then; at least it was if, like me, you were in your late teens and mad about movies, especially foreign ones. Don't forget, this was at a time when cinema-going had reached its lowest point, cinemas were closing and even in a City as densely populated as Portsmouth, we were starved of culture. There was no Internet as such back then and even hearing about a foreign language film or an intriguing British or US independent movie was exciting.

At the Rendezvous, a shoe box of a cinema with around ninety seats, you actually got to see these films – even if someone standing up in the back two rows would cast a shadow on the screen! I still managed to watch subtitled classics such as *Jean de Florette*, *Manon Des Sources* and *Under the Sun of Satan* – two of which starred a young Gerard Depardieu – and believing true genius was possible. Apart from a couple of full-time employees who booked films and took care of the technical side, the Rendezvous was volunteer-run. I started just before one of the previous full timers did a moonlight flip with the petty cash! As this was the 1980s and we were an independent art house cinema, those of us who volunteered – and we were only a handful – were all left-wing radicals. Imagine our excitement when we booked a series of short comedy films, one of which starred Alexei Sayle, then billed as the Marxist Comedian. His film, about a missing bike I think, arrived without the last reel. Panic! Instead of cancelling it we found around two minutes of old adverts, scratched and incomplete and spliced them onto the end. It made no sense, of course but one of the local intelligentsia – make that patronising snob – gushed how wonderfully avant-garde the film makers were ... if only he had known!

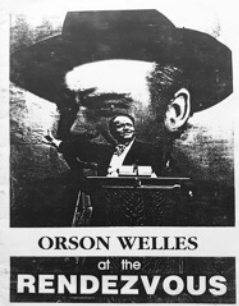
The Rendezvous was only one part of an art centre called the Hornpipe, located in the former Oddfellows Hall, which boasted a large hall where bands, alternative theatre groups and the latest up-and-coming stand-up comics all performed. I still remember chatting one afternoon to a young Julian Clary (I had no idea who he was, only that he was performing that night) after I befriended his pet dog who was running amok in the building – it really was that kind of place. One of our most memorable 'seasons' was a three-film retrospect on the legendary Orson Welles. We screened *Citizen Kane*, *The Third Man* and *Someone to Love*, Welles' final film appearance where he was directed by his close friend Henry Jaglom. At the time – indeed, they remain so today – my heroes were two great film critics and writers: Barry Norman and the *Observer's* Philip French. In a youthful attempt to aspire to their noble calling, I wrote and produced a sixteen-page booklet for the occasion and thirty-five years on I still have a copy. Apart from doing writing and publicity for the Rendezvous, it was the place where I learnt to tear and sell tickets, project a film and deal with the great British Public. This all proved to be great experience for working in the cinema trade as I did for the next twenty years but it was the opportunity to embrace radical, progressive film from around the world which the Rendezvous really instilled into me. Thirty plus years later that passion still burns bright.

Mike Whitcombe

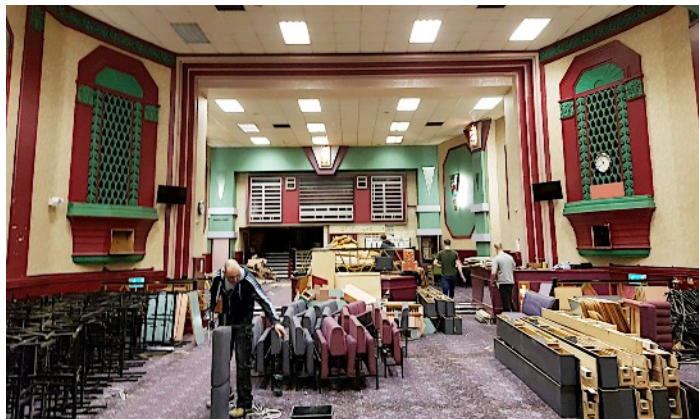
OPERATION MINCEMEAT

I hope you managed to see this excellent film about the deception the allies played on the Germans by using a body as a decoy about the allied landings. The story was previously told in a film called *The Man Who Never Was* in 1958 but surprisingly this was not mentioned in press reports about the recent version. The credits at the end of the film had a statement to the effect that the film company was not paid any money for the smoking. Many films of previous eras had lots of people smoking, which they did during the war but this is the first time I have seen this statement on a film's credits.

Ian Patterson



PALACE DEVIZES



Following on from your question in the last Bulletin regarding the Palace Devizes. I took some images in February 2019 when the bingo hall section in the old stalls was being removed. The foreman was very 'guarded' about the plans for the cinema but there was a desire to bring back live entertainment alongside film shows. The Palace has a very large stage area with a fly-tower and several dressing rooms and store area, which had been turned into a bar/kitchen. What I did not realise was that the stalls floor area had been raised up to the level of the stage (some 7-8 feet) with a large 'vault-like area' under the floor, which was to be removed and the rake of the original stalls reinstated.

What I could not work out was where would the box go? I realise that in today's world of digital not a lot of space is required for the projector but it has to be sited somewhere to get the best sightlines from the seating and a reasonable sized picture on screen! The overhang from the 1970s circle cinema – just over 200 seats – protrudes almost over all the old stalls area and placing a box in front of that could be difficult.

The cinema has been closed for some time because of Covid but when I was in Devizes in March this year work seems to have gone on apace. Sadly, I could not raise anyone to have a look inside. On my previous visit in February 2019, I was under the impression that the circle cinema would be retained. I have emailed the cinema as you have done and like yourself had no response. It is quite reassuring to see the new owners spending money on the building and bringing the stage area back to entertainment use. When I first got in projection work at the Palace in the 1960s, the screen would be flown into the fly tower for stage shows and in the early days of bingo before the Zetters 1970 bingo conversion.

I am really unsure as to whether Devizes can support a single screen – the original seating of the old Palace was some 700 seats – it remains to be seen what the end result is?

David Reeves

TWO DANILOS



I thought readers might be interested in seeing my two latest models – much smaller scale than my usual and just the frontages. A rare sight of two Danilos together (the very first at Brierley Hill and the last one ever built at Stourbridge). In the real world, Stourbridge was sadly demolished last year but Brierley Hill is hopefully awaiting re-use and can be saved.

John Griffiths

CTA ARCHIVE

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

MAKING AN ENQUIRY OR ARRANGING A VISIT

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

DONATING MATERIAL TO THE ARCHIVE

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

ARCHIVE TWITTER

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

VOLUNTEERING AT THE ARCHIVE OR FROM HOME

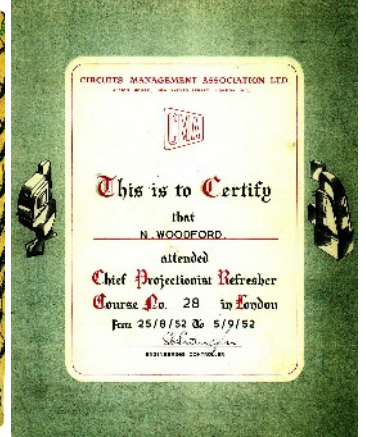
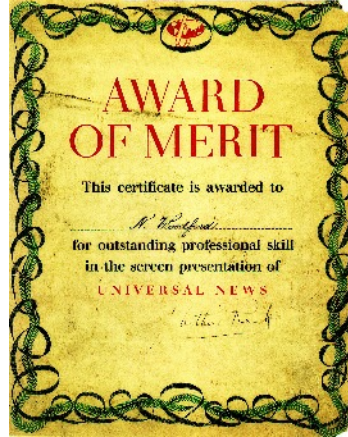
The Archive is maintained entirely by volunteers. Volunteering can be a very interesting and rewarding experience and you do not have to be a member to be a volunteer. Volunteers might file, organise and sort the collections, deal with enquiries or undertake special projects. You don't need any experience 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.

PHOTO IDENTIFICATION

Richard Burke has identified the ladies in mystery photograph on page 25 of the last Bulletin as Patricia Burke (left), Petula Clark (centre) and Brenda de Banzie (right). They all appeared together in the 1954 film *The Happiness of Three Women* and it is no doubt in connection with the promotion of that film that this photo originates. It is therefore possible that the gentleman on the left is the film's producer David Dent. Alternatively, Ross Campbell has suggested that the gentleman might be Bill Kerr; although he has no connection with this film, he was appearing alongside Patricia Burke in the radio version of *Hancock's Half Hour* at this time. Please let me know if you think this is David Dent or Bill Kerr.

RECENT ACQUISITIONS

A substantial collection of photographs taken by the late Robert Cook has recently been donated to the Archive. These span from the 1980s to 2000s and around half are black and white images. In total there are around 2,000 plus images in this collection, which is presently being catalogued and digitised before being placed in the Archive. It is our aim to catalogue and digitise all photos being donated to the Archive as soon as they arrive.



A personal collection of papers from the career of projectionist Norman Woodford has been donated. He was a projectionist at the Odeon in Morecambe from 1938 until October 1950, when he transferred to the Odeon Accrington to take up the post of Chief Projectionist, which he held until 1960. The collection contains many photos of both cinemas, some dating from their opening. Perhaps the most interesting item is a typed list, in alphabetical order, of every film he ever projected at both the cinemas, complete with the dates.

Member Rob Metcalfe acquired at auction the archive of JP Mayer, author of *The Sociology Of Film* and *British Cinemas & Their Audiences*. There is much correspondence from the writing of his books, including with cinema chains but perhaps of most interest are the hundreds of 'cinema diaries' kept by filmgoers and submitted to Mayer in the 1940s. While he used some of these in his books, there are many more which likely haven't been read since he received them. They provide a remarkable first-hand experience of British cinema.



Demolition of the Picture House Salisbury, showing the balcony front design; photo kindly shared by Frogg Moody

A piece of decorative plasterwork, which formed part of the balcony front of the Picture House in Salisbury, has been donated to the Archive. The cinema became the **Playhouse Theatre** in later years before being demolished in 1979. During demolition this piece was acquired by Christ Abbott, who has now kindly donated it.

CONTACTING THE ARCHIVE

To make an enquiry please use the enquiry form on the website. For any other matter, such as donations or volunteering, please email archive@cta-uk.org; if you do not have Internet access call 07971 752807.

Clive Polden, CTA Archivist



WHAT'S IN A NAME – TITLE CHANGES

By David Evans

It's 1967 and somewhere in the USA someone is thinking about going to their local Loew's Theatre to see a Walter Matthau / Jack Lemmon picture called *The Fortune Cookie* and somewhere in the UK someone is thinking about going to their local Odeon to see the same pair in a film called *Meet Whiplash Willie*. Were these different movies? The answer is a resounding "no" as it was the same Billy Wilder – directed picture with different titles for two different English-speaking markets where the distributors feared that British audiences would be unfamiliar with what a Fortune Cookie was and so they gave the movie a title based on the nickname of one of the characters.

During the Golden Age of cinema buildings that the CTA and its members cherish so much, changes to a film's title were quite common on both sides of the Atlantic – many based on place names, history, terminology and, sometimes, to avoid misunderstandings when words were associated with different meanings in either country. A good example of the latter is *Hallelujah I'm a Bum* (1932) in the USA and *Hallelujah I'm a Tramp* in the UK. Later, in 1944, *Fanny* by Gaslight, highlighting the innocent charms of a young girl, Fanny, played by Phyllis Calvert, in Victorian London, switched its emphasis to the villain of the piece, James Mason, when it became *Man of Evil* in the USA, where the original title could have had a totally different meaning to the one intended!



The UK and US posters for *I Live in Grosvenor Square*

Place names gave rise to numerous changes with, for example, the British *I Live in Grosvenor Square*, 1945 becoming *A Yank in London* for its US release, even though Grosvenor Square was a hive of American activity during the latter part of the Second World War.

When my parents took me, in 1954, to the Century Leyton to see what I thought was a very exciting Alan Ladd picture called *O'Rourke of the Royal Mounted*, I had no idea that in the 1970s I would catch the same film on TV in Toronto, under its North American title, *Saskatch*.



The Century Leyton c1960 – photo courtesy Ron Knee

ewan. It would seem that although familiarity with Commonwealth geography was probably higher in 1954 than it is today, its original title was deemed to be too difficult for Britons.

As for *Whisky Galore* (1949) being released in the US as *Tight Little Island*, it can only be assumed that the original title was deemed to be just a little too "uncritical" for American consumption. However, it seems perfectly natural for Columbia to have called Lucille Ball's *The Fuller Brush Girl* (1950) by a different title in the UK where it was presented as *The Affairs of Sally* as Britons were unfamiliar with the doorstep sales approach of the company in question.

Probably the most "controversial" aspect of title changes is when the ethos behind a film is seemingly changed by such action as was the case with the British *They Made Me a Fugitive* (1947) where Trevor Howard is pursued for the crimes of others. However in the USA it was released as *I Became a Criminal* and thereby lost this sense of unfairness towards its principal character.

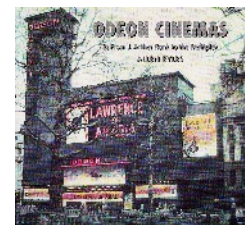
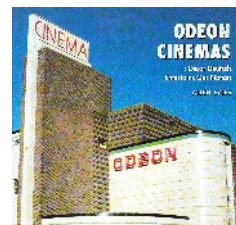
For me, the most striking example of this change of ethos is Britain's *Tomorrow We Live* (1942) an heroic story of the French Resistance, which ran into difficulties for its American release as that title had already been used twice for US pictures. So the distributors there gave the picture another title, which turned the whole idea of hope encapsulated in its title on its head when it became, of all things, the downbeat *At Dawn We Die!*



The UK and US posters for *Whisky Galore*

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.



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