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CINEMA MANAGEMENT IN NOTTINGHAM

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Submitted for the degree of Ph.D

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" ... need for us to develop a wider range of concepts for thinking about differences in managerial work than those that are traditionally used. Researchers from outside management studies may more easily bring a fresh approach to developing concepts than those who have been brought up with traditional concepts and may find it harder to look at managerial work and behaviour afresh."

(Stewart, 1983: 95)

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Abstract

This study explores cinema management within the context of arts administration. To do so, the model of organizational effectiveness chosen is that of the ecological perspective. In order to understand what it is that cinema managers run, a thorough survey of the cinemas involved is provided, revealing a wide range of circumstances. The cinema managers are themselves analysed according to their orientations to work, utilizing the "ideal type" approach as a basis for investigating the motives that contribute towards their managerial attitudes and behaviour. The strategic contacts of the cinema managers, on which they are dependent for resources, are identified and categorized as internal, overseer and external constituencies. Choice of method of minimizing the demands and constraints of the strategic constituencies are explored through the roles adopted in managerial behaviour. Mintzberg's seven managerial roles are augmented in number to accommodate cinema managerial behaviour. The numerous tasks undertaken by cinema managers are reviewed and reveal a work pattern far in excess of that one might expect of a "manager". The working day was found to contain many tasks punctuated by frequent interruptions, so that the pattern emerged as one of variety, brevity and fragmentation. Three styles of management emerged to cope with the above work pattern: those of juggler-manager, player-manager and lone-manager. The period covered in this research, 1980 to early 1987, is seen to witness the cinema industry at its lowest decline, with this followed by a revival and the cautious spawning of multi-screened cinemas. The cinema industry's vicissitudes during this period and its status are recorded as a background to the precarious position under which cinema managers have been working and will work in the future.

GLOSSARY

During the course of this study a list of words was collected that was indigenous to the vocabulary of the cinema managers. Such a vocabulary was recognized by Feldman (1980: 3):

> "... it should be noted that this area of cultural activity is rife with jargon and language that has a particular meaning ... shared by those involved ..."

The idiosyncratic words, or terms, that arose in interviews and conversations are explained below to avoid repetitive explanations whenever they are used in the text of the study.

advertisement blocks:

Reduced illustrated reproductions, with sizes and cost, of a film's advertisements for use in local Press and as cinema posters. The details are sent to hirers of the film but the originals obtained from National Screen Service Limited. Sometimes called press block pulls, advertising stereos, Ad-sales, etc. See Appendix 1.1.

advertising stereos:

See advertisement blocks above.

area spread:

All Rank cinemas were designated into areas, each cinema contributing to its area fund which financed some of the improvements to some of the cinemas within that area. The fund was referred to as the area spread, which was disbanded in November 1986.

barring:

The virtual monopoly of first-run films allocated by the distributors to the two major chains, Rank and Thorn/EMI (later taken over by Cannon). The policy is described in detail in Chapter 7.4.1. The decision on whether a cinema was to be

exempt from barring rested with the Joint Barring Committee of the Cinematograph Exhibitors Association and the Kinematograph Renters Society (the latter now the Society of Film Distributors).

break figures:

The film hire charge to all commercial cinemas consists of the cinema's takings being proportioned between the distributor and cinema according to the total number of admissions, the varying percentages being known as break figures, and the procedure as capping.

N.B. The system is described in detail in Chapter 7.4.1.

buy the house:

The private hiring of a cinema's auditorium, during normal screening hours, usually at a cost that would more than cover the expected box office takings from the public screening at that time. Any income derived from admission charges would belong to the hirer.

capping:

See break figures above.

chain:

A chain, or circuit cinema, is one of several that belongs to a company, such as Rank, Thorn/EMI, Cannon, Star and Granada.

cinema:

For the purposes of this study the word 'cinema' is used to mean an organization that showed films or the building in which they were shown.

cinema manager:

For the purposes of this study a cinema manager is that person solely, or in the case of some film societies principally, in control of the running of the cinema.

circuit:

See chain above.

cross-over:

The sending of a film by one cinema manager directly to another instead of, as is usual, returning it to the distributor.

dark theatre:

A theatre or cinema without a booking at a particular time.

Eady Levy:

In accordance with the Cinematograph Films Act (1957) one twelfth of the price of every cinema ticket was to be paid, known as the Eady Levy, to the British Film Fund. A detailed description of the levy, which was scrapped by the Films Act (1985), is given in Chapter 7.2.

exhibitor's campaign book:

A booklet, or brochure, supplied by a film's distributor to the cinema manager. It can include details of the film, production notes, synopsis, suggestions for publicity (e.g. puzzles, competitions and car stickers), trailers and costs of advertising stereos (Appendix 1.2). Also known as a Press book.

first-run:

A first-run film is one that is being shown on its initial release. A first-run cinema is one that is permitted by the distributors to show a film on its first run.

full-on licence:

The licence which permits the selling and consumption of alcohol during normal public-house opening hours.

independent cinema:

A commercial cinema that does not belong to a circuit. An independent cinema manager(ess) is eligible for membership of the Association of Independent Cinemas. (AIC). Whereas the

films screened at the circuit cinemas are negotiated by the company's film booking department, the manager(ess) of an independent cinema deals directly with the film distributor, usually having first consulted the film box-office charts and synopses in Screen International and the AIC magazine.

KRS:

The Kinematograph Renters society, which represented the major film distributors. Its inspectors would, incognito, visit cinemas as a customer and issue a report to the distributors and sometimes to the cinema's overseer or manager (but always to the major circuits). It was superseded in 1980 by the Society of Film Distributors (SFD).

non-theatric:

A film society or club open only to members and their guests.

Press book:

Another name for the exhibitor's campaign book.

quad poster:

The most commonly used size (30" x 40") of coloured illustrated poster to advertise a film at a cinema. Sometimes called a Quad Crown.

quota:

The Cinematograph Films Act (1927) introduced a quota system by which all commercial cinemas had to show a percentage of British films, extended to E.E.C. films in 1973. In 1982 the quota was reduced from 30% to 15% but cinemas would be exempt if their box office receipts fell below a specified minimum. On 1st January 1983 the Films (Suspension of Quota Requirements) Order (1982) scrapped the quota system.

receptionist:

The official title of the usherette/tray sales lady.

second-run

A second-run film is one that has only recently been screened at a major circuit cinema. A second-run cinema is one that is not normally permitted by the major distributors to show a first-run film.

secret police:

The term used by some cinema managers to describe the KRS (SFD) inspectors.

SFD:

Society of Film Distributors. See KRS.

silly season:

The month of June when that month was bereft of the release of new good films and awaiting the summer holiday release of children's films. No longer applicable.

sleeper:

A "secretly" produced film (170 made in 1984) relatively cheaply made, with no advance notice or publicity. Kept in reserve until it was felt by the producers that it was an opportune moment to release it, though sometimes never!

slip:

Information to add to a teaser or main film poster, e.g. "last two weeks", "final week", "retained by public demand", "three Oscar winners".

sneak preview:

See talker or talker screening.

sound scene trailer:

A full length advertisement of excerpts from a film, lasting about three minutes. Normally shown only during the two weeks before the film is exhibited.

spill and fill:

The process of ensuring, during separate programmes, that all customers leave the auditorium on completion of a programme, and the encouraging of customers to leave no empty single seats. See Chapter 5.

stereos:

See advertisement blocks.

stills:

Photographs of scenes from a film, to be used for publicity.

talker or talker screening:

Sometimes called a sneak preview. A free public film preview, sometimes in conjunction with a newspaper, the aim being the advertisement of the film by the recommendation to friends by those who attended. See Chapter 7.4.1 and Appendix 1.4.

T.C.:

Abbreviation of 'till cancelled'. Refers to the repetition of an advertisement in the Press until cancelled.

teaser poster:

A small display poster of a film, examples of sizes given in Appendix 1.2.

teaser trailer:

A screen advertisement, lasting about one minute, of extracts from a film. It is shown for a few weeks before being replaced by a sound scene trailer.

theatric:

A film society or club open to the public but which also has a membership which enjoys privileges such as concessionary admission charge.

throwaways:

Leaflets, or handbills, advertising a film, extraneous activity or product. These are left in foyers for customers to read and/or take away with them.

title trailer:

A static screened advertisement of a film, often giving details only of title, stars and certificate category. This would normally precede the arrival of the film's teaser trailer.

tower:

The machine which transfers the film on the giant spool, which contains a complete programme (e.g. trailers, advertisements, second film and main feature), to the film projector.

tray sales:

The selling of ice-cream, ice-lollipops, cold drinks and sometimes pop-corn, by a receptionist wearing a strapped-on illuminated tray.

CHAPTER 1

STUDYING CINEMA MANAGEMENT

This chapter opens with an argument that there is a need for the study of cinema management, followed by a description of the extent, or scope, of the study.

The aims of the study are set out before a description of the basic concepts adopted within a framework of a model of organizational effectiveness.

The section on the reasons for choosing Nottingham and nearby towns as a base for the cinema managers studied is followed by the categorization of the different types of cinemas involved.

An explanation of the methods adopted in the research is followed by a section describing the main problems encountered in conducting the research.

In order to set the scene of the period covered by the research, 1980 to early 1987, a section is devoted to the historical background of the film industry. Such a perspective shows the events and pressures alongside which the cinema managers worked.

The cinema manager was also subjected to social and political pressures, being often the victim of preconceived notions of the status of film, both generally and in the arts world itself. A section on this aspect was therefore included before another on what were considered the principal reasons for the drastic drop in cinema admissions and the recent slight upturn in attendances.

1.1 The need for the study

In the latter part of the twentieth century, the increase in the significance of service industries and occupations is often

acknowledged. Within this an important type of service is that of leisure and entertainment. Cinema-going is part of this.

An important question which therefore arises is that of how this type of "industry", and specifically that of cinemas, is managed.

A key part of the rationale of this research is a belief that the existing understanding of management and managerial behaviour is too solidly based on more traditional types of business, and particularly within industrial enterprise, to be applicable to cinema management. Writers on management tend to draw examples from industry and commerce, with little or no direct thought given to arts or, specifically, cinema management. A look though the indexes of books on management on the shelves of an academic library, or in a bookshop, shows a lack of attention, or relevance, to managing arts complexes and cinemas.

What is unclear is whether the authors of academic managerial texts are assuming that "management is management is management" or whether they are simply failing to consider the issue of the extent to which managerial attitudes and skills vary from setting to setting, and specifically, the circumstances of the cinema manager. That cinema management needed a more positive approach is suggested by the extent of the drop in cinema admissions and the closure of so many cinemas as described in this chapter's section on The state of the cinema industry, 1.12.

So very little has been done by business studies courses and writers, and by cinema owners, to improve the standard of cinema management, despite the down trend in audience figures and the conclusions of cinema-going research. In 1953, for example, when cinema admissions were already in a rapid decline, and BBC's coverage of the coronation contributed to an increase in the purchase of television sets and viewing figures, a study

showed that cinema audiences themselves were dissatisfied with the cinema industry (Belson, 1967: 87). Thirty years later, after a continuous decline in admissions, research undertaken for Thorn/EMI, at the time the owners of the largest chain of cinemas (ABC) in Britain, concluded that the decline was more serious than had been anticipated (Jivani, 1982: 2). And as cinemas continued to close and some were converted to accommodate extra, but smaller, auditoria, the cinema owners continued to pay their cinema managers and staff a relatively poor salary. In 1987 a Broadcasting and Entertainment Trades Alliance spokesman said that the weekly pay of the majority of cinema workers was below the official poverty level of £123 (Screen International, 1987: 593:26). The incentives therefore to do well in situ were not provided: poor pay discouraging initiative and keen competition for managerial posts, and a lack of consultative texts and courses on the running of cinemas. Rank even closed, in October 1966, its specially built trainee-manager centre at the Odeon, Edgware Road, London, as part of its financial cutbacks.

The need for attention to the particular requirements of arts management was recognised at the City University, London, when the teaching of arts administration was transferred in its business school to a specially created department which, in 1986-87, ran four M.A. courses and a postgraduate diploma course, whilst the University of Durham had a specialist M.B.A. programme in Arts Administration, and Leicester Polytechnic offered Arts Administration as a main subject in the B.A. (Performance Arts) degree course. Both Middlesex and Newcastle-upon-Tyne polytechnics were in the process of planning M.A. programmes in the subject. However not one has an option, or speciality, in cinema management and no substantive cinema research has hitherto been carried out either. Kerr (1986: 204) has described film exhibition as "that side of the industry which is most often ignored by critics and academics alike".

Having noted the reluctance to address the ways in which managerial requirements or managerial behaviour may themselves be different in the less traditional sphere of arts and leisure management, the next reference must be to the existing literature in this latter area to see whether this has made a significant contribution to the understanding of the distinctiveness or otherwise, or cinema management. Comparing film and television with "the more established arts", McArthur said that "there are fewer books and periodicals devoted to them" (Feldman, 1980: Appendix 1).

The first point to emerge is that comparatively few books have been written on the subject of arts administration, the most practical being that of Pick (1980). Books specializing in marketing the arts have included, for example, Rollins and Verway (1977-78), Newman (1977) and Diggle (1984), but directed principally at the theatre. One business guide (Braithwaite and Taylor, 1984) includes reviews of the Moorhead (1984) book on Sidney Bernstein, McClintick (1982) on Hollywood, and The Media in Britain by Tunstall (1983) which the reviewer, significantly, writes includes "films, often omitted by such studies".

The second point is the almost total lack in most arts administration literature of reference to managerial behaviour, an exception being Pick (1980: 13) who discussed the subject under the categories of routine, problem solving, entrepreneurship and risk taking, and idealism. The literature on arts administration is often unsophisticated in its understanding of either the distinctiveness of management of the arts or its grounding in the broader conceptual analysis.

When it comes to literature on cinema management specifically, the lacuna is significant. What little has been written is no longer of relevance as might be expected of the dates of publication of most. A chapter on cinema management appeared in each of Hulfish (1911), Bennett (1913), Katz (1927) and Müller (1952), whilst books on the subject were written by Franklin

(1927), Barry and Sargent (1927), Hutchinson (1937), Ricketson (1938), Nadell (1955) and more recently a book of reminiscences by Batschelet (1981). The combination of projection and management was covered by Nadell (1955) and Kloepfel (1969). Of the few recent articles on cinema management, most of which are descriptive rather than analytical, the argument is mainly for cinema "improvements", including bigger screens (Stabiner, 1982: 51), better sound quality (Fox, 1983: 41), building multi-screens and refurbishment of existing buildings (Floyd, 1985: 23), and generally (Olins, 1985: 241). Most books and articles about cinema make no reference to management, and there is the usual confusion of cinema industry and film industry in titles. Some books on the history of the cinema included an insight into the way they were run (Field,1974) and the manner in which the owners controlled their circuit. The biography of Sidney Bernstein by Caroline Moorhead, (1984) relates how he insisted that his managers kept the cinemas clean and smart and that they held daily staff uniform inspections. He gave his cinema managers strict instructions on how to run the cinemas, but they were "not to take fresh decisions of their own" (Moorhead, 1984: 284).

What then I have done is to throw light on some of the questions of cinema management by examining closely the various roles of the cinema manager and consider the findings in the light of the kind of conceptual thinking which has been applied to more traditional managerial spheres.

A central claim of this thesis is that the job of the cinema manager is that required of a "manager par excellence", so varied, complicated and precarious is the work. It is different from the work of the traditional manager because it not only encapsulates the whole range of managerial problems and pressures that the latter experiences, but even more so. The cinema manager can justly be described as the general manager in extremis. As the study shows, the cinema manager's job includes being their own purchasing and sales manager, personnel manager,

operations manager as well as, in some cases, also undertaking employee duties. Their work often includes that of strategy, security and accountancy, as well as acting as, for example, secretary, office clerk, wages clerk and stand-in projectionist.

Both manager and staff work to a shift system, the commercial cinema being open seven days a week yet compelled by law to operate different hours on Sunday compared to the remainder of the week. The commercial cinema is closed only for two days, at the most, in the year. Compared to the manager of a restaurant or, say, a dry-cleaners, the cinema manager deals with very large numbers of customers. The takings as a result can be substantial yet transactions are invariably in cash with all its inherent problems. Political protesters and vandals are two sections of the customers with which a cinema manager has to deal.

It is therefore all the more surprising that cinema management should be so neglected by academics and writers, especially given the variety of managerial function, task and environmental circumstances. The function of cinema management in this study includes the screening of first or second-run films, specialist films and the presentation of live performance. The tasks of the cinema manager varied considerably, for example depending on the cinema's size, and whether it had single or multi-screens, the number of staff employed, the environmental circumstances and the manager's orientation to work. The argument that cinema management is in part a fusion of managerial theories is presented in Chapter 4.

1.2 The scope of the study

It must first be established what is meant in this thesis by the cinema and cinema manager. There has in the literature of the film world been confusion over cinema and film, frequently both referring to the same industry. Thus The Story of Cinema (Shipman, 1982) is not about cinemas but about the film

industry. Also when Park (1984: 13) writes that "The history of British cinema has been one of unparalleled mediocrity", he again is referring to the film industry. The problem was recognized when Heath gave Metz's definition of cinema as including:

> "The term 'cinema' may be used to resumé the various aspects (technological, economic, sociological) of the vast complex within which films are produced and consumed ..." (Screen Reader 2, 1981: 125).

In this thesis cinema does not refer to the film industry, but to the actual building and/or organization that shows films. By cinema manager is meant that person who is responsible, or principally responsible, for the decision-making in the day to day running of the cinema.

This study considers the management of all places where films were shown, on a regular basis (except in two cases only), within a clearly defined geographical area in the Midlands. Every manager of the complete "system" of cinemas, cinema clubs and film societies (or "population" of organizations as the term preferred by some contemporary theorists, Aldrich (1979) especially) was interviewed, most on more than one occasion.

The cinema managers are distinguished into different categories of "types", see Chapter 3, which have a significant influence on how they set about their roles.

The job of cinema management is examined in terms of how the manager ran the cinema in a way in which its survival in an increasingly difficult environment was ensured. It is by no means unrealistic to write of "survival". For example during the preliminary research period of this thesis one twin-screened cinema was opened only to close down just over two years later, Nottingham's oldest surviving cinema was later also closed down, a non-theatric film society opened and closed down about two

years later, an arts centre added a cinema club to its facilities only to close in 1987 through lack of funding. The latter's manageress and the manager of a regional film theatre, which also closed in 1987, combined to run a new regional film theatre. A fifth student film society was also established. Even as British-produced films became increasingly more popular and cinema admissions began to increase in numbers, there was a warning, from Geoffrey Nowell-Smith, that "The British film 'revival' is extremely precarious" (Auty and Roddick, 1985: 158).

Rival cinemas are an element of the environment, but environment also consists of such factors as changing leisure habits, video, television, sport, theatre, concerts, public houses and discos, for example, as well as the reaction of changing values and preferences as, for example, how women and political issues are portrayed.

A key theme is the diversity and complexity of the cinema manager's roles. By diversity is meant the ways in which the cinema management differs from case to case, and by complexity is meant the very considerable range of tasks covered by cinema managers. The different "kinds" of cinemas also vary and are set out in categories in Figure 1.1.

1.3 The aims of the study

The primary aim is to extend the knowledge of the work of the cinema manager. Such knowledge and understanding is relevant to those involved in the cinema, arts and entertainment world specifically, as well as to people with a more general interest in managerial work. The earlier claim that the cinema manager is a manager par excellence supports this latter point.

Given the primary aim of extending our knowledge of the cinema manager's work, it is vital that close attention be given to what it is that is actually managed. For this reason a

subsidiary, or preparatory, aim has to be that of providing a reasonably detailed account of the cinema provision in the geographical area within which the cinema managers to be studied are located. Because individual provisions are interrelated through having a common market (albeit a segmented one), and through a variety of contacts, this provision can be seen as taking the form of an ecological system, or a population of cinemas. The thesis is thus able to provide an ecological picture of cinema activity in, and around, a single British city. This is provided as a means towards achieving the study's primary aim, but it is intended that this largely descriptive ecological account is received as a worthwhile contribution in its own right. Nowhere in the literature, as far as I am aware, is there a detailed account of the whole range of cinema provision which is immediately on hand for a particular human population.

Although the account of cinema provision in the Nottingham area has important value in its own right, I would reiterate that its main role is as a basis for a more analytical consideration of cinema managing as a human and social process. The principal analytical objectives which apply here are to establish:

1.3.1 how much choice the manager had in the running of the cinema;

1.3.2 the nature of that choice (e.g. applying, interpreting, breaking the law);

1.3.3 how the cinema managers handled these choices;

1.3.4 the variations in the patterns between different types of cinema manager.

The importance of role and the concept of choice in the study of managerial behaviour is expanded in Chapter 4.2 and 4.3.

The above four main objectives, which are at the heart of the investigation, can be explained in detail as follows.

1.3.1 How much choice has the manager in the running of the cinema?

By choice is meant the alternatives that exist for the cinema manager, or thought to exist by him, when deciding what jobs require to be done and how they are to be tackled.

The question of choice is greatly influenced by the constraints and demands (Stewart, 1982) imposed on the cinema manager by internal and external parties and by the owner or sponsor which I have conceptualized in the study as the "overseer". Therefore the investigation required to know what exactly were all these influences, and their extent, on the cinema manager.

The cinema manager's orientation had to be explored before discovering what alternatives were considered in making a choice, which in turn prompted the question of what type of manager we were analyzing in each case. To ascertain the latter the "ideal" type (Goldthorpe et al, 1968) was adopted, adapted and expanded to embrace the uniqueness of cinema managership.

The extent of the choice had to be ascertained in terms of the internal, external and overseer requirements on which the cinema management was dependent for resources. How the cinema manager chose to minimally satisfy the demands of these strategic constituencies (Miles, 1980) was of the utmost importance in this research.

Within the organization, or cinema, the problems, requests and demands of the various constituencies requiring the manager's decisions had to be investigated not only in

terms of which certain choices were made, but also in terms of the influences of other constituencies. For example, what domestic pressures were brought to bear which might have influenced certain decisions made by the cinema manager?

It was also necessary to ask what constraints, for example by what Acts of Parliament, local bye-laws and, in some cases, overseer's rules and regulations, were the cinema managers bound. And then how the manager chose to adhere to, or manipulate, them, thus bringing us to the next question.

1.3.2 What is the nature of that choice?

It was sought to discover in what ways cinema managers interpret and apply the constraints and demands made on them, and to what extent, if any, the claim that organizations do break the law (Hall, 1982: 222) was applicable.

In the case of cinemas with a committee as overseer it was necessary to discover the autonomy experienced by the manager and whether the extent was controlled or as a result of moribund committee members. The attitude of the cinema manager to the owners also required investigation before assessing the way in which company rules and regulations were interpreted and applied in the question of choice in the running of the cinema.

An important question was how cinema managers reconciled the unsocial hours with domestic arrangements and social life and the influencing factors of the one on the other.

The relationships with competitors, including other cinemas, required probing before discovering that nature of the methods chosen to compete with others.

Also under consideration was whether or not the cinema manager considered the cinema industry (not here the film-making industry) precarious, and his cinema in particular, and what influence, if any, this had on his decision taking.

The ways adopted in handling the various choices raise the following further questions.

1.3.3 How do cinema managers handle their choices?

The actual ways in which the cinema manager attempts to keep the demands of the strategic constituencies to a minimum was sought, along with the choice of priorities in such dealings. Also considered was what methods proved successful, or otherwise, under what circumstances and, above all, why.

What rewards, apart from financial gain, do cinema managers expect from their constituencies, how do they set about achieving them, and to what degree of success, were pertinent to this investigation.

1.3.4 What are the variations in pattern between different types of cinema manager?

Initially, would different "ideal" types of manager have to be established? What influence had the kind of cinema on the attitude or motivation of its manager? How do cinema managers cope with similar demands, constraints and choices from similar strategic constituencies? Is there an overall pattern or is each cinema manager a law unto himself?

1.4 Basic Concepts

In order to facilitate an analysis of, and assess, the effectiveness of cinema management it was necessary to adopt a theoretical model of organizational effectiveness. A few models

catered for some aspects of cinema managers, but by far the most embracing was found to be the ecology model (Miles, 1980) which, for the purposes of this research was adapted and expanded. Within the terms of the cinema the ecological perspective is concerned with the state of the relationship between the cinema and interested parties (constituencies) within the context of the environment: in other words, that the aims of the cinema manager are "responsive to the mix of expectations" of the interest groups upon which the cinema is dependent. These interested parties, or constituencies, which provide resources to varying degrees of necessity, require to be minimally satisfied for the organization, in this case the cinema, to be most effective.

The constituencies are numerous and include, for example, the cinema's owner, the employees, representatives of the law, customers, media, trade unions and family, being strategic constituencies according to the degree to which the cinema manager is dependent on them. This dependence is the function of three factors:

1.4.1 the amount of uncertainty generated by, or under the control of, the constituencies;

1.4.2 the degree to which the constituency cannot be avoided or replaced;

1.4.3 the degree to which the decisions and deed of the constituency interfere.

The cinema manager, then, to maintain organizational effectiveness, that is, to survive, has to meet the expectations of a wide range of constituencies who supply necessary resources, at the same time attempting to minimize the dependency. The cinema manager must also be prepared to alter and adapt, as changes occur in the environment, in order to facilitate survival.

Miles (1980) divides constituencies into two areas, internal and external, to which I have added a third category which I have termed overseer. This was necessary because the overseer varied considerably between cinemas, sometimes being the owner of the lease (e.g. Screen), owner of the cinema property (Scala), a committee (Nottingham Film Theatre) or an annual volunteer (Unifilms). Rather than be inconsistent by placing the overseer in an internal or external constituency in different cases, I have established the overseer as a category in its own right. The attitude and influence of overseers varied considerably in some cases. The circuit cinema managers had what almost amounted to a bi-partite overseer by having to satisfy both "head office" staff and an area manager.

The wide range of different types of cinemas attracted different types of managers, often with differing attitudes and motives. Therefore in assessing the effectiveness of management it was necessary to recognize the differences in cinema managers and categorize them. The method adopted to achieve this was to discover why managers acted as they did by exploring their motives and what it was that they expected from the job itself. To do this the Goldthorpe et al (1968) model of "ideal types" of work orientation was developed for present purposes. The establishment of the work orientations of the cinema managers is the subject of Chapter 3.

It was found that cinema managers had several roles to play in the execution of their duties. Therefore the Mintzberg (1973) concept of managerial roles was adopted as a starting point and expanded to accommodate the complete contingencies applicable to cinema management. The role of liaison I have refined into three categories: formal personal, formal impersonal and informal personal which are discussed in Chapter 4.2.3. The title of the role of entrepreneur has been changed to that of innovator as being more applicable in the case of cinema management. The four new roles established were the concepts of

employee/colleague role, entrepreneurial role, security role and idealist role, again all being developed in Chapter 4.2.

The traditional theory of a manager being one who plans, organizes and supervises according to objective assessment, is questioned. Instead I have followed the more pragmatic research findings, which more closely resembled the day to day activities of the cinema manager. Following the section on managerial behaviour is a list of the functions undertaken by the cinema managers of this study, the style of management being followed by what cinema managers actually do.

As a result of the above it became clear that three types of cinema manager emerged, none of which conveniently fitted the categories of Stewart (1976: 10). Therefore new categories had to be established which specifically applied to the uniqueness of the cinema manager: juggler-manager, player-manager and lone-manager, being discussed in Chapter 4.5.

The concept of exposure to managerial risks and the identification of mistakes or poor results is applied to cinema managers, but the notion of periodic cyclic work is refuted. Also in Chapter 4.5 is located a development of the concept of demand, constraint and choice (Stewart, 1982) and applied to cinema management, in preparation for the analyses of the succeeding chapters.

Finally, in Chapter 4, the cinema managers' constituencies are identified and categorized as internal, overseer and external, each being the subject of separate chapters.

1.5 Why Nottingham and area?

Nottingham and its neighbouring towns of Hucknall, Ilkeston and Long Eaton were chosen as the areas of study of cinema managers initially because they function as a "system" of individual cinema provisions in the sense discussed above in section 1.3. Additionally the area contains a wealth of variety of cinemas

and its proximity to the researcher's home allowed a close contact with the managers. By being able to meet the cinema managers frequently, sometimes regularly, formally and informally, a rapport developed in many cases, resulting in the passing of more information and confidences than might otherwise have been achieved from less personal contact with more geographically distant managers.

The area of study retained a comparatively large number of cinemas, and screens, consisting of a very wide variety of types. It had three circuit cinemas, totalling 11 screens, of which two showed first-run films, providing over 150 Press previews between them annually, the majority of which I was able to attend. The third circuit cinema was steeped in history as described in Chapter 2.1.2. The area also included cinemas whose managers were members of the Association of Independent Cinemas, those cinemas which experienced the barring system of the major film distributors. One independent cinema was run only part-time as such, belonging to the Nottingham City Council. It was possible to compare the work of the managers of the two Regional Film Theatres in Nottingham, one of which was part of an arts centre, as well as those of the two "adult" cinema clubs which showed only sex films. There was also a non-theatric film society of a local departmental store. The area was also chosen to study because it had the advantage of a polytechnic and a university which between them contained five student film societies. The co-operation of the total population of cinema and film society managers was obtained.

The Classic was not alone in its significant historical background, as the Odeon in Nottingham was the first cinema in Europe to be converted to twin screens, and later the first British cinema with five screens, with plans at the time of writing being prepared for a sixth screen to be incorporated as explained in Chapter 8.

A regular guest at Press previews was an Ilkeston man, the first ever winner of the BBC Film Buff of the Year, in 1982. Also during this period it was possible to witness the closing of

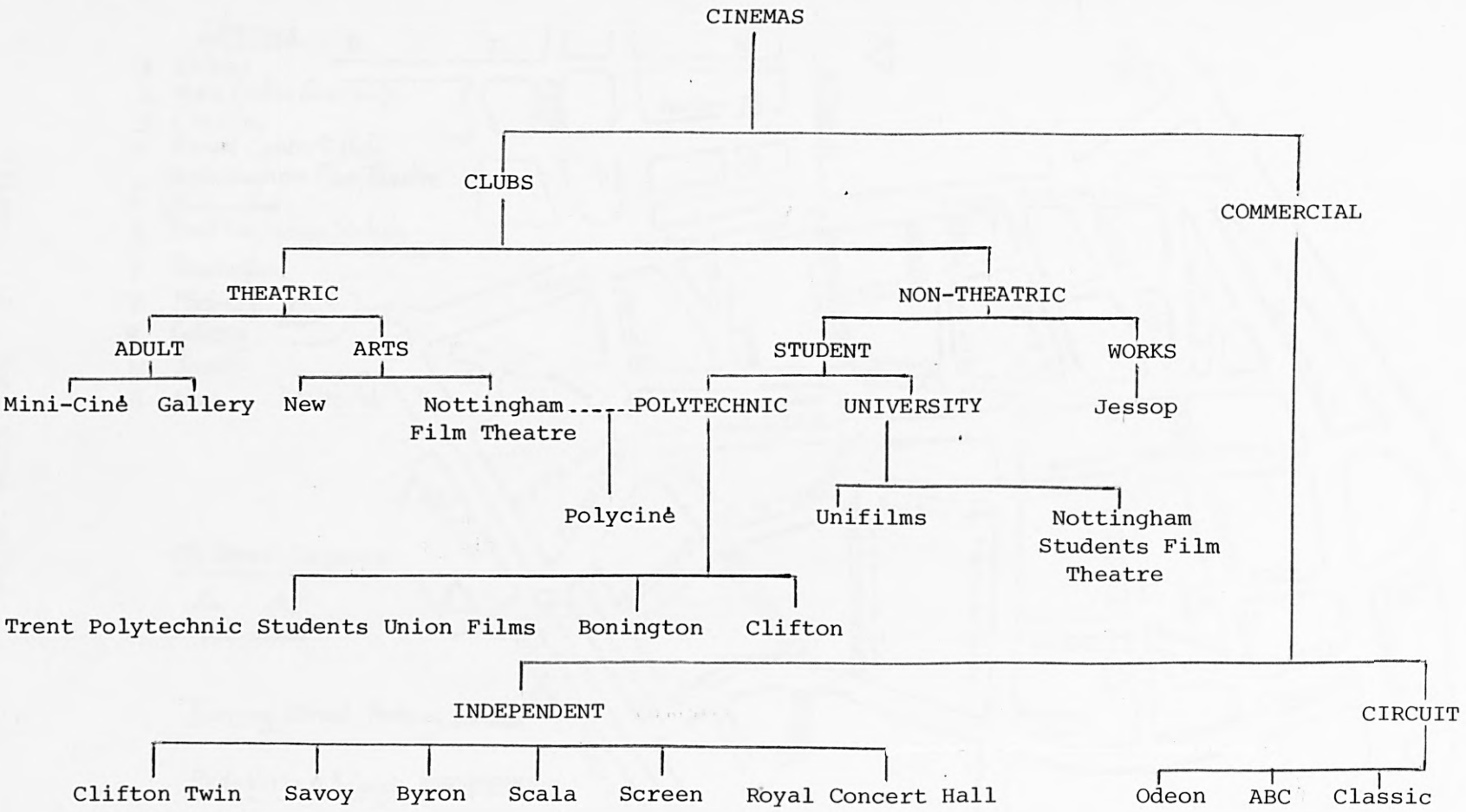
five cinemas whose managers were the subject of study, and the opening of five cinemas in the area.

Nottingham and its surrounding areas therefore provided an excellent cinema environment in which to study and compare the roles and work of cinema management.

1.6 Categorization of the cinemas

In order to analyze the work of the managers it was necessary to differentiate between the types of cinema in the population. First it was appropriate to distinguish between the commercial cinema and the film society/club. The former were further categorized as circuit, or chain (Odeon, ABC and Classic) and independent (Clifton Twin, Savoy, Byron, Scala, Screen and Royal Concert Hall), and the latter initially as theatric ("adult" and "arts") and non-theatric (student and works). There were two "adult" cinema clubs (Mini-ciné and Gallery) and two "arts" or Regional Film Theatres (Nottingham Film Theatre and the New) with Polyciné, of Trent Polytechnic, Nottingham, having strong links with the Nottingham Film Theatre. The five student film societies were located at the polytechnic (Trent Polytechnic Students Union Films, Bonington Film Society and Clifton Film Society) and at the University of Nottingham (Unifilms and Nottingham Students Film Theatre). The works film society was that of Jessop & Son, a large departmental store in Nottingham. Figure 1.1 shows the categorization of the cinemas of the managers included in this study.

Only the Odeon and ABC had a virtual monopoly of first-run films. The same manager ran both the Savoy and the Byron, whilst the Royal Concert Hall, which was owned by the local council, and Polyciné did not operate as full-time cinemas. The eleven cinemas sited in the centre of Nottingham are located on the map in Figure 1.2, and the proximity of the towns of Ilkeston, Long Eaton and Hucknall to the city of Nottingham is shown by the map in Figure 1.3.


CINEMAS
CLUBS
COMMERCIAL
THEATRIC
NON-THEATRIC
ADULT
ARTS
STUDENT
WORKS
Mini-Ciné
Gallery
New
Nottingham Film Theatre
POLYTECHNIC
UNIVERSITY
Jessop
Polycine
Unifilms
Nottingham Students Film Theatre
Trent Polytechnic Students Union Films
Bonington
Clifton
INDEPENDENT
CIRCUIT
Clifton Twin
Savoy
Byron
Scala
Screen
Royal Concert Hall
Odeon
ABC
Classic

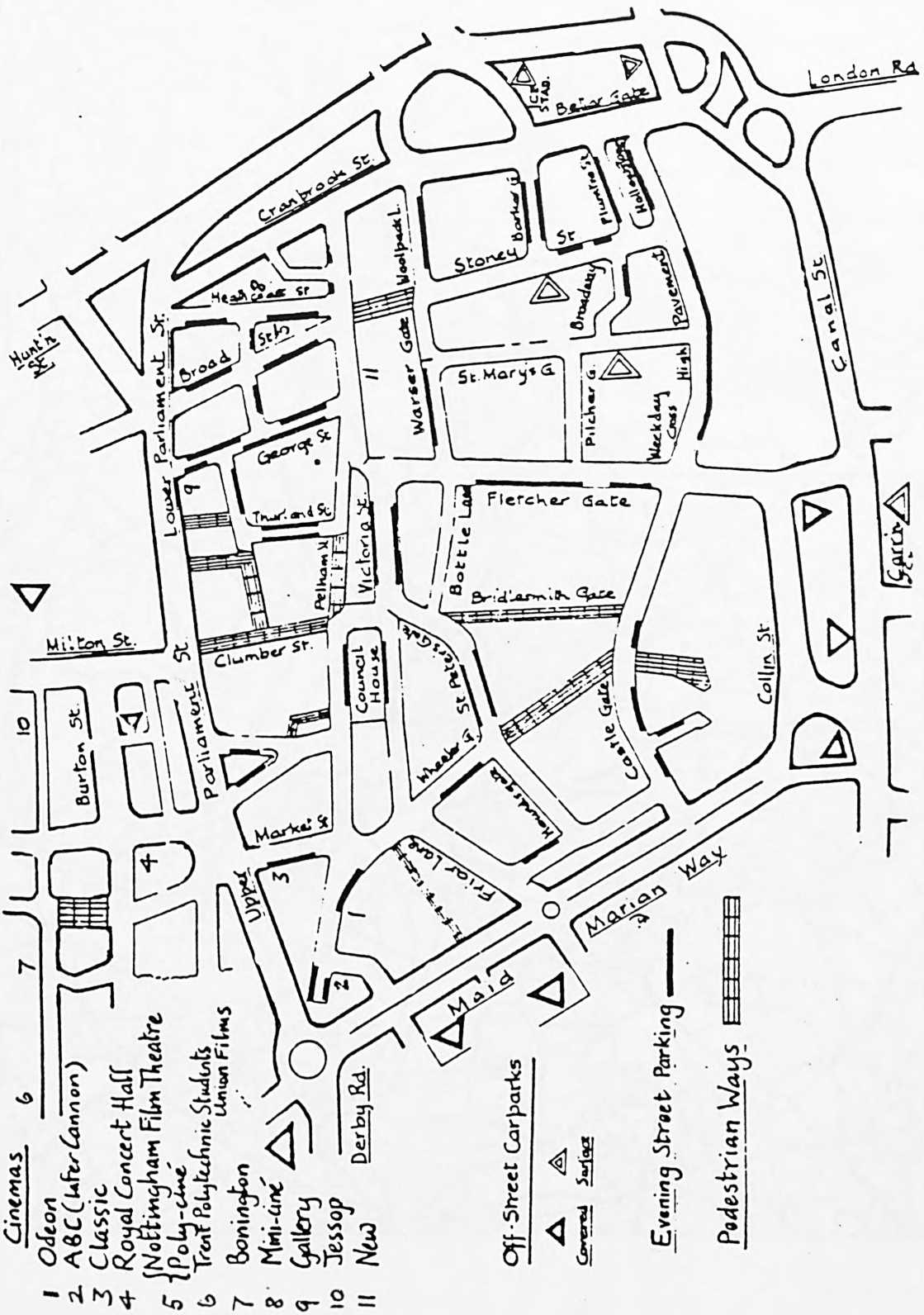


Figure 1.2 : Nottingham centre
showing location of eleven of its cinemas

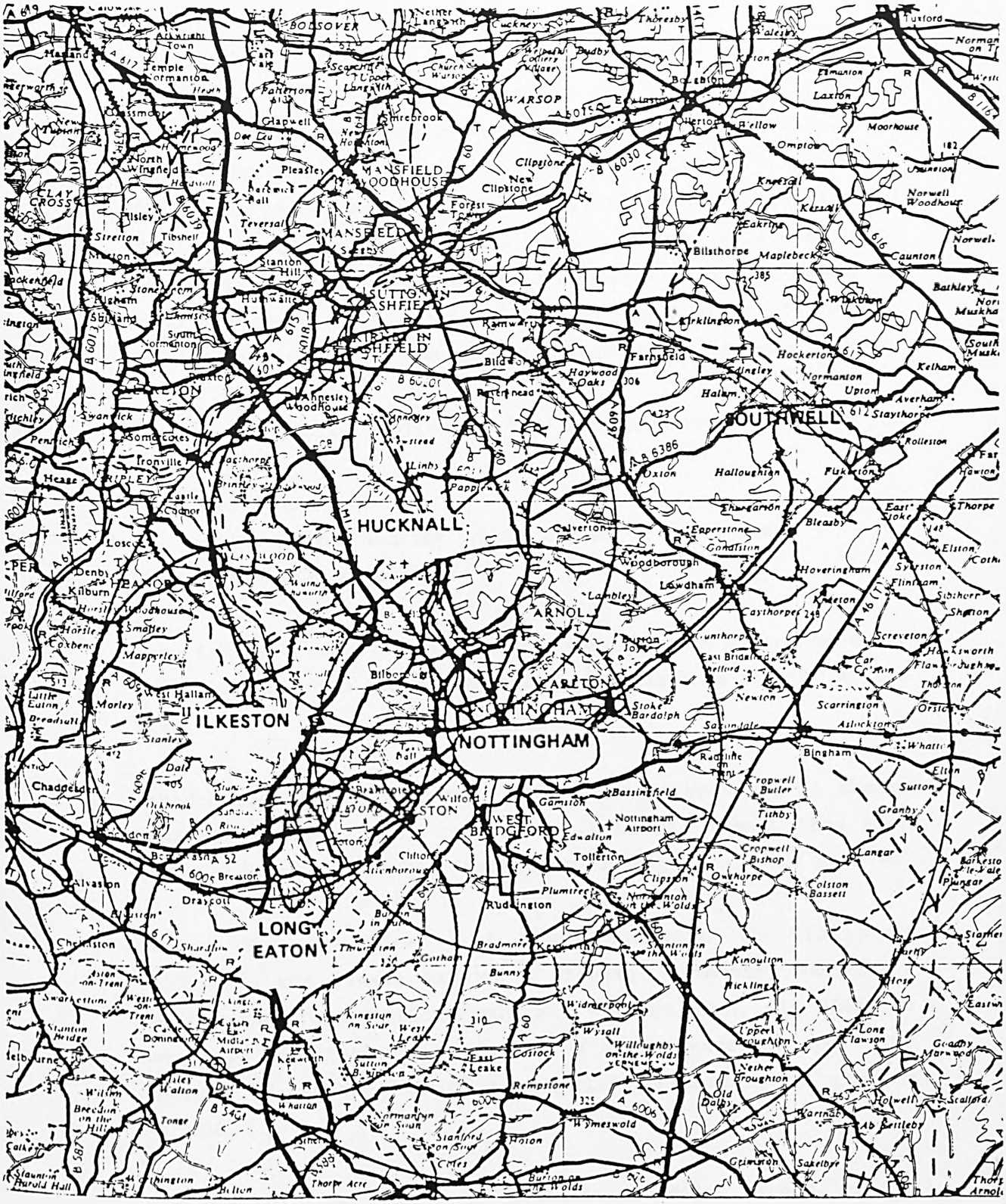


Figure 1.3 : Map including Nottingham, Hucknall, Long Eaton and Ilkeston

1.7 Method

The study is conceptually located within the organizational theory literature. The research method included interviewing the cinema managers, using, initially, an identical set list of questions, given in Appendix 1.5. There were follow-up interviews with all but two cinema managers. In most cases the interviews were supported and "situated" by a range of informal data collection activities in the company of the cinema manager:

i) at receptions following the frequent Press previews of films;
ii) over lunch;
iii) whilst having a drink in the cinema or local bar;
iv) at dinner parties.

Also included were the results of observing the cinema managers whilst on duty and discussing the various methods adopted at the time.

Through socializing with many of the cinema managers it became possible to gain their confidence, with the result that much material became available that otherwise might not have accrued.

During the interview, and where relevant the follow-up interview, the cinema manager's answers, comments, asides as well as any interruptions were all written down. In addition most were simultaneously recorded on audio cassette tape. The managers of the two "adult" cinema clubs refused to be recorded on tape.

Thirteen of the nineteen managers readily agreed to be interviewed once the position was explained to them. Four required some persuasion whilst two were initially very hostile, necessitating a great deal of tact and patience to overcome their reticence.

To facilitate effective co-operation, the following points were made that the contribution of each cinema manager was:

1. unique, as only he, or she, could provide it;
2. essential to the research;
3. in its way, a part of the history of cinema management in the area;
4. an aid to deciding the effects of past policies and possibly in deciding future policies;
5. necessary if a book were to be subsequently published on the subject of cinema management;
6. a way in which the cinema manager could question his, or her, own decisions;
7. collectively a means by which results could be drawn to mutual benefit, and readers, especially overseers, perhaps appreciate more the difficulties of cinema management.

The average length of initial interview was two hours and ten minutes.

The complete population of the twenty cinemas in the area of study, comprising a total of twenty-nine screens, was represented in the interviews of every one of the nineteen managers, of whom seven were female and twelve male.

The research method was implemented with the threefold criteria of Smith (1975: 88) that the result be:

1. reliable (i.e. that other researchers, using the same methods, would have produced the same results);
2. valid (i.e. that that which was measured was what was set out to be measured and that the findings were those of pertinent reasoning);
3. operational (i.e. that the data shown corresponded to whatever they were meant to represent).

Because of the diffusive organizational range of the showing of films, for example circuit, small company, manager-owned and theatric and non-theatric film society, care was taken to avoid,

when theorizing on cinema management, what Galtung (1967: 115) described as the "fallacy of the wrong level of analysis". In other words, that inferences were drawn between clearly identified categories of cinema manager only with empirical justification.

Finally, an attempt has been made to be succinct, to avoid the criticism made of organizational theory that it produces "a feeling that ... much has been written" but resulting in one asking "how much is actually being said". (Pettigrew, 1985: 28-29).

1.8 The problem of access and coverage

The biggest initial problem was that of being able to include the complete population of cinema managers in the chosen geographical area. The managers of the Odeon, ABC, Clifton Twin, Scala, Nottingham film Theatre and Polycine were already more than acquaintances before the commencement of the research, and all readily agreed to be interviewed, in the event going out of their way to be helpful.

Because they were very busy at the time, the managers of the Savoy, who also ran the Byron, and of the Royal Concert Hall, New, Bonington and Nottingham Students Film Theatre, proved difficult to arrange an interview which was, in some cases, achieved only after postponements. The most difficult to persuade to be interviewed, and then only after several preliminary visits of intensive argument and reassurance, were the managers of the two "adult" cinema clubs: the Mini-cine and Gallery. However, after the initial interview both these managers readily agreed to a follow-up interview.

The manageress of the Classic I had met occasionally and had readily agreed to be interviewed but in the meantime the cinema was closed down. Though she had given me her home telephone number, by the time it was her turn to be interviewed she had

moved house, with no forwarding address. Former employees at the Classic were contacted for her new address and/or telephone number, but to no avail. She was eventually traced through a relative of hers who heard an appeal for information on a local radio station.

When it was time to interview the owner-manager of the Screen he had already moved to London from where he ran his cinema by means of visits and telephone calls to the two house manageresses he had specially appointed for such a situation. He was eventually interviewed at his home in Kingston-on-Thames, commencing one evening at 9 p.m. and concluded at 12.30 a.m. Follow-up interviews were conducted by means of the telephone.

Though most of the student film societies appointed a new manager each successive year during this study, only one of each society was the subject of detailed investigation, though current information was obtained by contacting subsequent managers.

On a few occasions a problem arose through vital information being revealed by a cinema manager en passant at the conclusion of an interview, when notebook and cassette tape recorder had been packed away. Sometimes this occurred whilst being escorted out of a building or in a bar during a social chat following the official interview.

1.9 Cinematograph agencies and trade associations

Because the cinema manager did not work in a vacuum, but as part of the film industry, it is essential to trace the development of that industry during the period covered by this research. But before doing so it would seem necessary to identify and describe the roles of the principal film agencies and trade associations (many of which are referred to in the following section) which, to varying degrees, influenced the work of the cinema manager.

The following agencies, which directly or indirectly affected the cinema manager, are those which were financed and/or influenced by the government. There follows a list of pertinent trade associations. A description of an agency or association is added to remind the reader of its specific functions.

1.9.1 Government financed/influenced agencies

ACGB

The Arts Council of Great Britain is funded by the Office of Arts and Libraries. Gives grants for documentary films on the arts, and for production, distribution and exhibition of some other films. Also provides grants to Regional Arts Associations.

BBFC

The British Board of Film Censors was founded in 1912. It is self-financed by charging a fee for every film submitted for classification. No film may be screened in Britain without a BBFC certificate or local authority permission. In December 1982 its categories of film certification were changed from "U", "A", "AA" and "X" to "U", "PG", "15", "18" and "R18". However a local authority can overrule a BBFC certificate or non-classification of a film in its own area. The BBFC, which is a non-statutory body, was renamed the British Board of Film Classification in 1984.

BFFS

The British Federation of Film Societies was founded to support the work of its members, consisting of about 300 non-theatric film societies in 1985. The BFI's Film Society Unit (FSU) was set up in 1982 to service the BFFS.

BFFA

The British Film Fund Agency was set up to administer the Eady Levy, but disbanded in 1986 after its abolition by the Films Act (1985).

BFI

The British Film Institute was founded in 1933 "to encourage the development of the art of film and TV". It is funded largely by the Office of Arts and Libraries. Provides grants to Regional Film Theatres, including the New and Nottingham Film Theatre until 1st April 1987 when they were replaced by City Lights.

BSAC

The British Screen Advisory Council replaced the CFC and the IAC which were abolished in the Films Act (1985). Lord Wilson chairs the monthly meetings which advise the DTI on the film industry.

BSFC

The British Screen Finance Corporation replaced the NFFC in the Films Act (1985), its film production fund receiving £1.5m for five years from the government along with contributions from private company members including Thorn/EMI, Rank and Channel 4.

CFC

The Cinematograph Films Council was a statutory advisory body of the DTI, founded in 1938 to advise the Secretary of State on the film industry. It was disbanded in the Films Act (1985) and replaced by the BSAC.

DTI

The Department of Trade and Industry has the responsibility for the implementation of government and EEC film legislation and policy. It ceased the collation of cinema attendance statistics in the Films Act (1985). The Department is advised by the BSAC.

Home Office

The Home Office is responsible for cinema licensing, obscenity laws observance and exemption certificates for screenings.

IAC

The Interim Action Committee was founded in 1976 by Sir Harold Wilson as an advisory body to the DTI. It was replaced in the Films Act (1985) by the BSAC.

NFDF

The National Film Development Fund was founded in 1976 to provide loans for the production of British feature films. Money originally came from the Eady Levy fund but the Films Act (1985) replaced this revenue with a DTI annual grant of £350,000 for the development of film scripts and £150,000 for short film production. Now managed by the BSFC which replaced the NFFC in the above Act.

NFFC

The National Film Finance Corporation, founded in 1950, made loans to independent film producers from an annual grant from the Eady Levy fund. The NFFC was replaced in the Films Act (1985) by the partly commercial BSFC.

OFT

The Office of Fair Trading is a watchdog on take-over bids within the film industry. Film supply affecting cinemas was the subject, as a result of OFT concern, of reports by the Monopolies Commission 1966 and of the Monopolies and Mergers Commission in 1983.

1.9.2 Trade associations

AIC

The Association of Independent Cinemas was founded in 1953 to unite the independent cinema owners and managers against barring and other privileges afforded only to the major circuit cinemas. In 1986 its membership was 200, including the managers of the Savoy/Byron, Screen and Scala. Its publication AIC Film Review includes news and details of current film releases.

AIP

The Association of Independent Film Producers, which was founded in 1976, was the instigator of British Film Year.

ASTMS

The Association of Scientific, Technical and Managerial Staff included in its membership staff of the New cinema.

BAFTA

The British Academy of Film and Television Arts was founded in 1946 by prominent film-makers as a non-profit making company. Membership is restricted to invitation. Its annual awards help to publicize films.

BETA

The Broadcasting and Entertainment Trade Alliance, which includes cinema staff and management, had a membership in 1987 of about 40,000.

CTBF

The Cinema and Television Benevolent Fund is a charitable organization for those having worked in the film or television industries. An annual collection is made at some cinemas.

CAVIAR

Cinema and Video Industry Audience Research is the main form of collating cinema attendance statistics since the DTI ceased such work in the Film Act (1985).

CTA

The Cinema Theatre Association specializes in fostering interest in the architectural features of cinemas. It produces the magazine Picture House.

CEA

The Cinematograph Exhibitors' Association of Great Britain and Ireland was founded in 1912 to represent the interests of commercial cinema owners.

FACT

The Federation Against Copyright Theft has been very active against the piracy of films on video.

IFDA

Independent Film Distributors' Association was founded in 1973. In 1985 it had 18 members, supplying 16mm and 35mm films, mainly to film societies.

JBC

The Joint Barring Committee of the CEA and KRS (later SFD) made decisions on appeals from cinema managers to be allowed to regularly screen first-run films.

KRS

The Kinematograph Renters Society was formed by the major film distributors. Its inspectorate assessed the running of those cinemas which received films from the latter. It was superceded in 1982 by the Society of Film Distributors.

NATTKE

The National Association of Theatrical, Television and Kine Employees.

RFT

Some Regional Film Theatres are eligible for grants from local authorities, RAA and the BFI. The New manageress was, for some time, Chairperson of the consortium of RFT.

SFD

See KRS and JBC.

VCGB

The Variety Club of Great Britain is a children's charity organization with an annual collection in some cinemas accompanied by a screen advertisement appeal.

1.10 Historical perspective of the study period

The cinema manager did not work in an insular environment, but was subjected to, or influenced by, national and local events which affected the film industry as a whole. As a background to the analysis of the work of the cinema managers this section records, during the period covered by this study, the activities of the major cinema circuit companies (including attempted and actual takeovers), various components of the film industry and the government, along with information on attendances, films that proved to be box office attractions, as well as changes in the number of cinemas and screens with some foreign comparisons. Unless stated otherwise, statistics are from the Department of Trade and Industry, Policy Studies Institute, Business Statistics Office, Social Trends and General Household Survey, often the same data appearing in more than one source.

1980

Cinema attendances in Britain dropped from 1979's 112m to 102m in 1980, the total number of screens of licensed cinemas also reduced from 1,582 to 1,574, with the gross box office takings increasing, through higher admission charges, from £127m to £143m. "Between 1960 and 1980 cinema admission prices increased anything from six to ten times" (Auty and Roddick, 1985: 8). Of the cinemas that reported to the Department of Trade and Industry's annual survey, comparisons can be made between 1979 and 1980. There were only two fewer cinemas in 1980, the seating capacity dropping as a result by 3,000, whilst admissions also fell by 15.8m. The average charge for admission rose by 27.9 pence, resulting in an increase in gross takings of £8.9m and, after payment of VAT, Eady Levy and film hire from the distributors, of an increase in nett takings of £4.6m.

Full-time employment in cinemas rose in 1980 by 152 but part-time workers dropped by 1,094.

The majority of cinemas in 1980 belonged to the circuit companies. Thorn/EMI and Rank between them, with a monopoly of first-run films, controlled 39% of cinemas in Britain. Rank Leisure division's turnover of over £8m was over £1m down on 1979, but the selling of cinemas, hotels and clubs over the previous five years had brought in £39m. Rank stopped film production and concentrated in 1980 on developing hotels, real estate and duplicating machines.

In Britain a person went to the cinema, in 1980, on average once, but even less when those too young to attend are excluded. In 1945, at the peak of cinema-going, each person visited the cinema, on average, thirty times. By 1950 the average was 28 visits in Britain, compared to 23 in the USA and less than 20 in the rest of the world (Park, 1984: 57).

Despite the drop in attendances in 1980 cinema-going was second only to Museum and Art Gallery visits (most of which had free admittance) as the most popular entertainment activity that year. Wolk (1980: 19-21) found that 80% of cinema-goers were under the age of 35 years and that "cinema audiences also tend to be more up-market than one might deduce, and they are becoming increasingly so". The majority of cinema-goers were aged between 16 and 24 years whilst two thirds of all unmarried teenagers attended the cinema at least once a week, in a year when only 2% of British homes had a video cassette recorder.

The third report of the Interim Action Committee on the Film Industry, Statistics, technological developments and cable television (Wilson 1980) was published. This committee had been formed in 1976 by the then Prime Minister, Sir Harold Wilson, to advise the government on film policy.

The Film Act (1980) became law (see Chapter 7.2 for implications for the cinema manager).

A total of 319 films were submitted to the British Board of Film Censors for classification. The result was that 25 films were granted a "U" certificate, 82 "A", 84 "AA" and 240 the "X" certificate, four films being refused any certificate. Sixty-one of the feature films were produced in Britain.

A new two-screened cinema, Clifton Twin, was built as part of an entertainment complex on the Clifton housing estate of Nottingham. The cinema was officially opened by Diana Dors.

1981

The drop in the number of screens of licensed cinemas continued, falling from 1,574 in 1980 to 1,528 in 1981, with a corresponding drop in admissions from 102m to 88m. There was also, for the first time for a number of years, a drop (of £1m) in the gross box office takings, but of the 1,514 screens of cinemas reporting to the Department of Trade and Industry's annual survey there was an increase of only £100,000. From other data of that Department the following could be calculated. There were 48 fewer screens in 1981 with a corresponding drop in the seating capacity of 66,000, admissions falling by 12.5m.

Figure 1.4 shows a selection of arts admissions showing the percentages of the age groups of those interviewed. It is taken from Market and Research International which conducted the survey for BBC Panorama on 26th November 1981.

	18-24	25-34	35-49	50-64	65+
Cinema	28	28	29	11	3
Modern dance	23	22	26	22	7
Pop concerts	51	25	18	5	-
Pantomime	8	29	34	15	13
Orchestral concerts	6	16	30	30	17
Theatre/drama	13	20	21	26	11

Figure 1.4 : Selected arts admissions in age groups, 1981

The nett takings were up by £1.3m, the average admission charge having increased by 21.1 pence. Full-time and part-time cinema employment fell by 536 and 1,227 respectively.

The circuit cinemas dominated the commercial exhibition of films, Thorn/EMI having 330 screens (ABC), Rank having 284 (Odeon and Gaumont), Classic 130, Star (Cinecenta) 125, Unit "4" 36, Caledonian Association 26 and Granada 25, making a total of 956 of the 1,528 screens of registered cinemas.

Rank, which in 1980 had ceased film production, then closed 29 of its cinemas in 1981. The confidence of Rank cinema managers was also exercised by comments such as:

> "Rank, after all, the argument ran, had been a spent force for some time, their ambition blunted by a nearly invisible and certainly unimaginative film management team." (Clark, 1982: 79)

In an attempt to boost audience figures Rank, with the support of the British Film Institute, experimented in some of its cinemas (which did not include Nottingham) with one-day screenings of art-house films (BFI, 1984: 83).

Horror movies collectively proved to be the most popular box office attractions though not one appeared in the top ten successes of 1981 which were:

1.	Superman 2	A	GB
2.	For your eyes only	A	GB
3.	Flash Gordon	A	GB
4.	Snow White and the seven dwarfs	U	USA
5.	Any which way you can	AA	USA
6.	Clash of the Titans	A	GB
7.	Private Benjamin	AA	USA
8.	Raiders of the Lost Ark	A	USA
9.	The Elephant Man	AA	GB
10.	Tess	A	France/GB

In 1981 the total of films submitted to the British Board of Film Censors dropped from 319 in 1980 to 278. Of those received, 15 were issued with a "U" certificate, 57 with "A", 87 with "AA" and 115 with "X" (reflecting the popularity of horror films) and four refused a certificate. In Britain 52 feature films were produced.

The National Film Finance Corporation Act (1981), Film Levy Finance Act (1981) and the Indecent Displays (Control) Act (1981) were all passed, being described in Chapter 7.

1982

The total number of screens of licensed cinemas again dropped, by 89, leaving the admissions down by 23m, and a drop of £26m in gross takings. There were 82 fewer screens of cinemas reporting to the Department of Trade and Industry than in 1981. As a result the seating capacity dropped by 54,000 whilst admissions were down by 23.4m. Gross box office takings were down by £29m and the nett takings down by £12.8. Full-time cinema employment dropped by 560 and part-time down by 1,259. The average charge of admission rose by 15 pence to 177.4p. Cinema attendance in France was over 200m compared to the British figure of 60.2m.

In London some independent cinemas became cinema clubs to avoid payment to the Eady Levy.

In the ten years, 1972 - 1982, there had been a drop of 88% in British cinema attendance compared to a drop of 82% in West Germany and a drop of 70% in Italy.

Cannon bought the Classic chain to make itself the third largest circuit in Britain, after Thorn/EMI and Rank. In 1981-82 there were 557 non-theatric film societies (with a total membership of about 145,000 members), 73 being at universities (polytechnic numbers not given), 15 at art centres and 63 in commerce. Channel 4 commenced televising, commissioning 20 films in its first year, 4 of which (Angel, The Draughtsman's Contract, Moonlighting and Remembrance) were theatrically released, along with 5 which it partly financed.

Horror films continued to attract the largest audiences, but films in 3D made a come-back after about thirty years with a re-issue in 1982. Their heyday was in the 1950s as an attempt to counter the popularity of television. Sixty new 3D films were planned for the coming year.

An all-time low of 37 feature films were made in Britain in 1982 (compared to 150 in 1955), of which 18 were USA financed, 9 partly or wholly financed by Channel 4, one was financed by the British Film Institute and 9 by British producers. Only four British films were in the top twenty box office attractions in British cinemas, but the highlight of the year was the Oscar successes of David Putnam's Chariots of Fire, for best film, best screenplay, best costume design and best music.

Of the 326 films submitted to the British Board of Film Censors, 17 were granted "U" certificates, 54 "A", 115 "AA", 139 "X" and one film refused a classification.

The quota system of 30% of screenings to be British (or EEC since 1973) was reduced, by the government, to 15%.

The fifth report was published of the Interim Action Committee on the Film Industry, The distribution of films for exhibition in cinemas and by other means (Wilson, 1982) and the Cinematograph (Amendment) Act (1982) was passed.

In December Nottingham's newest cinema, Clifton Twin (being the city's only purpose-built cinema with more than one screen) was closed down after only just over two years since opening.

1983

Though cinema screens closed at a rate of over two a week, there was an increase in attendances of 2.9m in those cinemas reporting to the Department of Trade and Industry, but overall there was a drop of 1m. Seating capacity of cinemas in the Department's survey dropped by 63,000 whilst the average admission charge rose by 12.5 pence. Box office takings were up £12.9m gross and up £4.4m nett. Full-time cinema employment was down by 965 and part-time down by 1,083. France opened 280 new screens compared to Britain's closure of 136 screens, whilst in India 518 new screens were being built. West Germany's 100m admissions were 36m more than those of Britain.

In Bradford the National Museum of Photography, Film and Television opened its Imax auditorium, its screen being five storeys high.

Richard Attenborough's Gandhi won eight Oscars. Seven British films were in the top twenty box office successes, the top ten being:

1. E.T. The Extra-Terrestrial
2. Return of the Jedi
3. Octopussy
4. Gandhi
5. Tootsie
6. Superman 3
7. An Officer and a Gentleman
8. Staying Alive
9. Airplane 2 : The Sequel
10. Monty Python's The Meaning of Life

Of the sixty new 3D films promised, only just over a dozen were made in 1983, including Emanuelle in 3D and Jaws 3.

From 1st January the quota system, whereby a cinema's screenings had to include at least 15% of British films, was abolished. It had been an impractical rule and a long time since a cinema manager had been prosecuted for breaking the rule.

The Monopolies Commission report came to the conclusion that the decline of the British cinema was due to the dominance of a few circuit companies, but no action recommended.

The major circuits began full page advertisements on Fridays, in four national newspapers, announcing the current feature films on release and where they were to be seen. Thorn/EMI research had revealed that only 15% of the public knew what films were on release.

Cannon Classic announced that they were to convert five cinemas, outside London, into art-house cinemas. Cannon Classic, having spent about £1m on cinema refurbishment, announced an increase in attendances.

Both Thorn/EMI and Cannon Classic commenced showing potentially popular films staggered throughout the year instead of, as previously, mainly during holiday periods.

Miss Verity Lambert, who had won the Veuve Cliquot award of Best British Businesswoman of 1982 was, in the Spring of 1983, appointed head of Thorn/EMI production, with an annual salary rumoured to be about £100,000. Another Thorn/EMI appointment was that of a Circuit Sales Manager who was to tour the country, giving ABC cinema managers information on future releases and advice on publicity.

There were 393 films submitted to the British Board of Film Censors, which in December of 1982 had reclassified the certification as follows:

"U"	suitable for all ages
"PG"	parental guidance: some scenes may be unsuitable for young children
"15"	passed for persons of 15 and over
"18"	passed for persons of 18 and over
"R18"	for restricted viewing only, in segregated premises to which no-one under 18 may be admitted.

As a result 23 were classified as "U", 95 as "PG", 100 as "15", 137 as "18", 33 as "R18" and five refused a certificate. Of the 42 films produced in Britain the majority were financed by British television, principally by Channel 4.

1984

This year was to prove to be the last in which the Department of Trade and Industry was to be responsible for the collation of cinema statistics.

Ten new cinemas or screens opened in 1984, and 19 re-opened, but 99 closed. At one time during 1984 the total number of screens reached 1,332. Attendance overall dropped by 11m and the gross takings were down by £19m. The number of screens reported to the above Department dropped by 69, the subsequent seating capacity falling by 46,000. The average increase in charge for admission rose by 4.4 pence. Gross box office takings were down by £17.4m and the nett takings by £8.2m. Of the cinemas remaining open, 61% were multi-screened, which accounted for 64%

of all cinema takings. A quarter of the British population had no cinema within 20 miles of home (Park, 1984: 57). Cinema admissions were down 4.7% but in the U.S.A., which had 18,884 screens compared to Britain's 1,226 (in 660 cinemas), there was an increase of 17%. Since 1946 there had been a drop of 97% in British cinema admissions, reaching an all-time low of 53.3m in 1984. Whilst over half the 1971 number of cinemas had closed, through multi-screening there was a decrease of only one sixth of screens by 1984 when, in November, the world's most technically advanced and most expensive cinema was built in Tokyo. Of attendances at arts activities, cinema-going was second highest, again only to Museums and Galleries (England).

In Britain 1984-85, there were 351 non-theatric film societies (68 being at universities and colleges) with over 53,000 members, whilst the Regional Film Theatres numbered 39 (51 screens) seating a total maximum of 12,935.

There were only four British films (Screen International, 1985: 482:1) in the year's top twenty most popular box office attractions in Britain, the top ten being:

1.	Indiana Jones and the Temple of Doom (UIP)*	PG	USA
2.	Never say never again (Col-EMI-War)**	PG	UK
3.	The Jungle Book (Walt Disney)	U	USA
4.	Police Academy (Col-EMI-War)	15	USA
5.	Sudden Impact (Col-EMI-War)	18	USA
6.	Terms of Endearment (UIP)	15	USA
7.	Educating Rita (Rank)***	15	UK
8.	Trading Places (UIP)	15	USA
9.	Greystoke: The Legend of Tarzan, Lord of the Apes (Col-EMI-War)	PG	UK
10.	Jaws 3D (UIP)	PG	USA

Company of Wolves (Palace), a British film with an "18" certificate, was placed fourteenth.

* An American film made mostly in Britain with a British crew.

** An American financed film in the James Bond series.

*** A British film shot in Dublin.

The British Board of Film Classification refused certificates to two films, but to the remaining 278 films submitted it granted 12 as "U", 94 "PG", 128 "15", 140 "18" and 4 as "R18".

At the Cannes Film Festival Sir Richard Attenborough announced that British Film Year would commence in April the following year. In the three months prior to the announcement there had been a drop of 35% in cinema attendances in Britain.

Rank cinema, distribution and studio divisions announced a total profit of £7m, but sold their Irish and Dutch cinema chains. Cannon bought the distributors Gala, and New Realm distributors (e.g. of Emanuelle films) joined Avatar. In September Thorn/EMI reorganized to bring their film, video, cinema and cable interests into one division, Thorn/EMI Screen Entertainment and Gary Dartnell appointed chief executive. Thorn/EMI announced a share offer of £36m to back five feature film productions (including A Passage to India and Wild Geese 2) which attracted City investors.

In the March budget the Chancellor of the Exchequer stated that the capital tax allowances, which in 1979 had been extended to include film production, would be phased out over the next two years. Also, visiting foreign film stars and directors to be subject to 60% income tax. Then in July the long promised government White Paper Film Policy was published and in November was used as the basis for a Film Bill introduced into Parliament. The Minister at the Department of Trade and Industry with portfolio for films was Kenneth Baker.

In October 1984 the Welsh Joint Education Committee became the first examinations board to introduce Film Studies as an "A"

level subject in the General Certificate of Education examinations.

Central Television's new studios, having cost £21m, were officially opened in March in Nottingham, but in September Nottingham's Classic cinema was closed down by its new owners, Cannon Classic, and the site sold.

1985

In June research by CAVIAR (Cinena and Video Industry Audience Research) for Rank concluded that cinema admission prices were a major cause of decline in attendances. British Film Year officially commenced in April with a commitment to encourage cinema-going. By May 1985 commercial cinema attendances were up for twelve months 5.4%, but by the end of the year up 4.4% to about 70m, and in Regional Film Theatres up 8.4% to about 1m. Despite the publicity of the cinema by British Film Year and the promise of the major chains to spend £1m a month on technical and general improvements in their cinemas Cowie (1986: 437) suggested that the increase in attendances were, "largely product-led ... due to enthusiasm for a few particular films - rather than a structural change in leisure habits". However, only ten non-American films (five being British) reached the £1m box office returns for the distributors. Pilot studies for the British Film Year education programme revealed that one third of sixteen year olds had never been to the cinema.

In the U.S.A. 705 new screens were constructed, totalling 19,589 for the country, but admissions declined by 11%, with a drop in France of 8%, but India up 12% with 164 extra screens increasing the total to 12,428. In Spain 48.5m attended the cinema and 60m in Hungary. East Germany's 70m admissions was a drop of 3.5m whilst West Germany experienced the lowest attendance figures since the war (Speed, 1986: 13).

Cannon Classic bought the Dutch City Cinema circuit to add to its Huschinski circuit, thus becoming the largest chain in

Holland with 49 screens, and bought for $15m the 53 Gaumont cinemas in Italy, despite a drop in attendances there. In August Cannon Classic acquired the Star circuit cinemas for £4.4m making it the second largest chain in Britain with 216 screens in 95 cinemas. Thorn/EMI remained the largest chain with 287 screens on 107 sites, but Rank dropped to third largest with 194 screens on 75 sites. Rank's cinema, distribution and studio profits rose by £4m to £11m, and its cinema attendances were up nearly 50%. In November Thorn/EMI built an eight-screened cinema complex in Salford, with CIC planning similar complexes in Solihull and High Wycombe, and Rank and American Multi-Cinemas said to be searching for suitable sites for similar projects.

Rupert Murdoch, in March, bought for $250m, 50% of the 20th Century Fox parent company TCF Holdings, having failed the previous year to take over Warner Bros.

Also during March the Humphries Film Laboratories in London closed down after a 1984 loss of £1m, but Rank bought its laboratories, the following month, at Glasgow, Leeds and Manchester. The Rank interim report in July showed that its Film and Television Division doubled its profits over the same period for the previous year, but in November sold its Video Services subsidiary Television International Operations to Carlton Communications, despite Britain being the third largest country in the world of video cassette recorder owners, with over 8.5m sets.

In June it was announced that Verity Lambert, Head of Production at Thorn/EMI Screen Entertainment, would shortly be leaving the company, which in November invited offers for its Screen Entertainment division, with Rank and Cannon Classic immediately showing an interest. But in December it was sold for £110m to Gary Dartnall (Chairman and Chief Executive of Thorn/EMI Screen Entertainment) and the Australian Alan Bond, the new company being called Screen Entertainment Limited.

In May the Film Act (1985) became law, abolishing the Eady Levy and replacing the National Film Finance Corporation (NFFC) with the British Screen Finance Corporation (BSFC) which was to be funded by a government grant of £1.5m for five years, and by private companies including Thorn/EMI, Rank and Channel 4. The Department of Trade and Industry would no longer collate annual film industry statistics, not even cinema attendances, but the Department rejected the setting up of a British Film Authority which had been recommended in the first report of the Interim Action Committee.

The British Board of Film Censors was renamed, in June, the British Board of Film Classification.

1986

The Cinema Advertising Association announced that British Film Year, which ended in March, had resulted in a 40% increase in cinema attendances after the 1984 all-time low of 53m.

Alan Bond, Chairman of Bond Corporation Holdings Limited, announced on 25th April 1986 (Appendix 1.6) that he had acquired Screen Entertainment, not having intended originally to be the sole purchaser but, he said:

> "Because of difficulties with the buy-out the only way for us to complete the purchase was to take 100% of the company - not a position we were happy about."

On 1st May, Bond had sold Screen Entertainment to the Cannon Group whose principals, the cousins Menachem Golan and Yoram Globus, had stopped over in London en route to the Cannes Film Festival. Bond had paid £125m for Screen Entertainment from Thorn/EMI, selling it exactly one week later to Cannon for £175m. The purchase included the ABC chain of 285 screens on 106 sites, making Cannon the largest British circuit with 500 screens, compared to Rank's 193, giving it about 39% of the market.

Rank proposed spending £5m on its 77 sites, whilst Cannon, having already spent £4m in the previous two and a half years, planned to spend another £2.5m to improve 20 cinemas. The USA company AMC Entertainment, which built the 10 screened The Point at Milton Keynes, announced plans to build up to 50 new complexes with up to 400 screens, at a cost of between £3m and £4m each. Capital Leisure planned drive-in cinemas near Heathrow and in the London Dockland. Rank's Film and Television Services made a profit of £13m, up £2m on 1985, with an increase in cinema admissions of 8%. Rank Advertising Films gained a long term contract to screen advertisements in Cannon cinemas, thus becoming Britain's largest cinema advertising contractor.

In November BETA and CEA agreed on increases in cinema management salaries, but each manager to be assessed individually, the increase to take into account sales bonuses and sub-letting bonuses which would no longer apply.

Refunctioning of the Midland Group resulted in the closure of the New Cinema in December, but plans were being drawn up to amalgamate it with the Nottingham Film Theatre.

The departmental store's non-theatric film society, Jessop, had its last screening, before being disbanded, in December.

1987

The year commenced inauspiciously with the official closure of the Jessop Film Society, because of low admissions.

An undisclosed company from the U.S.A. submitted plans to build a twelve-screened cinema in Nottingham. The complex, apart from a cinema, would include a restaurant, D.I.Y. garden centre, offices and the American company's British training centre. The scheme was approved in February by the County Council's Environment Sub-committee and the City Council's Planning Sub-committee. (Appendix 1.7)

A new Regional Film Theatre, "City Lights", opened on 1st April with the jazz film 'Round Midnight. The cinema was a new company using the sites of Nottingham Film Theatre and the New, both of which were disbanded.

The Odeon ticket sales were computerized in March, offering advanced booking facilities, and a rule of no smoking in any of the five auditoria imposed. The box office alterations were carried out by the projectionists.

The Scala manageress, in March, submitted plans to the Derbyshire County Council for an emergency fire escape from the cinema's balcony to the public car park at the side of the building. Her intentions are to twin-screen the cinema but, before submitting application to the Council's Planning Sub-committee, is awaiting the decision on the fire escape.

Within the context of the historical perspective of this section, the status and dramatic decline of the cinema industry, followed by signs of revival, under which the cinema manager worked, is the subject of the following sections.

1.11 Status and film and the cinema industry

The cinema manager was at a distinct disadvantage by having to exhibit a product, film, which as we shall see has experienced conflicting views concerning its status from its earliest days to the present. Turnstall (1983: 54) said that, "A perennial question asks whether film is an art form or an industry", a view reiterated in British Film Year by Puttnam (1985: 49):

> "British cinema has for decades been riven by an endless and largely sterile debate revolving around the notion of 'art' versus 'commerce'".

Successive British governments have delegated the Department of Trade and Industry to oversee what they have described as the

film industry whilst film culture was surveyed by the Office of Arts and Libraries, though broadcasting came under the brief of the Home Office. Such confusion was avoided in some other countries where all aspects of film were categorized as being supervised by the Minister of Culture, as for example in France and Greece, and by a Director of Cinematography in Spain.

Even if film were not argued as an industry then its qualification as an art form has often been denied. The theatre actor Fred Kerr, who made a very few films, said not only of those appearing in films:

> "Nor for the life of me can I share the enthusiasm of the majority of the public for well-known film stars, and I intensely resent their being invariably alluded to as actors and actresses."

and of their profession, "if only we could be spared the ravings of the Press about its artistry!" (1930: 242-3).

A graphic but sympathetic account of cinema-going has been given by Audrey Field (1974) who described how in the very early days of films in Britain, around the turn of the century, "the grander sort of journalists" considered that films appealed mostly to "persons who appeared to belong to the labouring classes". (Field, 1974: 14)

The 'arts' up to 1840 included any kind of creative work, though by the end of that century only few activities qualified as such, the remainder being relegated to "entertainment" only (Pick, 1984: 8-9). Even comparatively recently Lord Redcliffe-Maud (1976: 161) said of film that, "it is impossible in cinema to distinguish 'art' from 'entertainment'", not a bad thing in my opinion! Ervine (1934) had written a book entitled The Alleged Art of the Cinema, which was a vitriolic damnation of film as a medium, including that it was not an art. Abroad the question was also debated, for example in Beracha (1947) who

asked, "Is the film an art?". Dalton (1978: 1) concluded that film, "is not yet truly accepted as an art form", whereas McArthur said that, "Film and television are the disadvantaged arts in Britain" (Feldman, 1980: Appendix 1). This was also the view of Roddick who said that "the arts establishment in Britain has often seemed to have a definite anti-cinematic bias" (Auty and Roddick, 1985: 4).

Film has long been subjected to a smear campaign, prevalent today because of sex films and "nasties", the latter causing most concern when transferred to video. The cinema itself was not considered a suitable place to attend according to Healy who must surely have discouraged attendances with his claim that:

> "Under cover of darkness, evil communications readily pass and bad habits are taught. Moving picture theatres are favourite places for the teaching of homosexual practices." (Young, 1922: 308)

Yet eight years later Kerr (1930: 243) was praising cinema conditions at the expense of the "cheaper parts of the theatre":

> "But theatres would make a much better fight for themselves if only they were half as comfortable as most picture houses are. As a rule on a visit to a picture house - and this applies more perhaps to America than to England - I have thoroughly enjoyed the comfortable seat and the orchestra, and if I have hated the picture I have at least been able to sleep at my ease."

How such conditions came to change is discussed in section 1.12 of this chapter, The state of the cinema industry.

The second chapter of Rice (1938) was entitled "Movies are Made by Sinful, Wicked People, Unfit to be examples", having earlier described the Disney film, Snow White and the Seven Dwarfs as

bad because "children will get accustomed to thinking the movie theatre is a proper place to entertained" (1938: 13).

During World War 2 cinema-going was again under attack by moralists, including the religious writer Harding (1942) who said:

> "We are defaming our morals, corrupting our youth, inflaming our young people, exciting passion, debauching our children, making prostitutes and criminals through picture-going!"

In the USSR, too, cinema-going was found by Rogers (1974) to be less prestigious than other activities:

> "Leisure values, too, appear to be remarkably similar in the East and West. Rosemary Rogers concluded from her study in the Soviet Union that the most favoured leisure pursuits (in the sense of feeling that they were a 'good thing') were reading, attending the theatre, concerts, exhibitions or museums, and enjoying sports or arts activities. Less favoured were radio listening, watching television and going to the cinema." (Parker, 1976: 37)

Apart from the problems of whether films were art, industry, entertainment, victimized and/or corruptive, the cinema manager was also at the hub of the discrepancy over the quality of films themselves, not only by genre but within genre. It will be seen in this study how some cinemas "specialized" in different categories of film and how some cinema managers were influenced by being product oriented or by political constraints (as at the Rio described below).

Kael (1969: 65-83) said that "trash" films had wonderful moments of enjoyment, and that they were closer to art than middle class, respectable, serious highbrowism . The proposed policy

statement by Rowley (1977) concerning the type of film to be shown by the Rio cinema in Hackney went further by suggesting it showing:

> "no film exploiting sex or violence, few if any films exploiting themes created in the adman's office, little if any experimental cinema (i.e. technique at the expense of all, intentionally abstruse images), and no film that will give The Rio an image of intellectual elitism - either political or cultural." (Owen, 1985: 62)

Despite such a cumulation of problems, film is now the subject of an annual Royal Command Performance whilst the Guardian film critic, Derek Malcolm, has suggested that, "The hope is on the horizon that film is no longer regarded by the younger generation as the least of the arts ..." (Auty and Roddick, 1985: 74)

1.12 The state of the cinema industry

The period of this study witnessed the cinema industry at its lowest ebb ever, followed by a promising revival. The cinema manager's task was all the more difficult as a result of the depression. Therefore it is necessary to consider cinema's national circumstances and trends as a context for the study and analyse the possible causes of the decline and revival, of which the cinema manager was part. These are discussed within the categories of Television and Video, Fewer cinemas, Inaction and American films and distributors.

1.12.1 Television and Video

Cinema admissions dropped at a staggering rate from 1,396m in 1950 to an all time low of 53.3m in 1984, and the number of cinemas from 4,581 (all single screen) in 1951 to 660 (with 1,226 screens) in 1984. Television was frequently

blamed as the major factor in the decline of the cinema industry, and as the sole cause by many in that industry (Belson, 1967: 225). In 1950 were issued 343,882 television licences (they had become compulsory in June 1946), but in 1980 there were 18,284,865 (Perilli, 1983: 372), with about another 500,000 in 1984 when there were estimated to be about 1.5m defaulters and almost 109,000 convictions for lack of television licence (General Household Survey, 1986).

The fourth report of the Interim Action Committee on the Film Industry, Film and television co-operation (Wilson, 1981) was published when it was announced that 6% of British homes had a video cassette recorder which in 1982 had risen over 100%. There were calls from the film industry for the government to introduce a tax on blank video cassette tapes, where in France an annual tax of the equivalent of about £45 was introduced on all video cassette recorder owners, in addition to the same amount of tax for colour television owners. But in France the extra tax was not imposed to recompense the film industry for films shown, and home recorded, on television (as was the plea in Britain) but to help finance a fourth television channel. By August 1982 it was estimated that about 730,000 people rented about 1,250,000 cassettes every week, Cowie (1983: 437) claiming:

"The British fondness for hiring their TV sets has of course helped to foster such figures, but they are still extraordinary."

On average about 20 feature films were shown on television each week, but from Christmas Eve 1982 to New Year's Day 1983 inclusive, 83 feature films were shown plus 6 television-made feature films. Twelve times as many viewers watched films on television than in cinemas (Fluegel, 1984: 102).

In 1983 British homes with a video cassette recorder rose from 13% to 22% when Park (1984: 56) said that there was "the fear that the television screen will shortly become the only outlet for audiovisual productions". To add insult to injury Lord Garvie, as Minister for the Arts, when opening the 1983 London Film Festival had the temerity to state that he had once been a regular cinema goer but that he now limited, because of his ministerial life, his film viewing to the video cassette recorder!

RCA launched its videodisc system in Britain in October 1983, aiming to sell 50,000 sets by Christmas. By the following February, though, only 5,000 sets had been sold, so two months later the system was withdrawn from the U.K. market.

Also in 1984 the boom in video rental shops began to wane, many going out of business. Home Video Holdings announced a loss for the year, with a write-off of £1.5m. Yet the number of homes with a video cassette recorder rose from 4m in 1983 to 6m in 1984, the highest number in the world (Park, 1984: 57), with feature films on video cassette said to have had an audience of over 1,000m (Cowie, 1985: 348).

The 1984 Government White Paper, Film Policy, suggested a 10% levy on blank audio video recording tape, the proceeds to go to the record companies, film makers, performers and anyone entitled to copyright, the home taping to be permitted as in France, but the proposal was not adopted. In December the Standing Committee on the Films Bill backed an amendment which proposed a levy of up to £20m per annum on the BBC and ITV for showing feature films on television, but the amendment was defeated in the Commons in February 1985. That same month the Government's Green Paper recommended a levy on blank video tapes but again not implemented. A survey by Cinema and Video Industry Audience Research revealed that the previous year the

unemployed watched 50% more films on video than those employed full time (BFI, 1985: 299). In Nottingham nearly three quarters of the commercial and theatric film societies/clubs charged concessionary rates of admission for the unemployed. The student film society managers of Clifton and Unifilms both remarked on the adverse effect on their attendances through the competition of films on video.

Not until April 1985 did films on video require certification and its display on video cassette covers, through the Video Recording Act (1985). Though the number of video cassette recorders purchased in 1986 was up on the previous year it was revealed that one in twelve sets were discarded within a year of purchase, leaving about 1.25m sets idle in 1986 (Speed, 1986: 12).

Gradually the film and video industries had come to realise that some co-operation was to the advantage of both. Film makers would make films with sales potential planned for both cinema and video releases, whilst some films made for video and television were marketed first in cinemas for the publicity they would receive, as Park (1984: 83) pointed out:

> "The extent to which cinemas stimulate a general 'want-to-see' is evident from the fact that video distributors regularly seek a theatrical release for their feature acquisitions."

The film producer Graham Benson (BFI, 1984: 117) went further by making no distinction between cinema films and films for television:

> "I am making a film, full stop. In some markets it will go theatrically, in others it will go to television. Thank God, the days of saying it is

> a TV movie or a cinema movie have been eroded. We have got to find a way of making films economically that will have some life in the cinema and have some possibility of recouping from television as well."

However the BBC's average payment for purchase of a feature film was only £20,000, with Channel 4 paying no more than £15,000, in 1984-85. Auty and Roddick (1985: 29) stated that, "British TV pays some of the lowest rates in the world for the films it shows ... buying a film is a lot cheaper than making a programme".

The highly successful film producer, David Puttnam, was one of many who considered cinema as the only place to see a film. As Vice-Chairman of British Film Year he said:

> "The time, effort and energy that does into the creation of a perfect picture is lost, sometimes totally lost, when that film is viewed in any other medium but cinema."

1.12.2 Fewer cinemas

The popularity of bingo in the 1970s was accommodated by converting many cinemas into bingo halls. At the same time some cinemas were divided into smaller auditoria as it became difficult to fill a single auditorium. By providing a choice of programme it became possible to attract a larger total audience to a cinema than running it as a single screen. So though the number of cinemas continued to drop since the 1950s, multi-screens temporarily slowed down the decline in the total number of screens, as can be seen in Figure 6.1. By 1984 the number of actual cinemas had fallen by more than half since 1971.

Most cinemas closed were in the north of England where there was a high incidence of unemployment with a spate of working men's clubs where the showing of films on video proved popular. Rank research concluded in June 1985 that high admission charges were a major contribution to the decline of cinema attendances, and that in the high unemployment areas where it had reduced the entry fee of £2.30 to 99 pence, the admissions had increased by 50%.

Though some multi-screen cinemas were opened, for example in Milton Keynes (1986) and Salford (1987), cinemas continued to close. Not even those steeped in screen history could be saved from closure (1986), for example Oxford Street's Academy. Nor could the intervention of Mr. Heseltine (former Defence Secretary), George Harrison and Robert Hardy save the art-deco Regal, in Henley, from being knocked down and replaced by a supermarket.

But it was not simply a case of closing some cinemas and converting others into multiplexes, as Torkildsen (1983: 78) explained:

> "... the decline in the number of cinema sites has left many towns without cinemas and commercial organizations now consider 30,000 as the minimum population to support a cinema."

In those towns not completely bereft of a cinema the concentration of two or more screens on a single site meant that it was the suburban areas that were most affected, so that, "... by concentrating auditoria into 'complexes', cinemas were becoming more remote from many of their customers". (Myerscough, 1986: 247). At the same time, it was suggested, "commuters will not face the time, money and parking problems of travelling back to town for entertainment" (Cowie, 1985: 341).

Too often multi-screening a cinema resulted in loss of large screen viewing. The cost of alterations prevented or discouraged yet more expenditure on modernization and comfort, so necessary to compete with home video. A comparison was made by Park (1984: 84):

> "... so many screens today are small and, together with poor sound equipment and an unsalubrious environment, they offer cinema-goers an audiovisual experience little better, if not worse, than that available in their own living rooms."

1.12.3 Inaction

The euphoria in the British film industry following its second successive year of Oscar awards, with Richard Attenborough's Gandhi, in 1983, was tempered by the result of the study for Thorn/EMI which revealed that the decline in cinema admissions was worse than had been anticipated (Jivani, 1983: 2). The Monopolies Commission in 1983 reported that the decline in cinema-going was due to the dominance of a few major chain cinema companies. It was said that the film industry itself blamed the major circuits for doing nothing positive to attract cinema-goers:

> "Both film makers and distributors of course distrust the exhibition circuits whom they rightly accuse of inaction (or worse) in the face of declining audiences, and of making more money as asset strippers selling sites (Rank netted £7m last year) [1984] than from showing films". (Cowie, 1985: 347)

Such inaction had been recognised and admitted the previous year by Philip Nugus, Head of Marketing at Thorn/EMI Screen Entertainment who said:

> "The position that the circuits have held historically meant that they didn't really have to try too hard. A sort of inertia held on. There just seemed to be a kind of 'it's always happened this way, so why change it' attitude". (BFI, 1984: 83).

The method adopted by some Nottingham cinema managers, including those of the circuit cinemas, to attract audiences are included in Chapter 7. Some cinemas, as noted earlier, had a bad reputation for their interior conditions, Speed (1985: 8) referring to, "... the trickle of complaints, too often seen in the Press, about dirty cinemas, uncomfortable seats and below standard projection!". A colloquialism for a run-down cinema was often "flea pit", still prevalent in 1983, as in an article Screen Gems from Rio in the Hackney Evening Standard of 12th January:

> "... an auction next month in aid of Hackney's Rio community cinema. The former music hall and local flea pit hopes to raise £5,000 ..." (Owen, 1985: 88)

But the circuits were mainly blamed for not setting an example to rectify the situation, James Park claiming that:

> "With no real competition to confront, the main circuits were reluctant to spend money on refurbishing the current stock of cinemas, or on building new ones". (BFI, 1984: 83)

While some of London's West End cinemas experimented with a reduction in admission prices on Mondays only, in an attempt to encourage attendances (Variety, 1981: 1), Multi-Cinema in the U.S.A. established 89 "academies" to train cinema managers (Quinn, 1981: 18).

Though Cannon Classic closed Nottingham's Classic in 1984 and sold the site, it had spent £1m on refurbishment and modernisation of cinemas the previous year, with an immediate increase in admissions resulting. The section on the Historical perspective of the study period includes details of the expenditure of the major British circuits.

The film industry has been criticised for not pulling together in an effort to stem the decline in cinema admissions with subsequent cinema closures, a view reiterated by Sir Richard Attenborough who wrote that:

> "One reason for Britain's dismal record in cinema in recent decades is our failure to make working together a priority." (BFI, 1985: 10)

Gary Dartnall (Chairman of Thorn/EMI Screen Entertainment) as Chairman of British Film Year went further, recognizing that the involvement of people other than the film makers and distributors was long overdue when he said:

> "We've got an army of people in the provinces, and in the past I think we have been guilty of not using that resource to the full." (Cowie, 1985: 349)

But cinema managers had also proved reluctant to co-operate with one another in a common endeavour against falling admissions. Nottingham cinema managers were not alone in being insular, making little or no attempt to pool ideas and efforts, until British Film Year prompted a local

committee to be formed which included cinema managers and interested parties in the area.

Cinema managers continued to raise prices of admission despite recommendations that they be lowered. The cost of video hire was less for several people to watch than the cost of admission for one person at a cinema. Watching a video at home, though, was not only cheaper, but could be more comfortable and obviated sitting through unwanted items as Cowie (1983: 307) pointed out:

> "... prices at individual cinemas are absurdly high - higher even than on Broadway; screening conditions are ghastly, with the audience subjected to that unleavened diet of advertisements and travelogues before the main feature."

Cinema and Video Industry Audience Research revealed that high admission charges were still a major factor in the decline of cinema attendances in 1985, but in Nottingham only the Odeon manager responded to the British Film Year call for a reduction.

Apart from the above price comparison with Broadway, visitors to the U.S.A. have returned with comments on cinemas there from which British managers might have acted. Letters to the four-monthly free film newspaper Flicks included the following by L. Smith and Adam Smith, respectively:

> "When I was in America recently, I made a point of finding out how their cinemas compared with ours.
>
> It was like comparing chalk with cheese. Over there the cinemas are cleaner, there's no smoking, the films begin at the hour given in the

> paper and are not preceded by boring travelogues, ads etc ..." (1985:1:3)
>
> "After visiting the States and comparing cinemas there, I found them to be pleasant environments with well-mannered and polite staff. The cinemas themselves were clean and warm and audiences were not subjected to endless shorts, adverts etc." (1986:6:2)

However of the cinemas in this study all were of a high standard of cleanliness, whilst only one of the commercial cinemas required refurbishment. But a Flicks correspondent, M. Evangelista, from Rishton summed up the above complaints by writing:

> "Recently I went to the cinema for the first time in 10 years. I stopped going for a number of reasons, among them: cold, damp places, poor quality prints, the appalling advertisements and general lack of value for money, including no double bills and high admission prices. I'm sad to say I found things hadn't changed ..." (1986:6:2)

He could have made his return at another cinema in which none of the above criticisms prevailed, but cinemas in such conditions did, in 1986, unfortunately exist, though not in Nottingham where in 1986 the Odeon and Cannon added to those cinemas which banned smoking in all auditoria.

1.12.4 American films and distributors

An oft expressed factor in the decline of cinema-goers in Britain has been the surfeit of films from the major U.S.A. studios, most of which had little appeal to audiences here,

at the same time relying on the occasional "blockbuster", such as Saturday Night Fever, Grease and the Rocky and Star Wars series to keep cinemas in business and without which the British cinema industry might have been lost. There was certainly a dearth of British films, both in number and in quality, until starting in 1983 a run of consistently high standard films were produced here, including Gandhi, Heat and Dust, The Draughtsman's Contract, Gregory's Girl, Local Hero, The Ploughman's Lunch, A Private Function, Letter to Brezhnev, My Favourite Laundrette and The Mission. The number of films submitted to the British Board of Film Censors had dropped 40% between 1974 and 1980. The dominance of American films registered with the Department of Trade and Industry is shown in Figure 1.5 for films over 72 minutes in length:

Year	British (incl. Commonwealth)	USA	EEC	Other Foreign
1980	41	122	38	56
1981	32	135	27	58
1982	29	108	22	59
1983	36	139	12	68
1984	37	151	14	70

Figure 1.5 Films registered in Britain, 1980-1984

Given the scarcity of good and/or financially successful product, for too long major films, or "blockbusters", were released mainly in holiday periods, accompanied by national blanket advertising. Between times, in the "silly period" for example, were presented the films not expected to be very successful, for example those American financed films made in Britain to make up the quota of British films required to be exhibited here. As a result regular cinema

attendance was not encouraged, thus contributing to the decline in cinema admissions. However, gradually the major releases were staggered, initiated by Thorn/EMI and Cannon (BFI, 1984: 84), with the Christmas holidays remaining a target for special releases, or re-releases, of films such as Santa Claus, the Movie, The Black Cauldron, Peter Pan and Basil, the Great Mouse Detective. These and other films released for the Christmas period proved successful box office returns for the managers of the Nottingham commercial cinemas.

Though most films seen in Britain were from the USA, Hollywood studios realized that the cinema admissions were far from satisfactory because the product did not appeal sufficiently. An anonymous U.S.A. "major studio executive" was quoted in Goldman (1984: xi) as saying:

> "... whatever it is that we're making, we're missing the audience by a wider margin than ever before. We don't know what they want. All we do know is that they don't want what we're giving them."

Blame for the introduction to Britain of so many films from U.S.A. studios has frequently been attached to the major film distributors over here, most of which are American owned, and their monopoly deal of first-run release to the major British circuits. Cowie (1985: 341) went so far as to suggest that barring contributed to cinema decline:

> "If only the archaic 'barring' practices, which withhold new films from second-run and independent cinemas for long periods, could be overcome, even greater progress could be possible."

The effect of barring on the managers of second-run cinemas, in this study, is detailed in Chapter 7.4.1 in the section on the interplay between all category cinema managers and the film distributors.

CHAPTER 2

THE CINEMAS OF THE MANAGERS : VARIETY OF CIRCUMSTANCES

It is, perhaps, necessary to remind the reader that this thesis is not primarily a study of cinemas. It is, rather, concerned with the processes of cinema management and with the experiences of the people engaged in such work. However, it was felt that there was little value in discussing managerial work in the abstract. Any useful analysis of managerial work needed to be rooted in an appreciation of the circumstances in which it occurred. It was necessary to know what it was that was being managed. Especially important here, and this will be stressed in Chapter 3, is the variety of contexts in which actual cinema managers operate. At this stage, therefore, a primarily descriptive and comparative account is given of the cinemas which were managed by the individuals who have been studied for the present thesis. This provides a solid base upon which the later analysis can be built and seen in context.

The variety of circumstances

The variations in the cinemas of this study are analyzed within the categories established in Chapter 1, namely:

2.1 Circuit
2.2 Independent
2.3 Film clubs and societies

Within these three categories the cinemas are compared according to the range and variations in:

1) Status: ownership; manager's autonomy; category of screenings
2) Brief History: cinema background; multi-screen conversion
3) Location and Size: geographical situation; proximity of nearest cinema rivals; number of screens; seating capacity; number or lack of projection rooms
4) Staffing: the resources of manpower at the manager's disposal

5) Facilities: including, where applicable, car parking; staff rooms; box office and confectionery arrangements; number of video, gambling and cigarette machines; number of lavatories

6) Services: literature, such as sale of film magazines; distribution of free booklets, throwaways, film reviews; smoking regulations; cinema hire; free passes; complimentary tickets; Press previews

7) Admission prices, attendances, finance, openings: cost of membership and/or admission; membership numbers and/or attendance figures; expenditure, income, profits, losses; frequency and times of screenings

The three circuit cinemas (Odeon, ABC and Classic) are compared with one another. Of the independent cinemas the Savoy and Byron are treated together as they had the same manager. The Clifton Twin was treated alone as this opened and closed in just over two years. As the Scala and Screen were in towns outside Nottingham they are compared with one another. The Royal Concert Hall is described alone as it was the only part-time commercial cinema. The two "adult" cinema clubs naturally come together. The New (being the only representative of an arts centre), Polycine and Nottingham Film Theatre are discussed together. Jessop's film society is viewed as the only works representative. Of the student film societies, those of the polytechnic's Bonington and University's Nottingham Student Film Theatre are paired as screening mainly minority interest films, whilst Trent Polytechnic Students Union Films' activities are so unusual as to warrant individual attention. Finally the polytechnic's Clifton Film Society and Unifilms of the university are paired as both showed mainly popular films and both were independent of their respective Student Unions.

2.1 CIRCUIT CINEMAS

2.1.1 Status

There were three circuit cinemas in the population of this study: Odeon Film Centre, ABC Cinema and the Cannon Classic Cinema.

The Odeon was owned by Rank Theatres, of the Rank organization. During the preparation of this study the ABC's parent company, Thorn/EMI, was bought by the Bond Corporation who then sold it to the Cannon Group. The third chain cinema was the Classic which was closed down by its owners, Cannon Classic (forerunner of Cannon Group) in September 1984.

The managers of all three above cinemas were immediately responsible to an area manager (Operational Executive in Rank Theatres) of their respective companies. The Odeon was one of thirty cinemas in a Rank area which was bordered by Aberdeen and Coventry, whilst the ABC was in an area consisting of twenty six other cinemas. The Classic's area manager, or Area Controller as he was titled, was based in a cinema in Leigh, Lancashire.

The Odeon and ABC cinemas enjoyed the monopoly of first-run films, their nearest rival being the ABC (single screen) in Derby. However, both cinemas also showed second-run films when deemed appropriate. The Classic Cinema in its last years showed mainly films of a pornographic nature. From time to time it had used its third screen as the Tatler Club, an "adult" cinema club for the showing of uncensored films.

2.1.2 Brief Histories

The Odeon was formerly called the Ritz which had been built for the minor cinema circuit company, County Cinemas, which

attained prominence in the 1930s under C. J. Donada, the managing director. Like the Odeon Theatres cinema company, County Cinemas' policy was for each cinema it built or bought to be run by a local private company which, in the case of the Ritz Cinema, was Ritz (Nottingham) Limited. The Ritz was built in 1933, the joint architects being Verity & Beverley (who designed many Odeon cinemas of the period) and A. J. Thraves. The building and furnishings totalled about £300,000, with a seating capacity of 2,500. The Ritz opened on 4th December 1933, with Charles Laughton and Robert Donat starring in Alexander Korda's The Private Life of Henry VIII. By 1936 the County Cinemas circuit consisted of fifty cinemas but the company was in serious financial difficulties and was bought by a subsidiary of the American owned United Artists Corporation which had a considerable interest in Odeon Theatres. Then in 1937 Odeon Theatres took control of County Cinemas which, however, continued to be run separately. When the head offices of both companies were evacuated from London during World War Two, they were amalgamated and from 1940 many of the cinemas of County Cinemas were renamed Odeon. In 1944 the Ritz, in Nottingham, was renamed Odeon. It became Europe's first twin-screened cinema on 12th July 1965.

The ABC was originally the Carlton, which was built for Associated British Cinemas. It opened on 16th October 1939 with Hitchcock's Jamaica Inn starring Charles Laughton. On 14th December 1959 it was renamed the ABC by its new owners, EMI, and closed on 24th August 1974 for conversion into a triple screened cinema. The new ABC 1, in the former balcony (but extended forward) opened on 4th November 1974, with ABC 2 and ABC 3 opening, in the divided former stalls, on 2nd December 1974.

The Classic Cinema was one of Nottingham's oldest cinemas. It was situated in the centre of the city only one hundred and fifty metres from the Odeon and one hundred metres from the Royal Concert Hall. The building first opened as a

skating rink, and included a shooting gallery in 1875, but became Nottingham's first regular cinema in 1913. A year later it became the Talbot Palace of Varieties, becoming a leading provincial music hall at which appeared the boy Charlie Chaplin and his father; the budding acrobat Fred Karno; and Charles Coburn, famous for his singing of The man who broke the bank at Monte Carlo. Still as a variety theatre, it changed its name to the New Gaiety and then to the King's. It re-opened as a cinema called the Scala. Then in 1964 it was bought by Classic Cinema, part of the hotel and property empire of Max Joseph, for the showing of newsreels and cartoons.

In 1972 it was converted into a triple cinema with one screen as The Tatler Club for the showing of uncensored films plus a striptease show. These "adult" films were the first to be shown in Nottingham and caused very long queues to form for admission. Over the years the Tatler Club has closed and re-opened a few times.

The Cannon group, who had bought the Classic Cinema chain early in 1983, closed the Classic in Nottingham on Friday, 29th September 1984. The manageress at its closure had held the post for two years, having started at the Classic as a part-time weekend usherette over eighteen years previously. She had continued in employment in that cinema all that time, except temporarily to have her third child.

2.1.3 Location and Size

The Odeon, ABC and Classic cinemas were all in the centre of Nottingham. The ABC was only one hundred yards from the Odeon, which in turn was about one hundred and fifty yards from the Classic. The Odeon had five screens seating 924 and 541 (both with Dolby Stereo sound), 141, 141 and 101 respectively. At the ABC the three screens accommodated 764 (with Dolby Stereo sound), 440 and 280, whilst the Classic Cinema had seating for 356 (including balcony), 98

and 98. The Odeon and Classic cinemas had three projection rooms and the ABC Cinema two.

At both cinemas the sound and projection equipment was regularly serviced by the parent company's own technicians, the cost of which was borne in the case of the ABC by the cinema itself, whilst at the Odeon it came from the area spread charge.

2.1.4 Staffing

The Odeon manager was supported by three assistant managers, the ABC and Classic having one each. At the Odeon were employed seventeen full-time and twenty-nine part-time staff with nine part-time cleaners. Its wages bill (including management) for 1984/85 was approximately £155,000 compared to the ABC's of about £104,000 for its nine full-time and seventeen part-time staff and six part-time cleaners. The Classic Cinema's manageress had, in addition to her assistant, seven other full-time staff with three part-time staff and one part-time cleaner. At the time the Classic Cinema closed it was employing a total of eleven staff plus the manageress, its final six months' wages bill amounting to £13,400, including that of the manageress. Both the Odeon and ABC cinemas employed students as part-time receptionists during holiday periods.

2.1.5 Facilities

The ABC, alone of the chain cinemas, had a car park. It had fifteen spaces, ten of which were let at £5 each per week. All three cinemas had limited street parking in the vicinity, but pay multi-storey public car parks were close by.

At the Odeon and ABC cinemas there were separate staff rooms, the wearing of a uniform being compulsory. There

was no such regulation at the Classic Cinema which had a small mixed staff room.

The box office at the ABC was situated in the ground floor foyer next to a confectionery counter at the other side of which another box office was used only when attendances were very high in number. The Odeon and Classic cinemas had a box office outside the cinema entrance doors. Next to that of the Classic Cinema was a confectionery counter. The Odeon had an extra triple box office in the ground floor foyer, like that of the ABC it was used only in emergency. The Odeon had a confectionery counter/licensed bar in both the ground and first floor foyers, as well as the Carola Rooms, with a separate private bar, which was offered on hire at £50 per day. Its main use was by market research companies such as, for example, Milward Brown who in October 1986 hired the room to promote a new lager of the Scottish & Newcastle brewery.

There were four each of video game machines and gaming (one-armed bandit) machines in the Odeon, with two of each in the ABC, but none in the Classic. All three had a cigarette machine. Of the five public lavatories in the Odeon, the three for gentlemen each included a contraceptive vending machine. The ABC had six public lavatories and the Classic had four.

The Odeon had four glass-fronted display cabinets, two of which were used to promote films and two hired out to local businesses such as a restaurant, wig shop and toy shop. The ABC had only one such display cabinet which was used mainly to advertise films, an example of an exception being an anti-vandalism exhibition in October 1986.

2.1.6 Services

The monthly magazine Film Review was sold at the confectionery counters of the Odeon and ABC, whilst the Classic offered Photoplay. Occasionally badges, tee-shirts, pens and brochures or posters were sold at the Odeon and ABC confectionery counters to help promote a film. The Odeon and the ABC both offered, free of charge, their respective booklets advertising forthcoming films. The Odeon's Movie-goer was usually about twenty pages containing the month's films' details, including synopses, photographs of the stars and sometimes action photographs. It was published, at no cost to Rank (or to the Odeon cinema) by M.B.C. Limited, a London company, relying on its income from advertisements from local businesses. The ABC's monthly booklet provided only the minimum of film details, with no synopsis and no photographs other than one that appeared as part of the film's caption. Its publisher, with similar conditions to those of M.B.C., was Rose Publicity Limited of Blackpool, Lancashire. Both cinemas provided free copies of Flicks, which described itself as "The national newspaper for moviegoers". Published by Flicks Publications Limited, of London, the first edition appearing in August 1985, it was scheduled to appear four times a year. Again, only the Odeon and ABC provided throwaways, mainly advertising a film or containing a competition in the promotion of a product.

Smoking was allowed on the left hand side of the auditoria only in Odeon 1 and 2 until March 1987 when it was completely banned, and all three screens of the ABC, with no restrictions in any of the Classic screens. A telephone answering machine, giving programme details, was installed in the ABC only.

Until March 1987, only very rarely did the Odeon offer advance booking for a film, but the service was available at neither the ABC nor Classic. In 1984, The Prodigal film

lasted two weeks at the Odeon after intensive campaigning of religious organizations in the area. The first week had 7,000 admissions, of which 4,500 were by advance block bookings which included many morning school-visits at 75 pence per child. But the ABC alone had cinema gift vouchers, in multiples of £1, to be used towards the cost of admission.

The internal walls of Odeon screens 3, 4 and 5 were resprayed in 1985 at a cost of £500. All three screens were then completely recarpeted, the same year, costing £20,000. In 1986 Odeon screen 2, along with the ground floor foyer (as far as the joint entrance to Odeon screens 3, 4 and 5), was recarpeted for £40,000. An allocation of £50,000 has been made for the decoration of Odeon screen 1, early in 1987, along with the recarpeting of Odeon screen 1, the upper foyer and the remainder of the ground floor. All carpeting costs, and the redecoration of Odeon screen 1, are met by Rank Theatre's capital expenditure, thus not counting against the cinema's profits. Removal of asbestos from behind the screen in Odeon 2 cost £2,500 which counted as cinema expenditure.

The respective head offices of the Odeon, ABC and Classic paid for the annual cinematograph and gaming licenses, alcohol license (Odeon only) and electrical inspection certificate, along with the compulsory five-yearly ceiling inspection certificate, but the cost was charged against each cinema's profits.

The screens of both the Odeon and ABC were available for hire both during and out of normal screening hours. The only example I could trace of having "bought the house", other than by a film distributor, was the Cinema and Television Benevolent Fund purchase of Odeon 1's 924 seats at the then current price of £2.30 per seat for an evening's screening of a James Bond film which was in its second week there. Film distributors occasionally hired an

Odeon and ABC screen to show a talker-screening, sometimes in collaboration with a national or local newspaper (Appendix 1.3).

A Chinese businessman hired the Odeon 2 screen in 1983 for 11 p.m. performances of Chinese films in the vernacular. These were transferred to the ABC in 1984. Then in 1985 another Chinese businessman took over the initiative and transferred the screenings back to the Odeon which was repeated, again once weekly for six months, in 1986. The cinema hire fee was £225 in 1984 and £250 in 1985 and 1986. The cinema's expenses, apart from heating and lighting, were £75 - £80 in 1985 and £90 - £100 in 1986, for payment to box office cashier, doorman, projectionist and a member of the management. The entrance fee was £5 with an average attendance of 75. Film hire and transportation were arranged by the hirer.

It had long been a policy of the Rank organization that its cinemas issue an annual complimentary pass, called a Concessionary Pass, that of the ABC being a complimentary Bill Pass (Appendix 2.1). The managers of the Odeon and ABC distributed the passes to their staff who had to return the pass on leaving the cinema's employment. A pass would admit two persons to any film, once a week, but not on Saturdays and Sundays, as would the complimentary tickets which were donated as prizes on local Radio quizzes, newspaper competitions, raffle prizes and to friends. The Odeon manager issued the annual pass to those businesses or individuals who regularly advertized, in their premises, details of the cinema's screenings, but the ABC manager preferred to distribute a weekly complimentary ticket (for two persons) to advertisers. The Odeon's weekly display advertisements were produced by Stamfast Limited, of Blackpool (Appendix 2.2), but those for the ABC, only introduced during British Film Year, were prepared by the manager or assistant manager and commercially photocopied

for distribution. However, Cannon cancelled this form of advertising as being considered too expensive (Appendix 2.3). The Classic issued neither complimentary tickets nor passes.

Both the Odeon and ABC managers presented Press previews of films shortly to be screened. Only very rarely was a film not offered for a Press preview. Press previews were held usually on a Monday, Tuesday or Wednesday at 10.30 a.m. Invitations (Appendix 2.4) were mailed to critics of the local Press (Nottingham's Evening Post and the free weekly Nottingham Trader) and to local radio stations (Radio Nottingham and Radio Trent). Also invited were selected friends and acquaintances but these two categories were temporarily forbidden when Cannon took over the ABC. The present Odeon manager introduced a reception after the Press previews to which all guests were invited to one of the cinema's licensed bars for drinks. It was extremely rare for guests to be invited, after a Press preview, for drinks (in the manager's office) at the ABC. The Odeon manager attended most Press previews and receptions where film details, publicity, synopsis and stills were distributed. Some of those who regularly attended Press previews and their significance as strategic constituencies is presented in Chapter 7.

Occasionally, at the Odeon only, a film distributor arranged for a film's star or director to attend the film's Press preview. The Odeon manager then provided a buffet after the preview as part of the reception. After the local preview of the Walt Disney cartoon film The Black Cauldron Freddie Jones, who spoke the part of one of the characters, remarked that it was the first time he had seen the film! Others attending an Odeon Press preview to help promote a film included Davina Belling, a co-producer of Party, Party and Mary McMurray, the director of The Assam Garden. During, or after, this reception the principal

guest would invariably be formally interviewed by the critics of local press and an interview recorded by both of the two local radio stations.

A development of the film Press preview and buffet occurred in 1983 when the Odeon manager introduced a Christmas Buffet after a Press preview to which he invited critics and those he considered had helped him in any way that year. The practice was repeated in 1984, when the previewed film was The Last Star Fighter, and in 1985 with The Black Cauldron which Freddie Jones attended. The cost of this Christmas buffet, as for all buffets and after-film preview drinks, came from the cinema's hospitality/ entertainment allowance.

2.1.7 Admission prices, attendances, finance, openings

Rank Theatres reduced the admission charges of its cinemas in 1985 in response to the recommendation of the 1984/85 British Film Year authorities. But the ABC cinema's owners, Thorn/EMI, decided against doing so. The Odeon was also able to offer concessionary charges to the unemployed. In Figure 2.1 the dates from 1984 for the Odeon and from 1980 for the ABC are those when the last major changes in admission prices occurred, whilst for the Classic the prices given are those when the cinema finally closed in 1984.

	Odeon		ABC		Classic
	1984/85	1985/86 and 1986/87	1980/81	1981/82 to 1986/87	1984
Adult (Mon - Thurs)	£2.40	£1.99	£2	£2.30	£1.75 (Club £2)
Adult (Fri - Sun)	£2.60				
Senior Citizens (Mon - Thurs)	£1.30	99 pence	£1	£1 before 6 p.m.	£1
Senior Citizens (Fri - Sun)	£1.40				
Children under 16 (Mon to Thurs)	£1.30	99 pence	£1	£1.20* (under 15) before 6 p.m.	not admitted
Children under 16 (Fri - Sun)	£1.40				
Unemployed	no concession	99 pence	no concession	no concession	no concession
Students (any day)	4 tickets for the price of three	99 pence	no concession	no concession	no concession

*an adult, accompanying a child, was also admitted for £1.20 before 6 p.m.

Figure 2.1 Comparison of changes of admission categories and prices

Attendances at all three cinemas decreased in the financial year 1979/80 from the previous year. At the Odeon (financial year commences in November) that year, 405,000 were admitted, being a decrease of 9%, with a further drop of 23% the next year. In 1981/82 the present manager commenced at the Odeon at the start of the financial year in which attendances increased by 2%, due much to the success of Richard Attenborough's Oscar-winning film, Gandhi. However, the trend was short-lived as next year attendances dropped by 16% and by a further 34% in 1983/84 when only 186,000 were admitted. But in 1983/84 the Rank organization's target of profit for the Odeon was £48,000 which, despite a 32% drop in attendances, was beaten by £5,889, thus entitling the manager to a bonus. To put this achievement in further perspective, it should be pointed out that in that same year the Liverpool Odeon (5 screens) lost £30,000, the Manchester Odeon (3 screens) lost £20,000 and the Gaumont (also a Rank cinema) at Sheffield, with its three screens, made a profit of £10,000. All three cities have a larger population than Nottingham. In 1984/85 there were 367,851 admissions, being an increase of 95% over the previous year's attendances, the profit target being £60,000. By 20th February 1985, a profit of £50,000 had already been achieved in less than four months, the Odeon manager predicting a yearly profit of £100,000 with over 400,000 admissions.

The ABC financial year commenced on 1st April. The attendances continued to decrease every year, including 1981/82 when it had no box office success comparable to the Odeon's Gandhi. Attendances continued to plummet at an alarming rate at the ABC from April 1983 but, in 1984, the Spielberg film E.T. arrived to a spectacular response from the public, but attendances for that year, 1983/84, were still down on the previous year by 49,000, with takings of only £53,000 net. Near Christmas 1984 came Gremlins which remained popular for ten weeks at the ABC, followed by The

Killing Fields (eight-week run) and Beverley Hills Cops which ran for nine weeks. As a result 1984/85 showed an increase of over 10,138 in attendances in Screen One, but a further drop in screens two and three. The ABC cinema, however, in 1984/85 had an overall increase of over 1,500 admissions and an increase of over £11,547 in takings over the previous year, despite a decrease of £9,000 in screens two and three. The box office takings for 1983/84 had been £310,753, of which £163,628 was taken in Screen One alone. The ABC cinema's takings in 1984/85 totalled £322,300. An interesting comparison is that week 52 at the ABC had taken £667 at the box office in 1983/84, whereas the sum was £1,377 that week in 1984/85. The wages bill for the same week in 1983/84 was £1,580 compared to £1,501 in 1984/85.

An example of the scale and fluctuation in the cost of overheads, with which a circuit cinema manager has to deal, is given in Figure 2.2.

	1983/84	1984/85	1985/86
	£	£	£
Rates	37,023	40,289	46,920
Water	3,729	3,987	3,917
Electricity	13,398	13,073	14,393
Heating oil	26,545	25,063	24,924
Telephone	1,971	1,926	2,395
Stationery, postage, etc.	838	1,024	1,612
Wages (including management)	149,245	173,635	187,328
Advertising	17,408	19,099	19,265
Hospitality, entertaining, travel	2,443	1,619	1,869
Xenon projector bulbs	2,882	2,526	7,395
Securicor (for Ghostbusters)	5,000	-	-
Public liability etc. insurance	2,803	2,877	1,848
Laundry and incidental expenses	2,216	3,210	1,335
Plumbing, upholstery etc (not area spread)	6,164	20,350	10,618
Film transport	3,656	4,562	4,875

Figure 2.2 A circuit's major expenditures over three years

The manageress of the Classic at the time of its closure, in 1984, was receiving a salary of £5,000 per annum. In 1983/84 the Classic's attendances were averaging only 400 (mostly male) per week, of whom 100, on average, were senior citizens. All overheads were paid by Cannon head office, including the first six months of 1984/85, after which the cinema was closed, £10,000 for rates, £2,000 for electricity (including heating) and £13,400 for wages (including that of the manageress). A comparison of two circuit cinema results from 1984 to 1986 is shown in in Figure 2.3.

	A 1984/85	B 1984/85	A 1085/86	B 1985/86
Attendance	367,851	176,158	474,000	182,771
Total net takings	£479,300	£314,259	£604,000	£321,881
Average cost of admission	£1.28		£1.28	
Profit target	£60,000		£50,000	
Profit achieved	£76,000	£51,359	£140,000	£41,858
Manager's bonus	£1,600	not app.	£2,500	not app.
Average film hire rental 1% of takings		35.4%	39%	35.4%
Average weekly attendance:-				
Achieved		3,515		5,024
Target		4,065		3,696
Average net seat price:-				
Achieved		£1.76		£1.70
Target		£1.74		£1.71

Figure 2.3 Comparison of two circuit cinema results

The Odeon, ABC and Classic cinemas were all open every afternoon and evening throughout the year except on Christmas Day and sometimes also on Boxing Day. Since 1985 the Odeon has closed on Christmas Eve after the afternoon screening.

2.2 INDEPENDENT CINEMAS

Seven independent cinemas are included in this study, two of which (Savoy and Byron) were managed by the same person. The Clifton Twin, an independent cinema, was closed down during the research period. All the independent cinemas screened only second-run films, except those first-run films which had been rejected by the Odeon and ABC and any films advertised in the area on television, both conditions subject to the availability of film prints.

2.2.1 Savoy Cinema and Byron Cinema

2.2.1.1 Status

Both the Savoy and Byron were owned by the local Lenton Picture House Company Limited, the directors of which were the sole shareholders. The Savoy cinema's six pool-table room, at the rear of the cinema, was closed when the present manager, who was appointed in 1954, was promoted to managing director of the owning company when he agreed to taking on the extra management of two separate bingo halls. The same managing director also ran the Byron cinema and its attendant bingo hall. The Lenton Picture House Company bought the Byron in 1977, but has been the Savoy's sole owner.

2.2.1.2 Brief Histories

The Savoy was built in 1935 as a 900 seater, single screen cinema, as was the Byron, built a year later. The Savoy opened on 7th November 1935 with Dick Powell and Ruby Keeler in Flirtation Walk, a copy of its hand bill appearing in Appendix 2.5. The Byron opened in November 1936 with the film The Littlest Rebel, starring Shirley Temple. In 1967 the Byron was closed to convert its stalls into a bingo hall and its balcony into a single screen cinema seating 440. The new cinema section opened on 31st December 1967 with Sean Connery as James Bond in You only live twice. Then in 1977 the Byron was purchased by the Lenton Picture House Company which appointed the Savoy manager as the cinema's manager in addition to his post at the Savoy. In the meantime, in 1972, the Savoy was closed for alterations and reopened that same year, on 22nd July, with three screens.

2.2.1.3 Location and Size

The Savoy was situated on the main Derby Road in the Lenton area of Nottingham. The Byron was the only remaining cinema, of five, in Hucknall, a mining town with a population estimated in the 1981 census as 28,088, being eight miles from Nottingham.

Savoy 1, with its own projection room, had seating for 366, whilst Savoy 2 and 3 (sharing their own projection room) seated 120 and 178 respectively. The Byron's single screen seated 440. Neither cinema provided Dolby Stereo sound.

2.2.1.4 Staffing

Neither the Savoy nor the Byron employed an assistant manager. The Savoy had six full-time staff and four part-time staff with two part-time cleaners. When busy the Byron could bring in extra staff from its bingo hall situated beneath the cinema. Normally the Byron employed one full-time and one part-time projectionists, a regular part-time receptionist (usherette and tray sales) and a part-time cleaner.

2.2.1.5 Facilities

Neither the Savoy nor the Byron had a car park. Both being on a main road there was no parking allowed outside the cinemas, cars having to be parked in nearby streets in the absence of a nearby public car park.

The Savoy had a staff room but at the Byron its staff shared one with those of the bingo hall. The projectionists of both cinemas treated their projection rooms as a staff room.

As manager of both Savoy and Byron cinemas as well as three bingo halls, he used a computer to facilitate his work. He was the only cinema manager in this study to have bought, and used, a computer.

The confectionery kiosk was adjacent to the box office at the Savoy, the box offices of the Byron cinema and its bingo hall being separated by a confectionery kiosk. The Savoy and the Odeon were the only cinemas in this study to have had licensed bars. The bar at the Savoy, which was in the manager's former office, also sold cobs and sandwiches and housed a cigarette machine, which in the Byron was in the ground floor foyer.

There were two video game machines and two "one-armed bandit" machines in the Savoy. But though the manager claimed to have had three video game machines in the Byron I could only ever find two.

2.2.1.6 Services

Neither the Savoy nor the Byron provided throwaways nor sold a film magazine. Advance booking was available at neither cinema. Smoking was permitted in all four screens.

The two cinemas were in marked contrast in appearance. The Savoy was well kept whilst the Byron required refurbishment and decoration, both inside and outside. There were two lavatories at each cinema, but that for gentlemen at the Byron had its hot water tap not functioning, whilst its walls contained graffiti and one of its windows was broken.

Neither cinema was ever let, or issued free passes or presented Press previews.

2.2.1.7 Admission prices, attendances, finance, openings

At both the Savoy and Byron the adult entry charge was £1.70, with a concessionary rate of 90 pence for "children under 14, O.A.P. and UB40" but only before 6 p.m., though the latter restriction was not included in the price list in either cinema's foyer.

The manager refused to divulge any details of attendances other than to claim in 1985, "They have improved each year for the last six years", having forgotten that in 1981 a local newspaper reported a drop of attendances of 10% over the previous year at the Savoy, in an interview with the cinema's manager.

Though the manager disclosed the Savoy rates as £8,500 in 1985, with an advertising bill (for the Evening Post) of about £3,600 between the two cinemas, he would not reveal the electricity or staffing costs. He did, however, comment:

> "I used to be on a bonus, but am now a director, but the staff get a bonus. But if one year a new roof cost £5,000 and another year two new projectors have cost £10,000 then there is not much profit to show. As we have shareholders [directors only] they must get a share of the profit."

Both cinemas were open every evening of every week throughout the year, also afternoons at weekends. According to the manager those screens showing "U" or "PG" films during the school holidays were also open for weekday matinees, but I found this claim not always to be the case. The cinemas were closed on Christmas Day and sometimes on Boxing Day.

2.2.2 Clifton Cinemas One and Two

2.2.2.1 Status

The Clifton Twin, as it was known, was an integral part of a purpose-built entertainment centre. The owner was the Sun Valley Leisure Company, whose entertainment centres and slot machine premises were spread throughout Britain, including the Isle of Man, as well as being located in Las Vegas, U.S.A. The Clifton Twin was not permitted to show first-run films, even often experiencing difficulty in obtaining film as early as second-run. The manager's brief included the negotiating and booking of films, and he was directly responsible to the Managing Director.

2.2.2.2 Brief History

The entertainment centre, of which the Clifton Twin was part, was built in 1982. The managing director of Sun Valley Leisure Company was Barry Noble who lived in Nottingham, but died in 1986, aged forty-three years. One of the conditions imposed by the local authority allowing the erection of the entertainment centre was that it should contain a cinema which was to remain open for at least two years. The whole entertainment complex was opened by Diana Dors in September 1980, with Clifton Twin 1 showing *It shouldn't happen to a vet*, starring John Alderton and Colin Blakely, and Twin 2 the Disney version of *The Swiss Family Robinson*, with John Mills and Dorothy McGuire, when they first opened on 7th August 1980. Though the entertainment centre remained open, the Clifton Twin was closed in December 1982. At the time of writing both the Clifton Twin auditoria remain unused, since closure, in any capacity. The cinema seats were sold to the owner/manager of the Screen

cinema, Long Eaton, Derbyshire, and the projectors to the Hippodrome Cinema in Kimberley, Nottinghamshire.

2.2.2.3 Location and Size

The Clifton Twin had two purpose-built auditoria, each seating 120, served by the one projection room for the showing of 35mm films only. It was sited next to the main shopping area of Clifton Estate which, when built, was the largest housing estate in Europe. The Clifton Twin's nearest rival cinema was the ABC, a distance of about five miles.

2.2.2.4 Staffing

The Clifton Twin manager had a part-time deputy manageress and two full-time projectionists. Having opened with four part-time receptionists, the number had been reduced to two by the time the cinema was closed, by when one projectionist had also left to join the Royal Centre, Nottingham, which also showed films sporadically in its concert hall. There were two part-time cleaners, but all electrical repairs and general maintenance were carried out by the company's pool of technicians and craftsmen at no cost to the cinema itself.

2.2.2.5 Facilities

The entertainment centre had a very small car park to the front of the building, with its own large car park for about 50 cars at the rear which, on three days of the week, was hired out as the site for an open air market. The complex itself included a bingo and social club, snack bar and slot machines. Three pool tables had been added for a while but withdrawn when

not proving as profitable as those slot machines they had temporarily replaced.

The Clifton Twin consisted of two auditoria, one projection room, two lavatories, a box office, store room and a manager's office. The cinema's staff shared the entertainment centre's staff room. Confectionery and cigarettes were sold from the box office.

2.2.2.6 Services

A leaflet advertising forthcoming films (Appendix 2.6) was available to customers, but it was replaced after eighteen months by a booklet which, apart from listing dates and titles of future films to be screened at the Clifton Twin, included advertisements for local shops and firms. The latter continued for only four months because of the increasingly short notice of films available notified by the distributors to the manager. Advance booking was not available.

Though smoking was allowed in both screens, their condition remained immaculate throughout, with no evidence of vandalism.

The Clifton Twin was not available for hire, but its manager did arrange special morning or afternoon screenings for a school party's choice of film, subject to being commercially justifiable.

The Clifton Twin's only Press preview was presented in 1982 for the first screening in Nottingham of the 1978 French/Italian production of La Cage aux Folles. The only critic to attend was that of Radio Nottingham.

2.2.2.7 Admission prices, attendances, finance, openings

The initial admission charge of £1.30 for adults and 60 pence for children under 14 and senior citizens was increased after twelve months to £1.75 and £1 respectively.

The manager admitted that attendances were very poor in the second year but was adamant that admissions, which were improving slightly when the cinema was closed, would have increased further.

The Clifton Twin manager commenced with a salary of £6,500 which, after one year, was increased to £6,900. As the cinema was part of an entertainment complex its overheads could not be isolated, but the manager estimated a cost of about £550 a week to run the cinema. Its takings were between £650 and £700 a week in its first year, 1982/83.

The Clifton Twin was open seven evenings a week, and Saturday and Sunday afternoons, through the year. The cinema would open for daily matinees during school holidays. The cinema was closed on Christmas and Boxing Days. For a year the manager ran a Saturday morning (10 a.m. to noon) Children's Club for the showing of appropriate films. But poor attendances caused the manager to abandon the scheme due, he said, to the competition of children's programmes on television on Saturday mornings.

2.2.3 Scala Cinema and the Screen

2.2.3.1 Status

The Scala and Screen were independent cinemas which were not, normally, permitted to screen first-run films. The Scala cinema was a freehold building owned

by the Ilkeston Cinema Company Limited, of which the cinema manageress was the managing director. The remainder of the board of directors consisted of the manageress' father, her aunt and her brother. As the only member of the board prepared to run this cinema, which had been in the family since the time of her great-grandfather, the manageress had an almost free hand in the running of it. Of the rarely held board meetings she said, "They consist of an informal chat over lunch."

The Screen was managed by its owner (as a limited company in his own name), who rented the lease from Nottingham Botany Investments, a subsidiary of Nottingham Manufacturing Company.

Usually only second-run films were shown in both cinemas, though both had made abortive attempts to be classified for first-run films from the distributors.

2.2.3.2 Brief Histories

John Brailsford, the great-grandfather of the present Scala manageress, had had pawn shops in the Bulwell area of Nottingham. The then owner of the Scala Cinema, Ilkeston, opened a pawn shop in Bulwell, opposite John Brailsford's main street shop. So Brailsford retaliated by building a rival cinema, The King's (seating 1,500), on the main street (Bath Street) in Ilkeston. Later, in the 1930s, Brailsford bought the New Theatre, Ilkeston, which by then had become a cinema. About 1960 he then bought the Scala from his former competitor, making a total of three Ilkeston cinemas in his possession. Next he tried to sell the New Theatre with a condition that it not be used as a cinema, but there were no buyers. In the meantime he received an offer, which he could not refuse, for the King's Cinema which he had not put up

for sale. It was purchased by a property developer and converted into shops. He next sold the New Theatre as a bingo hall, but the Scala has always remained in the family. The present manageress took over the Scala in 1978 when her father retired as managing director.

The first owner of the Screen, when it was the Ritz Cinema, was Long Eaton Cinemas Limited, which was run by the Shapiro family, the head of which was a Polish Jew who had immigrated to Britain after the First World War. He first went into the timber business, then he and his brothers bought cinemas in Long Eaton - Palace, Empire and Ritz - the last being the final cinema he eventually sold. He also had bought cinemas in Nottingham such as the Cavendish. The present owner-manager of the Screen bought the lease of the Ritz on 13th August 1977, which was closed in February 1983 for the site to be rebuilt with the cinema transferred to its former balcony, reopening as the Screen in August 1983. From 1985 he managed the cinema from his new home in London.

2.2.3.3 Location and size

The Scala was in Ilkeston, Derbyshire, an industrial town about ten miles from Nottingham with a population of about 34,840 in the 1981 census. The Screen was in Long Eaton, a town of about 42,494 population, again in Derbyshire but classified as an urban area of Nottingham.

Both cinemas were situated in their respective town's market square.

The Scala was a single screened cinema with seating for 472, having a balcony for 94 and stalls for 378. The Screen (formerly the Ritz) also had only one

screen which could seat a maximum of 252, and was above a general clothes shop.

2.2.3.4 Staffing

The Scala manageress had an assistant, with the title of House Manager, who was also the only full-time projectionist. He was also responsible for most of the maintenance including electrical, joinery and seat repairs. Such duties were also undertaken by the one full-time projectionist at the Screen which also employed à part-time projectionist. The Scala manageress and her son could both operate the projectors so a second projectionist was not required. The Screen manager also listed a stand-by projectionist who I later discovered was the son of the Scala manageress. It was he who was called upon in times of emergency by the manager of the Savoy.

When the manager of the Screen took over the cinema in 1977 he embarked simultaneously on a freelance career as a film-sound recordist. He therefore employed two ladies to act as his assistants to carry out his instructions on the running of the cinema. Their duties included working out the staff rotas and wages, book-keeping, arranging the advertising (as specified by the manager) and shared box office and reception work. Only one assistant was authorized to sign cheques on behalf of the manager. Apart from the two assistants and two projectionists, the Screen employed three part-time box office/receptionists (four when very busy).

At the Scala were three part-time receptionists (only two normally on duty simultaneously) whose duties included those of cashier. All three, plus members of the family, came to help when the cinema was very

busy, Saturday Night Fever, Grease, Ghostbusters, E.T. and Gremlins being quoted as examples of films having attracted large audiences necessitating extra staffing. Both the Scala and the Screen employed three part-time cleaners, though only one on duty at a time.

2.2.3.5 Facilities

Both the Scala and Screen had the advantage of free car parking in the evenings, and Sunday afternoon, in the market squares they overlooked. They both also had a car park, unrestricted by time limits on Sundays and every evening (at the side of the Scala and at the rear of the Screen). In both cinemas there was a single staff room used only by women, and both had a confectionery kiosk alongside the box office. Neither had a licensed bar, but both had a single video game machine. There were two lavatories in each cinema.

2.2.3.6 Services

Neither cinema provided throwaways, nor sold a film magazine. The Screen had the advantage of advance booking which, though not providing specific seats, did overcome the necessity of queuing should the occasion arise. It also had a large screen, relative to the size of auditorium, being 25 feet x 11 feet for Cinemascope, with Dolby Stereo sound. The manager had a 16mm projector added because:

> "We put on special shows on 16mm for pre-war westerns. We had special requests for them and people came from far and wide."

Smoking was permitted in both cinemas. Neither cinema was offered for hire, nor were free passes issued or Press previews presented.

2.2.3.7 Admission prices, attendances, finance, openings

Both the Scala and the Screen offered a concessionary admission rate of £1 for children and senior citizens, but there was no reduction for the unemployed. The full cost of admission at the Scala was £1.75 and the Screen's £1.85 was raised to £2 in 1986.

Attendances at the Scala were claimed to be approximately 36,400 and 41,600 for the years 1983/84 and 1984/85, with about 39,000 admissions at the Screen in 1983/84.

The principal costs of running the Scala Cinema in 1984/85 were:-

Rates	£3,500
Gas (for heating)	£2,500
Electricity	£1,000
TWS (film transportation)	£1,000
Telephone	£600
Water rates	£180.60
Water meter	£150

and those of the Screen cinema for the same year being:-

Rates	£17,060
Electricity (including heating)	£5,000
Wages	£19,000
Advertising	£3,500
Insurance for cinema and public liability	£1,000
Telephone	£2,500
Rent	£5,000 (1985/86 £6,000)

The Scala manageress received an annual salary of £6,000, plus a bonus which she said ranged over the years between £1,000 and £1,500. The manager of the Screen, as managing director of his own company, said of his salary, "I give myself a nominal sum of £3,900 as pocket money. Any profits go to my company."

Both the Scala and the Screen were open seven evenings a week throughout the year, plus every Saturday and Sunday afternoon, the only exceptions in both cases being closure on Christmas Day and Boxing Day. The Screen had also opened daily for matinees during school holidays but the Scala, for the same periods, opened for matinees on one, two, three, four or five occasions in a week, depending on the film being shown.

2.2.4 Royal Concert Hall

2.2.4.1 Status

The Royal Concert Hall was an integral part of the Royal Centre, its proprietor being the City of Nottingham. The Royal Centre's director chose to show films at the Royal Concert Hall only when he was unable to book what he considered to be suitable live shows. The director acted as the Royal Concert Hall's cinema manager. Distributors would not provide first-run films and, because of the irregular nature of presenting films, the Royal Concert Hall showed films well past the second-run stage. The Concert Hall's attractions included orchestral, choral, "pop", rock, military and brass band concerts; brass band competitions; darts and wrestling; fashion, dance and comedy shows; organ and pianoforte recitals; and films when the hall would otherwise have been dark.

2.2.4.2 Brief History

In 1969 the Empire Theatre was demolished and the site, along with the adjoining Theatre Royal, were bought by the Nottingham City Council. The Theatre Royal was closed in March 1977 for restoration, refurbishing and new changing rooms, the latter on the site of the County Hotel which the City Council had already bought and demolished. A new Concert Hall was built on the site of the former Empire Theatre and was opened on 27th November 1982, having cost over £8,000,000. The whole complex was known as the Royal Centre.

2.2.4.3 Location and Size

The Royal Concert Hall was situated in the centre of Nottingham, only about two hundred yards from the

Odeon and ABC cinemas. Its single screen, 50 feet wide, was served by a projection room with facilities for the showing of 35mm, and 16mm films of sporting and charity promotions. Dolby Stereo sound system had been installed. The Royal Concert Hall had seating for 2,500 on three levels, but only the stalls, with 850 seats, was opened for film showing.

2.2.4.4 Staffing

The director of the Royal Centre was assisted by a Manager cum Licensee. The part-time staff of the Royal Concert Hall was reduced for film shows when only the stalls were made available. Four receptionists and two front of house men were employed on film evenings. Projectionists were employed as electricians. Male staff wore dinner jackets (black tie) and the ladies wore white blouses with long black skirts.

2.2.4.5 Facilities

The Royal Centre did not have its own car park though pay car parks were in the vicinity, the nearest of which had accommodation for seven hundred cars. There were separate staff rooms for men and women. The box office, often operating three kiosks, was open Mondays to Saturdays inclusive, from 10 a.m. to 8 p.m., for all Royal Centre activities, including those of the Theatre Royal, as well as film shows at the Royal Concert Hall. The theatrical shop, on the upper ground floor of the Royal Concert Hall, also sold confectionery but was not open during film evenings. The receptionists, apart from checking tickets, also sold ice cream from portable tables, for film shows. No gaming machines of any sort were available. There were two lavatories for the stalls area of the Royal Concert Hall. There was also a conference room.

2.2.4.6 Services

A vast amount of throwaways was always available in the box office foyer of the Royal Concert Hall. Only occasionally, for example, for a "season" of films was a handbill produced for films only (Appendix 2.7). Otherwise films were included in an all inclusive attractions brochure (Appendix 2.8) or, for isolated film bookings, not at all.

Advance booking was available for all films from the Royal Concert Hall and Victoria Centre box offices. Smoking in the auditorium was not allowed, but occasionally the rule was broken. Free passes were available to some advertisers of the Royal Concert Hall activities, but none specifically for film shows.

The Royal Concert Hall was available for hire along with its conference room. Charity and fashion promotions were examples of such utilization. No Press previews of films were given.

Of all the cinemas in this study only the Royal Concert Hall had provision for access of wheelchairs and their accommodation in the auditorium.

2.2.4.7 Admission prices, attendances, finance, openings

In 1985 the prices of admission were increased, from those given in brackets to £1.80 (£1.75) for adults, and for "children, OAPs, students, UB40's" £1 (90 pence). The admission charged occasionally changed for a specific promotion. For example the matinee triple bill of Star Wars, The Empire Strikes Back and the Return of the Jedi cost £3 and £1.50 for the above categories on 22nd, 23rd, 26th, 27th, 29th and 30th December 1985. A Sunday matinee of The Sound of Music cost £1 with a concessionary charge of 50 pence.

Of the attendances the manager would not produce actual figures but did say:

> "Generally speaking this summer [1985] has been very good for film showing. In the stalls area, 850 seats, which is all we tend to use, we have had about 60% average attendances, which is much better than in previous years. All takings cover cost of hire and advertising overall. For example, Seven brides for seven brothers, booked for only one night, was a flop but 99% of films cover costs."

The Royal Concert Hall varied its times of screenings as, for example, The Sound of Music, which commenced its single performance at 4 p.m. on Sunday 27th May 1984, and the documentary assembly of films described as Nottingham, Historic City on Film which, on Saturday 2nd June 1984, commenced at 7.30 p.m. However the majority of evening performances of films were screened at 7.15 p.m. On Tuesday 11th December 1984, South Pacific was shown at 2 p.m. and 7.15 p.m., followed the next day by Lawrence of Arabia at 2 p.m. and 6.45 p.m. The special Christmas double and triple bills in December 1984 included, in the throwaway, notice of "refreshments - coffee- sandwiches" being available, the triple bill of Star Wars, Empire Strikes Back and Return of the Jedi commencing at 2.30 p.m. and advertised to finish at approximately 9.30 p.m.

2.3 FILM CLUBS AND FILM SOCIETIES

2.3.1 Mini Cinema Club and Gallery Cinema Club

2.3.1.1 Status

The Mini Cinema Club was known as the Mini-ciné which, with the Gallery, was a film club with membership for those aged eighteen years and over. All films at both clubs were pornographic and uncertificated. Titles of films were not advertised but the films changed weekly. The clubs had been raided by police and successful prosecutions resulted in some cases.

The manager of the Mini-ciné would not divulge the cinema's owner. The Gallery was owned by its manageress.

A local council bye-law stipulated that a person may not be admitted to either club's film shows until forty-eight hours after membership.

A special license, under the Cinematograph act amendment of 1982, had to be obtained from the local council in order to run a cinema club operated for private gain, under which the Mini-ciné and Gallery were categorized. A copy of such a license and its conditions, along with its application form and notes, appears in Appendix 2.9.

2.3.1.2 Brief Histories

Neither the manager of the Mini-ciné nor the manageress of the Gallery claimed to know the opening dates of their cinema clubs. However the Gallery was granted planning permission for the conversion of its premises into cinema club in March 1977, with the Mini-ciné being granted similar authorization in

November 1981. The manager of the Mini-ciné had been appointed to the post in 1979. The manageress of the Gallery was a cashier at the Gallery when she bought the lease in 1982. In 1985 she transferred the lease to a limited company which she formed, but retained her position as the cinema club's manageress.

2.3.1.3 Location and Size

Both cinema clubs were on parallel streets, on either side of the street of the Nottingham Film Theatre, in what was known as the lace market area in the centre of Nottingham. The Mini-ciné was in ground floor premises and the Gallery on the first floor above a shop which changed its lease-owner at least three times during this research.

The Mini-ciné seated 60 but a second screen seating 30 was closed in 1984. The Gallery had opened as a single screen cinema club, but after conversion into three "rooms", with three separate film shows, was restored to one screen seating 48 in 1983. Both cinema clubs were converted to video film showing in 1982, but still liable to the Cinematograph Act. The Gallery had a separate projection room but the Mini's video projection system was housed behind a floor to ceiling screen at the rear of the auditorium.

2.3.1.4 Staffing

The Mini-ciné manager worked at the cinema club every day of the week. The only help he received was that from a lady who acted as cashier three times a week for three to four hours each time. The manager did not attend for duty on Monday and Wednesday evenings and Saturday mornings.

The manageress of the Gallery, who had the assistance of her boyfriend, cleaned the premises herself as did the manager at the Mini-ciné.

2.3.1.5 Facilities

Neither cinema had a car park but limited street car parking was available before 6.30 p.m., after which there was no restriction until 8 a.m. A pay car park was close to the cinema clubs.

The box office at the Mini-ciné was no more than a counter. There was no manager's office. The Gallery, however, had a room for a box office, the door of which was partitioned off as a counter. Beyond the box office was the manageress' office which was also used as a changing room for striptease performers.

The Mini-ciné contained no gaming, confectionery or cigarette machines. Whilst there were no gaming machines at the Gallery, it did have a cigarette machine and a chocolate bar machine.

The Gallery had a single lavatory, to be used by either sex, but the Mini-ciné had one each for ladies and gentlemen.

2.3.1.6 Services

Neither cinema club offered throwaways or sold magazines. Smoking was permitted in both clubs, but no advance booking facilities were available. No Press previews were given nor any free tickets. The Mini-ciné manager did, however, remark, "A pass-out is given to those who wish to visit a pub". But the Gallery manageress made no such provision, except that, "One may leave, for about five minutes only, to move a car or make a 'phone call".

The Mini-ciné had abandoned the added attraction of a striptease act as part of its programmes, but the Gallery had introduced this entertainment on Wednesdays only.

2.3.1.7 Admission prices, attendances, finance, openings

Club membership was £1 at the Mini-ciné, with ordinary admission charge of £5, but reduced to £3 for students and the unemployed, students union and UB40 cards having to be produced. Senior citizens were also admitted for £3.

The Gallery membership was £2 for the first year and £1 for subsequent renewals. Admission was £4 ordinarily, and £2.75 for senior citizens, students and the unemployed, again appropriate identification being required. But the Gallery increased its admission charge to £5 for ordinary members and £3.50 for claimants on Wednesdays when exotic dancing was included.

About attendances the Mini-ciné manager commented, "Rather not say. Breaks even just about", the Gallery manageress' information consisting of only, "Attendance varies considerably, but not making a profit at the moment. Minimum of 20 attend to a maximum of 60".

It should be noted that the Gallery had seating only for 48!

Initially, neither manager nor manageress would disclose the cost of rates, rent, electricity, gas, telephone, hire of films or any other form of expenditure or income. The Mini-ciné club was heated by electric fan heaters and the Gallery by gas central heating. Both had changed from projecting 8mm films

to video films in 1982, the Gallery manageress adding that, "The video projection system is on hire purchase but it will have to go back when I sell up."

The Mini-ciné was open seven days a week, every week, except on Christmas Day. From Monday to Saturday, inclusive, it screened continuously a three-hour programme from 11 a.m. to 10 p.m., and on Sundays between 2.30 p.m. and 8.30 p.m.

The Gallery was closed Christmas Day and every Sunday. It was open from Monday to Friday inclusive, from noon until 10 p.m., and on Saturday between 1 p.m. and 8.30 p.m. Of the Saturday time of closure the manageress volunteered, "Early closing in order to have some social life."

2.3.2 New, Nottingham Film Theatre and Polyciné

2.3.2.1 Status

The New was part of a contemporary arts centre, its official title being the Midland Art and Community Centre Limited, but known as the Midland Group. The Centre was registered as a charity. The Midland Group had a membership scheme covering all its activities, including that of the cinema which originally had had separate membership. All the Centre's activities were also open to non-members.

Nottingham Film Theatre was a company limited by guarantee without a share capital. Though it was run as a club with membership, its screenings were open to non-members, thus like the New being theatric. The Nottingham Film Theatre did occasionally show a film privately as a privilege of membership.

Whereas the Midland Group had its own building, containing a purpose-built cinema, the Nottingham Film Theatre, for its screenings, rented the concert hall of the Greater Nottingham Co-operative Society's Educational Centre.

As a service to the local community, Trent Polytechnic financed a series of film showings, known as Polycinė, being an extension of film study courses at the polytechnic. The manager, and founder, of Polycinė was a senior lecturer in art assisted by a part-time film lecturer, both employed at the Polytechnic. The latter person was also the paid part-time co-ordinator of the Nottingham Film Theatre which greatly assisted in the presentation of those Polycinė films shown at the Co-op Educational Centre.

Both the Midland Group and Nottingham Film Theatre were controlled by an amateur committee. The manageress of the New was a full-time professional whose official title was that of Cinema Programmer. She was directly responsible to the Director of the Midland Group and to its Management Committee of which she was a member as an elected staff observer. The manager of the Nottingham Film Theatre was its secretary but the former role was gradually taken over by the Co-ordinator, though not without some resistance from the secretary. The duties of Polycinė manager were undertaken voluntarily by the lecturer in art, and were unpaid. He was responsible to the Dean of Modern Studies and to the Director of the polytechnic.

Only very rarely did the New screen a first-run film, as for example My favourite launderette (27th and 28th June 1986) when the Odeon and ABC booking departments had refused it. But many films, especially foreign

films, received their Nottingham premiére at the New and the Nottingham Film Theatre.

2.3.2.2 Brief Histories

The Midland Group was formed in 1943 by artists who had been evacuated to Nottingham. Its original raison d'etre was to provide a gallery where its members, restricted to practising artists, could exhibit their work and meet for discussion. Its original venue had been built as a house and overlooked East Circus Street. On 28th September 1977, the Group moved to its present premises, part of a former lace factory, and on 4th November that same year the first floor was opened to the public, the ground floor gallery having been officially opened on 14th October. The performance studio opened in June 1978 and, in January 1980, the New Cinema opened. The New was closed in August 1984 for refurbishment for two months. In October 1985 a café bar was introduced, later named "The Terrace" (Appendix 2.10). The Midland Group was closed on 24th December 1986, with a debt of £36,178, with the aim of re-opening in September 1987 as a venue for outside interests only, the New expecting to merge with the Nottingham Film Theatre.

During the second World War, about twenty-four men travelled from Nottingham each week to attend films, not then obtainable in the latter city, at the Mayfair Hotel's Twilight Room. From these informal meetings was formed the Nottingham Film Society, but it was disbanded in 1966 in order to form a new society called the Nottingham Film Theatre, "in order to make a bigger and better expansion", said its current manager and co-founder.

In 1985 Polycinė was founded with finance from Trent Polytechnic and help from the Nottingham Film Theatre which also from 1986 included the series in its programme/diary. In the first joint venture four films were screened on successive Wednesdays at 4.30 p.m. in February 1985. Admission was free to film theatre members and the polytechnic's staff and students but no attempt was made to verify the status of those attending screenings. Because of its success the partnership was repeated in the Easter term of 1986 with the number of films increased to six, to the theme of "Art in the Cinema". In its third year Polycinė divided its series on "Cultural Conflicts" between the polytechnic's Clifton site (six films) and the Co-op Educational Centre (six films), the latter being presented by Nottingham Film Theatre.

Nottingham Film Theatre and the New were both members of the Consortium of Regional Film Theatres and of the Nottingham Media Consortium.

When the closure of the New was suggested in 1986, because of the re-structuring of the Midland Group's organization and function, the New and the Nottingham Film Theatre commenced plans for amalgamation under a new management committee. The new company, to be called "City Lights", was programmed to open on 1st April 1987 with two screens, hiring the New and Nottingham Film Theatre former venues as cinema 1 and cinema 2 respectively. It was originally planned to employ two full-time staff (the manageress of the New and the manager of the Nottingham Film Theatre), a part-time administrative assistant and two full-time projectionists. Its marketing would be provided by the new Midland Group but financed from the City Lights' publicity budget. The City Lights has been offered office accommodation, free of rent, in the Midland Group.

2.3.2.3 Location and Size

The New was situated in the Hockley area of Nottingham, very close to the city centre and about one hundred yards from the Nottingham Film Theatre. Both the New (with 76 seats) and the Nottingham Film Theatre (500 seats) had a single screen with separate projection room. Both had projectors of 16mm (favoured by the New) and 35mm (mainly used by the Nottingham Film Theatre). The polytechnic's Clifton Main Site where some of the Polycinė screenings were held was two miles from the centre of Nottingham and approximately three quarters of a mile from the Clifton Twin. The Clifton Main Site's New Tiered Lecture Theatre (seating 150), with a separate projection room with 16mm projectors, was the venue of some of the Polycinė and Clifton Film Society screenings.

Nottingham Film Theatre shared office space with the Nottingham Media Consortium in the Lace Market area of Nottingham, only a few yards from the Midland Group.

2.3.2.4 Staffing

In October 1984 the New employed, in addition to its manageress, a full-time projectionist (ex YTS at the New), plus an administrative assistant (MSC) and trainee projectionist (MSC). By October 1985 the help to the manageress of the New had been reduced to only the trainee projectionist (MSC).

There was a box office manageress who dealt with all the Centre's admissions, including those of the cinema. The Centre's front of house manager and his MSC assistant included, in their duties, work for the cinema. The cinema manageress was able to share the

services of two typists and an administrative secretary. The Technical Manager's services were called upon sometimes, as were those of the Finance Officer. The whole Centre employed two part-time cleaners. The Shop Manageress did a great deal of reception work answering the telephone and box office enquiries. The work of ushering, including that at the New Cinema, was part of the contracted rota for all staff covering all areas of the Centre.

It was a policy of the Nottingham Film Theatre to pay its part-time staff, of which there was a pool of three cashiers with two on duty at any one session, but one invariably was the Co-op's Educational Centre manager. There was also a pool of six ushers/usherettes, mainly students, of whom one only at a time was required for duty, or two when expected to be busy. For nineteen years the projectionist was one of four retired projectionists, but in September 1985 Wortley Screen Services (which was also employed by Jessop) was contracted.

The Council of the Nottingham Film Theatre consisted of between eight and twelve members. There were three subcommittees, the manager being a member of all three: programming, finance and publicity. The Council co-opted representatives from the East Midlands Arts Association, New, and the British Film Institute. The Council and all three sub-committees met bi-monthly. During the summer of 1985 a professional part-time Co-ordinator was appointed. The publicity sub-committee was closed in May 1986 when a part-time publicity assistant, funded by the Manpower Services Commission, was appointed. In August 1986, the programming sub-committee was also disbanded with the appointment of an assistant to the Co-ordinator.

The Polycinė screenings at the polytechnic were projected by members of the Audio-Visual Aids Unit, but for those presented at the Co-op Educational Centre the Nottingham Film Theatre financed the hire of the hall and the projectionist. No ushers were provided, nor proved necessary.

2.3.2.5 Facilities

The Midland Group included two galleries, an educational space/ gallery, performance studio, shop (closed down in October 1986 because it was operating at a loss), video/film workshop, open-plan office area, staff room and a licensed café-bar (which opened in October 1985) as well as the New. The Co-operative Society's Educational Centre, venue of Nottingham Film Theatre and Polycinė, consisted of a general purposes hall, changing rooms and a concert hall which was used mainly for recitals and films, having its own separate projection room with equipment, except for an old 16mm projector, belonging to the Co-operative Society.
The New manageress said that car parking was a problem. Both the New and the Nottingham Film Theatre had restricted daytime street car parking in the area, but none at any time outside their buildings. Two small council pay car parks were in the vicinity. Only at the Midland Group was there a staff room, whilst at neither were there gaming or vending machines. Both had a total of four lavatories.

There was a Film/Video Workshop based at, but independent of, the Midland Group. It had been formed in 1976. In September and October 1985 it was engaged in making a film funded by Channel 4 television. It was a non-profit making workshop but had its own separate membership. Production and post-production facilities for 8mm and 16mm were available for

internal use and for hire. It had, in 1984/85, its own Administrator, Administration Assistant and Events Officer, but by 1985/86 the staff consisted of an Administrator and an Assistant from the Manpower Services Commission. The New had been formed as an extension of the Film/Video workshop but was independent of it, though both were members of the Nottingham Media Consortium.

2.3.2.6 Services

The Midland Group published its own free bi-monthly magazine (distribution 45,000) in which all its activities, covering two months in each edition, were described. The New's section of the magazine included dates, times and titles of films to be screened, along with a brief description of every film, some with a detail from a photograph. The season commencing September 1983 saw a change in the Nottingham Film Theatre's "programme/diary", from a tri-monthly publication to bi-monthly. Film details, synopsis and some details from stills were included in this glossy brochure which, in January 1986, contained its first reference to a Polycinė series. Polycinė details were also included in the polytechnic's Open Programme calendar of free admission activities (Appendix 2.11), in addition to leaflets listing the films of a series (Appendix 2.12). Throwaways were invariably available at the New, and occasionally at the Nottingham Film Theatre, for a single film or film series. Breakdown in the Midland Group's bi-monthly magazine resulted in the publication of a separate leaflet advertising the New screenings (Appendix 2.13).

All three "cinemas" often provided free critical appraisal notes on the film to be shown, immediately before screening (Appendix 2.14). Polycinė provided

its own notes, but sometimes took advantage of distributing one from the Nottingham Film Theatre collection.

Smoking was not permitted in the Co-op Educational Centre or Midland Group (except in its café-bar and staff room). Only the New offered advance booking facilities, but for unnumbered seats.

The New was offered for hire, outside its normal screening times, in the Midland Group magazine, at a cost of £45 per session including projection. The Jessop manager had made enquiries about holding screenings at the New but nothing came of the move (see Chapter 7). The New was hired by a wide range of bodies including trade unions, Sports Council, MIND, Yorkshire Television, Central Television, Trent Polytechnic Jewish Students, play schools and for private birthday parties.

Free passes were issued by neither the New nor Nottingham Film Theatre, but the Midland Group provided a free ticket for a performance art presentation to anyone who helped distribute the Midland Group magazine. A free ticket for a future screening was offered to the duty usher(s) at the Nottingham Film Theatre. There was no charge to attend Polycinè screenings.

Only one press preview, The Last Battle in 1985, had been presented at the New but in November 1986 it made a joint preview of Donna Deitch's Desert Hearts with the Nottingham Film Theatre. The first press preview, Alan Rudolph's Choose Me, of the Nottingham Film Theatre was screened in September 1985 at the New, which was the venue for its subsequent press previews. The Nottingham Film Theatre, for its previews, paid

the New projectionist but were charged no fee for hire of the cinema.

The New sometimes supported externally organized activities at the Midland Group by presenting pertinent films, as for example the annual Nottingham Women's Festival (Appendix 2.15). In October and November 1985 the Nottingham Film Theatre included in its programme "A Festival of films about Hauntings for Hallowe'en" presented by the Nottingham Media Consortium (of which both the Nottingham Film Theatre and the New were members). As stated earlier, the Nottingham Film Theatre actively supported Polycinè series. In July 1984 the New manageress introduced what she hoped would be the first of a series of Saturday afternoon screenings specially for children. But the attendances, given here in brackets, at the four films, The Twelve Tasks of Asterix (35), The Secret of Nmh (25), Fame (12) and The Dark Crystal (46) were considered too disappointing to warrant another series.

The growing collaboration between the Nottingham Film Theatre and the New was very much due to the initiative of the former's manager. It was first in evidence to the public in the Nottingham Film Theatre programme/diary January-March 1983, which drew its readers' attention to the season of melodrama at the New (Appendix 2.16). The need for liaison between the New and the Nottingham Film Theatre had been suggested by Feldman (1980):

> "An argument could be made that the two film organizations ... ought to be working closely to their mutual benefit of film exhibition ... They currently did not seem

> to be particularly interested in each other's programme ..."

By 1986 the New manageress and the recently (1985) appointed manager of the Nottingham Film Theatre had a much closer working relationship than ever previously. For example the New, in the March/Aril 1986 magazine of the Midland Group, was able to advertize:

> "A brief season of [seven of] Peter Greenaway's earlier short films and one feature film, to complement the Film Theatre's screening (on 18 - 20 April) of his latest extraordinary work, A ZED AND TWO NOUGHTS ..."

Then, on 10th May 1986, the Nottingham Film Theatre and the New presented, at the latter, a preview of Part of the Furniture, which was the first of six Channel 4 programmes, made by Beat and the education department of the British Film Institute, about different ways of looking at television. The film was introduced at the New by its director, Christopher Lawrence, and its researcher, Jane Root. The Nottingham Film Theatre Manager said, "Twelve people attended, which was above average, but it was very well received." Admission was free and the film was followed by an audience discussion with the presenters. The New, in the May/June 1986 magazine, displayed the Nottingham Film Theatre logo and advertized that society's short season of four films with television as part of their subject.

When the New, in June 1986, presented a season of films entitled The Positive Image, devised by the Hackney-based Black Audio Film Collective, the

Nottingham Film Theatre collaborated by funding four seminars.

2.3.2.7 Admission prices, attendances, finance, openings

Membership of the Midland Group included the benefit of reduced admission charge to the New which did not have its own separate membership scheme. The Midland Group and the Nottingham Film Theatre membership fees are tabulated in Figure 2.4. Membership of the Midland Group also included the advantage of reduced admission charge to all its activities and receipt of the bimonthly magazine by mail. Students, from 1985, received four £1 vouchers towards admittance cost to performance arts programmes on taking up Midland Group membership. Advantages of membership of the Nottingham Film Theatre included special admission price to films, free admittance to one film per season screened for members only, and associate membership of the National Film Theatre and other regional film theatres as well as receiving, by post, the programme/diary. The latter and the Midland Group magazine were not posted to student members. Membership of both societies was restricted to persons over the age of eighteen years. Nottingham Film Theatre retained the same membership fees between 1980 and 1985.

The managers of both cinemas claimed to have kept admission prices as low as economically possible, a table of the different categories of charges being shown in Figure 2.5. There was no charge for admittance to Polycinė screenings, but some discrepancy in the advertisements over which category of person was allowed to attend: "Polycinė ... is free to Polytechnic students and Film Theatre members" (programme/diary March/April 1986); "Polycinė is free

to students and Film Theatre members" (programme/diary January/February 1987); "Film Theatre members may attend these FREE OF CHARGE. However, it is essential in order to obtain admission that members bring their membership cards. We regret that no guests or members without indentification will be admitted" (Nottingham Film Theatre handout, undated [January 1985]); "The following activities [including Polycinè] are open to the public with FREE ADMISSION ..." (The Open Programme Calendar of Activities, January-June 1986, and again in Spring/Summer 1987).

The managers of the New and Nottingham Film Theatre both claimed that though students constituted the majority of attenders, they were not the majority of members. A similar situation was said to exist at the Nottingham Students Film Theatre, where the manageress also said that most of the students who attended its screenings were not members. In 1981, nationally, for 18 - 24 year olds attending arts activities, cinema-going came second only to attending pop concerts (Market and Opinion Research International : 1982). In 1983 full-time students attended the cinema more than any other arts activity, including pop concerts and museum/gallery visits (General Household Survey : 1984).

	1980/81	1981/82	1982/83	1983/84	1984/85	1985/86	1986/87
NEW							
family				£8	£8	£8	£8
individual				£6	£6	£6	£6
senior citizens/ unemployed				£3	£3	£3	£3
students				£3	£3	£4	£4
N.F.T.							
joint/one household	£1.75	£1.75	£1.75	£1.75	£1.75	£1.75	£2
individual	£1.25	£1.25	£1.25	£1.25	£1.25	£1.25	£1.50
student	75p	75p	75p	75p	75p	75p	£1

Figure 2.4 : Midland Group (including New Cinema) and Nottingham Film Theatre membership fees

	1980/81	1981/82	1982/83	1983/84	1984/85	1985/86	1986/87
N.F.T.							
Members	£1	£1	£1.25	£1.25	£1.35	£1.35	£1.50
Non-members	£1.15	£1.15	£1.40	£1.50	£1.60	£1.60	£1.75
Students	85p	85p	£1.10	£1.10	£1.20	£1.20	£1.30
Senior citizens	50p (mats only)	50p (mats only)	70p (mats only)	70p (mats only)	80p (mats only)	80p (mats only)	£1.30
Unemployed	-	-	£1.10	£1.10	£1.20	£1.20	£1.30
NEW							
Members	80p	£1	£1	£1	£1	£1.25	£1.25
Non-members	£1	£1.30	£1.40	£1.50	£1.50	£1.75	£1.75
Concessions	80p	£1	£1	£1	£1	£1.25	£1.25
Children under 18	50p	50p	60p	65p	70p	85p	85p
Matinees (children, senior citizens, unemployed only	-	-	-	-	-	50p	50p

Figure 2.5 : New and Nottingham Film Theatre admission charges

Fluctuations in attendances at the New and Nottingham Film Theatre are tabled in Figure 2.6.

	attendances		screenings		average attendance	
	New	N.F.T.	New	N.F.T.	New	N.F.T.
1980/81	2,004	19,330	66	200	30.36	96.65
1981/82	4,170	19,191	114	190	36.57	101.00
1982/83	8,528	15,883	189	199	45.12	79.81
1983/84	10,435	16,569	273	198	38.22	83.68
1984/85	8,689*	19,907	352*	203	24.68*	98.06
1985/86	9,103	25,761	332	202	27.41	127.52
(1986/87)	(6,586)		(301)		(21.88)	

The N.F.T. was closed July and August every year
* the New closed August and September for refurbishment
The 1986/87 figures are for the first six months only

Figure 2.6 New and Nottingham Film Theatre attendances 1980 - 1987

The manageress of the New attributed the relatively low average attendance in 1984/85 to the following, but omitted to mention the two months closure of the cinema:

> "Basically because in early Spring we had a catastrophic slump, possibly because of

> poverty of product, very fine weather in March and April. And we were part of a national slump in attendances at cinemas."

For the same period, nationally, cinema attendances were down 10 million on the previous year (Myerscough, 1986 : 250).

The Midland Group paid no rent to the owners of its premises, the Nottinghamshire County Council, but Nottingham Film Theatre hire cost of about £12,000 per annum for the Co-operative Society's hall included use of equipment.

The costs of running the New included film hire and carriage, repair and servicing of equipment, the manageress' travel expenses to meetings and film festivals and the payment of visiting speakers, and had to come from the cinema's budget, set annually by the centre's Management Committee. The expenditure of the New in 1984 was £13,469 (income, with video hire, £14,507); in 1985 £8,807 (income, with video hire, £10,877); in 1986 £12,706 with a further £6,543 for cinema refurbishment (income, with video hire, £10,638). In comparison the Nottingham Film Theatre made a loss of about £2,000 in 1982/83, a loss of about £1,580 in 1983/84, but a surplus of about £4,186 in 1984/85 and again a surplus in 1985/86 of about £4,458.

The manageress of the New commenced her appointment in January 1984 with a salary of £7,700 which, by April 1986, had reached £9,100. The Nottingham Film Theatre manager received an honorarium, but in May 1985 a part-time (18 hours weekly) Co-ordinator was appointed on £4,262, which was increased to about £5,000 in April 1986. The latter's Administrative Assistant, Part-time (18 hours weekly), appointed in August 1986

received £3,000 and a part-time (22 hours weekly) Publicity Officer commenced in May 1986, being paid by the Manpower Services Commission.

The New was open five days a week, being closed Sundays and Mondays, until November 1985 when it commenced opening also on Mondays, but though the Centre was open seven days a week the cinema continued to be closed on Sundays. Then in May 1986 the Centre reverted to being closed again on Mondays, thus also making the cinema unavailable. Once in October 1986, twice the following month and again once in December the cinema presented a Sunday afternoon film show, though from 23rd November the Centre was closed again most Sundays as well as remaining unopened every Monday. Thursday afternoon performances were introduced principally as a service to the unemployed and senior citizens, though open to all individuals. It was usual to show three different films in a single week: one on a Tuesday, another on Wednesday, with a third film having a run on Thursday, Friday and Saturday. A film of short duration was occasionally shown twice in the same evening.

For many years the Nottingham Film Theatre screened films on weekends only: Friday 7.30 p.m., Saturday and Sunday 5 p.m. and 8 p.m., with occasional mid-week performances in the June fortnight's Nottingham Festival. Occasionally a Polycinè film was repeated on a Wednesday evening and what was expected to be a particularly popular film would, rarely, commence a run on a Wednesday evening. Polycinè screenings at the Nottingham Film Theatre commenced in February 1985 with a series of four films which was extended to six films in both 1986 and 1987.

2.3.3 Jessop Film Society

2.3.3.1 Status

Jessop & Son was a large Nottingham departmental store of the John Lewis Partnership. Each of their twenty-one departmental stores had its own Branch Council, its membership comprising delegated management and staff-elected representatives. The Council was expected to consider the interests of both staff and the organization. Part of its work was to encourage and finance staff leisure interests through the establishment of societies, the film society being one such example.

Only films having proved popular in the commercial cinema were screened, such as City Heat, Stripes and Company of Wolves.

The Branch Council formulated rules for all the store's societies which could then make their own rules and regulations within Branch Council limits.

2.3.3.2 Brief History

It was proposed and passed at a Branch Council meeting in 1984 that a film society be formed so that partners (i.e. employees) and their families and guests could view films at a cheaper cost than at a commercial cinema. No-one would agree to organize a film society so the Branch Council's staff representative who had been asked to argue in favour of its adoption said that he felt obliged to take on the task himself. Even so he had difficulty in obtaining committee members, with the result that he became its manager as both Chairman and Secretary.

The film society's manager had hoped to transfer screening from the Nottingham YMCA to the New in

January 1987, but this would have proved impractical to members.

The film society's manager was responsible to his committee, the president of the Branch Council and the store's management.

It was decided to disband the film society on 31st January 1987 because it was considered attendances did not justify the amount of organization involved.

2.3.3.3 Location and Size

The films were shown in a multi-purpose hall at Nottingham's YMCA, its building being about one hundred yards from the Jessop departmental store, but still in the city centre. There was no projection room, and the screen and projector were brought in specially for the evening's viewing, on hire from an Ilkeston firm. The hall would seat 120 but a maximum of 60 were set out.

2.3.3.4 Staffing

Apart from the film society's manager, who was both chairman and secretary, the remainder of the committee consisted of a Treasurer and two other members. A rule of the Branch Council was that the treasurer of a society may not hold any other committee post and must undergo training by the departmental store's accountant. The film society's committee members shared, on a rota drawn up by the society's manager, the selling of tickets (in the staff canteen of the store at lunch times) and their collection at the YMCA on the evening of the screening. For film shows the screen, 16mm projector and projectionist were hired by the film society from Wortley Screen Services, in

Ilkeston, who also booked the films, chosen by the film society, from Harris Film Hire.

2.3.3.5 Facilities

The YMCA included a cafeteria, residential accommodation, gymnasium, sports hall, weight-training room and four lavatories, as well as the multi-purpose hall. As there was no projection room the sound of the projector operating could be heard throughout the film. There were no gaming machines but two chocolate vending machines were in operation.

2.3.3.6 Services

Throwaways advertising activities in the YMCA and in Nottingham in general were available in the foyer, but none connected with the Jessop & Son Film Society. Smoking was not permitted in the multi-purpose hall.

It was a film society rule that tickets for a film show had to be purchased in advance in the store and were not allowed to be bought at the YMCA immediately prior to the screening.

2.3.3.7 Admission prices, attendances, finance, openings

Annual membership of the film society was £1 for Partners, £2 for non-partners (confined to relatives of Partners) and 50 pence for children. Admission to a screening was 30 pence for Partners, 50 pence for guests and 15 pence for children. The membership fees are those set down by Branch Council and apply to all its societies.

Attendances ranged from a minimum of 20 to a maximum of 60 (for Ghostbusters).

Jessop & Son management made an annual financial grant to the Branch Council which, in turn, distributed the money between the store's societies, the film society receiving £720 in 1984/85 and £800 in 1985/86. The income from attendances in 1984/85 was about £100, with film hire ranging between £45 and £90 per screening. Wortley Screen Services charged £40.25, which included VAT, per evening. The cost of the hire of the YMCA hall was £18.90 per screening.

The film society manager said, "We do not have to make a profit, nor even make ends meet."

The screenings were advertised in the store's weekly internal magazine Chronicle (Appendix 2.17), at no cost to the film society. The membership cards and admission tickets were printed, free of charge, by the store's own printing department.

The film society was founded in mid-financial year, with four films being screened in the society's first six months of existence. Ten films were screened in each of its next two years, the break being in July and August in each case. Films were screened at monthly intervals on Fridays at 7 p.m.

2.3.4 Trent Polytechnic Students Union Films

2.3.4.1 Status

The Students Union of the polytechnic, in Nottingham, arranged its own regular film shows as a service to students, but it was not a constituted organization in its own right. It was not a distinct society affiliated to the Students Union, as was the Bonington Film Society at the polytechnic but, paradoxically, it offered a membership scheme.

Feature films of a more popular nature were screened, having been chosen by the student elected to cover such a duty. There was a Student Union embargo on the screening of sexist, racist and fascist films. The student film manageress responsible for the Union's film activities held the official title of Executive Committee Officer, her brief also including the arrangements for student attendance at protest meetings and organizing student discount at local shops and firms. She was unpaid, but had a desk and a 'phone to herself in the Union's general office. A copy of her termly report, dated 21st February 1985, to the Students Union Council is included in Appendix 2.18.

2.3.4.2 Brief History

The earliest date of the Student Union's regular screenings could be traced from its records to September 1959. The two 16mm projectors were given to the Students Union when no longer required by the polytechnic authorities in 1980.

2 3.4.3 Location and Size

The Student Union's films were shown at the polytechnic's city site, in the Byron building's tiered lecture theatre which, in September 1985, was named the Mandela Lecture Theatre. There was fixed seating, for 190, with each row having its own desk top. There was a single screen and a separate projection room with two 16mm projectors and the sound equipment for pre-film music.

2.3.4.4 Staffing

As there was no film committee the film manageress ran the activity almost single-handed. The film

manageress ordered the films and collected entrance money at the door before screenings, claiming that it was very rare that she had had to obtain a deputy for her. Two polytechnic technicians, who alternated the work, were paid to project the films. A duty porter was expected to check the hall against overcrowding before the commencement of every screening.

2.3.4.5 Facilities

Two car parks for students were situated behind the Byron building. The box office consisted of a table from which the film tickets were sold. The Students Union Shop provided a confectionery stall alongside the ticket sales table at screenings. The No Smoking signs were ignored by some of the audience. A Students Union licensed bar was located in the Byron building.

2.3.4.6 Services

Advertisements for screenings were included in the Student Union's own daily newssheet, Oracle (Appendix 2.19) and in pre-termly and half-termly leaflets, all of which appeared on all the canteens' tables and licensed bar's tables. Film posters were ordered, as well as specially printed versions from a local firm.

2.3.4.7 Admission prices, attendances, finance and openings

Membership cost £3 annually for admittance to a screening for 20 pence, with non-members having to pay 50 pence. Before 1984/85 members were allowed free entry to screenings.

In the academic year 1983/84 there were 7,780 admissions, with An Officer and a Gentleman being the most popular film with a total of 292 attending. The

attendances were down in 1984/85 with only 3,506 admissions, Poltergeist and Raiders of the Lost Ark attracting the highest numbers, with 340 and 482 respectively. In 1985/86 admissions rose to 5,285 of which 483 attended Ghostbusters and 415 Gremlins. Poor publicity was attributed to the low attendances (928) of the first term of 1986/87. After a change of manager admissions reached 1,982 for the second term.

Because the screenings were not of a society affiliated to the Students Union the organization of screenings was ineligible for a grant. Therefore the Students Union subsidized its film activity with finance from its own entertainment budget, most of which was spent on performances by 'pop' groups, and on activities during induction days.

Film hire charge ranged from £35 to £60, but The Dresser was offered at £17 as a concession when St. Valentine's Day Massacre was not available after having been a confirmed booking. Film hire and poster costs are given in Figure 2.7. In 1984 a new Marc 300 projector lamp was bought at a cost of £96.76.

	film hire	posters
1982-83	£1,575	£719
1983-84	£1,987	£894
1984-85	£1,644	£359
1985-86	£1,545	£598

Figure 2.7 : TPSU Films film hire and poster costs 1982-83 to 1985-86

	expenses	income	deficit	surplus
1981-82	£4,568.19	£2,648.62	£1,919.57*	
1982-83	£2,809.69	£3,284.40		£474.71
1983-84	£2,882.58	£3,419.28		£536.70
1984-85	£2,337.80	£3,210.21		£872.41
1985-86	£2,528.19	£2,725.68		£197.49

* new screen purchased @ £1,750

Figure 2.8 : TPSU Films surplus and deficit 1981-82 to 1985-86

The film manageress was allocated a sum of money with which to order films and pay the projectionists. Incidental expenses were paid directly from the entertainment budget. The film manageress had to account for all costs. But, like the Jessop film society manager, she did not have the worry of having to make a profit. It was claimed that if the screenings overspent the allowance then the entertainment fund would cover costs. TPSU Films surplus and deficit figures are shown in Figure 2.8.

Films were shown every Wednesday, in term time, at 2.30 p.m. and 7 p.m. (with another screening at 9 p.m. for very popular films, such as Raiders of the Lost Ark). Occasionally extra screenings were presented because of extraordinary demand, as for Ghostbusters. Unlike the two polytechnic and two university film societies the Students Union continued to show films in the second half of the third term.

2.3.5 Bonington Film Society and Nottingham Students Film Theatre

2.3.5.1 Status

The Bonington Film Society, of Trent Polytechnic, and the Nottingham Students Film Theatre, of the University of Nottingham, were affiliated to their respective Students Unions, both societies catering for a minority interest type of film.

The Bonington Film Society (BFS) was very much Fine Art Department orientated, whilst that of the Nottingham Students Film Theatre (NSFT) was that of the medical students, though both societies claimed to attempt to attract a wide clientele. Occasionally the BFS would include the showing of an art student's film on the same programme as a feature film.

The NSFT manageress described the society's film selection:

> "We try to show more alternative art films than the Union film society [Unifilms] or the High Street cinema would show. We try to show many foreign films by good directors."

The BFS manageress was the committee treasurer, and the manageress of the NSFT its President and Secretary.

2.3.5.2 Brief Histories

The BFS was founded by students on the film studies course of the Department of Fine Art. In October 1983 medical students formed the NSFT, making a loss in its

first year but expected to make a small profit at the end of its second year.

2.3.5.3 Location and Size

BFS screenings were held in the Bonington Lecture Theatre, in the School of Art and Design, at the Bonington building on the polytechnic's City site. It was adjacent to the Byron building in which the Students Union showed films. Films for the NSFT were screened at the university's Medical School, in Lecture Theatre Number One. The Bonington Lecture Theatre had seating for 100, with twin 16mm and 8mm projectors in a separate projection room. The medical school's lecture theatre, which had a very wide screen, seated 300 and had a separate projection room with two 16mm projectors. Neither society owned the projection equipment and both their venues had fixed seating with rows of desk tops.

2.3.5.4 Staffing

The BFS had a committee of only three: Chairman, Secretary and Treasurer. A polytechnic technician was hired to operate the projectors. Four members comprised the committee of the NSFT: President plus Secretary, Vice-president, Treasurer and Publicity Officer. The NSFT also paid a technician, from the Audio Visual Aids Department of the Medical School, to project the films.

2.3.5.5 Facilities

Those attending the BFS screening had access to the two student car parks at the rear of the building, whereas students attending film shows of the BSFT had to compete for car spaces with those visiting

patients. Alternative car parking was within the university campus linked to the Medical School by a bridge over a double carriageway.

Both societies placed a table as a box office outside the lecture theatre on the evenings of screening. Of the two societies only the NSFT made provision for the sale of confectionery, in this case from a table adjoining the "box office". BFS audiences had access to the Students Union's licensed bar in the Byron Building. The university Students Union bar was on the main campus.

2.3.5.6 Services

The BFS manageress placed a weekly film poster, of her own design, in all polytechnic sites, along with leaflets describing each film, in the Byron Building refectory. The NSFT manageress also designed her own throwaway posters which were produced by the University Printers. At the beginning of the academic year, 150 large posters containing titles of the films (for the two terms it ran) and screening details, were also distributed. Copies of NSFT posters and throwaways are given in Appendix 2.20.

The No Smoking instructions were ignored at BFS screenings but strictly observed by the NSFT.

2.3.5.7 Admission prices, attendances, finance, openings

Annual membership of the BFS was £3. The free entry to screenings for members with a charge of 25 pence for guests was increased to 20 pence for members and 50 pence for guests in 1984/85. At the NSFT the annual fee for membership was £1.50 but the Medical Society paid 75 pence towards this cost for every

medical student who joined. NSFT admission was 40 pence for members and 75 pence for guests.

In 1983/84 there were 62 member of the BFS and 72 in 1984/85, the average attendance over both years being 36 compared to the NSFT two-year average of 55. The NSFT had 23 members in the year it was formed, 1983/84, and 170 in its second year. The BFS manageress commented:

> "We are considered an insular society, an arty society ... Mostly Bonington art students. Staff recommend them to attend."

Of those admitted to the NSFT screening the manageress said, "Always more non-members than members attend". Both societies claimed that the majority of membership was recruited in induction week.

From their respective Student Unions the BFS received a grant of £320 in 1984/85 and the NSFT a grant of £140. The NSFT also received £10 towards every film shown from the Medical Society (itself affiliated to the Students Union). The NSFT had a deficit of £100 at the end of its first year which was carried forward into the 1984/85 accounts. The BFS admitted that rarely was profit made on a screening, Taxidriver being an example of a very well attended film. Usually the BFS was overspent at the end of the academic year, but "the Union always came to the rescue".

Both societies paid Securicor £6.80 for every film's return to the hirer, the cost of transportation of film from the hirer having been included in the hire charge. The BFS projectionist received £10 per screening whilst the NSFT paid £15.

2.3.6 Clifton Film Society and Unifilms

2.3.6.1 Status

Both the Clifton Film Society, at Trent Polytechnic, Nottingham, and Unifilms, at the University of Nottingham, were student film societies independent of their respective Students Unions. Both societies, like that of Jessop and the TPSU Films, showed only films that were considered to have been in popular demand in the commercial cinema.

2.3.6.2 Brief Histories

The Clifton Film Society was formed in 1961 by students of the teacher training college at Clifton in Nottingham. The college amalgamated with Trent Polytechnic in 1979, its campus becoming known as the polytechnic's Clifton Main Site. Unifilms had once been an official society of the university's Students Union but, not requiring a grant through good management and attendances, had become, in 1970, independent, eventually even losing all semblance of a constitution and came to be run by one student each year.

2.3.6.3 Location and Size

The Clifton Film Society (CFS) showed its films in the Main Hall of the Clifton Main Site, the official maximum seating (stackable) being 350, but it had no projection room. When this hall was unavailable the New Tiered Lecture Theatre (fixed seating of 150 with desk tops) at Clifton was used. This often necessitated two performances in the same evening. Unifilms screenings were in the University's Social Sciences Lecture Theatre (A48), which had fixed

seating and desk tops for 197. It had a separate projection room containing only Unifilms equipment.

2.3.6.4 Staffing

The CFS committee comprised volunteers who were, by tradition, appointed without election at the Annual General Meeting which was said never to be quorate. Normally only those agreeing to take office attended the AGM. The committee comprised the Chairman, Secretary, Treasurer, Publicity Officer, Chief Technician and any other volunteers. The CFS, in common with Unifilms, trained its own projectionists. Unifilms had no membership, no constitution and no committee. It was run by a volunteer student who was expected to find a successor.

2.3.6.5 Facilities

There was ample car parking at the Clifton Main Site but only a relatively small area for the Social Sciences building at the university. Both societies used a table as a box office but neither was permitted to sell confectionery because eating and drinking was not allowed in either venue. A Students Union licensed bar was in close proximity to both film society venues.

2.3.6.6 Services

The polytechnic Students Union daily newssheet, Oracle, was used by the CFS, as well as by the TPSU films, to advertize its screenings. Both societies provided throwaways and their own posters on their screenings.

The No Smoking rule was ignored at screenings of both societies.

2.3.6.7 Admission prices, attendances, finance, openings

The 1983/84 annual subscription of the CFS of £3.50 was increased to £5 in 1984/85, but there was no membership to Unifilms. Admission to CFS screenings was free to members but guests were charged 50 pence. The Unifilms admission charge of 40 pence was increased in 1984/85 to 50 pence.

There was a membership of 280 of the CFS in 1984/85 with attendances of between 40, for War Games, and 270 for Educating Rita. The Unifilms manager claimed average attendances of 150 but no records were kept.

As both societies were independent of a Student Union they received no grant. In 1983 the CFS bought a second-hand cassette recorder costing £15, for pre-film music, and in 1984 a film splicer in order to repair damaged film to save the hirer's charge of £2.50 for repair. Unifilms purchased, in 1980, a new Fumeo 16mm projector at a cost of £5,000, also a Technics tape-deck for pre-film music, a Quad amplifier and pre-amplifier along with two Celeston speakers. Films from Harris Film Hire were said to cost the CFS well over £1,000 a year. The projectors used by CFS belonged to the Clifton site's Audio Visual Aids section, for which no charge was made, but the society paid for their servicing every other year, in 1984 the cost being £100. Unifilms paid between £40 and £100 for each film hire. Both societies bought splicing tape and RS cleaning fluid, used on a projector before every screening.

Membership cards for the CFS cost £50 for 300 and the internally designed throwaways cost about 50 pence per

film, for paper from an A3 pad and photocopier use. The Unifilms list of films for the year and film notes were produced by the University Printers at 3½ pence per copy, twenty of each being displayed throughout the main campus.

One of the penalties (not experienced by CFS) of not being affiliated to the Students Union was that Unifilms had to pay for a duty porter on Friday and Sunday evenings at a nightly cost of £4 x 3½ hours which was deducted by the Student Union Treasurer from the film's takings before depositing the remainder in a bank. The Unifilms manager explained:

> "The Student Union treasury, though we're not affiliated, looks after our money and accounts for free but keeps the interest on the £3,000+ we have in a reserve account for new equipment only. The Union Treasurer signs all cheques on our behalf, such as film hire and transport and duty porter."

The Unifilms manager added:

> "The projector is serviced once a year, and repaired as required by a Nottingham Audio Services staff member, who is also on the university's Technical Committee. So, in an emergency, he will come out. Sometimes he's paid and sometimes not. £16 an hour when paid."

The CFS committee treated itself, annually, to a Christmas dinner and twice, between 1982 and 1984, to an end of academic year dinner, the cost being borne by the society's funds.

Whereas CFS claimed always to have made a profit since it was founded in 1961, the only record of a loss (from Students Union Accounts) by Unifilms was of £30 in 1982/83. Unifilms profit in 1983/84 was £340, but of the 1984/85 season the manager said:

> "1984/85 should break even. £470 profit at the moment [March 1985] but yet to pay porters for this term. Next term's films less attend because of coming exams, therefore run at a loss."

The CFS policy was to show films once a week, every week, for two and a half terms, whereas Unifilms presented three different films a week from October to the following June,that is about 62 different films. Sometimes a very popular film was given a second screening on the same evening by Unifilms, which screened on Wednesdays at 2 p.m. and 7 p.m., Friday at 10.45 p.m. and Sundays at 7 p.m. The CFS screenings were on Thursdays at 7.30 p.m.

CHAPTER 3

THE CINEMA MANAGER: VARIATIONS IN MOTIVE AND ORIENTATION

The concern of this study is not solely with the managerial role within cinemas. It is also concerned with the people who fill that role. To study the interplay between the characteristics of a work role and the characteristics of the person filling it, it is necessary to adopt the concept of work orientation or "orientation to work". The concept first appeared in the work of Goldthorpe (1966: 240) who defined it as "an ordering of wants and expectations relative to work". Child (1969: 61) used the concept similarly, referring to "the ordered expectations and goals an individual has regarding the work situation".

A key point being made by the writers making use of the work orientation concept is that the individual's attitudes and behaviour within their work role can only be understood when set in the context of their lives outside the workplace and, especially, in the context of what it was they were looking for when they first entered that work.

Goldthorpe et al (1968) made central use of the work orientation concept in their classic "Affluent worker" study when they were attempting to go beyond that traditional universalistic approach to work motivation exemplified in the influential work of Maslow (1943). Here the interest was in the sets of needs which all individuals have and which all individuals will seek to meet in their work, as long as the conditions are present for them to be met. The orientations approach is quite different. It seeks to ascertain the specific set of wants and expectations which an individual worker, or a particular category of worker, takes along to their work. For example, Goldthorpe et al (1968) claimed that the car workers within their sample of workers studied had chosen assembly-line work predominantly for the high pay level it offered. They neither sought nor expected such regards as "job satisfaction" and were therefore not influenced

in either their workplace attitudes or behaviour by the lack of opportunities for intrinsic job satisfaction.

Goldthorpe et al (1968) stressed the expectations which workers take along to jobs when they first commence them. Later writers have emphasized, however, that people's orientations are also influenced by the ongoing circumstances of their work involvement (Beynon & Blackburn, 1972; Daniel, 1973; Watson, 1980). One can distinguish between an individual's prior orientations (the wants and expectancies with which a job is approached) and what Watson (1980) calls their dynamic orientations: the ever-shifting pattern of meaning of one's job which is influenced both by changes in the individual's work circumstances and changes in their non-work circumstances.

The immediate problem which faces us when we attempt to apply the work orientation concept to any particular population or sample of workers is that it is likely to show every individual as unique. This, in fact, is one of its strengths: it shows the way the particular combination of personality and circumstances affects each individual's particular approach to that kind of work. In the present chapter it is intended to bring out precisely this and to show that each individual manager is indeed different. But this is not enough. One point of the present research is to achieve a certain degree of generalization about cinema management work. To help with this I shall follow the precedent set by Goldthorpe et al (1968) and attempt to identify several ideal types of cinema manager work orientation.

The concept of ideal type is taken from the work of Max Weber (1949). It is a device whereby one can intellectually construct a pure model or characterization of an institution or phenomenon: a construct of what that phenomenon would be like if it were to be found in a completely pure form. Thus Weber's famous ideal type of bureaucracy is an image of a bureaucracy which could never be found in the real world. It is a pure characterization of the phenomenon which acts as

a yardstick against which actual organizations can be compared and then seen to be more, or less, "bureaucratic".

Three ideal types of work orientation were identified by Goldthorpe et al (1968). First there is the instrumental orientation in which work has absolutely no intrinsic value to the individual: it is solely a means to an end, such as pecuniary reward. Second, there is the bureaucratic orientation in which the individual is primarily concerned with career advancement within their employing organization. Third, there is the solidaristic orientation in which workers' primary identification is with their fellow workers. A fourth orientation, a professional one, is merely mentioned and not discussed. The point of these types is that they are stereotypes or caricatures. Nobody really fits perfectly into any of the categories. But real individuals can be compared to the various ideal types and shown to approximate to one or even to contain within their personal orientation a combination of elements of several pure types.

Other researchers, such as Goffee and Scase (1985: 54), in their study of women entrepreneurs, developed their own set of ideal type orientations to set up a series of yardsticks for the analysis of their own data and for others to utilize when looking at a similar type of work.

As a result of this present study of a population of cinema managers, six ideal-type orientations have been identified:

3.1 the instrumentally oriented cinema manager
3.2 the career oriented cinema manager
3.3 the unitary oriented cinema manager
3.4 the product oriented cinema manager
3.5 the entrepreneurially oriented cinema manager
3.6 the practice oriented cinema manager

These have been devised to bring out some of the basic distinctive approaches which, it appears from the particular group of people studied, can be taken by cinema managers. The cinema managers studied will be related to each of these types but, it must be

stressed, not one of them completely coincides with the type to which they relate. And, sometimes, we will see how a particular manager displays features taken from several of the "pure" conceptions of work orientation. The six ideal-types of cinema manager orientation are simply analytical constructs. They are tools to be used to help make sense of the data, to see a pattern in the diversity of individual human differences.

3.1 The instrumentally oriented cinema manager

The ideal-typical instrumentally oriented cinema manager would work solely for the income and the life-style that such an income would produce. Inevitably, since this is a pure construction, none of the cinema managers could be simply characterized in this way. The lack of a strong pattern of approximately to the ideal type throughout the group of managers studies may, in part, result from the fact that no cinema manager felt able to claim that they made much money from showing films. Some, indeed, went so far as to state that they did the job in spite of the low salary, thus suggesting a quite different orientation.

Despite the tendency of cinema management generally not to have the potential for a strong pecuniary appeal, we do see a reasonable approximation to the ideal-type instrumental orientation in the case of the two "adult" cinema club managers, one of whom admitted to also being the owner. The owner-manageress of the Gallery described her work as "a job, and any job is better than none". The manager of the Mini-ciné would recommend his job only "if unemployed". He went on to claim that he would look for any job rather than do nothing.

Apart from the concern for making money for oneself, another aspect of an instrumental orientation was what Etzzioni (1961) called the "calculative" involvement. This is where the effort put into the job was carefully equated to the extent financial expectations are met. In the case of the Mini-ciné manager the

approach was neither greatly positive (showing initiative) nor negative (being awkward) whilst an emphasis on the cash-nexus was maintained.

Such an attitude was illustrated by the fact that the Mini-ciné manager had himself introduced no changes since his appointment whilst the Director of the Royal Centre claimed to have made no changes in the film presentation there since their introduction five years previously (i.e. in 1980).

The question, "What changes are you contemplating?" produced the following response from the Mini-ciné manager, "None. Everything runs U.K.".

It is when the manager was nearing retirement that the "calculative" involvement was most evident. This was especially so with student managers, though not all, who were nearing the end of their year in office. Their replies to the above question regarding any changes planned included, "None" (Bonington); "Shall be leaving at the end of next term so any more changes will be made by others" (Clifton Film Society).

Student film society managers, if making any changes, tended to make them early in their term of office, after which pressure of studies was claimed as mitigating against further change.

One cinema manager's attitude to work changed between the first and the second interview, "I am an ambassador for my company in Nottingham, and I try to instil the same attitude to my staff", to nine months later, "I am working strictly to rule from now on. No overtime. Nothing. The company has made it clear it doesn't want me, so ...".

This comment may have been prompted by the company's negative response to his request for "caretaker" managing after his compulsory retirement. In the first interview he stated as his ambition:

"I would like a part-time job in the industry [cinema] similar to what I'm doing now, but it's unlikely."

A further aspect of instrumental orientation to work involved a lack of interest in job satisfaction; no emotional or aesthetic involvement, and a lack of development of social relationships connected with the cinema. The job could not be seen as part of the cinema manager's "life interests".

For many managers the time spent on and/or in the cinema was so immensely long that they claimed little or no time for leisure pursuits, though some treated the cinema as their hobby, as well as occupation. The instrumentally oriented managers in this group were those who worked the long hours solely for monetary gain, replying to the question, "What are your main hobbies and leisure interests?", "No hobbies or leisure interests - time spent mainly at work" (Mini-ciné manager); "Used to be keen on horse riding, but no time now." (Gallery manageress).

3.2 The career oriented cinema manager

In the case of career orientation the work was adopted primarily in the context of its career prospects. In the expected return for a regular salary, social status, long term security and promotion prospects, this category of cinema manager offered their services to an organization. The salary was considered as commensurate with the recipient's status within the organization, even though overtime pay may have been claimed for extra hours worked.

Two variants of the career oriented cinema managers were identified in the study. First there were those who sought advancement within their present cinema's organization, as for example the manager of the Odeon, of the Rank Organization, and the ABC manager within Thorn/EMI. Second, there was the spiralist (William Watson,1964) who moved between organizations

in order to gain advancement, such as the managers of the Savoy, Clifton Twin and New.

In the case of the Classic it was found that the manageress had achieved the position through a series of promotions, starting as part-time usherette, all within the same cinema. But there was no career orientation because she had not considered the position of manager and had been surprised, but pleased, to have been offered the post for which she had not applied. Also, having become the manageress she did not aspire for transfer to a larger cinema, with a corresponding increase in salary, or for an area managership.

Where there was a career dimension to the job there was a moral obligation to the organization in which the cinema manager was prepared to work extra, often unsocial, hours and to be aware of opportunities to promote the cinema and act upon them. Again the Odeon manager offered examples:

> "For members of the Evening Post's Hobnobs Club I provide two birthday free tickets if accompanied by two paying children or one paying adult. I introduced this idea and it has since been adopted on a national basis with modified format. I also expanded it to the Nottingham Forest Junior Reds Club. For example one wekend (Saturday and Sunday) recently we had 160 free Hobnobs come, plus 160 paid admissions, therefore they are coming here and not elsewhere, plus the free advertising that goes with it" (Appendix 3.1).

On the other hand another cinema manager's few claims of initiative were all, apparently, the directives from Head Office:

> "Improved lighting arrangements. Reseated all three cinemas. Redecorated. Brought back the tabs [front of screen curtains] as in the old days".

Because, within the career orientation, the work was seen in the context of a potential financial and status improvement career, the cinema manager identified himself with it. The manager of the Odeon made no specific reference to his work when asked his leisure interests, but did include "socializing". The ABC manager in his reply mentioned first "This cinema". As his future was seen to be in the organization which controlled his cinema the cinema manager's work was a very important aspect of his life interest. The Odeon manager said:

> "My day to day ambition is to run the theatre better as we go along. To achieve the set targets, to improve staff relationships, improve the physical standards of the building, and yearly to reach the targets to get a bob or two out of them. Long term ... to become an area manager ..."

Another manager expressed a hope that even after retirement the organization would employ him part-time in a similar capacity, or as a relief cinema manager.

The opportunities for cinema managers to indulge in a fourth aspect of career orientation, namely the inclusion of role and social ambitions into non-work pursuits and relationships, was difficult given the nature of the irregular and unsocial hours of work. However, there was no evidence to be found of a manager making his organization or staff a foundation of his social life, except in the case of student film societies:

> "The film show is a social event because we go for a drink afterwards, sometimes". (Nottingham Students Film Theatre)

Two student managers went so far as to claim their social life was all the better through their work, including, "It enhances it". (Bonington) A contrary view was expressed, not by a student but by the manager of the Nottingham Film Theatre:

"It has probably stopped me from making friends as it is so time consuming. The members of the council are friendly but none are what I would describe as a friend".

3.3 The unitary oriented cinema manager

Though not without financial considerations the unitary approach to cinema management identified itself with the organization's employees, or with the organization itself when work-force and enterprise were seen as one. In one cinema in this investigation, the Clifton Twin, the manager came to disagree so much with what he felt to be interference by the owner that a great deal of acrimony resulted. In this case the staff gave their support to the manager.

The New manageress at the local arts centre, the Midland Group, was part of a unitary team, "... not just me but everyone here lives, breathes, eats and sleeps the Midland Group ...".

Another example of unitary orientation was that of the manager of the Savoy by his employment of wife, daughter and sons-in-law, though not to the exclusion of non-relatives.

The feeling of shared work was rewarding as well as, in principle at least, the promotion of equality. The Savoy manager said that in his cinema he had, "No hierarchy: all treated the same. We work as teamwork [sic]".

When the Scala was busy, as for example with Gremlins, E.T., Ghostbusters, Grease, Saturday Night Fever, the manageress not only worked every day helping wherever required but also brought in members of the family to help. In addition to the job of manageress she said that:

"I also help in the kiosk about three evenings a week. When a busy film, to release girls for more ice-cream selling by the tray sales, I go in every night to the

kiosk. Also I go round with tray sales when necessary".

In times of emergency the manageress projected the film, otherwise, "My son helps a lot. He can show the film, He's been brought up to it. He can work projector, splice films and do repairs".

The good working relationship with staff was reflected in the comments:

> "My house manager [who was also the only official projectionist] has set hours but he will always come in for me when I can't and vice versa. I believe in give and take with my staff: I do what I can for them and vice versa".

When asked what were her ambitions her first response was, "It is not to make a huge amount of money or I'd go into another business. I'm very happy here".

It was in the student film society that the mix of work and socializing was mostly manifest. Apart from depriving the Trent Polytechnic Students Union Films manageress of her sport, the only other imposition recorded was that of the Unifilms manager who complained of missing the bar and television on nights when he provided a second performance.

The three remaining student film society managers regularly retired to a bar for a drink with committee friends after a film show, the Clifton Film Society manager going so far as to claim: "I have made quite a few friends as a result of being on the film society committee". It should be noted that two student film society manageresses took up the post as a result of their boyfriends' involvement in the society: those of the Nottingham Students Film Theatre and of the Bonington. The TPSU Films manageress took up the post in order to become a member of the

Student Union Council. Her unitary orientation was in keeping with the ethos of the Council which appreciated her work in the duties she undertook alongside those of film manageress.

The strongest element of group involvement was to be found in the committee, or Council as it was called, which met regularly in the organizing of the Nottingham Film Theatre. This proved to be the only example of a film society in which the manager did not have an almost free hand in the running of the cinema. Also there was a strong social, and political, bond amongst those at the Midland Group, as a whole, of which the New (two full-time plus one Youth Training Scheme staff) was but a part. In both these organizations the group experience embraced both the staff as an entity and as inseparable from the establishment itself.

How some managers set out to promote unitary orientation in their staff will be discussed in detail in the section on management methods with staff (Chapter 5.12) but some examples are cited here. One method resulted from the appointment of family as employees, as for example in the Savoy and Scala. Another, but similar, was the employment of boyfriend as the only other staff at the Gallery and the support of boyfriend or girlfriend on the same student film society.

Then there was the feeling, instilled by management, to keep employment through retaining a cinema which was threatened with closure, as was the case of the Classic, Clifton Twin and Screen.

The Odeon and the Classic management ruled out demarcation to a great extent for greater efficiency and to lower running costs. In the case of the Odeon it also helped ensure the smooth running of the cinema in the absence of the manager.

In all cases of unitary orientation in which the manager and staff worked as one to save a cinema threatened with possible

closure, the cinema benefited and, ipso facto, the owners. Examples of such cinemas were the Classic and the Clifton Twin.

Altruism therefore was also a factor, with moral satisfaction in evidence whether or not the cinema itself or the work-force were seen as separate identities or as a unity.

3.4 The product oriented cinema manager

This cinema manager was one who was keen on films and who listed them, or cinema-going, as one of the main hobbies or leisure interests. Though none of the commercial cinema managers described films as a leisure interest, two of them, from the ABC and Clifton Twin, were keen to watch films on television . The main interest in films was claimed by the New, Polycine, Nottingham Film Theatre, Bonington and the Nottingham Student Film Theatre managers, all, incidentally, mentioning it first in their list of interests.

The product oriented cinema manager could, however, limit the interest in film to preference for particular types of film. Only the manager of the Nottingham Film Theatre claimed an eclectic interest in films: "I enjoy watching films in every degree". It was more common to find that those cinema managers with an interest in films were less catholic in their taste, for example having a penchant for a particular period of film making or minority interest films.

The Clifton Twin manager liked only the films made when he was a young man along with films of musicals from all eras. But the films he showed were mainly second run, with only very rarely a musical. As a result his product orientation was but tenuous as the films he mainly showed were of little interest to him. He did, however, make a point of watching his type of film on television.

The manager of the Bonington, which specialized in the showing of minority interest films, gave as her reason for taking up the post, "I like certain kinds of films".

Later in the interview when asked what she found rewarding about her job, her reply included, "Watching the film. Especially if it's one that I have chosen".

The product oriented cinema manager was not necessarily a film-buff. In fact some managers made a point of claiming not to be so, but the manageress of the New along with the managers of the Nottingham Film Theatre and Polycinè all displayed a wide knowledge of films and film makers.

The manageress of the New was an authority on the films of Goddard, having gained an M.A. in film studies at the University of Warwick. Her previous appointment had been for three and a half years as cinema programmer at another arts centre.

The manager of the Odeon was one who, acknowledging his limitations in the subject of films, appointed to a vacancy of assistant manager an extremely knowledgeable man who could justifiably be described as a film-buff and one who was also an active cinema-goer. The appointment was made primarily so that he could speak with authority about films to customers in the cinema as well as over the 'phone in response to enquiries, and to the film critics from Press and radio at the receptions following the frequent film previews.

However, the manager of the Screen cinema said, "A film-buff would be very upset by the distribution set-up" when referring to the difficulty of a manager of a second-run cinema in obtaining films when required, and the fact that first-run films at circuit cinemas were booked, not by the managers but between head office booking department and the distributors.

The manager of Polycine was a lecturer in film studies who included in his series what he considered to be examples of badly made films, for example Planet nine from outer space. Like the managers of the Nottingham Film Theatre and New he often wrote descriptive notes on the film being shown, to be distributed to the audience before a performance (Appendix 3.2).

This brings us to the fact that, paradoxically, the film, or product oriented cinema manager did not necessarily watch many films, if hardly any at all, except on television or video.

Only the Screen manager, of all the commercial cinema managers, admitted to watching films in other theatres. But then he was not, latterly, in attendance at his own cinema, running it mainly by telephoning instructions to a house manageress from a distance of over one hundred miles. Furthermore his visits to other cinemas as a customer were undertaken, in part, in order to see how they were run and whether he could learn from them.

The student film society managers only rarely did not watch their weekly showing, but only two mentioned viewing the film as one of the rewarding aspects of their job: "Watching the film ..." (Unifilms); "Watching the film. Especially if it is one that I have chosen". (Bonington)

The manager of the Nottingham Film Theatre watched once a week one of the weekly short runs of a film, plus very often the showing of an additional one-off film.

At the New the manageress gave as her reason for taking on her present post, "I love the cinema". She also listed "Film" as one of her leisure interests, but she said, "If I watch a film (I don't usually), but I'm usually around starting off in the box office, I get no time off in lieu". So though she worked well over her stipulated number of hours and did not take all her allocated holidays, all on behalf of her cinema, the priority she gave to watching films was low.

Contrastingly the manager of Jessop attended every one of the season's ten films shown, even coming in when on holiday. But this was done as a sense of duty, watching the film being of secondary importance.

3.5 The entrepreneurially oriented cinema manager

In this orientation ths manager regarded film-showing as part of a wider sphere of show business presentation, with a stress on "business"!

At one extreme was the manager of the Royal Concert Hall who showed films only when live shows were unavailable. He went so far as to cancel a film if a live show subsequently became available.

The Clifton Twin manager planned to include boys amateur boxing along with a boxing film, Rocky, but the cinema was closed beforehand by its owner. Having, prior to cinema management, been an enthusiastic producer of amateur musicals and revues, he was also keen to add occasional live shows to his cinema but was prevented from doing so by lack of staging facilities and opposition from the cinema's owner.

Another case of latent entrepreneurial orientation was found in the Odeon manager who, in his previous cinema, had presented some very famour names, including Ken Dodd. Prevented from doing similarly in his present post, through lack of facilities, he attempted diversification by requesting he joined the seven other Rank cinemas in the hire and sale of film videos.

The paradox then was that a cinema manager could be entrepreneurially oriented even if the orientation was not exercised.

The Screen had no facilities for live shows but the manager was in the process of selling the lease of the cinema in order to

start what would be a first-run triple screen cinema in Telford. If successful in his negotiations he would include occasional live shows in one of the auditoria, along with a restaurant and a licensed bar.

Despite previous experience of presenting live shows at other cinemas the manager of the ABC said, "I've no time for that sort of thing now". Examples of awards of cinema managers are given in Appendix 3.3, where it will be noted they are for showmanship. Reluctance to present live shows at the ABC may have been due in part to the fact that on appointment there he was only three years away from retirement.

When asked about any changes he had made in the Savoy cinema, the manager replied:

> "We had a six table pool hall at the back of the cinema. Then we successfully applied for building addition for snooker because, in the middle of 1984, there was a big decline in the availability of stuiable films to service our three screens a week. Then the situation slowly improved, but the company bought two bingo halls from Ladbrooks, so we dropped the snooker idea and closed the pool hall as it was considered that my time would be better spent looking after the bingo halls".

Since then he has continued to manage the Savoy and Byron cinemas, along with three bingo halls.

Both the New and the Nottingham Film Theatre occasionally added a visiting speaker for a particular film. The former had the new B.F.I. film, 1919, starring Paul Schofield, booked for February 1985, to be introduced by its director, Hugh Brody. In May that year the same cinema presented a "Dayschool on History, Memory and Film" conducted by Mick Eaton using extracts from his most recent film "Darkest England" (Appendix 3.4).

Apart from using their own venue for day schools on films the Nottingham Film Theatre, on occasion, hired the premises of the New as, for example, on the subject "Filming Scott Fitzgerald" (Appendix 2) as well as for the more ambitious "Youth Movies" day school which was part of a season of films on the same subject (Appendix 3.5).

The Polycinė manager also organized visiting speakers to give a thirty to forty five minute introduction to each of the films shown in conjunction with the Nottingham Film Theatre. Such visiting speakers included academics and writers on film, such as Caroline Merz on the film Rembrandt, Mark Finch on The Music Lovers, Dr. Susan Hayward on Day for Night and Steve Neale on Rear Window.

The two "adult" cinema clubs have had live strip shows as part of the entertainment but only the Gallery continued to do so, with performances between films on Wednesdays.

After the success of a cheese and wine party after a film (The Diva) the manageress of the Nottingham Student Film Theatre decided to organize more in future to attract greater membership. It made for a long evening after a great deal of time spent in organization, but she considered the effort worthwhile.

The conditions of the post of running the Trent Polytechnic Students Union Films included the organization of student support for, and the booking of coaches to, national demonstrations and picketing. A report to the Trent Polytechnic Students Union Council from the Trent Polytechnic Students Union Films manageress in her official capacity as Executive Officer is included in Appendix 2.17. Yet another duty of this position was that of organizing the S.U.D.S. (Student Union Discount Service) through which local retailers and services agree to offer students between 5% and 10% reduction in costs.

3.6 The practice oriented cinema manager

It was found that some cinema managers were thoroughly absorbed by the job they were doing, so much so that the job itself proved to be the motivation for the work, despite it being an occupation in which poor payment, long and unsocial hours, insecure future, variable product and intense competition from television and video were endemic. This gave credence to Peters and Waterman (1982) who claimed that we:

> "desperately need meaning in our lives and will sacrifice a great deal to institutions that will provide meaning for us".

But despite drawbacks there were compensations to be derived from doing the job itself. The Odeon manager was one who came to appreciate his relative independence at work and its variety through not having to be continually in his office when on duty. Also he enjoyed being able to juggle his days off to coincide with specific domestic arrangements and leisure interests. Nor did he feel obliged to return to duty by a set time from a lunchtime drink at a local public house.

The practice orientation in the cinema managers was not detracted by a relatively low fiscal return.

The Odeon manager, who thoroughly enjoyed his work and the challenge of making his cinema run smoothly and successfully, received what he considered a poor salary (£10,000 per annum) and commented, "It annoys me that the bobby on the beat, who drops in here for a drink on duty, earns more than I do".

The Scala manageress, who would earn a minimum of twice her present salary should she return to the teaching profession, admitted, when asked her ambitions, "It is not to make a huge amount of money, or I'd go into another business".

She also said how much she enjoyed the mornings and afternoons spent alone in her office dealing with all the book-work and telephoning. Her grandfather had owned the Scala cinema and when her father, who eventually came to own it, retired as managing director, rather than have the cinema sold outside the family she decided to take it on. She enjoyed the work which she associated with the family's history.

So much did the manageress of the Scala and the ABC manager enjoy their job that when asked, on separate occasions, to name their hobbies or leisure interests both replied, "This cinema".

The Classic manageress experienced job satisfaction to a high degree. The impositions placed on the cinema by the owners, such as the showing only of soft porn films, or Kung Fu films and the introduction of an "adult" cinema club were each treated in turn by her as a challenge.

She claimed that throughout her managership she had never applied for other employment.

The manager of the Savoy/Byron cinemas, though not claiming his cinemas as a hobby, was often at work by seven o'clock in the morning and rarely returned home before eleven o'clock at night. By taking no holidays and almost never a rest day, he was almost completely engrossed in his work. He claimed to work, every week, "seventy to eighty hours", on his two cinemas and three bingo halls, adding, "I do not give myself any days or evenings off". The cinema had become such an integral part of his life that he ventured of his wife, "She tells me I should bring my bed here".

Daniel (1973) suggested that the job itself when of a central interest produces concern for the quality of the work undertaken and for the social contacts that can occur. The high standard of work resulting from such intrinsic interest was evident through the approach to work of the managers of the Odeon,

Classic, Scala, New and Nottingham Film Theatre. Yet the dedication to work was not always synonymous with good, or even in some cases, satisfactory attendances. The manager of the Savoy kept a well-ordered, clean, efficient and well furbished cinema there but, by contrast, his Byron cinema appeared somewhat neglected. His "head office" was in the Savoy, where he spent the majority of his working-waking hours. In the numerous conversations with him it was the Savoy cinema which was his foremost subject.

Though the Jessop manager was extremely conscientious in his duties, it was the result not of a love of the job itself but of a worry of failure.

The manageress of the Scala, who admitted that making money was not her reason for doing the job, would not show soft pornfilms in case in doing so the cinema's image might be tarnished - and this despite claiming her clientele being by far "down market". Here was an example of the cinema itself and the job of managing it being inextricably linked.

The Nottingham Film Theatre manager was one who had held office for over thirty years and who had continued to do so after the normal age of retirement. Having been dedicated to his work to the extent of treating it eventually as an almost full-time leisure interest, he did gradually become disgruntled. He said that, on reflection, his cinema work had resulted in his having no time to make friends, and that looking back he wondered if all his time and effort had been worthwhile to him. However, his talk of impending retirement from being the manager did not materialize.

At the New the manageress was very happy in her work, even to the extent of enjoying the general duties expected of all staff of the Midland Group:

"I also have to do a number of general box office duties on an ad hoc rota basis, but I like to do it. And it's useful to keep an eye on it, and I like to see people. As a member of staff I share in the invigilation of all the galleries".

The job also gives her scope to indulge in her interest in committee work, both within the Midland Group and at external film interests. Her contract specified a working week of thirty five hours, but she claimed, "I do between forty and fifty hours". She also said that she found it difficult to take the total of six weeks holiday per annum to which she was entitled. She had no ambition except, "To go on as I am going and developing the next mandate and doing it better".

The managers of both the polytechnic's Clifton Film Society and the university's Unifilms continued in office despite expressing worry about the pressures of impending final examinations. Both were conscientious in office and had introduced new procedures to their respective societies. Their practice orientation remained strong.

Unitary and practice orientation should perhaps now be compared. If a manager enjoys the job because of the relationship, or identification, with the staff then the orientation is that of unity. If it is the actual doing of the job that gives satisfaction then the orientation is that of practice. However, the one does not preclude the other, as both orientations are possible simultaneously in the one person, as was the case of the manageress of the New, for example.

3.7 On becoming a cinema manager

The following section examines the reasons why the cinema managers took up such a career and what they expected of the job, their prior orientations, at the outset. These prior orientations will later be compared with the current

orientations at the time of interview, in order to establish any change or modification (dynamic) in orientation as well as to establish the reasons for any shift.

Firstly, any family connections with a cinema are explored in order to discover whether such sources had an influence or not on the respondent's decision to consider cinema management.

Having analyzed the cinema manager's family cinema background and the reasons given for taking up such a post, the methods of entry are studied and categorized.

Though none of the respondents were initial choosers to become cinema managers, five categories of motivated change to a cinema career have been established as a result of this research:

1. escape initiated change;
2. product initiated change;
3. ulterior motivated change;
4. owner motivated entry;
5. authority motivated change.

3.7.1 The extent and influence of family cinema background

In an endeavour to ascertain the extent of family cinema background as an influencing factor in the taking up of a cinema management appointment, the respondents were asked:

> "Have you, or had you, any relatives with cinema connections and, if so, do you consider they had any bearing on you becoming a cinema manager?"

Of the eleven professional cinema managers only three had had relatives with employment or involvement in

cinema, whilst only two of the eight film society managers had likewise.

The manager of the ABC replied that when he was a child his "elder sister was cashier at the Regal Cinema, Worksop, when it opened as a cinema by Star Cinemas company". This, he said, had had a great influence on him as he was able to continue and develop his interest in films at no financial cost.

The Scala manageress had been brought up since early childhood in a family directly involved in cinema. Her father owned and managed a cinema that had been in the family since 1920 and she was very proud of her great-grandfather's speculation and success in entering the cinema industry (see Chapter 2.2.3.2). The extent of such an influence she expressed as:

> "Very much so. The cinema was in my blood. When at school I helped out. More and more as I grew older. I just couldn't see it leave the family after all those years".

The manageress of the New was very pleased to relate that, "Mother was a founder-member of the Cambridge University Film Society". But she claimed to be unaware of any possible influence from this source.

The Trent Polytechnic Students Union Films manageress' response was:

> "In the past my brother-in-law was a cinema projectionist and now for ten years as editor for the BBC. A cousin is free lance grips and cameraman. Was with the BBC."

She was of the opinion that they had had no influence whatsoever on her taking up the manageress post.

The other film society manageress, again a student, with a family cinema background was that of the Bonington who responded, "My father is on the board of directors of Tyneside Cinema, Newcastle". Of the above, she claimed, "I heard my parents discussing the cinema often but it didn't make me want to run one".

The respondents' replies showed that family cinema background existed in only five of the nineteen professional managers (26.13%). Of these five only two claimed to have been subjected to such an influence.

However, during conversations with the manageresses of the New and the Bonington, they revealed that as children, and later as students, they had frequently overheard parental discussions on films and the cinema.

3.7.2 Reasons for becoming a cinema manager and prior orientations

In order to discover the reasons why the cinema managers chose to take up such employment they were asked about their career to date, as well as:

"What first made you become a cinema manager?"

Five categories of reasons for change of employment to cinema managership were established as a result of the findings and these, in turn, will now be explored along with their initial expectancies (prior orientations) of the job.

3.7.2.1 Escape-initiated change

In this category are those who became cinema managers primarily as a result of initially being dissatisfied with their current occupation and who chanced upon an advertisement for such a vacancy. They had not deliberately set out to look for a job as a cinema manager. Each case was an example of what Ritzer (1972) described as a "chance event" at an important stage of a person's career.

Five of the cinema managers had taken up their appointment from such a negative approach. These were the managers of the Odeon, Clifton Twin and Screen cinemas. In the case of the Mini-ciné manager it was escape from the prospect of unemployment, which was also a contributory factor in the Gallery being purchased in order to provide a boyfriend with employment.

The Odeon manager had tried several jobs previously, all without much enthusiasm or success. Whilst employed as a sales representative for a firm of polish manufacturers, he came to the conclusion that the influences of his rugby football playing and attendant socializing were having an adverse influence on his life. Also being dissatisfied with his present job he decided to try to make a fresh start by applying for vacancies for trainee manager at Marks and Spencer and at Rank cinemas. The vacancies had been noticed by his wife, in advertisements in a national newspaper. Having been interviewed and accepted for both vacancies he decided to "gamble" with the Rank offer:

> "I thought this life would keep me under control ... [I] chose Rank to keep me out of

bother", adding humorously: "It didn't work!"

His choice of career in cinema management then had been initially the result of a negative approach through being instigated by a need to escape his previous employment and life-style. Being so anxious to start a career other than that of a sales representative he was initially satisfied, he stated, with the prospect of a higher salary once the six months cinema management training period was successfully completed. But also at the back of his mind, he said, was the potential of even more money to be earned by advancement within the Rank organization.

His prior orientation was, therefore, principally instrumental, along with an element of career orientation.

The Clifton Twin manager had had to be talked into applying for cinema management by a colleague at a departmental store. Aged thirty at the time he had been refused, by his employers, a transfer from soft furnishings to the display department when:

> "A lady in soft furnishings saw an advertisement for Rank assistant managers. She wrote the letter of application. I copied it, got an interview and was offered the job".

His occupational choice of cinema management was initially negative being, like that of the Odeon manager, a form of escapism. In this case it was the need for release from an employment in which he had been frustrated in his attempt to change his type of job.

What did attract him to cinema management was, he claimed, a feeling of autonomy and the opportunity to be in charge of others. The increase in salary was welcomed but not at the time considered of the most importance. His prior orientation then became creer influenced as he discovered more about the cinema industry, whilst retaining instrumental and practice orientations.

The Mini-ciné manager had previously worked as a part-time barman at a public house which the brewery owners had decided to close. So, in the meantime, he was looking for another job, preferably full time, as he had a dread of being unemployed. A regular customer at the public house, knowing of his predicament, showed him an advertisement in the local Press of a vacancy for a manager at an "adult" cinema club. He applied for the job and was accepted. Later he discovered there had been sixteen applicants. He said that he had taken the job solely because, at the time, it was the only one which, "offered full time employment". His prior orientations were instrumental, but without practice orientation because though he was pleased to have employment and was content to run the cinema, he was prepared to move, "If a better job, any job, with more money was offered".

An example of a negative approach coupled with a belief that the cinema could be made to be financially viable were the influencing factors which governed the purchase of the Gallery Cinema Club by its then cashier:

> "I was working here for the former owner when they decided to sell. So I bought it

> as an investment and to give my boyfriend a job as he was unemployed at the time".

The prior orientations were obviously instrumental plus a confidence, based on having been an employee in the organization, that she could do the job well: practice orientation. An element of prior unity orientation was also present in the need to provide her boyfriend with employment.

Three reasons were given by the Screen manager as contributing to his decision to take up such an occupation. He claimed that the hours he worked for the BBC as a sound recordist were excessive, though not realising at the time that so were those he was to experience when a cinema manager. Secondly he and his wife wanted to return to the county where they were brought up as children. The final argument was again one of the Ritzer (1972) "chance events":

> "We were on holiday in Norfolk when we saw a cinema for sale there which gave us the idea of buying one in Derbyshire. It had, we thought, something that embodied my film background with a small business and being back in our original area. I believed in cinema and that if cinema were run properly it would do quite well. So we jumped in at the deep end with the Ritz [now renamed the Screen] at Long Eaton."

The mention of interest in cinema may suggest a more positive approach but it was added in conversation as an afterthought.

The three criteria, proposed by the cinema manager, for embarking on such a career suggests a prior

orientation that was instrumental, born of a need for escape from long working hours and from a particular geographical area. It was also speculative, or adventitious, in design.

3.7.2.2 Product-initiated change

Here we have those cinema managers who had chosen such work primarily through a strong interst in films.

That product orientation took precedence over instrumental considerations is evident when considering the fiscal rewards of three examples in this category.

The Nottingham Film Theatre manager, a Senior Citizen, received an honorarium for his duties at this film society, of which he was a founder member. The New manageress was content to receive a comparatively low salary of £7,700 mainly because of her interest in films, whilst the manager of the ABC was the highest paid of all cinema managers in the population of this research, though he received only £11,128.80 per annum. His entry to cinema management, on leaving the R.A.F., had been greatly influenced by his love of films since childhood.

The ABC manager was a regular in the Air Ministry Constabulary when he decided that on his demobilization he would apply to become a cinema manager. He had beeen a film fan since a child, having been able to take frequent advantage, at one stage of his childhood, of being admitted free to a cinema at which his elder sister worked as a cashier . He commented:

"In my schooldays I was fascinated by the cinema. Went to every film possible: threepence a film. I saw Charlie Chaplin, Billy the Kid, and the first part-talking movie Singing Fool with Al Johnson, at the Royal Cinema, Worksop, which is now an insurance office. There were four cinemas there then."[only one remains: Regal]

He was the only manager of a commercial cinema to claim to have been influenced primarily by an interest in films in choosing such a career. Though he initially claimed his prior orientation as only that of product, he did subsequently disclose that he was attracted by career orientation possibilities in such a large organization as Thorn, and the resulting increase in salary.

Having left university with an M.A. degree in the films of Godard the New manageress had not had a full-time job until becoming a film programmer at an arts centre where she remained for three and a half years before transferring to her present post. Her main reason for becoming a cinema manageress was explained by her as, "I love the cinema". The prior orientations were an involvement with films through running a cinema, and the expectancy of being part of what she understood to be a left-wing orientated organization and one in which she hoped to be able to express her feminist sympathies. Only after these expectancies did the instrumental prior orientation figure.

A "film fanatic" would best describe the manager of the Nottingham Film Theatre. Having travelled

frequently from Nottingham, on a railway day return ticket, to see minority interest films at the Mayfair Hotel in London, he had helped form the Nottingham Film Society. Then in 1966 he, along with other members, became frustrated by the policy adopted by the film society committee. He then helped form a new film society taking with it the majority of the members of the former society. He described the move as:

> "The Nottingham Film Theatre killed the Nottingham Film Society to make a bigger and better expansion".

From the formation of this new film club he became its Secretary, a post which included the ordering of everything that cost money, including the hire of films. It is this post and along with it the untitled position of manager that he has held unbroken since 1966. His prior orientations were then of product, i.e. film, and of practice, because he had so much looked forward to taking office that he had helped to write into the job specification the duties that he wished to execute. He also looked forward to working with colleagues who too were keen on films and expected in this unity prior orientation to foster friendships.

The only student to undertake managerial responsibility primarily through an interest in films was the manageress of the Bonington. She had been, in her first year at the polytechnic, an ordinary committee member of the film society. She gained the post of treasurer because it was, by tradition, the most influential and, to a great extent, the only active post on the committee. A prior orientation was one of product, and she was prepared to take on the

majority of the work of the committee because, as she said, "I wanted to have a say in what films were chosen". She was most keen on films of a "minority" interest, and it was this and empathy with fellow students likewise interested that were her prior orientations. At the outset she was keen to take up the work and expected, in this practice prior orientation to make a success of it.

3.7.2.3 Ulterior-motivated change

It was found that five of the cinema managers took up the duty as a means of achieving an objective distinct from the running of the cinema.

In the case of the manager of the Royal Concert Hall films were shown to keep the hall in use only when suitable live shows were unavailable, and being council owned he felt its existence had to be justified to the ratepayers.

The Gallery and the Nottingham Students Film Society manageresses had both taken on the job through the influence of their respective boyfriends.

The Trent Polytechnic Students Union Films manageress and the departmental store's film society manager at Jessop, both undertook the post with the objective in mind of promotion within the parent organization.

The manager of the Royal Concert Hall had previously been assistant managing director of the Howard and Windham Theatre Company which was the owner of fifteen theatres. He was already looking for an opportunity to expand his interests when the vacancy for the manager of Nottingham's Theatre Royal arose. He accepted the post because of the high salary offered

which accompanied the opportunity for him to invest in pantomime productions at this and other theatres. It also had the attraction of the prospect of a large concert hall being added to the site. He had had the foresight to have been promised charge of the concert hall also, on its completion. With this and the theatre he felt he could utilize his entrepreneurial talents.

In his first season with the Royal Concert Hall he included pop, folk, light music, jazz, gospel, choral and orchestral concerts; dance, variety and fashion shows and wrestling. But films were not included until the summer season as a stop-gap when suitable live shows were not available.

His motives were neither the result of an interest in showing films, nor of films themselves, but those of keeping the hall open during "dark" or slack periods, and to generate its income. He claimed that if films brought in only a little money it was better than having none through an empty hall.

The prior orientations in this case were entrepreneurial by adding film-showing to his already wide entertainment promotions. It was also ulterior-motivated in using the showing of films to fill gaps in the Royal Concert Hall bookings, at the same time helping to promote his image as an efficient director of the entertainment complex as his practice orientation was strong.

At the Nottingham branch, Jessop & Son, of the John Lewis Partnership of departmental stores, it was suggested by some employees that a film society be founded. A staff representative therefore proposed

such a motion at a Branch Council meeting and it was passed. The present manager commented:

> "It was suggested and passed at a Branch Council meeting that a film society be formed so that Jessop employees and their families could view fims at a cheaper rate than at a commercial cinema. I volunteered to establish and run the society because there were no other volunteers".

Later he was to add that he had hoped at the time that by taking on the running of the film society he would, within the branch, not have done his chances of promotion any harm. However, he found the work far greater than he had anticipated and it was a source of worry to him. After the first year he hoped to relinquish his duties at the end of the second year, but was anxious to hand over a successful society.

Here then was a case of the post of managing the film society being undertaken initially through a feeling of conscience as he had, by request, founded a film society which subsequently no-one was prepared to manage. On reflection the thought that the undertaking of such a responsibility might enhance his career prospects within the firm contributed to his decision to undertake the work himself, and it was this which was his prior orientation.

One of the two university film societies, the Nottingham Student Film Society, was managed by a medical student whose boyfriend had been a founder-member the previous year. She had been introduced to the film society by her boyfriend and in order to continue and develop that friendship she had taken on the running of it, solely, she said, "Because

my boyfriend was interested in films". Though she had eventually developed a predilection for "minority interest" films she had become the film society's manager with the motive of identifying herself with her boyfriend who remained on the committee, but without office. Her prior orientations, then, were of unity and product.

The tutor in charge of film study courses at the polytechnic was a lecturer in art. The teaching of film studies was a particular interest of his and he was anxious, at a time when courses were threatened with closure as economy measures, that his courses on film be retained. In an endeavour to achieve this he decided to open the student viewing of the films to the public, free of charge. By doing this he was implementing a polytechnic policy of involving the people of the locality. He called his series of public film shows "Polyciné" which he organized, "To make film studies viable in a period of declining funding". Though he had an ulterior motive in establishing the Polyciné series his prior orientations were of career (in this case not so much of promotion prospects but of continuing to teach his preferred subject of film studies) and of product.

A very honest approach to the reasoning behind managing a film society was given by the student in charge of the polytechnic's largest of its three film societies, the Trent Polytechnic Students Union Films. During her first year, as a member of the polytechnic student union's Social Committee, her ambition grew to be a member of the union's Executive Council. She had no particular interest in films, but there was an uncontested vacancy on the Council for a member whose responsibility included the running of the Trent Polytechnic Students Union Films. So she stood for

election for this post because, she said, "I wanted to get onto the Executive Council and this was the only way I could do it".

She was elected, unopposed. Her sole prior orientation was one of career, within the students union.

3.7.2.4 Owner-initiated entry

Three cinema managers admitted to having accepted the post without having made an application. In all three cases the offer of the post was on the initiative of the respective cinema's owner.

The manageress of the Classic had been the assistant manageress there for ten years before being offered the managership, which she had not expected. She had previously, unexpectedly, also been offered the post of assistant manageress but had accepted only on condition that if she could not cope with the job and running a home she could have back her part-time work as the cinema's cashier. In contrast she later had no hesitation in accepting the full managership:

> "I was already there and I liked it, and when they offered me the job of manager I thought I could do it and do it quite well".

Her prior orientations were instrumental, because she was attracted by the increase in salary, and of practice as she looked forward to making a success of the job.

Like the manageress of the Classic the manageress of the Scala had had previous experience of working, in

the same respective cinema, as usherette/tray sales and box office cashier.

The Scala had been owned by the manageress' family since 1920 when it was bought by her great-grandfather. Whilst her father ran the cinema, as managing director, the present manageress when a teenager, then when a student in vacations, and finally during vacations when a teacher, helped in the cinema. She had had experience a usherette and projectionist, as well as helping with tray sales, confectionery counter and box office. As a member of the family cinema board she had also been company secretary. So when her father asked her to consider taking over the management of the cinema she already knew, from first hand experience, of the hard work and difficulties inherent in the job, the decrease in salary compared with a teaching post as well as the precarious nature of the cinema industry. Of accepting the job she said:

> "When my father decided to retire my brother, an estate agent, didn't want to run it. So rather than see it leave the family I took it over. It was this or go back into teaching. I have been connected with the cinema all my life".

Her prior orientation then was principally one of practice, though an element of instrumental orientation was evident when she explained that having a young family she would not have taken on the job for nothing.

A wide experience of working as projectionist in several cinemas had been the previous cinema

background of the manager of the Savoy Cinema, who described it:

> "I was a rewind boy, then third projectionist, then second, then chief projectionist. Not always in the Savoy, but moving from cinema to cinema".

It was while he had returned to the Savoy as chief projectionist that the managership had fallen vacant. By that time he had aims to become a cinema manager, but having had no experience as a deputy manager he had decided not to apply for the Savoy vacancy. He was surprised, he said, to be offered the post but did not hesitate to accept. As his wife worked as an usherette in the same cinema he would be, as manager, in a position to arrange her shift working hours to accommodate any domestic demands. But his prior orientations were instrumental, for the increase in salary, and of practice.

3.7.2.5 Authority-motivated entry

It was found in this research that four cinema managers had taken up the position primarily in order to exercise authority. In three cases they were students in charge of a film society. In two of the cases the authority sought was that over projection of the films, and in the third the monopoly of the choice of films to be shown.

One commercial cinema manager claimed that the prospect of having authority or being able to exercise leadership had been a contributory factor in entering the cinema industry.

As already established the Bonington manageress took up the post mainly in order to exercise the choice of films to be shown.

Both the polytechnic's Clifton Film Society and the university's Unifilms had managers who were very keen on the projection of films. It was the prospect of learning how to operate 16mm film projectors that had initially attracted them to join a film society. The Clifton Film Society manager spoke of how he came to join the society:

> "I was interested in photography and projecting. I followed up an advert, in the poly, for those interested in joining the film society committee".

But both had eventually taken on the post of manager primarily to be in charge of the projection equipment and of the projection rota. In both film societies the projection was undertaken by students.

The Clifton Film Society manager had been appointed as the only volunteer, having previously been an ordinary committee member of the film society. But had he not volunteered, someone else, he felt, could have been found to agree to undertake the work.

On the other hand the Unifilms manager, who had taken up the job when no other volunteer could be found, commented:

> "I did not originally want it. I was projectionist for two years. But no-one else to do it. Not popular in the third year".

These two managers had practice prior orientation, in order to exercise authority and to introduce new ideas into the functioning of their respective film societies. Both, to a lesser extent, also had a prior orientation of product.

The Clifton Film Society manager also looked forward to the Christmas meal, funded by the society for committee members, with the possibility of another meal at the end of the academic season. He had had no intention of vetoing this tradition, proving to be the only film society manager with an instrumental orientation.

The principal reasons for the taking up of the post of cinema manager are tabulated in Figure 3.1 and individual prior orientations in Figure 3.2.

Cinema	Instrumental	Escape	Product	Ulterior	Owner initiated	Conscience	Authority	Entrepreneurial
Odeon	x	x						
ABC	x		x					
Classic	x				x			
Savoy/Byron	x				x			
Scala	x				x	x		
Screen	x	x						
Clifton Twin	x	x						
R.C.H.				x			x	x
Mini-ciné	x	x						
Gallery	x			x				
New	x		x					
N.F.T.			x					
Polyciné			x	x				
Jessop				x		x		
TPSU Films				x				
Bonington			x				x	
Clifton F.S.	x		x				x	
Unifilms			x			x	x	
N.S.F.T.				x				

KEY

Escape:	in order to escape from a disliked alternative;
Product:	through interest in film;
Ulterior:	used as a means to a different objective;
Owner-initiated:	the post offered by the owner without application having been made
Conscience:	no-one else prepared to take on the post
Authority:	control over vested interests
Entrepreneurial:	film-showing, as part of entertainment promotion

Figure 3.1 : Principal reasons for becoming a cinema manager

Cinema	Instrumental	Career	Unity	Product	Entrepreneurial	Practise
Odeon	x	x				
ABC	x	x		x		
Classic	x					x
Savoy/Byron	x					x
Scala	x					x
Screen	x					
Clifton	x	x		x		x
R.C.H.					x	x
Mini-ciné	x					
Gallery	x		x			
New	x		x			
N.F.T.			x	x		x
Polycinė		x		x		
Jessop		x*		x		
TPSU Films		x*				
Bonington			x	x		x
Clifton F.S.	x			x		x
Unifilms				x		x
N.S.F.T.			x	x		

* In both cases cinema management was expected to help achieve another objective

Figure 3.2 : Prior orientation of cinema managers

3.8 Methods of entry to cinema management

The background of entry to cinema management varied considerably but three main categories have been established as a result of this research.

There were those who had received training in cinema management, from either the Rank or Thorn/EMI (now Cannon) organizations.

Then there were those who had had no formal training, but had had previous experience of having worked in various capacities in a cinema. This category is divided into two sections:

i) those who had previously worked in the commercial cinema;

ii) those student managers who had been "promoted" to office after having already served as ordinary members of the committee of a film society.

The final category is termed "adventitious" to describe those who undertook cinema management with neither training nor any experience of working in a cinema.

The breakdown of cinema managers into the above three categories is given in Figure 3.3.

3.8.1 Cinema management training

The Rank and Cannon organizations have trainee cinema manager schemes lasting a minimum of six months. Vacancies

are advertized for an assistant manager/ess but the probational trainee period applies. For the initial six months the trainee manager is attached to a cinema where the supervision is undertaken by its manager. On successful completion of this period the trainee manager remains at the cinema until a vacancy occurs, usually elsewhere, for an assistant manager. The Odeon manager's training had included a month at a specialist centre at a Rank cinema in London's Edgware, but this aspect of the training has since been discontinued because it was not considered to justify its running cost. The Rank organization, alone, has two categories of assistant manager: the "local" being one who remains at the same cinema with no aspirations of becoming a manager whilst the "career" assistant's ambition is to eventually become a cinema manager but who must, in the meantime, be prepared to move between towns, or cities, as required.

Both the Odeon and ABC managers had passed through the trainee and assistant manager route, and both had been cinema managers in other towns.

The manager of the Clifton Twin had also proceeded through the Rank system before transferring to a cinema of a rival group, Cinecenta.

But none of the above three managers, nor any of the other managers in this investigation, had made cinema management their initial choice of career.

Background to Entry	Total	Manager of Cinema
1. Cinema management training		Odeon
		ABC
	3	Clifton Twin
2. Previous experience as		
i) cinema employee		Classic
		Savoy/Byron
		Scala
	4	Gallery
ii) film society committee member		Bonington
		Clifton Film Society
		Unifilms Nottingham
		Students Film
	4	Theatre
3. Adventitious (no previous cinema experience whatsoever)		Screen
		Royal Concert Hall
		New
		Mini-ciné
		Nottingham Film Theatre
		Polyciné
		Jessop
	8	T.P.S.U. Films

Figure 3.3 : Three methods of entry to cinema management

3.9 The orientation to work of individual cinema managers

As a result of exploring the different orientations to work found in the cinema managers it was evident that some managers shared the same orientation but to differing degrees. Also, all the cinema managers had characteristics fitting more than one ideal-type work orientation.

The following draws conclusions on the work orientations of the cinema managers based on the evidence of the research. It includes an observation of the changes and shifts in orientations, what Watson (1980: 120) described as dynamic orientation, of the cinema managers since first taking up the appointment. What the following analysis also shows is that

whilst there are patterns to be found in the orientations of the members of any particular orientation, it is nevertheless true that, at the same time, every individual is unique. As was implied earlier, the orientations approach elicits both continuities and diversities.

3.9.1 The Odeon Manager

He freely admitted that his main orientation to work was instrumental in that his striving to improve attendances was motivated principally by the bonus incentive. He frequently complained about what he called a very poor salary, but his sights were set on eventually becoming at least an area manager, thus betraying an element of career orientation to work.

In previous appointments he had enjoyed the presentation of live shows at his cinemas but he was unable to fulfill an entrepreneurial orientation at the Odeon through not having a single stage, nor changing facilities, in any of his five audutoria.

The practice orientation was marred only by the low salary and frustrations caused by Head Office. He adopted the attitude of meeting difficulties as a challenge. Also he enjoyed being, to a great extent, his own boss and being able to pursue his interests, especially in attending sports events and dining at the home of friends. He appreciated very much not having to be office-bound, choosing instead to be out of his office frequently.

Dynamic orientation was evident in the stronger instrumental and career needs and expectancies since first becoming a cinema manager. Also he had developed a degree of entrepreneurial orientation at previous cinemas where, in addition to showing films, he had presented live shows. But at the time of this research it was latent through

having no stage facilities at the present cinema. He had, however, developed elements of practice orientation in which he exploited the advantages and fringe benefits of being a cinema manager.

3.9.2 ABC Manager

The ABC manager, who eventually retired in June 1986, was the oldest and most experienced of the commercial cinema managers in this population. A degree of instrumental orientation was evident when he proudly informed me that he was paid more than "him next door", referring to the Odeon manager.

Having commenced as a trainee manager he had progressed to assistant manager and then as a manager of progressively larger cinemas, all in the same organization, though it had in this time undergone five take-overs. The degree of career orientation collapsed when his organization refused to offer him part-time employment after his impending official retirement.

His entrepreneurial orientation had resulted in numerous awards within the ABC organization as Showman of the Year, though like the Odeon manager his present cinema had no provision for live shows. A poem he wrote entitled "I am a showman" is quoted in Appendix 3.6.

At the commencement of this research the manager had elements of practice orientation, but close to retirement his attitude became more negative towards his work.

His instrumental orientation had become very strong, though he denied claiming money for overtime despite evidence to the contrary.

Even when approaching retirement a degree of career orientation continued until he was informed by Thorn/EMI that a part-time or temporary post would not be available to him on completion of his service. This in turn resulted in a great decline in his practice orientation, having become somewhat embittered.

Dynamic orientation had also occurred in the product which had been reduced to watching films on television. During his career as a cinema manager he had developed partial entrepreneurial orientation by including live shows in his programmes, but this was dormant whilst he was at the ABC because it had no stage facilities.

3.9.3 Classic Manageress

This manageress, though basically instrumental in work orientation, enjoyed her job to the extent of overcoming domestic difficulties rather than resign.

Though her rise to manageress commenced as an usherette, she was not career oriented because she did not aspire for responsibility, but accepted promotion, without applying for it whenever it was offered. She remained, throughout, in the same cinema.

She did however develop elements of unity orientation to her job as the cinema became threatened with closure. It has been shown how she was able to gain the co-operation of her staff as a unit working with the one objective: job preservation. She did this by reasoning with the staff and by setting an example in doing herself the many extra cleaning, polishing, decorating duties which she required of the others.

The job itself she thoroughly enjoyed, gaining much satisfaction from being in charge. Even when she was

worried by poor attendances, the image of a "sex cinema" and the threat of closure, she treated each as a challenge and did her utmost to remedy the situation in every case without financial rewards for the extra time and effort involved, so strong was her practice orientation.

The elements of instrumental and practice orientations had continued but dynamic orientation had been introduced through the adoption of a unity approach to help save the cinema from closure, an attempt which was to prove abortive.

3.9.4 Savoy and Byron Manager

Though this manager refused to divulge his salary he felt he was being fairly rewarded for his work as manager of two cinemas and three bingo halls. Although partially instrumentally oriented towards his job he spent little time away from work, claiming even to feeding his tropical fish only at midnight.

His partial career orientation was evident on leaving school when he set himself the target of learning to operate the different kinds of projectors with an aim to one day becoming a cinema manager. To achieve this end he worked in different cinemas until returning as manager to the cinema where, on leaving school, he became a projection boy. After twenty years as manager he accepted the offer of a place on the company's board as managing director.

His partial practice orientation was to the extent of his being a workaholic. He tended to work every morning, afternoon and evening of every week, not allowing himself a day or evening off nor taking any holidays other than Christmas and Boxing Days.

The prior orientations had become dynamic instrumentally, through taking on the management of an extra cinema along with three bingo halls for an increase in salary. Also in practice, through his allowing it to eventually absorb so much of his time.

An element of entrepreneurial orientation had been adopted as a necessity through the temptation of an increase in salary; and the gradual employment of relatives to the cinema's staff had resulted in a degree of unity orientation which came to include non-relatives.

3.9.5 Clifton Twin Manager

As a manager of a two-screen cinema he took only a small increase in salary from his last position as manager of a triple screen cinema. Though not on a bonus his instrumental orientation to work enabled him to negotiate an increase in salary, from £6,500 to £6,900 after twelve months.

His partial entrepreneurial orientation was frustrated through lack of staging and changing rooms, whilst a plan to promote an amateur boxing evening to accompany a "Rocky" film was prevented by the closure of the cinema at a fortnight's notice.

Constant disagreement between the manager and the owner of the controlling company resulted in the staff, all part-time, taking sides with the manager. As a result there was a feeling of unity amongst the staff which included the manager. Such an element of unitary orientation was to the benefit of the cinema through the staff and manager's concerted endeavours.

Though claiming to be fond of films his partial product orientation was not evident in practice, restricting his

film viewing to television only, thus resulting in a decline in what was once a prior orientation.

His prior instrumental orientation had been retained though that of a career had changed from one within the Rank organization only to that within any company, including the latter should the opportunity arise.

The signs of entrepreneurial orientation which he had introduced to his previous cinema was still with him but frustrated, as explained above, through lack of stage facilities.

At the Clifton Twin the manager had exhibited a degree of unity orientation with his staff in support of his disagreements with the cinema's owner and in an endeavour to keep down costs because of a fear of closure.

3.9.6 Scala Manageress

A partial instrumental orientation to work, though present, was secondary to a high degree of practice orientation. Pride in the family's history of cinema owner/management influenced her taking on the present post rather than return to teaching at a much higher salary than that afforded as cinema manager/managing director. In the hope of making a higher profit and having, as a result of controlling two screens, a greater bargaining power with distributors, she tried to purchase the lease of The Screen, Long Eaton.

Another factor in the practice orientation was the fact that no-one else in the family was prepared to take over the job when the previous manager/managing director (her father) retired. She thoroughly enjoyed the job, especially the administration when alone at the cinema mornings and/or afternoons.

Though she had previously gained part-time experience, when a schoolgirl and later as college vacation work, at her father's cinema, she had had no career orientation, nor did she aspire to move on to a larger cinema.

A degree of unitary orientation was achieved through a give-and-take approach to staff and by the employment of relatives, especially as extras for popular films.

The manageress had retained her partial practice and instrumental prior orientations at the high and low levels respectively but, as a result of members of the family working in her cinema, had developed a degree of unitary orientation which had not initially been present.

3.9.7 Screen Manager

His degree of instrumental orientation was such that he chose to take on a full-time job in London as well as run the cinema by telephone and by very infrequent visits. What he considered the cinema's too small a profit resulted in his decision to try to sell the lease of the cinema.

Despite occasionally viewing films at other cinemas he could not be described as product orientated as his reasons were to observe the methods adopted by competitors in the hope of learning any new procedures which he might use to advantage in his own cinema.

He was very much entrepreneurially orientated by bidding to purchase a new entertainment complex in Telford which would include two cinema screens, a small theatre, restaurant and a bar. There was, however, no evidence of any entrepreneurial orientation in the running of his present cinema.

He had not lost the extent of his instrumental orientation but a degree of career orientation had resulted since purchasing the Screen. The other example of dynamic orientation was entrepreneurial which had no outlet in his present situation.

3.9.8 Royal Concert Hall Manager

The manager in addition to being the Director of the Royal Centre had many other successful ventures, including production companies and the Ritz Theatre-Cinema in Lincoln.

Even so there was evidence of a strong element of practice orientation: enjoying the status, meeting stars of entertainment and being regularly invited to civic functions.

To exercise his high degree of entrepreneurial orientation he had at his disposal the Theatre Royal in which he offered drama, musicals, opera, ballet, ice-shows etc. In the Royal Concert Hall, in which he booked films, his other presentations included orchestral, choral and "pop" concerts, recitals, comedy acts, and darts and brass band competitions.

Because he received no extra money for the presentation of films, lack of instrumental prior orientation had been maintained. Neither, as a result of occasionally showing films, had there been a dynamic in his practice and entrepreneurial prior orientations.

3.9.9 New Manageress

Here the degree of instrumental orientation was secondary to that of practice orientation. The salary was low, especially for a post graduate.

The elements of practice orientation enabled her to express her politics: socialism and feminism. She worked longer hours than required of her and she did not take all the holidays to which she was entitled.

The ethos of the arts centre, of which the New was part, was much to her liking. She enjoyed the concept of all staff helping in turn with the box office and front of house duties. She felt part of a team with common aims which satisfied her partial unitary orientation.

Paradoxically, though she was motivated to an extent by product orientation through her appreciation and knowledge of films, she claimed to find time to watch only very few films.

She had retained her low priority instrumental prior orientation, whilst her unity prior orientation had been realized. She still retained an element of product orientation.

A degree of practice orientation had been created, treating attendance at committees and meetings as an enjoyable aspect of the job. She had introduced an element of entrepreneurial orientation which also had not been an initial expectancy.

3.9.10 Nottingham Film Theatre Manager

As a non-profit making organization this film club was run by a committee, or council as it was called. By far the longest serving council member was the secretary who received only an honorarium. However he was the most influential member as well as the one who carried out the most duties.

Despite being a regular attender at council meetings and being present at most film showings he was a loner and was no longer unitary oriented.

His taste in film was catholic except for a strong dislike for soft porn and recently an increasing lack of patience with what he considered a badly made film. He regularly attended the Odeon and ABC Press previews, as guest of the managers.

Being unpaid, the undertaking of the job was presumably for many years the result of partial practice orientation. But despite continuing in the post it was noticeable how recently he had become increasingly dissatisfied with the duty, being a further example of dynamic orientation.

An element of entrepreneurial orientation was evident in his introduction, very occasionally, of a speaker before or after a film as well as in the organizing of day schools, and collaboration with the New in joint ventures.

To sum up: his partial product orientation had undergone a change over the years as he had become more selective, or limited, in his type of film preferences.

His prior orientation of unity had not materialized whilst a degree of entrepreneurial orientation had been added in an endeavour to attract more custom to this film society.

The partial practice expectations had also undergone dynamic orientation as he became gradually less contented in his work. This was possibly due to:

a) growing more impatient;
b) the appointment of a professional co-ordinator.

3.9.11 Polycine Manager

His work was not instrumentally orientated because it was already part of his teaching duties as a polytechnic senior lecturer in film studies and he received no extra monetary gain through opening the viewings to the public.

The initiative shown in the way in which the N.F.T. and the public had been incorporated into the film studies courses showed an element of entrepreneurial orientation.

Likewise his degree of product orientation was evident in his belief that film studies should be safeguarded from economy measures, that film studies were a worthwhile pursuit and that the public could also benefit from them. He was a fairly frequent visitor to the cinema, listing cinema-going as one of his leisure interests.

He retained, then, his product prior orientation but his entrepreneurial prior orientation became dynamic as he expanded the number of public screenings and guest speakers.

3.9.12 Gallery Manageress

A strong element of instrumental orientation was present in believing any job being better than none. A strong consideration when purchasing the lease was the opportunity of employment it offered her boyfriend, her only member of staff.

A degree of entrepreneurial orientation was also introduced in her presentation of live strip shows to complement the sex films.

Dynamic orientation was evident as she increasingly became dissatisfied with the financial returns and by the worry of

police raiding the cinema. Eventually she offered the business for sale.

3.9.13 Mini-ciné Manager

He was unashamedly instrumental in work orientation, viewing any job better than none. Though he refused to disclose his salary the financial reward presumably took into account his risk of prosecution under the obscenity laws. As he said, "It's worth my while or I wouldn't do it".

There appeared to have been no change in the degree of instruemntal prior orientation, but a low degree of practice orientation had crept in as he considered himself his own boss to a certain extent. The employment in the past of a stripper between some screenings had been the owner's decision, but had not created an element of entrepreneurial orientation in the manager.

3.9.14 Trent Polytechnic Students Union Films Manageress

Being a student the manageress was unpaid, therefore no instrumental orientation to the work was involved.

However this student did have an ulterior motive, in taking up the management of films, of achieving her aim of a place on the student union council. The management of films therefore was a result of an element of career orientation within the polytechnic's student union. However, she said that a second year in office would be initially decided by her interim examination results. The job itself had not stimulated further orientations since taking up the post.

Though her executive position on the student union council included duties other than that of running the film

society, she brought no entrepreneurial orientation into the way she approached the latter.

3.9.15 Bonington Film Society Manageress

As she was unpaid there was no instrumental orientation to the work involved. Her main orientation to work was that of a degree of product, in this case minority interest films. In addition there was an element of unitary orientation as she was friendly with those who attended, mainly students on the film studies course she attended. All had an interest in the kinds of films that she ordered, and sometimes recommended by members of the relevant teaching staff.

The main dynamic in prior orientation had been in practice which she did not, after all, enjoy. She found the work very time-consuming and frustrating when unable to obtain first-choice films. Low attendances she also found discouraging.

3.9.16 Clifton Film Society Manager

An element of practice orientation was the driving force behind his work, effecting numerous successful changes in the presentation of films.

The take-over bid, along with the threats, by the polytechnic students' union might have brought about an element of unitary orientation to the work of the manager and the committee. But in the end the manager, alone, succeeded in retaining the independent of the film society. Though this manager was unpaid, as were the other committee members, there was an element of instrumental orientation. This was because the committee treated themselves, from the society's funds, to an annual Christmas dinner, and sometimes to an end of academic year dinner in addition.

Elements of the three prior orientations of product, practice and instrumental he had retained.

3.9.17 Unifilms Manager

This manager was the most independent of all those of the five student film societies investigated. There was no committee, no constitution and no membership. As at Trent Polytechnic Student Union Films any student could attend.

The motivating force then was a degree of practice orientation, even to the detriment of his university studies. The job of choosing films and of projection weighed greater than the pleasure of watching the films.

Elements of the two prior orientations of practice and, to a lesser extent, of product had remained with him, but he had not initiated another orientation.

3.9.18 Nottingham Students Film Theatre Manageress

Partial practice orientation through job satisfaction, enhanced by boyfriend interest in films, resulted in her ability to expand the membership. However, as her year of office progressed, she found pressure of studies as a medical student affected her assiduity, displaying dynamic orientation.

Elements of unity and product prior orientations had remained with her through her term of office, as had those of practice prior orientation but very much diminished in this case.

In an endeavour to attract a larger membership to the film society she had adopted a degree of entrepreneurial orientation by introducing a cheese and wine party to a film show evening. Its success encouraged her to continue the scheme.

3.9.19 Jessop Film Society Manager

He became the first manager of a large departmental store's internal film society only because no-one else would do the job.

Already a member of the store's staff council, as a staff representative, he hoped by taking on the film society managership his degree of career orientation to work would enhance his promotion prospects with the firm.

He was not practice oriented towards his work because although he operated most conscientiously he was not happy, being constantly worried about attendances. Also his wife reluctantly attended the film performances rather than remain at home alone.

At no time did he develop a new orientation after an element of career prior orientation. Even that diminished as he came to find the job more arduous and worrying: so much so that he planned to resign from the film society managership.

3.10 Tables of cinema manager orientations to work

Each element of features relevant to each ideal type orientation to work of a cinema manager is categorized as "high" or "low", see Figure 3.4. In the case of the entrepreneurial orientation "latent" is added where such an orientation was present but unable to be exercised. In some cases a rider is added to the category where an explanation is considered pertinent.

This section ends with a comaprison and analysis of the cinema managers' prior and present orientations to work which is tabulated in Figure 3.5.

Cinema	Instrumental	Career	Unitary	Product	Entrepreneurial	Practice
Odeon	high	high: ambitious within Rank			latent	low:independence: fringe benefits: challenge
ABC	high	low: sought part-time post on retirement			on TV only	latent low: independence: fringe benefits
Classic	high		low: preser-vation of jobs			low: challenge
Savoy	high		low: family involvement: friendly staff relationships		low: had pool hall: also ran three bingo halls	high: workaholic
Clifton Twin	high	low: ambitious for a larger cinema	low: limited extent for jobs preservation	on TV only	latent	low: antipathy with owner
R.C.H.	high				high: runs theatre and Royal Centre	high: status: meet the stars: success
Scala	low		low: family involvement: friendly staff relationships			high: family history pride: independence: administration

Figure 3.4 : Table of cinema manager orientations to work

Cinema	Instrumental	Career	Unitary	Product	Entrepreneurial	Practice
Screen	high	low: ambitious for large complex	temporary: only for jobs preservation		for multi-complex	low: applying
New	low		high:political	low: minority films: political	low:speakers: day schools	high: administration: meetings
N.F.T.	(honorarium)			low: limited	low: very occasional speaker and day school	low: declining
Gallery	high		low: boyfriend only		low: weekly stripper	
Mini-ciné	high					low: own boss
Jessop		high: indirect				
T.P.S.U. Films		high: status	high: identified with S.U. Council		low: brief has other duties also	
Bonington				high: minority films		

Figure 3.4 : Table of cinema manager orientations to work (continued)

Cinema	Instrumental	Career	Unitary	Product	Entrepreneurial Practice
Clifton F.S.	low: annual dinner from society's funds			low: preferred projection	high: more professional
Unifilms				low: preferred projection	high: exercising film choice and projection
N.S.F.T.			low: boyfriend	low: minority films	low: declining
Polycine		high: to keep film studies courses		high: minority films	

Figure 3.4 : Table of cinema manager orientations to work (continued)

Cinema Manager	Prior Orientation	Present Orientation	Retained, new or dynamic orientation
Odeon	instrumental	instrumental	increased
	career	career	increased
		practice	new
		(entrepreneurial)	latent
ABC	instrumental	instrumental	retained
	career	(retiring)	retained
	product	product	decreased
		practice	decreased
		(entrepreneurial)	latent
Classic	instrumental	instrumental	retained
	practice	practice	increased
		unitary	new
Savoy	instrumental	instrumental	retained
	practice	practice	increased
		entrepreneurial	new
		unitary	new
Scala	instrumental	instrumental	retained
	practice	practice	retained
		unitary	new
Screen	instrumental	instrumental	increased
		career	new
		entrepreneurial	latent
Clifton Twin	instrumental	instrumental	retained
	career	career	retained
	practice	practice	retained
	product	product	declined
		unitary	new
		(entrepreneurial)	latent
R.C.H.	instrumental	instrumental	retained
	practice	practice	retained
	entrepreneurial	entrepreneurial	retained
Mini-ciné	instrumental	instrumental	retained
		practice	new
Gallery	instrumental	instrumental	retained
	unitary	unitary	retained
		entrepreneurial	new
	practice		dissipated

Figure 3.5 : Comparison and analysis of prior and present orientations to work

New	instrumental	instrumental	retained
	unitary	unitary	retained
	product	product	retained
		entrepreneurial	new
		practice	new
N.F.T.	product	product	retained
	practice	practice	declined
	unitary		dissipated
		entrepreneurial	new
Polycinė	career	career	retained
	product	product	retained
Jessop	career	career	declined
TPSU Films	career	career	retained
	unitary	unitary	retained
Bonington	product	product	retained
	unitary	unitary	retained
	practice		dissipated
Clifton F.S.	instrumental	instrumental	retained
	product	product	retained
	practice	practice	retained
Unifilms	practice	practice	retained
	product	product	retained
N.S.F.T.	product	product	retained
	practice	practice	declined
	unitary	unitary	retained
		entrepreneurial	new

Figure 3.5 : Comparison and analysis of prior and present orientations to work (continued)

CHAPTER 4

ROLES, BEHAVIOUR AND THE IMPORTANCE OF ENVIRONMENT

The previous chapter focussed on the cinema managers as individuals and drew out the ways in which they varied in terms of their personal orientations to work. But the way in which human beings actually behave is a consequence of more than what it is that they want to do. Orientations to work alone explain only a part of cinema managerial behaviour. The actual behaviour of cinema managers can be seen as influenced by their contextual circumstances, or environment, as much as by their personal priorities and wants (i.e. their orientations). In practice, behaviour can be seen as the result of an interplay between individual concerns and circumstantial possibilities.

In this chapter I shall look at the various elements of the managerial role, showing how the combination of orientation and circumstances of the cinema managers encouraged them to emphasise particular elements of the overall cluster of roles which the cinema manager could play. This will be followed by analysis of the day to day behaviour of the cinema managers and then, drawing on some concepts of Rosemary Stewart, I shall differentiate between the various demands, constraints and choices faced by the cinema managers.

The final section of the chapter will be concerned with developing further the insight that managerial roles in the cinema need to be understood in relation to the environment of which they are a part. An ecological, or resource-dependence model of the population of the cinemas studies will be presented and stress laid on the centrality to the cinema manager's role of handling the pressures and demands deriving from the sets of constituencies with which they have to deal. The resulting model provides the framework for the ensuing chapters.

4.1 Elements of the managerial role

There is clearly variety in the nature of the cinemas studied. This will inevitably influence the manner any given manager fills his, or her, role, as will the orientation which they bring to their work. But the role of any individual manager is made up of a particular mixture of elements which can be found generally within managerial work. A useful starting point for looking at how cinema managers carry out their role is the Mintzberg (1973: 167) scheme of ten working roles which he grouped within three categories:

interpersonal (roles as figurehead, leader and liaison);
informational (monitor, disseminator and spokesman);
decisional (entrepreneur, disturbance handler, resource allocator and negotiator)

The basic nature of the roles identified by Mintzberg (1973) are next outlined before being modified, expanded and applied to cinema managers.

The figurehead is a symbol in which "social, inspirational, legal and ceremonial duties" are carried out. As figurehead he has to be available to certain interested persons. As leader the manager must obtain the interests of employees and overseer. He inspires, supervises, appoints, trains and promotes his more immediate staff. The manager's role of liaison with parties outside his organizational unit covers information and favours. The seeking and receiving of internal and external information are included in the manager's role of monitor. The manager has to decide how much of the information he has gained as monitor to pass on in his role as disseminator to subordinates and, as spokesman, to those outside his organization. The latter capacity includes public relations.

By the role of entrepreneur Mintzberg meant the manager's responsibility for seeking, planning and introducing change in the organizational unit, but this title I have changed to

innovator, as explained in 4.1.7. The manager is seen as responsible for solving the problems created by workforce, his role being that of disturbance handler. The manager supervises the allocation of all the resources at his disposal. As resource allocator he plans his own time according to his priorities; he decides on procedure for what requires doing and who is to do it; he it is who approves, or otherwise, all important decisions made within his organizational unit. As negotiator he trades on behalf of his organizational unit, with another interested party.

It was necessary to identify the specific roles of cinema managers in order to appreciate patterns of managerial behaviour. As Higgin (1973: 68) pointed out:

> "the behaviour that we undertake is largely determined by the role we are in rather than by what we spontaneously might think or feel in any situation."

It was found that the variety and extent of the roles adopted by the cinema managers were influenced by the work orientations and the environmental circumstances. By exploring the different roles adopted by the cinema managers it became evident that four further categories of working roles were necessary, which I have labelled employee, entrepreneur, security and idealist roles. The employee role arose because very often, as will be demonstrated, the cinema manager had to take on the duties of one of his employees - such occasions arose as a money- saving exercise through:

a) not employing extra staff to cover the non-working days of staff;
b) not employing temporary staff to cover for staff absences through, for example, illness;
c) permanently doing the work of a specialist employee, for example that of a secretary.

The roles are next explored in their application to cinema managers.

4.1.1 Figurehead

The cinema manager's status is implicit in his title. The role of figurehead was adopted ceremonially by managers of the Odeon, ABC, Savoy and Royal Concert Hall, who would appear on evening duty in evening dress (black tie). In the case of the chain cinemas it was a regulation of the overseer that evening suits be worn by its cinema managers and assistant managers. At the Royal Concert Hall all front of house and bar staff had to wear evening dress (black tie). The manager of the Clifton Twin who had, as manager of previous cinemas, worn evening dress (black tie), did not do so at Clifton but did make a point, when on duty, of being in the cinema's foyer at the end of each screen's final programme to wish patrons a good night.

It was in the role of figurehead that the cinema manager applied for the cinematograph licence and it was in his, or her, name that it was issued. Often those with a complaint would seek the figurehead to voice a grievance. It was the figurehead that was sought by those requesting complimentary tickets as raffle prizes.

As revealed in Chapter 2, not one in the population of cinema managers took up the post because of its status or were attracted by the prospect of being a figurehead. Some cinema managers, once in situ, promoted the role of figurehead, such as those of the Odeon and ABC who would not be addressed by Christian name by their staff. Not once did I overhear a cinema manager address an employee other than by Christian name.

It was as figurehead that the Odeon manager invited guests to the cinema's annual Christmas Buffet, and that the Classic manageress, Clifton Twin and Screen managers rallied their staff to take on extra duties in an endeavour to prevent their cinemas closing.

4.1.2 Leader

Again, only one of the cinema managers in this study had taken up the career through work orientation involving a need to have authority, as explained in Chapter 3.7.2.5. The role of leader, however, became manifest on taking up appointment which, in the case of the cinema managers, took the form of three categories which I title:

1. leadership from the front;
2. leadership from the rear;
3. leadership which encourages equality.

Leadership from the front describes those who claimed to be alone, or almost alone in running the cinema or film club/ society. The leaders from the front I have further divided into:

1. those who took on the post knowing the lack of personnel support, such as those who ran the Mini-ciné, Gallery, Trent Polytechnic Students Union Films and Unifilms;
2. those who expected to be part of a team but who took on far more than their fair share of running the activity, such as those who managed the film societies of Jessop, Clifton, Bonington and Nottingham Students Film Theatre;
3. the manager of the Nottingham Film Theatre was an isolated example of one who, despite full committee support, was happiest when acting independently, taking opportunities to do so.

Those who led from the rear were those who delegated duties as a matter of policy, for example the managers of the Odeon, ABC and Royal Concert Hall, and those to whom it was expedient through having distanced themselves, physically, from the cinema, for example the Screen and Byron managers. The Screen manager ran his cinema from London whilst the Byron manager ran the cinema from his base at his other cinema, the Savoy.

The cinema managers who led from the front (the Mini-ciné, Trent Polytechnic Students Union Films, Unifilms and Clifton Film Society) were content to take on all the workload, or most of it. But the managers of the Jessop, Trent Polytechnic Student Union Films and Nottingham Students Film Theatre complained about the lack of support in the work undertaken.

4.1.3 Liaison

The cinema manager's liaison role concentrates on his dealings with those other than his cinema employees. The role was found to vary according to the contact, but three categories emerged.

4.1.3.1 Formal impersonal

This was the role found to be frequently adopted by the cinema manager in necessary dealings with people not known personally, usually having not met them. This was the case with the managers' communication with, for example, film distributors, poster distributors, trading and service organizations. The managers of the larger cinemas tended to liaise in the formal impersonal manner more frequently than those of smaller cinemas. Some contacts that were approached in a formal impersonal manner by the managers of the larger cinemas were dealt with less formally by managers of smaller cinemas. For example the Odeon and ABC films were allocated by the booking office of their respective organizations who, by 'phone once a week, informed the managers which films they were to receive and when, and what capping had already been agreed. The manager could sometimes successfully object to a film or delay its start of run but the proceedings were very formal. However the managers of the smaller cinemas dealt directly with the

distributors, adopting a much less formal role, described below. The telephone and letter were the most common methods of communication adopted in the formal impersonal liaison role.

4.1.3.2 Formal personal

This form of liaison role was adopted by cinema managers when dealing with persons that they had come to know, in an official capacity, but not to the extent of developing a friendship. It was noticeable in the relationship between the Odeon and ABC managers and the area managers, as well as as between some rival managers, especially those whose cinemas were in relatively close proximity, for example those running the Classic, Clifton Twin and Savoy.

In this category came those managers of student film societies when dealing with the institution's representatives when the screening room required to be booked in advance, for example by those who ran the Clifton Film Society and the Nottingham Student Film Theatre.

4.1.3.3 Informal personal

The third category of liaison role was that of informal personal in which the cinema manager's dealings with contacts were executed in a friendly manner. Mostly this category was evident in dealings with those trading favours, more to the benefit of the cinema manager outside his official capacity. For example the policeman on the beat knew which cinemas he could call in at, unofficially, for a beverage, for example the Odeon, ABC and Mini-ciné. The policeman in turn would make his presence known regularly at the cinema when at certain films some audience members became a little too excited, as happened at Rocky and

Breakdance films. The police reciprocated the Odeon manager's kindnesses by taking him with them, as a guest, on a visit round the Houses of Parliament. Cinema managers of the Odeon, ABC and Nottingham Film Theatre invited friends to Press previews as a token of goodwill, but with no apparent or immediate ulterior motive.

Some managers adopted an informal personal approach in their relationships with the cinema's employees. Examples were those who were unitary work orientated by conviction (New), by having members of the family included in the staff (Savoy and Scala) and by the circumstances of a danger of the cinema being closed (Classic and Clifton Twin).

4.1.4 Monitor

In the role of monitor the cinema manager assimilated information which it was hoped would be of value in helping the running of the cinema. Only the Savoy manager made use of a computer in his role as monitor. The information could be provided, for example, from head office or it could be sought, as in the case of the cinemas providing Press previews when the manager would solicit impressions of the film from his guests attending.

Managers of cinemas showing second-run films read Screen International, and noted the length of individual film runs at the Odeon and ABC from the advertisements in the local Press, to help decide which films to eventually request from distributors. Screen International was also read for the synopsis of films, specifically by the Odeon, Savoy (and, ipso facto, Byron) and Royal Concert Hall managers who said they would not show "sex" films. Jessop and the Clifton Film Society managers noted the length of runs of

films at the Odeon and ABC as a guide towards future programming.

As projectionists were crucial for a screening some cinema managers listed those who could be called upon in an emergency. For example the Savoy called in the son of the Scala manageress, herself a skilled projectionist. The Savoy manager, who had earlier held several posts as projectionist, ran a total of four screens (between two cinemas) requiring three projectionists working simultaneously. Though he could step in in an emergency, if he were already doing such a duty he required an outsider sometimes when a regular projectionist became ill or unavailable for any other reason. The Royal Concert Hall manager said that in an emergency he could call on the manager of the Odeon to arrange for one of his projectionists to help him out in an emergency.

The Odeon manager monitored the success, or otherwise, of films at the ABC and would sometimes take one once it had left the latter. The manager at the Nottingham Film Theatre monitored the result of films at both the Odeon and ABC as well as the UK Provincial and London box office statistics published in Screen International. Also he would book films to complement others shown previously at the Odeon or ABC, as described in the Nottingham Film Theatre section of this chapter.

The assimilation of information was a particular facet of the monitoring role of practice orientated managers, who enjoyed the job they were doing and saw it as an integral part of their work. It was also an aspect of those cinema managers who were product orientated, though in these cases, New, Nottingham Film Theatre, Bonington, Polycine and Nottingham Students Film Theatre, the monitor role was concerned primarily with data about the films themselves.

4.1.5 Disseminator

Essential aspects of this role were found, in the commercial cinema, to be the planning and publication of the weekly staff rotas (Appendix 4.3) and the weekly programme timings (Appendix 4.4). In the commercial cinema these were prepared by the manager or assistant, photocopies being displayed for the staffing projection room(s), staff room(s) when applicable, and at the entrances to auditoria.

Both the Odeon and ABC managers claimed to communicate official organizational policies at staff meetings. Such meetings were used by managers to express praise and/or faults in staff manner, appearance and/or competence. Comments arising from the reports of the KRS, later SFD, (see Glossary preceding in Chapter 1) were mentioned at such meetings, as well as the state of attendances and takings by the Odeon and ABC managers. At the Royal Concert Hall the manager's communication with staff was invariably via heads of department.

The Odeon manager utilized this role to ensure that all staff were aware that any shortcomings by one of their members had been recognized and dealt with; also that the manager's sympathetic handling of a member of staff's personal problem was communicated to all staff. Reward for staff co-operation, for example, was made evident to all when the unwritten rule at one cinema that an employee who resigned would not subsequently be re-employed by the manager was waived on one occasion because of her long service and reliability.

4.1.6 Spokesman

The role of spokesman was paramount in drawing the public's attention to the cinema and what it had to offer. The

manager was responsible for all local advertising of the films. At Press previews the manager or, in his absence, an assistant manager would inform the critics of the following week's programmes as well as distribute the previewed film's synopsis, production details and photographic stills. The lack of a preview in a week, or the absence of a critic at one, would result in the manager 'phoning round the local mass media as spokesman for the change of programming, as well as providing information about new films. Cinema managers showing mainly second run films 'phoned through weekly programme changes, but only when screening a first-run film, rejected by the chain cinemas, would he act as spokesman for the film.

In the case of a film society it was the manager who spoke on its behalf when requesting funding or other resources from the overseer.
It was the manager of a cinema who, in the role of spokesman, would seek publicity for the cinema through providing the mass media with items of "news". Conversely when the local Press or radio reporters sought information about a cinema it was the manager who was approached. The manager of the ABC was consulted by reporters when his organization, Thorn/EMI, was taken over by Bond Corporation, and again when it in turn was bought by the Cannon Group. In his public relations capacity he was expected to have the latest information, but in both cases he felt embarrassingly ignorant of developments through lack of relevant communication from higher authority within the organization.

4.1.7 Innovator

The role title of Mintzberg's entrepreneur I would change to that of innovator, as the word entrepreneur has its own meaning in the arts world. The cinema manager's role as entrepreneur is therefore located within its arts context

in 4.1.11. In the role of innovator the manager would initiate changes in the cinema. The Odeon manager, for example, frequently requested head office to permit refurbishment of the cinema. The manager of the Savoy was responsible for the introduction of a licensed bar in the cinema. Other examples were the Nottingham Film Theatre manager's provision of Press previews of films not previously screened in Nottingham, as well as promoting a better relationship between the Nottingham Film Theatre and the New.

The career orientation of the Odeon and Clifton Twin managers contributed to their innovative role whereas it was a high degree of practice orientation, such as that of the managers of the Savoy, Scala and New (the manager of the Royal Concert Hall proving to be an exception) that influenced the initiation of changes. A number of the ways in which managers changed the running of their cinemas, along with the reasoning behind the moves, is given in Chapter 5.

It was when a cinema was threatened that the role of innovator was exercised in an endeavour to prevent the closure. In the case of the Classic and Clifton Twin the reduction of staff, the removal of demarcation, along with the manager's contribution to staff duties, proved such innovations to be of no avail. However, the Screen manager gained his staff's support as well as that of people of Long Eaton in lobbying the local council into preventing the cinema's closure, and was successful.

Another successful innovation was the collaboration of the Polycinė and Nottingham Film Theatre managers in providing joint screenings.

4.1.8 Disturbance handler

Because of the precarious nature of the cinema industry, there was little evidence of management adoption of the role of disturbance handler, which in Mintzberg (1973:168) is confined to dealing with internal problems. What evidence of the disturbance handler role being exercised was limited to the Odeon and ABC cinemas, the two largest full-time cinemas in this study. In the case of the Odeon the problems concerned individual employees, but at the ABC complaints were brought to the manager's attention by means of the trades union (BETA) to which all the full-time staff belonged.

In cases where the cinema manager's unitary orientation prevailed, such as at the Classic, Savoy, Scala, Clifton Twin and New, there was no unrest other than when jobs were threatened, in every case the management and staff joining forces.

The problem of disturbance, however, did necessitate the adoption, for cinema managers, of another role, that of security, for dealing with the problems created by those who were not employees. This new role is discussed after the next role description.

4.1.9 Resource allocator

The resource dependence concept central to the ecological framework used in this study suggests that resource allocation, in the broadest sense of the term, is fundamental to any managerial work. Constituencies are continually being satisfied in resource terms in order to ensure continued resource supply. This general process is dealt with throughout the body of this thesis. Some specific discussions of resource allocation can, however, be illustrated here.

The cinema manager was responsible for the allocation of a range of resources, including that of himself: how he spent his own time on duty. He also had to allocate the time and duties of the cinema staff by deciding what, where, when, how and by whom jobs had to be done.

Budgetting of the financial resources was also an important factor of the cinema manager's work, having to decide how much to be spent on, for example, facilities, wages, repairs, publicity and confectionery. Some cinema managers, in an effort to keep down expenditure (and incidentally reduce dependence on external constituencies) kept staff employment to a minimum, sometimes themselves taking on duties not normally associated with management. The extent to which managers and staff undertook repairs and maintenance within the cinema is discussed in Chapter 5. But though demarcation was not an issue in the cinemas, it was almost completely jettisoned in those cinemas whose managers considered them under threat of closure. The precarious nature of the cinema industry was an argument frequently cited by cinema managers as justification for the redeployment or temporary deployment of staff.

A problem which faced managers was how much money, if any, to spend on decorating and modernizing the cinema. As noted in Chapter 1.12.2, some critics attributed low attendances partly to the poor state of the cinemas, but good attendances were necessary to help pay for any improvements to fabric and appearances. On the other hand the Clifton Twin, which was purpose-built in 1980, was smart, kept very clean and suffered no vandalism, yet it closed in 1982. The Odeon manager firmly believed that audiences expected a cinema to be smart in appearance. He continually requested head office sanction for the refurbishment of all five auditoria, foyers, corridors and lavatories. By December 1986 the whole cinema had been

reupholstered, recarpeted and decorated mostly from Rank capital expenditure.

The Screen manager would not allocate resources for the selling of hot dogs because he considered that they would lower the tone of the cinema, but the Odeon manager organized a portable hot dog stall to be available in the lower foyer at the end of evening programmes. In the case of the Odeon, ABC and Screen the increase in sales of confectionery resulted in the managers having to allocate, or redeploy, extra resources for cleaning.

Being first run cinemas, the two main circuit cinemas received publicity funding and materials from film distributors to promote specific films, but all cinema managers had to carefully consider allocations of money for advertising, which all considered expensive. The strategies adopted by cinema managers in their dealings with the media are discussed in Chapter 7.1.5

The different lengths of films and the different opening hours permitted by law on Sundays from the remainder of the week complicated the allocation of resources. Provision also had to be made in the case of unscheduled staff absences, as well as in the allocation of staff holidays. In an emergency at some cinemas, such as the Savoy and Scala, it was the manager(ess) who would invariably step into the breach, prompting me to introduce a further role, that of employee/colleague, discussed below.

We now come to the four roles found to be exercised by cinema managers but not covered by Mintzberg.

4.1.10 Employee/colleague

This role was adopted by those, especially those unitary orientated, who chose to work alongside the employee in

sharing some of their duties. In the case of film societies, such as those of Jessop, Clifton, Bonington and Nottingham Students Film Theatre, the manager would take on the responsibilities of other officers of the committee.

As already noted it was the threat of cinema closure that stimulated the adoption of an employee/colleague role in the Classic, Clifton Twin and Screen cases.
The unitary orientation of the New manageress was so strong that she joined in protest meetings and picketing when redundancies were announced at the Midland Group, though she was being retained in her post.

4.1.11 Entrepreneur

The cinema managers' role of entrepreneur was seen as exercised, or frustrated, in their entrepreneurial orientation to work in Chapter 3.5. As stated earlier, this role is different from the one identified in that name by Mintzberg (1973: 167) in that it relates more specifically to the "show business" function of presenting arts or entertainments. The most obvious cases of an entrepreneurial role were provided by the Gallery manageress who introduced live strip-tease acts as part of the programme, and the New, Nottingham Film Theatre and Polycinè managers who organized guest speakers at screenings.

4.1.12 Security

The incidence of vandalism and other forms of crime necessitated the cinema manager adopting a security role. Examples of law-breaking of which the cinema had to be aware and deal with, as well as try to anticipate or prevent, included vandalism, staff and customer thefts, customer non-payment for entry and burglary. He also had to ensure that protesters to certain films, for example

Dressed to Kill, did not interfere with potential customers.

The career orientated managers were especially anxious that the results of law-breaking and protest did not result in bad publicity which would have to be recorded on their reports to the overseer. At the same time no manager welcomed bad publicity, especially in the Press, which might deter people from attending the cinema.

Sometimes a cinema manager broke the law himself in the execution of his duties, whilst those of the Mini-ciné and Gallery were gambling against prosecution under the obscenity laws, which were far from erudite. The relationship between cinema managers and the law is discussed in Chapter 7.2 and 7.3.4.

4.1.13 Idealist

The title of this role I have adapted from the categories of behaviour of arts administrators in Pick (1980:13). This role includes the potential role of moral guardian, but it is not to be confused with the pragmatic approach adopted by the managers of the Odeon and Savoy who claimed that they would not show "sex" films. For example, the Savoy manager was practice orientated in wanting to preserve what he understood to be the cinema's image, the job and the cinema being seen as indivisible. He did not show such films because he considered that to do so would have lowered the tone of the cinema. He reasoned that it was because of the type of film he showed and the resulting type of audience it attracted that there was no theft in the cinema.

A positive example of the role of idealist was that adopted by the Scala manageress when she withdrew the

very profitable "one-armed bandit" machines from her cinema as she did not like to see children losing their money. She had them replaced with video-game machines, arguing that the children were then having their money's worth of entertainment.

The Odeon manager organized a presentation and reception (Appendix 4.5) for the retiring ABC manager, his major rival and only first-run competitor, but with whom he had built a reciprocated respect. Local cinema managers, Press and Radio film critics, as well as regular ABC and Odeon Press preview guests, were invited. The reception, which followed a Press preview, included speeches, and buffet with choice of soft and alcoholic drinks.

The idealist role could at first be inferred with regard to the managers of the Mini-ciné and Gallery, who both claimed that the pornographic films they screened were for the good of the community. The Mini-ciné manager commented: "I think I'm doing good work by providing an education for my people", while the Gallery manageress' view was that "it prevents sexual crimes".

These statements might be best understood not as directly implying an "idealist" position but as providing examples of what Watson (1980:179) described as a defensive means of retaining self-respect. It is common for those who work in what are considered, by some people, to be "dubious" occupations, for example prostitution and striptease dancing (Watson, 1980: 180), to claim that they are contributing to the general public good. Hence these cinema managers were offering very similar rationales for their work.

The idealist role of a cinema manager in showing compassion in a specific example of staff theft is described in Chapter 5.4.

4.2 Everyday cinema managerial behaviour: brevity, variety and fragmentation

The traditional view of the manager as an orderly rational planner, organizer and controller who seeks to achieve the organization's goals through decisions based on an objective assessment of the facts still persists with some writers as noted by Stewart (Earl 1983). But the present study shows how cinema managerial behaviour is episodic in style, with concentration frequently having to change to different subjects through constant interruptions, such as people dropping in and by telephone calls. This behaviour supports the findings of research such as that of Carlson (1951), Mintzberg (1973) and Stewart (1976) which showed managerial behaviour as fragmented, instinctive, reciprocal, political and self-interested.

During the interviews of the cinema managers, conducted as part of this study, there were frequent interruptions which were themselves recorded on audio-tape and/or in writing. The extent of these interruptions can be seen in Figure 4.1.

CINEMA	personal interruptions			telephone calls received	telephone calls made
	employee	external	customer		
*Odeon	7	4	0	9	0
ABC	4	1	0	6	0
Savoy	7	1	0	5	1
Scala	2	1	0	4	1
Royal Concert Hall	3	0	0	2	0
New	3	0	0	2	0
*Mini-ciné	0	0	9	0	0
*Gallery	0	0	4	0	0

* The interview took place whilst the manager was also manning the box office.

Figure 4.1 Table of interruptions during the interviews

Only at the Savoy and the two "adult" cinema clubs were the interviews held during screening time.

The cinema managers were asked whether or not the number of interruptions was usual. The reply was in the affirmative in every case, with responses that included: "Quite usual"; "Never less than this"; "Sometimes the 'phone never stops ringing".

Such numerous interruptions, naturally, mitigate against concentrated thought about managerial effectiveness and planning ahead. This style of management Mintzberg (1973:31) described as being characterized by brevity, variety and fragmentation. One cinema manager volunteered: "You no sooner start on one job when another one crops up."

Managers being frequently "interrupted by a visitor or a telephone call" was recorded by Carlson (1951:74), and found to

be more pronounced the nearer the action was the manager (Guest, 1956; Ponder, 1957), as in our case was the situation of the cinema manager.

The continuous interruptions and numerous changes of task in hand can result in what Stewart (1967:70) described as: "an exhausting sensation of o.d.t.a.a." [one damn thing after another].

Such managerial style is in part the result of the cinema manager having so many roles to play, mainly because of the lack of sufficient employment of staff, in an endeavour to keep expenditure down.

Instead of being able to plan ahead and act on their implementation, much of what the cinema manager did was reactive to problems and situations as they arose. And I found that, although the cinema manager was constantly prompted into a change of subject, it was not always necessarily to attend to the task which prompted the interruption as writers such as Mintzberg (1973) and Stewart (1967) imply.

It would be wrong to give the impression that such a fragmented style of managerial behaviour necessarily produced poor results. Kotter (1982) showed how useful in achieving goals could be a chance meeting, and it was the policy of the cinema managers to be readily available for verbal contact. The cinema managers, in fact, chose to adopt a managerial style of brevity, variety and fragmentation in their work. Such a choice was, according to Mintzberg (1973:35), due to one or more of the following (with corroborated comments from cinema managers):

a) wanting to keep up to date with current information. "I like to nip any problems or grievances in the bud". (ABC);
b) habit. "I always made myself available. It's the best way really in our work. It seemed to work so why change it?" (Clifton Twin);
c) over work-load;

d) an awareness that when dealing with a task, other jobs remain waiting. "There is so much to do there aren't enough hours in the day to cope". (ABC).

To the above I would add, as a result of studying the cinema managers, the following:

e) wanting to appear democratic. "No hierarchy. All treated the same. We work as teamwork". (Savoy);

f) aiming at good staff relationships by always being available. "It's my job". (Odeon).

g) lack of concentration, possibly through spending only short periods at a time on a subject;

h) becoming easily bored;

i) lack of staff (e.g. secretary, clerk);

j) having to deputize for absent staff. "We could not afford even a temporary replacement". (New);

k) successful results considered to derive from this method. "It seemed to work so why change it?" (Clifton Twin).

As a result of (i) and (j) above, the cinema manager was often himself, in effect, his own contingency plan! Frequently in evidence was the cinema manager, in addition to the official duties, helping with, for example, film projection (e.g. Savoy), cleaning and decorating (e.g. Classic), box office (e.g. New), kiosk sales (e.g. Clifton Twin), tray sales (e.g. Scala) and maintenance (e.g. Screen).

Two possible methods of reducing the number of a manager's interruptions were those of delegation and secretarial protection (Carlson, 1951:74). However these managers of cinemas had no secretarial help, and those few who did delegate responsibilities were still not free from constant interruption. Some cinema managers, by engaging in non-managerial tasks, only aggravated the situation.

Even in the case of the Odeon, where the manager's policy was to delegate his duties as much as possible, his working day was fragmented. I noticed that at the receptions following Press

previews the cinema manager was often called aside to deal with a staff query or to deal with a 'phone call. However, the fragmentation seemed to be accepted, if not encouraged, with no attempts being made to minimize this style of managerial behaviour. This was even the case with the manager of the Savoy who, despite working all day, every day, and all evenings still had little time between interruptions. The research interview was halted at one point for him to make an urgent 'phone call that he suddenly remembered he had to make. Such fragmentation he justified:

> "I am never too busy to see anyone. There is no job here that I cannot do if necessary."

Whatever the causes of the brevity, variety and fragmentation of the cinema manager's behaviour, the cinemas that remained open throughout this investigation were making ends meet at the very least, with increased numbers of attendance being achieved at some cinemas.

The work is further fragmented by the cinema manager who takes home work, or at least considers it there. Sometimes this style was avoided: "I never take work home". (Clifton Twin); or at least discouraged: "I try not to take work home, but sometimes it's unavoidable, though Kathy doesn't like it when I do" (Odeon); or expected: "At home I'm always considering what to do in the cinema and what films to book" (Scala).

The latter suggested that the fragmented working day necessitated that time for managerial reflection can be taken only off the premises. Some of the managers had already considered what alterations they would like to make to their cinemas. And though few of them had thoroughly thought out the consequences such as cost, or set a target date, there were those who had already made significant changes and were in the process of adding more to those.

Student film society managers were examples of those who instigated new ideas on taking office, but it should be realized that they, normally, would have had only one academic year in which to do so.

Long periods of thought and planning may not be possible in a fragmented day, but ongoing ideas seemed to be at the back of some cinema managers' minds, as in the case of the Odeon manager who made frequent suggestions to the head office of the Rank organization.

It was found that the cinema managers, having to work a style of brevity, variety and fragmentation, became - if they were to be effective - adept at quickly assessing a situation and the consequences of the various choices. To be successful, then, they had, because of the limited time-factor, to absorb the attendant pressures and develop stamina. It may well have been that the cinema manager did not rely only on "instinct" in running the cinema, but developed the facility to plan, organize, control, manipulate and make decisions at such a speed necessary under the prevailing conditions. In such a case, then, the behaviour was compatible with the traditional theoretical view but with the time scale encapsulated to accommodate the fragmentation.

It was possible to establish that, incorporated into cinema managerial behaviour (as a result of the necessity and ability to make decisions and act quickly), was the concept of opportunism (Mintzberg, 1973; Kotter, 1982) in which minutiae can be beneficially capitalized. For example, at Press previews the Odeon manager looked to friends to inform him of any problems experienced during the screening, such as poor quality print, loss of sound and temperature extremes. Such comments that arose enabled the manager to mention them first in conversation with the critics, thus pre-empting their complaints.

It has been established that managers spend the majority of their working hours in conversation (Burns, 1954; Stewart, 1967; Lawler, Porter & Tennenbaum, 1968; Mintzberg, 1973) and the cinema manager was found to be no exception. Such verbal contact by cinema managers took the form of:

a) telephone conversations with, mainly:-

   1. film distributors (or film booking department, in the case of the chain cinemas);
   2. service companies (e.g. film delivery security firm);
   3. suppliers of goods (e.g. confectionery, alcohol, cleaning);
   4. customers (principally requiring information about films and times of screenings);

b) face-to-face with staff:

   1. in an official capacity individually;
   2. in a group (e.g. for the regular fire drill meetings);
   3. to sort out a dispute between two or more employees;
   4. informally;

c) visits by sales representatives, customers, police (officially and unofficially) and fire brigade.

The Scala cinema manageress said, "Find talking to people rather than by letter, and talk rather than 'phone", whilst the Odeon manager volunteered:

> "Being gregarious I find it difficult to apply to the admin. side, which is very necessary in a large company, for example writing reports, answering letters. I much prefer to meet people or talk on the 'phone."

The precarious position of the cinema managers meant that they had constantly to be aware of all facets within the establishment. By meeting people and by talking with them they felt that they could best judge the current situation and any matter in hand. Also by promoting the image of accessibility,

the cinema managers considered they were encouraging their staff, as well as external contacts, to approach them directly and immediately with any problem. Thus they felt better able to deal with it before it grew more acute with time.

The cinema managers, as a result of having to make decisions not only quickly but under pressure of frequent interruptions, had to satisfy short term needs which were not necessarily concerned with organizational goals. Considerations other than objective assessment and organizational goal in decision making have been noted by writers such as Strauss (1962) and Pettigrew (1973).

The insecurity of continued employment expressed by so many managers, for example: "The cinema is in my blood, it's been my life but I see no future in it" (Clifton Twin); "It's too big a gamble. No-one knows what will happen in the future" (ABC), gives credence to the concept that surviving is itself a political activity (Bacharach and Lawler, 1980).

Political snap decisions had to be made, for example, when someone under age seeks admittance to a "15" or "18" certificated film; when an audience could go above the maximum allowed for the auditorium; when admission was sought, to a cinema club, within the two-day membership waiting period; when alcohol was requested before the official opening time of the cinema's bar.

In some cases the political activity was continued a stage further by the cinema manager courting the goodwill of authority. Sometimes a duty porter was bought a drink from a student bar to encourage, when necessary, the turning of a blind eye to overcrowding at a student film society performance. The patrolling policeman was invariably welcome to cinema foyers for a complimentary coffee or ice cream, as well as to certain managers' offices for a discreet drink of beer. Some managers believed that a policeman seen regularly on the premises discouraged petty crime and vandalism.

It was principally through political management that the cinema was found best able to manipulate and minimise the resource dependence.

In the majority of cases it was found that the work of the cinema manager was divided into time being spent dealing with:

a) constituencies (internal, overseer and external)
b) technical duties, e.g. booking films, arranging film transportation, compiling programme and staff rotas.
c) non-managerial work, e.g. tasks not normally expected of a manager, such as secretarial and clerical duties, telephone reception, projection, box office.

The nature of the choice exercised in the above duties, by the cinema manager, in relation to the demands and constraints imposed, is the subject of the following section.

4.3 What do cinema managers do? The variety of tasks

The above analysis established the basic style followed by cinema managers in doing their work. As we have seen, this style coincides with that observed in some studies of general managerial behaviour. I now turn to the content of the cinema manager's job, to show the distinctive types of task in which they were involved. The following list contains examples of tasks which had to be done as well as those adopted by some of the cinema managers. The time-span of the tasks varied between managers.

Tasks covered

Open cinema (unlock interior doors)
Receive Cleaners
Check for vandalism and breakages
Arrange for repair
Do repairs

Open safe
Count previous day's takings
Check takings with tickets sold and confectionery cash received
Take cash to bank

Read mail
Write letters
Receive 'phone calls
Make 'phone calls
Receive visitors, e.g.
- Area manager
- Inspectorate
- Sales representatives
- Staff (complaints and requests)
- Customers (usually complaints)
- Press preview guests

Complete forms, e.g.
- Cinematograph licence
- Alcohol licence
- Gaming licence
- Public liability insurance
- Building and contents insurance
- Performing Right Society
- Distributors
- V.A.T.
- Absenteeism through sickness
- Employee accident
- Confectionery sales
- Staff hours worked
- Overseer forms

Attend meetings

Delegate/give instructions

Pay bills
Calculate staff wages
Pay staff wages

Plan and cost radio and Press advertisements
Place advertisements
Provide details of next week's films for radio local entertainment programmes and Press film articles.
Write film programme notes

Plan and type following week's programme timetable
Plan and type following week's staff rota
Strategic plan for following week
Change film titles above cinema entrance
Change all programme details in foyer

Negotiate film bookings
Order film transportation
Order film posters

Receive and sign for film delivery
Check film
'Phone for replacement film if necessary
Film posters into frames
Re-record film programme details onto answer-phone

Organize Press preview
Send invitations to Press preview
Organize staff for Press preview
Entertain film critics and guests at Press preview
Organize talker-screening
Issue tickets for talker-screening
Organize staff for talker-screening
Organize Press and Radio film competitions with cinema tickets etc. as prizes

Renew and issue passes
Issue complimentary tickets

Check thoroughness of morning cleaning
Check stock and order replacements:

Sales: e.g. ice cream, soft drinks, cigarettes, alcohol, sweets, chocolates, coffee, hot dogs, pop corn

Internal use: e.g. cleaning materials, polish, bulbs, projection lamps, stationery, stamps, towels, lavatory paper, soap

Check evening newspaper for correctness of advertisement

Check staff arrivals

Adjust staff rota/duties if any absenteeism

Adjudicate on age dispute of customer(s) at box office and/or licensed bar

Check staff appearance

Arrange queuing procedures in the street

Prevent access without payment

Make spot-checks in auditorium/auditoria during screening

Stop disturbances by customer(s)

Evict customer(s) when necessary

Clear cinema in emergency

Take up duty:
- Usher(ette)
- Projectionist
- Cleaner
- Decorator
- Box office
- Confectionery kiosk
- Tray sales
- Front of house

Wish customers a good night on leaving

Check:
- No-one hiding in cinema
- Vandalism
- Taps off
- Lights off
- Heating off
- Inner doors and emergency doors locked

Place admission, confectionery and bar takings in safe

Set the burglar alarm

Lock cinema doors

4.4 The interplay of inclinations and circumstances: juggler managers, player managers and lone managers

As was stressed at the beginning of this chapter, a full understanding of how managers behave in practice can only be achieved if we take into account both the kind of circumstances and the individual orientations or inclinations which were the focus of attention in Chapter 3. To help show how the interplay between circumstance and inclination occurs in the case of cinema managers, I am going to take up some of the ideas developed by Stewart (1967; 1976; 1982) and go on to produce a threefold typology of styles through which managers bring together their own inclinations and a recognition of their particular circumstances. I shall also apply her notion of exposure and introduce her distinction between demands, choices and constraints.

Traditional approaches to managerial behaviour have distinguished between different levels (senior, middle, junior, foreman, etc.) and function, or specialism (production, finance, personnel, etc.) (Watson, 1986:35-36). Two factors were suggested by Stewart (1967:139) as being the most important differences between managerial jobs: the degree of internal and external contacts and the pattern of their contacts. Chapters 5, 6 and 7 explore the nature of the cinema manager's dealings with constituencies.

The importance of the relationships as a major difference in managerial jobs was developed by Stewart (1976:8) in which the jobs were categorized as internal, external and a mix of internal/ external involvement with contacts.

Figure 4.2 is the diagram by Stewart (1976:7) showing "A manager's possible contacts" which I developed into Figure 4.3 as being a pertinent initial base for an eventually more definitive diagram, Figure 4.4.

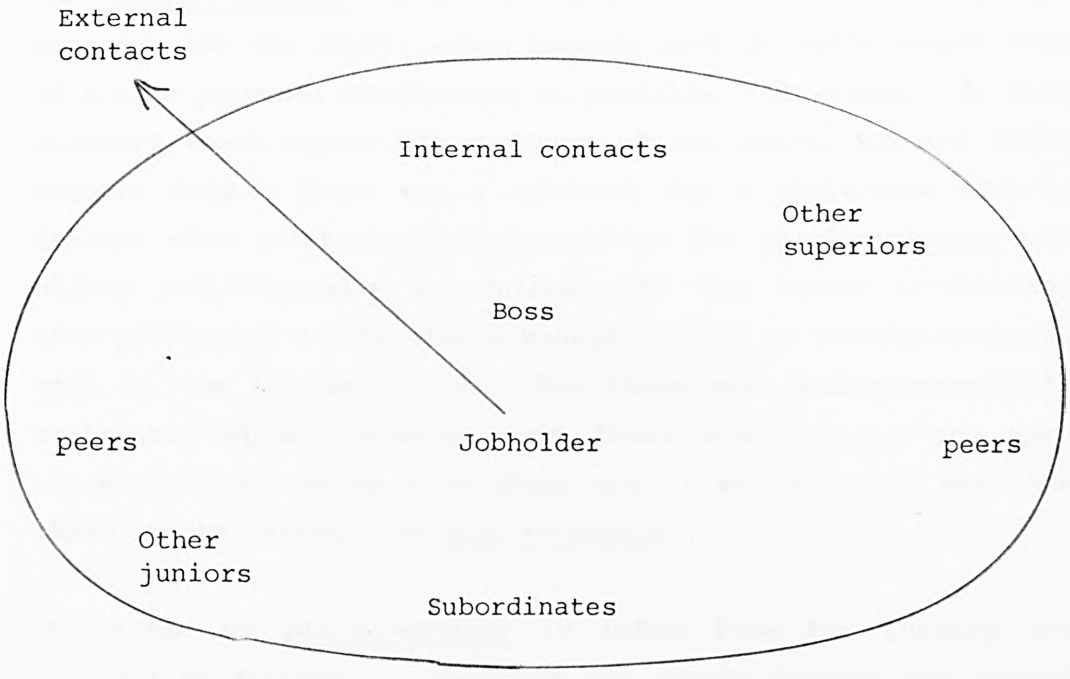


Figure 4.2 A manager's possible contacts (Stewart)

The character of the types of managerial job were described by Stewart (1976:10) as Hub (dealing personally with seniors, juniors and peers). Peer Dependent (need for co-operation of those of equal status within the same organization); Man Management (responsibility for a self-contained unit), Solo (little time spent with contacts). The cinema managers were found to necessitate a different set of job-types based on the influence and time spent in dealing with their constituencies. The Hub and Peer Dependence categories did not apply because no cinema manager had a peer group with which to deal. Likewise no cinema manager was sufficiently low in contact time to qualify for the Solo category. One of the two definitions of Man

Management, that of personal risk taking, did apply, but not that of delegation in order to concentrate on external contacts.

As a result the cinema managers have been categorized as what I have have termed juggler-manager, player-manager and lone-manager.

The juggler-manager is one who balances his dealings with the overseer and the staff, often keeping both at arm's length with as little personal involvement as possible with either. In this category would appear the managers of the Odeon, ABC and Royal Concert Hall. There was a tendency for a preference towards dealing with external constituencies. The juggler-manager was highly instrumentally orientated with the career orientation also pronounced as the cinema manager sought to develop contacts with a view to the future. The three most entrepreneurially orientated cinema managers were those who had had the most experience of running live shows and it was they who were the three in the category of juggler-manager.

The title of player-manager is taken from the theatre and association football to describe the cinema manager who worked alongside the staff, often sharing in their duties, but still retaining the status of manager. Dealings with the overseer varied considerably, in some cases the cinema manager being his own overseer, e.g. at the Screen and Gallery. It was common for the player-manager to readily deal with internal and external constituencies, interrupting the task in hand to do so. Unitary orientation was strong in this category, especially when a cinema was threatened with closure, as in the case of the Classic, Clifton Twin and Screen. But in the cases of the managers of the Savoy, Scala and New a strong unitary orientation was coupled with limited staff resources as an economy measure. The Clifton Film Society and Unifilms were the only student film societies to be run by a player-manager. The New manager welcomed membership of external and internal

committees (including that of the overseer, the Management Committee).

The final category of type of manager I describe as the lone-manager, who in some cases had to execute very many tasks, often in the extreme absence of sufficient staff (Mini-ciné, Gallery, Polyciné, Trent Polytechnic Students Union Films and Unifilms), or in the absence of willing staff (Jessop, Bonington and Nottingham Students Film Theatre). Sometimes the lone-manager was one who deliberately sought to undertake extra tasks rather than delegate, as was the case of the manager of the Nottingham Film Theatre. The lone-manager was sometimes practice oriented (Mini-ciné, Unifilms, Nottingham Student Film Theatre), career oriented (Polyciné and Trent Polytechnic Students Union Films), and/or product oriented (Nottingham Film Theatre, Polyciné, Bonington, Unifilms and Nottingham Students Film Theatre). In most of the above cases the lone-manager workload precluded much time with personal contacts.

The concept of exposure has been applied by Stewart (1976:78) to those jobs where the holder risks making mistakes or a poor performance which in the event could not be concealed. The cinema manager deals with a constant change of product, over which he has no control in terms of quality and/or attraction. It was shown earlier how a cinema manager increased attendances over the previous year, yet made a financial loss (Nottingham Film Theatre 1983/84). Conversely, the Odeon attracted 34% fewer audiences in 1983/84 but made a profit of £48,000. A Trent Polytechnic Students Union Films manager resigned after one term, the low attendances (Autumn 1986/87) totalling 928 for 36 screenings of twelve films (average attendance 25.777) being blamed by his successor for lack of publicity (see Chapter 2.3.4.7). In an attempt to prevent closure the manageress of the Classic, amongst her endeavours, personally helped staff decorate the cinema, whilst the Clifton Twin manager toured local shops and firms with leaflets containing details of films and screenings.

High attendances and/or box office profits were not necessarily the aim of some cinema managers. Trent Polytechnic Students Union Films not only provided a service to students, but helped promote the image of the Students Union. The Bonington society's screening of minority interest films was of special relevance to fine art students, but did not expect to be judged in terms of popularity.

Sometimes the booking of a film was expedient, the cinema manager "knowing" it would prove a poor attraction. The Savoy manager described such a situation in relation to wanting to book the popular The Killing Fields, of which he said only forty prints were available in Great Britain:

> "But I shall get a copy ... Over the years we play some of their not-so-good films and therefore they [film distributors] help us with the top films. Sometimes they ask us to put on a film which is no good [financially] and we agree as that is business and why we are still here."

Possibly the greatest risk of exposure was that undertaken by the managers of the Mini-ciné and Gallery "adult" cinema clubs, both of which had been raided by the vice squad.

Most managers were said by Stewart (1967:99) to "have a monthly or seasonal cycle" of repetitive work, but it was found not to be the case of cinema managers. They were at the will of the vagaries of public attendance which was unpredictable and fickle. Even the screening of "U" and "PG" films, specially selected, for school holidays was no guarantee of good attendances, and Oscar winning films, like Gandhi, could prove successful at the box office or produce disappointing attendances, as did On Golden Pond in Nottingham. The only time of the year that cinema managers could reasonably expect the introduction of a new film, or the return of one, by Disney, was at the Christmas school holidays. But, as already stated, this

did not necessarily produce a regular upsurge in work. The shift system of working, because of the seven day week operated by most cinemas, did not lend itself to a definite work routine, not even to a weekly routine. Even in the case of the Savoy manager who voluntarily worked every day of the week, his supervision included two cinemas and three bingo halls which necessitated sporadic travel between all five. However, some jobs were routine though not necessarily carried out in a regular cycle. For example some forms had to be submitted regularly, but not necessarily completed regularly. Screening programme timetables and staff rotas could not be prepared until particular film bookings had been confirmed with the film distributors. This could sometimes be achieved, after numerous and lengthy negotiations, only at the "last minute", the Savoy manager expressing the difficulty as follows, "On Friday 15th March [1985], I did not know what I would be showing in two screens on 22nd March!"

The succeeding chapters are concerned with the interplay of the cinema managers and their environment. The framework of demands, constraints and choices (Stewart, 1982:2) is used to highlight the demands and constraints imposed by the environmental constituencies on the cinema managers. But her concept of choice I have expanded to include the choices and discretions adopted by the cinema managers. The choices, then, included the undertaking of non-compulsory tasks which the cinema manager considered expedient to adopt, as well as the discretion exercised in the methods of execution of necessary duties. By demands is meant those tasks which had to be done, whilst constraints were the limitations imposed by the resources, or constituencies.

A major aspect of this research is, as already stated, the analysis of the extent to which the cinema manager was able to manipulate the constituencies in order to minimize their influence on the effectiveness of the running of the cinema. But what I have included in my observations is not only the

extent and manner in which cinema managers attempted to overcome, or modify, the demands, or compulsory aspects of the job, but also, in the process, the deliberate breaking of rules, regulations and the law.

Stewart (1976:93) claimed that often the most important choice open to a manager was that of delegation, later (1982:16) stating that the greater the variety of tasks "the greater usually will be the possibilities of choice between them, both in emphasis and of selection". This research goes further in establishing that often the tasks chosen by the cinema manager included work-sharing in respect of staff duties, for example as projectionist, receptionist and even cleaner.

However, as Higgin (1973:18) has pointed out, "Choice is determined by who and what you are, your life project ... or programme ...", which, in the case of our cinema managers, has been analyzed through work orientation in Chapter 3.

To assess the degree to which the cinema managers chose to minimize the dependence on resources, it was necessary to identify and categorize the constituencies and assess the extent of their strategic importance within an ecological analysis.

4.5 Towards an ecological analysis

In an endeavour to achieve its goals an organization uses resources which are provided both internally and externally. Such internal and external resource providers are constituencies, being themselves self-interested parties. They supply resources but, at the same time, demand resources in return (for example, wages for effort, interest payments for loans, etc.). Therefore, the organization, in this case the cinema, is part of an environment that includes constituencies on which it is reliant for resources, such as its employees, film distributors, sources of energy and service, advertisers, license issuers, inspectors and customers. The cinema manager

has to juggle with the demands of the constituencies by assessing their priority, or strategic worth, at any given time and satisfying them at a minimal level; minimal, that is, within what is required to maintain continuing support at a level which will promise long-term effectiveness.

The ability of the cinema manager to minimize the expectations of the strategic constituencies in order to promote the cinema's effectiveness and, ultimately, to survive (especially so in the precarious situation of the cinema industry), is part of the ecology model of organizational effectiveness, or resource dependence theory, of Miles (1980:375). The dependency relates to the extent to which a constituency:

1. can cause or manipulate uncertainty;
2. has a monopoly of a resource;
3. can disrupt by limiting or withdrawing a resource.

As well as identifying the constituencies of the cinemas and their interplay, this research also explores the extent to which the cinemas filled niches in the environment as "distinct combinations of resources and other constraints" (Aldrich, 1979). Examples include the introduction of films to the Royal Concert Hall, the establishment of a cinema, the New, as part of an arts centre and of the Clifton Twin as part of an entertainment complex on a housing estate.

The first, early, attempt to depict the cinema's internal and external constituencies in diagrammatic form is shown in Figure 4.3 and was the result of the pilot research for this study. It was a development of the Stewart (1976:7) model quoted earlier as Figure 4.2.

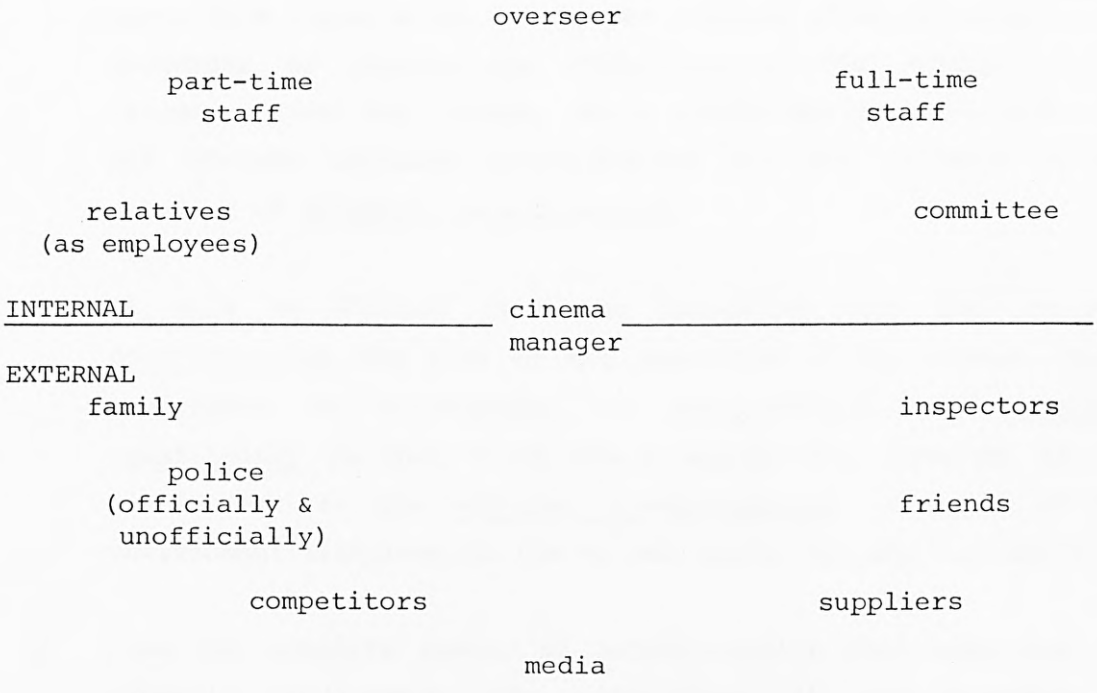


Figure 4.3 : Cinema managers' constituencies (i)

The internal constituencies were those whose resources directly affected the cinema by being personally involved in its internal activities.

During the research proper it was established that there was a need for a separate constituency category of overseer for cinema management, for reasons explained earlier.

The overseer constituency category is one in which a member has a legal ownership and/or authoritarian control over the cinema. Its withdrawal of support could, at any time, almost immediately result in the dismissal of the cinema manager and/or the closure of the cinema.

The external constituencies that were at one time or another strategic to the cinema were, compared to the number of internal and overseer constituencies, relatively numerous. It became evident that the external constituencies consisted of two categories. Firstly there were those external constituencies without which the cinema would cease to function. Secondly

there were those which the cinema manager chose to adopt in an endeavour to improve the efficiency of the running of the cinema. These two groups, which occasionally overlapped, did not warrant separate classifcation and are retained in the category of external constituencies.

It will be evident from the foregoing that the internal constituencies are part of the apparatus of the cinema, being the means of functioning the organization. The overseer constituency is that which has a supervisory interest in the cinema, whilst the external constituencies are part of the environment within which the cinema has to operate and survive.

Once the complete number of constituencies that comprised the cinema's environment was identified, it was possible to catalogue them within the three categories established. It was found, as a result, that constituencies could be formed into distinct groups within each major category, as demonstrated in the following.

Internal constituencies:

personal: manager him/herself
manager's family as staff
manager's relatives as staff

staff: house manager, assistant manager, box office, confectionery kiosk, licensed bar, receptionist, front-of-house, handyman, secretary, wages clerk, cleaner, projectionist, staff supervisor

Overseer constituencies:

type of owner: arts centre, city council, chain company, departmental store, education institute, film

	society, limited company, limited company by guarantee, owner-manager, Students Union
providing a service:	city council, education institute, departmental store, Students Union
amateur committee:	arts centre, Regional Film Theatre, student film society, departmental store
individual:	owner-manager, student film "society", area manager, director/managing director/ chairman, shareholder

NB The owner of one cinema was undisclosed.

External constituencies

inspectorate:	Environmental Health Department, police, fire brigade, electricity, ceiling, V.A.T., auditor, Inland Revenue, Kinematograph Rental Society/ Society of Film Distributors
essential suppliers:	sponsor, landlord, equipment, film distributor, film transport, performer and agent, cleaning company, water board, electricity board, gas board, oil company, British Telecom, maintenance firm
bureaucracy:	Inland Revenue, National Insurance, Performing Right Society, trade union
patron:	customer, neighbouring shop/resident, criminal, demonstrator, vandal, charity, researcher
personal:	manager, family, relative
suppliers:	poster, reader, Clerk to the Licensing Magistrates, advertiser, insurance, media, performer and agent
individual:	cinema hirer, advertiser in the cinema, competitor, friend, film distributor, guest

A final diagram of cinema constituencies can now be constructed, Figure 4.4. All these constituencies will be the subject of the following three chapters, each of which explores the manner in which the cinema manager dealt with the resource demands of various parties, as well as indicating the reasoning behind the placing of each constituency within a particular category.

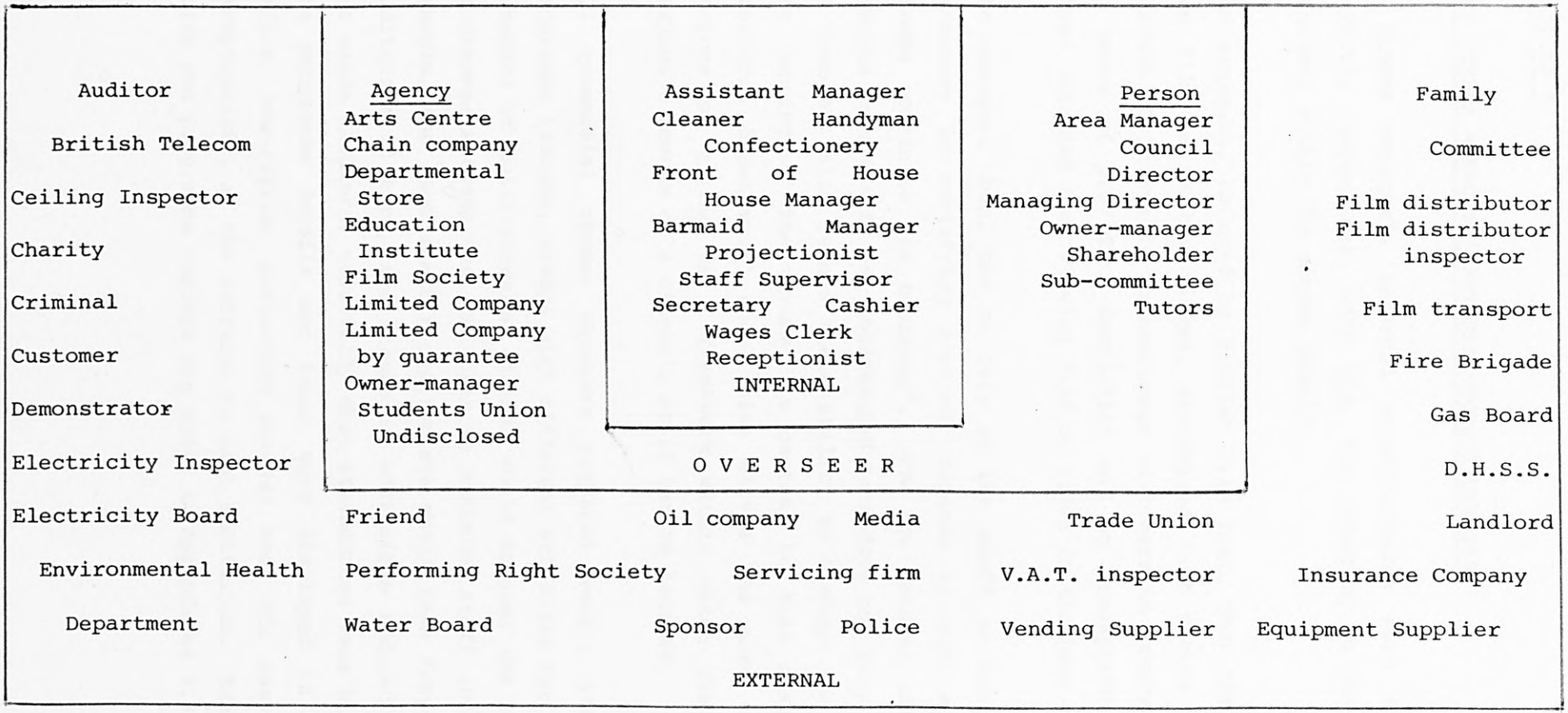


Figure 4.4 : Cinema managers'constituencies (ii)

CHAPTER 5

THE CINEMA MANAGERS' INTERNAL CONSTITUENCIES

A cinema manager's internal constituencies were those who were directly responsible, with him, for catering to the needs of the customer within the cinema itself.

The argument, as used by British Film Year, that the best place to see film is in the cinema, recognises that cinema managers need, through their staff, to encourage customers to return to the cinema by means of providing facilities and an atmosphere preferable to those obtained from viewing film on video in the home.

The manager, then, has to rely on the staff as internal resources necessary in satisfying customer demands in such a way that the cinema continues "in business". How the manager obtained maximum results from staff, yet endeavoured to reduce not only his dependence on them but also reduce their ability to disrupt the efficiency of the running of the cinema, is central to this chapter. But the "resource dependence" model also serves the more straightforward purpose of giving us a framework within which the roles of the various elements of a cinema's staff can be located.

All commercial cinema managers prepared weekly staff rotas and programme timings, always with different schedules for Sunday. Those managers of multi-screened cinemas would stagger the commencement of programmes between the auditoria to maximize staff involvement. For example, the same staff receptionists would take tray-sales to each auditorium in turn, and staggered admissions reduced the necessity for extra cashiers, especially when attendances were high. Copies of the programme details and times were displayed in the manager's office, box-office, projection room(s) and, for easy reference by receptionists, at the entrance to each auditorium. Examples of staff rotas and programme timings are shown in Appendices 4.3 and 4.4.

In this chapter the full complement of staff is discussed in terms of the cinema manager's internal constituencies, though naturally not all were present in every cinema. The staff categories which are analysed as constituencies are:-

5.1 The manager himself: the justification for his inclusion in this section being argued in the first example;

5.2 Assistant Manager: including the ways in which he, or she, is expected to relieve the burden on a cinema manager, as well as the adverse effects as a result of assistant manager incompetence;

5.3 Projectionist: being the most crucial post according to some cinema managers, the extent of detail in this section reflecting that role;

5.4 Cashier: another key role, but on which the cinema manager is reliant for cash responsibilities and customer relationships;

5.5 Sales staff: again cash responsibilities along, in this case, with those of stock in confectionery and allied goods sales;

5.6 Receptionist: the combined role of usherette and tray-sales involved many duties which are evaluated in terms of the cinema manager's dependency;

5.7 Handyman/maintenance: sometimes a position in its own right, included in this section is the extent other staff take on the listed tasks of this post;

5.8 Front-of-house: common only to the main circuit cinemas, their duties are included along with any manager involvement;

5.9 Barmaid: in this section is to be found the different ways in which cinema managers chose to supervise the licensed bars;

5.10 Secretary/clerk: a luxury afforded to only one manager, of a part-time cinema, but the extent to which other cinema managers coped without such help is discussed;

5.11 Cleaner: a post with more responsibilities than was at first envisaged;

5.12 Cinema staff as a whole: as a body they form a constituency themselves as is explained in the final section of this chapter.

Finally, Figure 5.1 shows the categories of cinema staff appointments, overlap of duties and numbers of full-time and part-time employees in those posts in 1985.

5.1 Manager

The manager is himself a constituency in having to satisfy the expectations which he brings to the job. Commercial cinema managers expected a fiscal return for their efforts whilst both they and film club or society managers expected a degree of one or more of status, autonomy, responsibility, job satisfaction, purpose and security. In Chapter 3 the orientations to work of the cinema managers were explored in depth, but now I shall show the ways in which the managers deliberately set about trying to use their position to satisfy themselves as a person without necessarily benefitting or hindering the cause of the cinema.

The offer of complimentary cinema tickets was exploited by one manager. In return he was invited to sporting events and on day trips by grateful recipients of such tickets. He also extended the reciprocal arrangements to include himself and his staff in the passage of complimentary tickets between his cinema and two local theatres.

Both the Odeon manager and the Scala manageress pointed out how they could plan their days off duty to accommodate social or domestic engagements.

The unavailability, at the time, of many films of minority interest on video contributed to the Polycinè manager and the Bonington manageress enjoying being able to include, in their series, films that they particularly appreciated or wanted to view. But these two were in a position to exercise their product orientation, as observed in Chapter 3.

Dalton (1959) has shown how sometimes a manager chooses a personal interest which is contrary to organizational goals or policies. This situation appeared to be the case when the

manager of one cinema declared that he would work to rule after being refused by his overseer the prospect of a job in his impending retirement. The Scala manageress chose to remove the "one-armed-bandit" from her cinema, despite its lucrative results because she considered children who used the machine "were not getting their money's worth". The funds of one student film society were used by the manager to finance an annual Christmas dinner for himself and committee members.

It was noted in Chapter 3 how sometimes a cinema manager's expectancies could change over a period of time, but the principle remains in that what he personally requires from the job he endeavours to achieve. Examples of the ways in which cinema managers attempted to satisfy their job expectancies, and the extent of their success or failure to do so, was also recorded in Chapter 3.

Naturally the cinema manager's relationships with members of staff were crucial to gaining support and the greater that support the more time the former could devote to the pursuit of personal interests in the job. But the manager had also to ensure amicable relationships between staff members. In this, where applicable, he would rely on help from the assistant manager.

On occasions when an assistant manager was unable to resolve his own dispute with a member of staff it was the manager who had to adjudicate and, if possible, resolve the problem of a grievance situation before the remainder of staff started to take sides. One such problem faced a cinema manager when he heard that his assistant manager had refused admission, to a "15" certificate film, to two children of a projectionist because they were under-age. The assistant manager, of fourteen months <u>in situ</u>, reprimanded the projectionist (with over 20 years' experience in the same cinema) and an argument resulted. The next day the cinema manager called both parties together in order to hear both points of view. The assistant manager was not satisfied

with the progress of the meeting so announced that he was walking out. The projectionist pulled him back, the assistant manager fell to the floor, got up and walked out. The manager suspended the projectionist for two days and then sent for the assistant manager whom he also suspended for two days for walking out of a meeting! By punishing both parties the manager was not seen to be biased, though he did inform me that he expected an assistant manager to handle such a situation with sufficient tact to cause no ill-feeling. Above all, he said, he expected an assistant manager to relieve him of worries, not be the cause of any.

This brings us to the manager's need to prevent anxiety from affecting his work and his health. Cinema managers listed as their main causes of stress:

a) unsocial hours;
b) often long hours of work;
c) shift system of work;
d) the effect of above three on family relationships;
e) staff temptation to steal from takings and from stock;
f) precarious nature of the cinema industry;
g) relatively poor salary.

The family as a strategic constituency is explored in Chapter 7.6.1. How the manager chose to deal with his cinema staff and minimize his dependence on them is now examined under various employment situations.

5.2 Assistant Manager

None of the film societies, including the New and Nottingham Film Theatre, or the "adult" cinema clubs had appointed a deputy manager. All the commercial cinema managers were assisted by at least one deputy, though described in a variety of terms. The exception was at the Savoy/Byron where there was no assistant manager because the manager was reluctant to delegate his duties, preferring instead to work a seven-day week with no holidays.

The Odeon manager was aided by two assistant managers until in June, 1986, a third was appointed. Of the chain cinemas in Nottingham only at the Odeon was to be found two categories of assistant manager: the "local" assistant manageress who remained at the one cinema, with no aspirations to become a manager, and the "career" assistant manager who was required to transfer between cinemas before finally moving to yet another cinema as its manager. At the Odeon was one "local" assistant manageress, a "career" assistant manager (a film-buff) who had successfully completed his trainee period of six months there, and a "career" assistant manageress who, at the time of writing, was completing her probationary period. It was part of the duty of a chain cinema manager to train and assess the progress of a trainee manager. A trainee assistant manager at one cinema was dismissed, as unsuitable, after only two months.

In contrast to the Savoy/Byron manager, the manager at the Odeon sought to reduce the cinema's dependence on himself so that he could take advantage of his time off duty. He endeavoured to achieve this by utilizing his assistant managers, saying: "I delegate, or try to, everything, so that if I'm called out, the cinema can run smoothly without me".

That a manager felt it necessary to keep his assistant managers under scrutiny was implied in the remark: "They may think I don't know what goes on but I get to know by various means, even what they let slip about each other".

The predecessor of the film-buff Odeon assistant manager was a graduate in photography so the manager had him photograph the cinema's facade for the cinema's Christmas card in 1985 (Appendix 5.1). He was also invited by the manager to mount and frame six early photographs of the interior of the Odeon, which were subsequently displayed in the ground floor foyer. When he left to take up an appointment as assistant manager at a leisure centre, because of an increase in salary of about £2,000 per annum, the Odeon manager replaced him with a film-buff to fill a

lacuna in the cinema's services that the manager readily acknowledged he could not personally provide.

Shortly after the Cannon Group took control of the ABC chain the cinema managers were invited to a ten-day conference in Tel Aviv. During that period the ABC assistant manager was in sole charge of the cinema, going to work every day. Of the experience he said how difficult it had been to get work done because of the numerous interruptions:

> "... especially by staff, who ought to know better. Some were trying it on because I'm young really [aged 21 years]. Answering the 'phone was a bind. People 'phone for the least thing. It didn't stop."

He confirmed that the 'phone calls did not include requests for information about programme details, the ABC having an answer-phone service for such enquiries. His spontaneous remarks about the extent of the interruptions confirmed the earlier findings described in cinema managerial behaviour in Chapter 4.

The manager's policy of giving his assistant responsibility again paid dividends when the manager took a fortnight's holiday, shortly after his return from Tel Aviv, leaving his assistant in sole charge and not requesting a temporary manager to replace him. The assistant manager again said that he found the work tiring as he had to be on duty continuously (having no deputy himself) but he appreciated the trust placed in him by the manager. Also he considered the experience would count in his favour when eventually applying for a manager's post.

The ABC manager was also able to minimize his dependence on his assistant manager by gaining his co-operation through allowing him flexible hours of work at times when the latter experienced some difficulty in transport arrangements.

Prior to the closure of the Classic in 1984 there was no assistant manager, such a policy being an economy measure. When a projectionist there injured her back moving film transit cases, which were very heavy, she was transferred, at the suggestion of the manageress, to the position of cashier-clerk and as "second-in-charge" (with no extra remuneration) to the manageress. The manageress' unitary orientation, exemplified in the above case, was appreciated by all the cinema staff.

When the manager of the Clifton Twin was House Manager (1965 - 1969) at the Odeon, the secretary there took up a similar post in Leicester when he transferred there. On taking up the managership of Clifton Twin he found that there was no assistant manager, so he invited his former secretary, who by then had retired, to deputize for him when he was not on duty. She was pleased to receive some part-time work, whilst he described her as:

> "A good worker and competent. It goes without saying that she was utterly trustworthy. She was retired, single with no ties, so could come almost whenever required and at short notice if necessary."

The manageress at the Scala promoted the only projectionist to the post of House Manager. To save on staff costs she negotiated with him that his duties include film projection, front-of-house and, she said, "most of the maintenance, including electrical and joinery, except for anything very specialist". She said she could rely on her House Manager in her absence, her unitary orientation resulting in her claim, "My House Manager has set hours but he will always come in for me when I can't and vice versa".

When the manager of the Screen left the area to live in London he contrived to manage the cinema mainly by means of the telephone but with sporadic visits. The position he described as:

> "Two ladies between them run the cinema for me. One does all the wages, book-keeping, and writes all the cheques for me and advertising. The other helps her."

Later in the same interview he claimed that he signed all the cheques, and went on to describe the two ladies as House Manageresses.

After the Royal Concert Hall was added to the Theatre Royal, to comprise what was known as the Royal Centre, a manager cum licensee was appointed to assist the Director. The Director retained the supervision of the "artistic policy" of the centre by booking all its activities, including films at the Royal Concert Hall, when the assistant included responsibility for adequate staff amongst his duties. Later the latter was described on throwaways as Licensee and Manager.

All five student film societies' managers were deprived of an acknowledged assistant, but all expressed reluctance to rely on the one same person to deputize for them in an emergency, preferring to obtain the first volunteer at hand. Thus their dependence on one individual as assistant was obviated.

However, the manager of the Jessop was unable to obtain a volunteer assistant from the film society's committee. But he was a worrier and would not miss a screening, not even on his days off work, rather than have a committee member take charge of an evening's screening.

The appointment of a young assistant manager caused, sometimes, jealousy amongst the remaining staff. One such example was at a cinema where, during the breakdown of a film, the newly appointed assistant manager asked the projectionist (of over twenty years experience) to speed-up the repair. The projectionist swore at the assistant manager who next day reported the incident to the manager and demanded that the

manager instruct the projectionist to apologize. When relating this incident the manager said:

> "You can't get all round co-operation from staff when two staff quarrel because the rest take sides. And before you know it you've got all sorts of problems."

The manager went on to say that he felt he had to defuse the situation so he heard each side's version in private but telling the projectionist that he should not have allowed himself to be provoked and the assistant manager that he had been tactless. The manager then called both men together in the hope of gaining a truce, but the assistant manager demanded an apology. The manager said that the projectionist should apologize but only when the two of them were alone as no-one else was present when the incident took place. The manager had tried hard, though not entirely satisfactorily, to prevent the incident escalating into a situation where his reliance on general staff support was undermined.

5.3 Projectionist

Many cinema managers expressed the vital importance to the cinema of the projectionist. The back-up of a list, or source, of projectionists proved to be the most obvious example of strategic management by the cinema managers in this study. For example, the manager of the Royal Concert Hall said that, "If necessary I could 'phone the Odeon for a replacement [projectionist] in an emergency". The son of the Scala manageress was called upon by the manager of the Savoy on more than one occasion to project a film in an emergency, whilst the manager of the Screen, who could himself project a film if necessary, included the same "back-up" projectionist, in an emergency, in his list of staff.

To minimize the dependence on projectionists as a strategic constituency some managers were themselves able to project a film in an emergency. As well as the manager of the Screen, mentioned above, the managers known to be able to act as projectionist were those at the Classic, Savoy/Byron and Scala, that is at five of the nine commercial cinemas. The managers of the two "adult" cinema clubs could both project films but since their introduction of video films such ability was no longer required.

Of the managers of the five student film societies two could operate the film projectors. The two managers personally provided training in film projection to other students. As a result Unifilms and Clifton Film Society managers could, respectively, call on ten and six students, trained as projectionists to help them show films. Like the Clifton Film Society two projectionists were on duty at any one time at Unifilms. At both film societies it was the manager who not only trained the students in film projection but who decided when a trainee had achieved qualified status. Both these managers were, as noted in Chapter 3, practice oriented, being most interested in the technique of film projection.

One of the first changes made by the manager of the Odeon on taking up the appointment was to reduce the seven full-time projectionists to six employed full-time and abolish their overtime, the cost of which alone had previously been about £6,500 per annum. The saving as a result, the manager said, "was about £11,000 a year, absorbing increases. They now have four days on and three days off". It also meant that the manager did not have to arrange extra duty schedules for projection and was thus no longer reliant on staff availability from social and domestic arrangements. The manager went further by allowing the projectionists to arrange, amongst themselves, their days of duty and leave, an arrangement similar to

that which was prevalent at the time at the Nottingham Film Theatre, both cinema managers claiming that the system worked well and that never had they experienced lack of a projectionist as the projectionists arranged for their own replacements in emergency.

There was a post of Chief Projectionist at the Odeon, but he was paid no extra for the position. The Odeon manager further encouraged the good-will of his projectionists by not having them accountable to the Staff Supervisor. All six projectionists carried out general electrical repairs and maintenance as required, including joinery work. When the inside box-office was converted in readiness for the computerised ticket sales, February 1987, the costs had to be borne by the cinema, and not company capital expenditure, with the result it was the projectionists who undertook the work, thus saving the labour costs of an outside contractor. In addition it was an unwritten rule that the projectionists could be called upon, in an emergency, to help evict from the cinema a customer causing a disturbance. This latter service was welcomed, not only by the two assistant manageresses when on duty, but also by the manager who said, "I can relax when off duty, knowing that any yobbos will be dealt with by the projectionists, with no harm to the ladies [manageresses]".

Of the four projectionists, all full-time, at the ABC, one was paid extra as Head Projectionist. He had been appointed as a projectionist at the cinema in 1950. The extent to which the manager was dependent on film projection was acknowledged by the ABC manager cultivating the co-operation of the Head Projectionist by allocating him a free parking place in the cinema's car park, a privilege afforded (amongst the staff) only to the manager himself and his assistant manager. As a result the Head Projectionist willingly undertook other work when necessary, for example repair to the heating boiler. The

four projectionists undertook the repair of any electrical faults in the cinema when called upon to do so by the manager.

When one of the two full-time projectionists at the Clifton Twin left to take up a post as stage-electrician (and projectionist as part of the contract) at the Royal Centre, the manager chose to appoint a part-time replacement to reduce the cinema's expenditure at a time of low cinema attendances.

The Classic manageress decided to learn how to project a film so that she could operate the machines when a projectionist was absent (for example through illness or on holiday) instead of having to pay for overtime or a temporary replacement. Later she went further by insisting, successfully through her unitary orientation, that all her staff be able to project the films. There were four full-time official projectionists, all of whom effected electrical and joinery repairs, whilst the two youngest also undertook front-of-house duties. Because of the precarious financial position of the Classic, the manageress was able to exercise her unitary orientation to end rigid demarcation of duties.

The manager of the Savoy and Byron employed one part-time and two full-time projectionists for the former cinema's three screens and two part-time projectionists at the one-screened Byron. In addition the manager himself had experienced many years of employment as a projectionist and would still project a film when necessary. He also, in emergency, called upon the services, as projectionist, of the son of the manageress of the Scala, being on friendly terms with the latter. The involvement at the Savoy of the manager's family and his unitary orientation to work combined to result in the projectionists being prepared to undertake many extraneous duties, such as electrical

repairs, changing posters and canopy advertising outside the cinema.

During the period while he still lived in the area, the manager of the Screen would operate the projectors when neither of the full-time or part-time projectionists was available. When the manager moved to London his stand-by projectionist was again the son of the manageress of the Scala whom he got to know through meetings of the Association of Independent Cinemas and subsequently by her interest in purchasing his cinema when he decided to put it up for sale. The Screen manager listed the projectionists' duties as including electrical repairs and repair to vandalized seats.

Ten stage-electricians were employed at the Royal Centre, but the manager had written into their contracts that their duties were to include film projection. The manager thus ensured that, even at short notice, a film could be introduced to the Royal Concert Hall without the necessity of having to bring in a projectionist specifically.

The one full-time projectionist at the New had accepted the post after having worked as an assistant projectionist at the cinema for one year on a Youth Training Scheme. The manageress appointed him because he fitted in well with the ethos of the arts centre and was sympathetic to the latter's unitary orientation to work.

In March 1985, the manager of the Nottingham Film Theatre said:

> "Currently we have three part-time projectionists on the payroll. In the past nineteen seasons we have had only a total of four projectionists, all ex-professionals. Therefore they take good care of the prints. The making-up [splicing of the reels

together] of a film is very important. Often a film gces back in better care than on its arrival, say about ten times a year. This will probably increase as fewer prints of film become available."

As at the Odeon, the projectionists at the Nottingham Film Theatre arranged their own duty rota, each being responsible for arranging his own replacement in a case of emergency. Then in September, 1985, the Nottingham Film Theatre Council implemented the recently appointed Co-ordinator's suggestion that projection be contracted to Wortley Film Services (which also screened the Jessop films) @ £14 per screening which was the same rate paid previously. The manager, who opposed the change, felt the move an erosion of his authority.

Because, in the commercial cinema, films were screened seven days a week a manager had to employ more than one projectionist. Apart from an assistant manager where applicable, the projectionist was the cinema manager's highest paid member of staff. Along with Jessop, three of the five student film societies' only staffing expense was that of projectionist.

A cinema manager often relied on the official projectionists to carry out numerous duties in addition to projecting the film. Such tasks were found to include the following:

a) check film condition on arrival;
b) servicing and/or repairs to the projector;
c) maintaining appropriate stock (e.g. projector bulbs, splicing equipment)
d) splicing leads to the film;
e) repair damaged film;
f) rectifying breakdown during screening;
g) incorporating slide emergency messages on screen;

h) responsibility for the projection room's compliance with safety regulations;

i) splicing and loading of a complete programme onto one spool;

j) the smooth transfer between projectors of film reels;

k) front-of-house duty and eviction of trouble makers;

l) electrical, upholstery, joinery etc., repairs.

The ABC and Odeon managers would return a badly scratched or faulty film for replacement, especially in the case of first-run films. At Press previews the manager could rely on film condition comments from those attending as well as from the projectionist.

The Odeon, ABC and Classic projectors were maintained by technicians from their respective companies. The Clifton Twin opened with two new projectors which were never serviced during the cinema's two years and four months' existence. To save costs the Savoy/Byron, Scala and Screen managers and projectionists serviced their own projectors. The Scala manageress said:

> "I stopped the regular projector maintenance and emergency service from Westrex since I introduced the long-playing tower. 5,000 feet reels can be played so we join all reels together and show them from one big reel. The House Manager usually splices the reels together as he is the official projectionist. It's done to save costs. We were showing films from two projectors. Now it can all be played on one, and the other is then a standby if anything goes wrong, so we don't need emergency service. We alternate the use of the two projectors weekly."

The Scala manageress was not dependent on the House Manager, however, as both she and her son could prepare a complete screening programme which, as in all the

commercial cinemas in this study, necessitated the splicing onto a single reel, the separate reels of the main film(s), advertisements, trailers and the automatic operation of house lights and tabs.

In an endeavour to safeguard against breakdown the manager of the Royal Concert Hall organized the servicing of projectors regularly every six months, but though all the Royal Centre's stage-electricians were competent projectionists, the manager did not require them to service or repair the projectors.

At both the Mini-cine and Gallery ,the video films were via a video projection machine, neither of which received servicing. On the other hand the manageress of the New arranged for regular servicing of projectors. The two 16mm projectors at the New were serviced quarterly at a cost of about £200 for the year 1985 and again in 1986. The Co-Op Arts Centre paid for the quarterly servicing of the two 35mm projectors it owned which were used by the Nottingham Film Theatre. The latter's single 16mm projector was also serviced at the same time, again the cost being borne by the Co-Operative Society.

As the Jessop manager hired Wortley Film Services to provide and operate the projectors for its screenings the question of projector servicing did not arise.

The two 16mm projectors used by Trent Polytechnic Students Union Films belonged to the Students Union which paid for their annual servicing. The projectionist informed the manageress when a new projector bulb or a repair was required. She then filled in the appropriate form and the Students Union Treasurer arranged the rest. The manageress experienced no problem in obtaining a satisfactory conclusion to her requests for projector replacement of parts and repairs. Though she felt she could have

attracted higher attendance with such films, she said, as those of the Emanuelle type she refrained from booking them in order to respect the Students Union policy of opposition to anti-feminism. The manageress' adherence to this policy in her choice of films as well as her execution of other duties as Council member resulted in the Treasurer appreciating her unitary orientation to work and providing the manageress with full co-operation at all times.

The projectors used for the Bonington and Nottingham Students Film Theatre screenings were the property of the polytechnic and university respectively. Projector servicing and maintenance were of no concern to either film society, both manageresses saying that they were not aware of any repairs ever having been required, their involvements in any resulting administration being nil.

The managers of the polytechnic's Clifton Film Society and the university's Unifilms both gave evidence of their practice orientation by repairing films themselves rather than pay for repair by the film hire firm. Both also were able to repair minor faults to the projector, thus minimizing their dependence on firms specializing in such work. The manager of Clifton Film Society arranged for the projectors to be checked by the Audio-Visual Aids Unit during the afternoon before an evening's screening to hopefully safeguard against a breakdown during performance. Though the two projectors belonged to the polytechnic, the manager of the Clifton Film Society arranged for the society to pay for their biannual servicing, the cost in 1984 being £100. The manager said:

> "By paying for the servicing we have a sort of legitimate right to their use. It also puts us in a good light with Vis-Aids. We co-operate with one another. We do minor repairs on the projectors and they pay for major breakdowns. I inform Vis-Aids when

the supply of bulbs is getting low for them to order replacements, at their cost."

The manager of Unifilms arranged for the society's Fumeo 16mm projector (purchased at a cost of £5,000) to be serviced annually by Nottingham Audio-Visual Services. The university's Technical Committee, the majority of whose members were former Unifilms student projectionists, included one member who was employed by the above firm, as well as the Unifilms manager. Through such a common interest the latter would place the projector servicing and major repairs with the former who in turn was prepared to attend to a fault in an emergency, sometimes making a charge (£16 an hour) but sometimes not.

5.4 Cashier

In the opinion of the commercial cinema managers the box-office cashier held the next most responsible position after that of projectionist. In some cinemas the cashier was also in charge of the confectionery counter/kiosk, except when a film attracted large audiences. Such cinemas included the Classic, Clifton Twin, Byron, Scala and Screen. On a day of good attendances at all three performances in a multi-screened cinema the cashiers could handle over £12,000 and, at a single screen cinema, over £800. Such sums of money have tempted some cashiers to steal from the takings, the manager having to be aware of the methods of deceit adopted, which are described in detail later.

The cinema manager had to rely, to a great extent, on the cashier's judgement in admitting customers to "15" and "18" certificated films. It is the cinema manager who would be summonsed in the event of prosecution for allowing an underaged person to see a specific film. But the manager encouraged the cashiers to be as tactful as possible in

dealing with attempts to gain unlawful entry in order not to alienate future custom. In an impasse over customer admittance it was the manager who was called by the cashier to settle the dispute.

Because of the greater responsibility the cashier tended to be paid a higher wage than other cinema staff, with the exception of the projectionist. But at the Scala and Screen the duties of cashier, confectionery kiosk sales and receptionist were shared, as in the latter days of the Classic, though when the latter had one of its screens as an "adult" film club it had, by law, to have separate box-offices.

The manager was also the arbiter in disputes between the constituencies of cashier and customer over actual money passed over the counter. This most frequently arose over confusion of whether a £1 or £5 note, or £5 or £10 note more recently, had been handed to the cashier. The problem was compounded when, in the manager's absence, an assistant manager had been called in to settle an argument, the manager having to pacify all parties without, possibly, either staff feeling loss of face. A cited example was one where a lady customer claimed to have handed the cashier two £5 notes for four adult tickets but the cashier said she had received only one £5 note. The duty assistant manager arrived and sided with the cashier, whereupon the customer 'phoned for the police who duly arrived and took full particulars. The next morning the manager, on hearing of the incident, called round on the customer at her home and apologized for the misunderstanding, giving her a £5 note and two complimentary tickets for the cinema, all of which she was satisfied to receive. But she did ask for an extra two complimentary tickets for the friends who had accompanied her the previous evening. The manager refused her request saying that they had not complained. His parting remark, to her amusement he thought, was "Nice try

though!". The manager said that he told his assistant manager that the situation had been very badly handled in the first place and that, "I had to lay it on thick and heavy or he'll never learn".

A somewhat unusual approach or idealistic role was adopted by one cinema manager who said that a long-standing box-office cashier would be retiring in a fortnight, adding that he was glad. He went on to say that she was "on the fiddle". When asked if he could prove it he said not and that the sums involved were not worth the hassle. Also he would not mention anything about it to her so that she would not leave on a sour note and that:

> "It's part of the perks really. She doesn't get that much of a wage. We'll give her a farewell do, with a presentation."

The manager admitted to considering it more expedient to encourage continuity of service among the cinema staff than to have protracted investigation into the theft, especially as the person considered responsible would be retiring soon.

There was a position of Staff Supervisor at the Odeon. Sometimes she was called upon by the manager to deputise for an absent assistant manager, but most of her duties involved working as cashier.

5.5 Sales staff

Cinema managers expressed that sales of confectionery were an important source of income to the cinema. But there were drawbacks which the cinema manager had to minimize, such as the theft of stock by staff and customers, the theft of part of the takings by staff, also the litter resulting in the cinema. Both the Odeon and the ABC employed cleaners to attend to litter removal by separating

the matinee and first evening performance. At the Screen the manager arranged for litter collection by receptionists. Naturally the larger the number of staff employed the more difficult it was for the cinema manager to be aware of theft by staff and to be able to identify the culprit(s). At one cinema the manager arranged for the police to secretly locate a video camera in a confectionery kiosk. The condition to which the manager had to agree was that the police would prosecute any of the staff found stealing. The manager said he thought he knew who the thief was but hoped he was wrong because he was a long service staff member. But the amounts of money unaccounted for were large and were continuing. The manager said that it was important not only to stop any theft but that the remainder of the staff realize that he had not only been aware of such crime but could identify the guilty person.

Film magazines, books and film distributors' merchandising (such as brochures, posters, tee-shirts and toys) could be purchased at the circuit cinemas' sales counters (Appendix 5.2).

5.6 Receptionist

The post of usherette/tray sales was known as receptionist. All the commercial cinema managers said that they were never short of applicants for a position of receptionist, but because of the relatively low wage, about £1.90 an hour, unsocial hours and having to work a shift system, many of those appointed eventually sought employment elsewhere.

The duties of a receptionist, which a cinema manager had to keep under observation, included:

a) checking for correctness of a customer's ticket, for example two adults with two children having purchased tickets for one adult and three children;

b) tearing of the ticket with one half returned to the customer and the other half retained to be checked with box-office receipts. Here a cinema manager had to be aware of any conspiracy to defraud by a receptionist and a cashier, methods by which are described in detail, from examples supplied by the cinema managers, in Chapter 7;

c) informing the box-office of the number of remaining vacant seats in an auditorium where a programme is of continuous performance;

d) at a good attendance to endeavour to move customers along rows so that single seats are not left empty in order that couples do not have to sit apart;

e) in a non-smoking auditorium and non-smoking area of an auditorium to request a customer smoking to refrain from doing so;

f) to show customers to the seats, though this is normally only once the programme has started;

g) to stop any noisy or bad behaviour;

h) to prevent a customer opening an emergency exit door in order to admit a friend or friends;

i) take into the auditorium, or auditoria in turn, the tray sales before the commencement of a programme and during the intermission;

j) control the exodus of customers in case of fire or any other emergency;

i) look between rows for any customer property accidentally left behind after a performance.

The managers of the larger cinemas employed students as part-time receptionists during vacations, in addition to normal complement of staff. Managers chose students to help cope with the extra demand of children of school age mainly because once the school holidays were over there was no difficulty over terminating employment as the students had to return to their own courses. Students were also a useful cover when regular staff took their annual holidays.

The work of a receptionist was tedious and tiring, but it was noticeable that managers adopted a very cheerful approach when speaking to them on duty, often joking with them. At the two main circuit cinemas the receptionists were expected to organize the stock and output from the fridge "room", a job which the managers included on a rota system because of the intense cold experienced in not only entering the fridge "room" but also in handling the frozen confectionery, such as ice-creams and ice-lollies. An example of a circuit Receptionist Duty Rota is given in Appendix 5.3. The taxing work of a receptionist was vividly described in an article by a film critic who undertook the job for a day (Summers, 1986:45).

Sometimes a cinema manager had to consider the effect on other members of staff when dealing with a problem over an individual member of staff. For example in February, 1986, a receptionist requested three days off duty, at short notice, in order to take a holiday with her husband and two children. She informed the manager that if he refused her permission she would have to resign. The manager said that his first reaction was to tell her to resign because he was annoyed at the ultimatum and because she was not particularly good at her job. He thought that other staff would know of the ultimatum. On reflection he also realized that she was being honest as she could easily have taken three days off and pleaded illness. Therefore to encourage the staff to be honest in their dealings with the manager, he allowed her the three days off work. However, he said he was not giving in to her completely as he felt he needed to discourage similar requests from other staff. His terms, to which she agreed, were that the three days came from her quota of holidays and that she came on duty the following two weekends, changing the rota with the receptionist who acted as replacement. Weekends were the least popular period of the week to be on duty.

5.7 Handyman/maintenance

Only at the two main circuit cinemas did a manager feel justified in employing a handyman. In the ABC the appointment was full-time with the handyman doubling as front-of-house in the evenings. But the manager decided to make the post redundant, with the result that he and his assistant manager were obliged to act more frequently as front-of-house themselves after the handyman's departure. The handyman at the Odeon was employed mornings only. The duties of the handyman included:

a) refixing vandalized cisterns;
b) repairing seats;
c) minor upholstery;
d) repair damaged doors:
e) minor carpet fitting;
f) painting over graffiti;
g) joinery;
h) plumbing;
i) glass replacement;
j) decorating.

In the absence of a handyman the cinema managers, in order to save costs and minimize dependence on specialist companies, endeavoured to cover the above tasks by doing as many themselves or sharing them among, usually, the male members of staff who tended to be the projectionists and front-of-house.

The Clifton Twin and Royal Concert Hall managers were able to call on their respective overseer's pool of technicians for maintenance and repairs at no expenditure to their cinema.

All the commercial cinema managers said that the projectionists were responsible for electrical duties within the cinema. In addition to electrical responsibilities, the projectionists at the Classic, Scala

and Screen undertook the above list of handyman duties. The manager of the Savoy would not be specific in identifying those in his cinema who engaged in general maintainance duties, though he did include himself when, highlighting his unitary orientation to work, he said, "We do it all ourselves".

5.8 Front-of-House

Only the three chain cinema managers employed front-of-house staff, though all managers claimed to do the work as part of their duties, but in the case of the Royal Concert Hall manager his attendance tended to be passive. The duties of front-of-house included the handling of queues, pointing customers in the correct direction, providing information such as times of end of programmes, preventing entry by non-payment, helping eject troublemakers, changing canopy advertising, acting as go-between for box-office/confectionery sales and the manager, preventing theft from confectionery sales and generally maintaining tidiness of the foyer.

Front-of-house staff at the Odeon and ABC were provided with uniforms, which had to be cleaned at their own expense. The managers of these two cinemas were expected to wear an evening suit when on evening duty, but did receive a cleaning allowance, as did assistant managers. The Royal Concert Hall and Savoy managers would also often wear an evening suit on evening duty.

The manager of the Clifton Twin made a point of being at the cinema's exit at the end of each screen's final evening programme to wish customers a good night and receive comments on the film.

5.9 Barmaid

By law a cinema licensed bar had to be separated from the confectionery sales kiosk by at least a small partition,

though in the case of the Odeon its two bars were served by those staff also selling confectionery. The only other cinema to have a licensed bar was the Savoy where a separate room was used in which rolls, crisps and hot dogs could also be purchased. This room which had formerly been the manager's office was converted into a bar by the manager, overseer and staff. To attract custom the manager said that he deliberately kept the bar prices low.

To minimize staff malpractice both the above managers sold beer only in bottles, and spirits as miniatures. The Savoy bar was supervised by a regular barmaid who attended six evenings a week, the seventh evening's deputy being a member of the manager's family.

5.10 Secretary/clerk

Only at the Royal Concert Hall did the manager have the assistance of a secretary, though her work covered his role as Director of the Royal Centre. All telephone calls to the former were received initially by his secretary. Of the remaining nineteen cinemas, only at the Odeon did the manager employ a wages clerk, part-time, whose duty it was to calculate the hours worked weekly by every member of staff, to be submitted by the cinema manager to head office for approval. Sometimes the manager would prepare the wages form himself when he preferred the wages clerk to spend her time on another task, such as the typing of envelopes for film preview invitations.

All the managers of commercial cinemas, excepting the Royal Concert Hall, said that they did their own secretarial and general clerical work, though sometimes sharing some of it with assistant manager(s). Despite employing a House Manager, the manageress of the Scala preferred to do her own administrative duties, even to the extent of enjoying this aspect of her work, this being in keeping with the practice orientation as described in Chapter 3.6.

Of the film clubs and societies all the managers claimed to do their own secretarial work even when there was, as in the case of the Trent Polytechnic Students Union Films and Clifton Film Society, an official secretary on the Council/Committee. The manager of the Nottingham Film Theatre was also the executive secretary whilst those of Jessop, Bonington and Nottingham Students Film Theatre were the official chairman/president and secretary. At the New the manageress had share of secretarial help of the arts centre but did as much of such work as possible herself.

To minimize dependence on others, and to ensure a job was done, most film society managers chose to do their own administrative work, sometimes out of desperation. As the Nottingham Students Film Theatre manageress said, "If I don't do it, it doesn't get done".

5.11 Cleaner

The managers of all the commercial cinemas employed part-time cleaners who, in all cases, cleaned the cinema in the mornings. Because all the cinema buildings were open to the public seven days a week, the cinema had to be cleaned daily without exception. The time of commencing work of cleaning was 7 a.m. in some cases, and 8 a.m. in others, but usually covering a period of two hours. Only women were employed as cleaners because no men had applied for such a vacancy. It was standard practice for cleaners to let themselves into the cinema building and for the cinema manager or an assistant to arrive on the premises before cleaning was completed. In all cases the cleaning staff rota, duties and any extra work, were drawn up by the cinema manager.

Two part-time cleaners were employed daily at the Clifton Twin, Savoy, Byron and Screen, with three at the Scala though only one on duty at a time. The six cleaners at the ABC were all sacked on 26th May, 1986, in the Thorn/EMI

policy of placing the cleaning of its cinemas in the hands of a contracted office cleaning company. The manager of the ABC considered this a good decision as it removed from him the necessity of spending time, effort and worry in altering the duty rota, when a cleaner was absent, and of having to find a replacement. In March, 1986, one cinema manager was still without one cleaner who had been absent, ill, for nine months.

The Odeon manager, who employed eight cleaners and a head cleaner, knew them all by name and thoroughly checked the work done.

All areas of a cinema had to be cleaned, washed, polished or vacuumed, with supplies of soap, towels and toilet paper being replenished in the lavatories. All rubbish collected had to be deposited in the giant refuse bins at the rear of the cinema. The cleaners were expected to hand to the manager any lost property they found which a receptionist had not noticed the previous evening.

One manager said that he had noticed an increase in the amount of litter left in his cinema, attributing this fact to the wide choice now in confectionery and foodstuffs, including soft drinks, coffee, popcorn and hot dogs. Also more food was being brought by customers into the cinema, such as hamburgers, Kentucky fried chicken, Indian and Chinese take-aways and chips. The Odeon and ABC managers, in 1986, introduced a short cleaning session after matinee programmes. The manager of the Screen introduced a policy of staff collecting litter from the auditorium between separate performances.

The cleaning of the Royal Concert Hall, New, Nottingham Film Theatre and Jessop was part of the cleaning of the whole building in which they were housed with a specific cost not being itemised. None of the student film

societies made payment towards the cost of cleaning the venues they used for screenings, but Unifilms manager took on the responsibility of cleaning the projector room used.

The cleaning of the Mini-cine and Gallery was undertaken by the manager and manageress respectively, the latter receiving some help from her boyfriend.

Before the Classic eventually closed the manageress and her staff would help in the cleaning of the cinema as only one part-time cleaner could be afforded, though the latter attended seven mornings every week.

The cinema manager had to endeavour to discourage theft from the cinema by cleaners. Examples of such theft experienced by managers included the keeping of lost property and the removal of cleaning products and toilet rolls. One day a cinema manager noticed two large hardboard-backed display photographs of Clint Eastwood and Paul Newman missing from a wall in the foyer. On making enquiries he was informed that a cleaner had been seen leaving that morning with a large newspaper-wrapped package. The manager 'phoned the cleaner, accused her of stealing them and ordered their immediate return or face prosecution. She denied having taken the photographs but did not return to work at the cinema. The manager did not recover the photographs nor did he prosecute as he said it would be too much trouble. He was satisfied that the remaining cleaners realized that the one in question no longer had the job and would be without a reference.

5.12 Cinema staff as a whole

Although so far I have looked at staff as a grouping of separate constituencies, they do in some ways also form a constituency as an overall body. One occasion when this became manifest was the staff meeting which was either obligatory regarding fire regulations or chosen as a means

of communication by the cinema manager in his role as disseminator (see Chapter 4.1.5).

By law a fire drill had to be held at least fornightly for cinema staff conducted by the manager, or an approved deputy. Some cinema managers would frequently take advantage of the assembled staff at the end of a fire drill to make any general announcements concerning the functioning of the cinema. Fire drills were held weekly at the Odeon and ABC, at the end of which attendance figures were announced along with any overseer company new policy. The ABC manager encouraged staff to voice opinions at these meetings. The Odeon held a three monthly formal meeting between manager and the projectionists, and a full staff (including projectionists) and manager meeting four times a year. The manager on these occasions would include in his comments the results of reports made by the KRS (SFD) inspectors to the area manager. Staff could also express opinions and make suggestions at such meetings.

The managers would tend to use staff meetings as an occasion to voice specific criticisms without mentioning staff by name, thereby ensuring that all staff realized that the manager was aware of any shortcomings.

At fire drill meetings the evacuation procedure was discussed and the safety regulations reiterated. An evacuation of the building was included every other month in the ABC fire drill, but always in a morning without an audience present.

Some managers said how they called frequent staff meetings to try to present a united cinema opposed to a threat of closure and to seek ways in which expenditure could be reduced. In 1982 the Screen staff supported its manager and successfully averted closure, but the efforts of the Clifton Twin and Classic proved abortive.

The staff of the ABC held meetings to decide on a farewell presentation to the manager on his retirement. A party was arranged at the cinema with the staff providing the food, including a large cake, and presenting the manager with a scroll, travelling case and mantel clock. He reciprocated by providing the drinks for the party. The "leaving" lunch provided for the ABC manager by the overseer is described in the next chapter, and how the Odeon manager organized a party and presentation for the retiring ABC manager was included in Chapter 4.1.13.

	Assistant manager	Projectionist	Cashier	Confectionery/bar	Receptionist
ODEON	2 f "local" 1 f "career"	6 f	1 f head 1 p afternoons 3 p evenings	1 f head 3 f 1 p weekends	3 p afternoons 12 p evenings 2 f mainly fridge room 4 p weekends fridge room + students in vacations
			3 p	1 f staff supervisor	
ABC	1 f	4 f	2 f 2 p*	2 f* 2 p	14 p + students in vacations
			*one of each were sisters		
CLASSIC	1 f "cashier-clerk"	4 f	2 f + "cashier-clerk"		4 f 1 p
CLIFTON TWIN	1 p	2 f	2 p 1 niece in vacations		4 p, later 3 p, finally 2 p
SAVOY	none	2 f 1 p + manager	1(wife of manager) 1 p	3 f 2 p 1 p barmaid six evenings a week 1 p barmaid one evening a week	

Figure 5.1 : Cinema staff appointments (f = full time, p = part time) (i)

	Front of House	Handyman	Cleaner	Secretary	Wages clerk	Electrician
ODEON	2 f	1 p projectionists	1 p head 8 p	manager asst. manager	1 p	projectionists
ABC	1 f (made redundant)		6 p, all sacked for office cleaning company	manager asst. manager	manager asst. manager	projectionists
CLASSIC	2 youngest projectionists	projectionists	1 p	manageress	manageress	projectionists
CLIFTON TWIN	manager	overseer company pool	part of centre	manager	manager	overseer company pool
SAVOY	manager	manager all staff	2 p	manager	manager	manager projectionists

Figure 5.1 : Cinema staff appointments (f = full time, p = part time) (ii)

	Assistant manager	Projectionist	Cashier	Confectionery/bar	Receptionist
BYRON	none	2 p + manager		2 f 1 p	1 f 1 p
SCALA	house manager	house manager 1 p manageress		3 p members of family when very busy	
SCREEN	2 house managers	1 f 1 p manager		3 p 1 p when very busy	
ROYAL CONCERT HALL	manager and licensee	10 stage electricians	Royal Centre and Victoria Centre box offices	Royal Centre staff as required	
MINI-CINÉ	none	(video) manager	manager 1 p	none	none
GALLERY	none	(video) manageress boyfriend	manageress boyfriend	2 slot machines	none

Figure 5.1 : Cinema staff appointments (f = full time, p = part time) (iii)

	Front of House	Handyman	Cleaner	Secretary	Wages clerk	Electrician
BYRON	none	manager all staff	part of centre	manager	manager	manager projectionists
SCALA	manageress house manager	house manager	3 p (only one at a time at work)	manageress	manageress | manageress house manager	
SCREEN	none	manager projectionist	2 p	manager finally, 2 house manageresses	manager | manager projectionist	
ROYAL CONCERT HALL	Royal Centre staff as required	City Council pool	part of Royal Centre	1 f	1 f 10 f (plus projectionists)	
MINI-CINÉ	manager	manager	manager	manager	manager | manager	
GALLERY	manageress boyfriend	manageress boyfriend	manageress boyfriend	manageress	manageress | manageress boyfriend	

Figure 5.1 : Cinema staff appointments (f - full time, p = part time) (iv)

	Projectionist	Cashier	Confectionery/bar	Receptionist	Cleaner
NEW	1 f 1 p (MSC)	Arts Centre staff	None but café-bar on premises	1 p	part of centre
N.F.T.	4 p later, a film service company	3 p	none	6 p (mainly students)	paid by centre
JESSOP	film service company	manager committee member	none but snack-bar/ café on premises	manager	paid by centre
T.P.S.U. FILMS	2 p	manageress any volunteer		none	paid by polytechnic

Figure 5.1 : Cinema staff appointments (f = full time, p = part time) (v)

	Projectionist	Cashier	Confectionery	Receptionist	Cleaner
BONINGTON	2 p	manageress	none, but bar on premises	none	Paid by polytechnic
CLIFTON FILM SOCIETY	Manager 6 students	Manager committee member	None, but snack-bar and bar on campus	none	Paid by polytechnic
UNIFILMS	manager 10 students	manager girl friend	bar on campus	none	Paid by university, but projection room by manager
N.S.F.T.	1 p	manageress committee member		none	Paid by university

Figure 5.1 : Cinema staff appointments (f = full time, p = part time) (vi)

CHAPTER 6

THE CINEMA MANAGERS' OVERSEER CONSTITUENCIES

The overseer is the term I have adopted to conceptualize that category of person or company (and the representatives of either) of whom the cinema manager is an employee or tenant. For example, the manager of a circuit cinema is responsible to the controlling company through its board of Directors (especially the Managing Director), area manager, auditors and, theoretically, to the shareholders, all the above being described as overseers. The cinema constituencies in Figure 4.4 divides the overseer category into two areas: the agency and the personal. By agency is meant the company that owns the cinema or is its landlord, some cinema managers having two agency overseers in the form of an owner and a landlord, as the case of the film theatres and societies. The personal area includes the people who are representatives of an agency or are an overseer in their own right. The cinema manager who is Managing Director of his own company therefore appears in Figure 4.4 as his own overseer in both areas, but for both cases (Screen and Gallery) a landlord was also an overseer.

The wish of one "adult" cinema club manager that his overseer remain anonymous has been respected in this study.

The major circuit cinema managers were in a position of having two overseers, in the form of "head office" and an area manager. Those cinemas owned by a limited company, such as Clifton Twin, Savoy/Byron and Scala, were run by managers who expressed a variety of relationships with their overseer. One had an almost carte blance in the cinema's affairs, another was often in dispute with the overseer and a third was eventually promoted to the company's board as Managing Director. The local council-owned cinema (Royal Concert Hall) was run by a manager whose overseers were the City Council and its Leisure Services Sub-committee.

The managers of the two theatric film societies (New and Nottingham Film Theatre) were each subject to a management committee and, in the case of the New, to a Director. Both were also overseen by sub-committees, though at the Nottingham Film Theatre the manager eventually was able to have its Programming and Publicity Sub-committees disbanded. He remained responsible to its Finance sub-committee of which he was a member.

Of the non-theatric film societies that of the Departmental store, Jessop, was disbanded by its manager, after its eighteen months' existence, despite the fullest co-operation from his two overseers, the store's management and Branch Council. The manager received in full the financial backing he required for the running of the film society, including the cost of hire of an external venue for screening when internal accommodation was available at comparatively little cost.

The student film society managers were all themselves students, on a wide variety of courses: education, mathematics, medicine, social studies, and town and country planning. The demands made by tutors had to be met by the student film society managers if they were to be allowed to remain on their course, and ipso facto, continue their film management role. Only two managers said that their job did not interfere with their studies.

The Students Union council was an overseer of the Trent Polytechnic Students Union Films, Bonington and the Nottingham Student Film Theatre, the manageress of the first named also having an overseer in the Entertainment Committee of which she was a member. The second and third named were constitutionally governed by their own committee, though in both cases the manageress experienced an almost free hand in the running of the film society. The Clifton Film Society committee was an overseer of its manager but, like Unifilms, was independent of a student union. Unifilms was no longer a recognised society, having neither constitution nor committee. All five film societies showed their films in an institute of higher

education (at no charge) which as an overseer retained the right to withdraw the privilege.

The danger of the threat of cinema closure by the overseer influenced some of the cinema managers when asked whether or not they would recommend a career in their job by replying that the future of the cinema industry looked too bleak to them. The total number of cinemas fell by more than half between 1971 and 1985 (General Household Survey, 1985), and during the research period of this study two local commercial cinemas (Classic and Clifton Twin) were closed down by their respective overseers, one non-theatric film society (Jessop) ceased to operate and the two theatre film clubs (New and Nottingham Film Theatre) amalgamated as a completely new cinema (City Lights). The decline in the number of cinemas in the U.K., 1980 to 1984, is shown in Figure 6.1 (Business Monitor M2, 1984:4; Myerscough, 1986:250).

	1980	1981	1982	1983	1984
Number of cinemas	942	877	803	707	660
Total number of screens	1,562	1,514	1,432	1,293	1,226

Figure 6.1 Numbers of cinemas and screens in the U.K.

Given the above statistics it is not surprising that cinema managers expressed a feeling of insecurity in their position.

A manager of a circuit cinema would find himself with a change of overseer as a result of a large company take-over. One manager without leaving the same cinema circuit served under six overseers in less than ten years - ABC, EMI, Thorn/EMI, Screen Entertainment management consortium, Bond Corporation and Cannon Group. Once, when I asked a circuit cinema manager for the latest development in a proposed change in his overseer he replied, "I rely on you to keep me

up to date! It's no good asking me, I'm only the manager. I'd be the last to be told what is going on." Such lack of contact with the overseer was observed by Carlson (1951:84) who found that managers spent very little time with their overseers. The slowness of information on company changes filtering from head office resulted in a feeling of insecurity amongst cinema managers. Reassurances from a new overseer could be puzzling to cinema managers in light of eventualities. For example, a Bond Corporation press release, sent also to ABC managers, dated 25 April, 1986, and quoted verbatim in Appendix 1.5, included the following statement:

> "We have no present plans to alter the operations of Screen Entertainment ... the Company [Screen Entertainment] was fortunate to have a variety of management talent who will help ensure the future growth of the Company ...
> Mr. Bond ... plans to spend a substantial amount of time at Screen Entertainment's offices in the coming weeks ..."

Within a week of the above statement the ABC cinemas, as part of Screen Entertainment, had been sold to the Cannon Group which in turn issued a Press release (Appendix 6.1). Subsequent press reminders of Cannon's difficulty in raising the £175 million payment only contributed to cinema management disquiet, as did the closure of the ABC cinemas in York (1986) and in 1987 of those in Birmingham and Hull, with a further sixteen cinemas rumoured as having been singled out for imminent closure.

Cinema managers could have had little faith in their overseers whose most common response to falling attendances was to close the cinemas despite the claim of Spraos (1962) that to do so not only escalated the trend but that 75% of the audience of every cinema closed would cease cinema-going completely.

Neither was confidence of cinema managers boosted by such appraisals of their overseers as:

> "Faced with the dismal statistics [of continued falling attendances], the cinema owners seem uncertain what action

to take to remedy the situation or in what direction their future lies." (Speed, 1983:7)

One manager who requested the overseer to introduce a drop in price of admission for students at his cinema was not only refused but ordered to increase the ordinary admission charge! The cinema manager said that he would not object too strongly because, "I don't want to give them an excuse to sell the site because it's in a prime position and would realize a lot of money." The fear of cinema closure by the overseer was expressed by other cinema managers. The Clifton Twin and Classic had been closed by their respective overseers, in the latter case the building being sold. When the overseer of the Screen put the building up for sale the manager and his staff went round the town collecting signatures (over 11,000 obtained) for a petition to the Borough Council requesting the retention of the cinema being a condition of purchase. The manager also lobbied local councillors. A compromise was reached whereby the ground floor of the building would be developed and the former circle extended and converted into a cinema.

Some overseers exercised a control over their cinema managers by the imposition of regular administrative procedures. A circuit cinema manager related how he, and his assistant manager(s) had to enter into a book the date and time of their arrival on, and departure from, duty. Numerous forms were required to be regularly completed such as those for petty cash, weekly (Appendix 6.2), weekly programme time report (Appendix 6.3), daily time-keeping etc. register (Appendix 6.4), the twice-weekly cinema ticket check list (Appendix 6.5), film damage report, when applicable (Appendix 6.6), publicity campaign report, when applicable (Appendix 6.7), publicity scheme/ Press show form (Appendix 6.8), daily returns form (Appendix 6.9), weekly accounting report (Appendix 6.10) and weekly payroll data form (Appendix 6.11) (including Appendix 6.12). The above were some of the forms etc. required of a cinema manager by the overseer and were in addition to forms required to be completed for other bodies, such as Performing Right Society (Appendix 6.13), Environmental Health Department (Appendices 2.9 and 7.7), Inland Revenue and Customs & Excise.

Occasionally a cinema manager would exercise initiative to overcome an intransigent overseer's decision with which the former did not agree. For example, a cinema manager was instructed to Press preview a film on a Friday, so the manager objected because he knew from past experience that a Friday was inconvenient to most local film critics. But the overseer insisted on the Friday so the cinema manager complied and, as a result, only two student magazine critics and friends attended. But the cinema manager also announced with the Friday invitation a second Press preview on the following Tuesday, which attracted all local Press and radio film critics.

A further example of a cinema manager feeling a lack of support from the overseer was when one suspected a senior member of his staff of stealing from the takings and keeping lost property. He said that he could not sack him without actually catching him in the act and in the presence of a witness. So one day before the suspect took the previous day's taking to the bank, the manager included an extra five pound note. When the suspect returned and did not mention the extra five pounds, the cinema manager 'phoned the bank which informed him that the extra money had been handed back to the carrier. The manager then challenged the suspect who said that he had given the five pounds to two duty cashiers, but they denied this. The manager reported the incident to the overseer also stating that he was about to sack the culprit. The cinema manager said:

> "All I got was a bollocking for setting up an 'intent to defraud', and told not to sack him! I made it so uncomfortable for him that he left a couple of weeks afterwards."

In order to attract more custom by adding to the cinema's facilities the manager of the Savoy suggested to his overseer that a licensed bar would be an advantage, offering his office for the purpose. It was agreed, with the overseer, cinema manager and staff all helping to alter and refit the room as a bar and lounge.

Another example of overseer support was found in the summer of 1985 when the Nottingham Film Theatre created a part-time professional post of Co-ordinator, the chairman of its Council writing in the September/October programme/diary that he looked forward to the appointment as:

> "... an opportunity to develop further the greater range of activity which we have achieved in recent years through day events, co-enterprises with other organizations and extended programming periods."

It was at the Nottingham Film Theatre that the most regular cashier was the manager of the Co-operative Educational Centre at which the films were screened. He was thus, as the overseer's representative, able to gain first hand knowledge of the activities prevalent during screenings as well as being party to possible staff gossip about the film society. On the other hand one student film society manager was able to overcome overseer restriction on attendance numbers at screenings by bribing the duty porter with a drink.

Cinema managers were very conscious of the manner in which one of their number was treated on his retirement by the overseer. The Classic and Clifton Twin managers received no presentation from their overseers when the latter closed their cinemas. The major circuit cinema manager who retired at the age of sixty-five years, after serving the same cinema chain for thirty-one years, was taken out to a farewell lunch, at a restaurant of his choice, by the area manager. His replacement was invited by the overseer to a ten-day company conference in Tel Aviv, whilst his main local rival's overseer organized a company two-day conference in Gleneagles, which had been held the previous year in Jersey.

Auditors, who were overseer employees, twice yearly visited their two respective circuit cinemas to inspect the accounts, arriving unannounced at one cinema but giving advance notice of arrival at the other. However, after a change of overseer of one of these circuit cinemas the scrutiny of financial records became the responsibility of the area manager. The accounts of the third circuit cinema were

investigated also by the area manager. At the New and Nottingham Film Theatre independent chartered accountants were appointed to audit the accounts and to present a report and balance sheet annually.

The commercial cinema managers were responsible for all fiscal transactions within the cinema as well as for the keeping of financial records, the exception being at the Royal Concert Hall where the Royal Centre finance department supervised such matters. Referring to his overseer one cinema manager said:

> "This job is difficult enough as it is without the aggro of them looking over your shoulder all the time making sure every penny is accounted for."

CHAPTER 7

THE CINEMA MANAGERS' STRATEGIC EXTERNAL CONSTITUENCIES

In addition to the internal and overseer constituencies the cinema manager depended on the resources of a number of external constituencies. These external constituencies are grouped, in this chapter, within different categories. The first category is that of the Customer, which includes both the film-goer and the potential customers, inspectors, demonstrators and vandals, as well as the methods adopted to attract custom and minimize the deterrents to cinema-going. The Legislation section describes the Eady Levy, the constraints of obscenity and censorship and the local authority's jurisdiction over the cinema manager. The different ways of Breaking the Law are analyzed within groups as is the dependence of the cinema manager on the different forms of Film Distribution. The penultimate section on Suppliers includes all those constituencies, other than the film distributors, on whom the cinema manager is dependent for goods, services and income which have not already been covered. Social dependence shows how the cinema manager relies, in different forms, on the support of family and friends.

7.1 Customers

The most important external constituency for a cinema manager is that of the customers, sometimes referred to as patrons. By customers is meant those who actually attend (i.e. those who enter the cinema) as well as the prospective (i.e. the public the manager endeavours to attract into the cinema). The different types of actual customer and prospective customer and the methods adopted by the cinema manager to satisfy their needs and attract them to cinema-going are explored in this section.

7.1.1 Customers in general

The cinema-goer can be regular or irregular in attendance and within these two groups are those identified as

different types, such as inspectors, relatives, family, as well as those who are disruptive and those who complain. Of those who complain, some seemingly at the least opportunity, the least popular with the cinema manager is "the articulate, middle-class person who knows how to complain if all is not satisfactory" (Summers, 1986:45). Apart from complaints about service and short change, as already illustrated, cinema managers received complaints from customers about the content of not only feature films but also of screened advertisements. The manager of a local cinema was prepared to offer complimentary tickets to those parents who withdrew their children from watching the film Howard, a new breed of hero (certificate "PG"), the film having been the subject, in the national Press, of the walk-out by a party of school children and staff (Appendix 7.1). Some customers would complain about having to sit through any advertisements whilst some took exception to the content. The T.U.C. advertisement advising the non-purchase of fruit from South Africa resulted in complaints from shopkeepers, and another complained bitterly about a beer advertisement before a "U" certificate feature film.

Relatives and members of the cinema manager's family were also sometimes customers, even if non-paying, but they are discussed in this chapter as constituencies in their own right, as are the manager's friends and those he chooses to invite for reciprocal benefits.

The problem of how a cinema manager had to cope with the disruptive element of customers, such as vandals, disturbers, non-payers and thieves, is analyzed in detail in the section on law-breakers.

Cinema managers had to be on the alert for prospective customers if progress was to be made in attracting new audiences. Some managers were approached by charity, or similar, organizations for complimentary tickets for raffle

or tombola prizes, and for prizes in local radio and Press competitions. Mention in such cases of the cinema was a form of advertising and could introduce newcomers to the cinema.

7.1.2 Specific customer groups

Minority, or specialist interest groups, were a source of prospective custom for all cinema managers. Some managers ran cinemas with a particular clientele in mind, but both theatric film societies began introducing the occasional more popular feature film in order to attract a wider audience. The Gallery introduced weekly striptease dancing along with its programme of uncensored films, the increase in price of admission on that weekday being justified by the extent of the increase in attendance. The categories and changes in the prices of cinema admissions, along with facilities and services, all of which were aimed at attracting custom, were traced in Chapter 2.

Most cinemas attracted school party visits, but the Clifton Twin, Savoy, Scala, Screen and New managers would also arrange a special screening of a film, often connected with an examination's set work, e.g. Tess, Lord of the Flies, Romeo and Juliet, Macbeth, Richard III, or for a school's Christmas trip a cartoon or comedy. The New also catered for individual birthday party screenings. Holiday period and Saturday screenings of films specifically for children were described in Chapter 2.

Some customers attended the cinema in an official capacity, sometimes incognito, in an inspectorate capacity. Such visitors included officials of the KRS (Kinematograph Renters Society) which later became the SFD (Society of Film Distributors) whose function is discussed later in this section. Uniformed police were entitled to enter a cinema, but not to search without a warrant. At many

cinemas, as described earlier, the policeman on the beat was welcomed into the building for a drink or snack, his presence being considered a deterrent to disruptive behaviour. Members of the vice squad would, incognito, monitor the contents of some screenings. Not only the auditors would inspect the cinema's financial records, as once a year a Value Added Tax inspector would also visit. The Inland Revenue inspectors did not call round, but scrupulous details of takings and of petty cash transactions had to be sent by post. Dealings with the Department of Health and Social Security were mainly by letter or telephone, mostly concerning staffing and checking on the amounts earned. Safety, electrical and ceiling, inspections are described later in this section on legislation.

The local annual Women's Festival included the showing of one film, Alan Pakula's Rollover at the Nottingham Film Theatre in 1983. The following year the festival included two films (chosen jointly by the festival committee and the manageress of the New) and transferred the screenings to the New. In 1985 the festival included an exhibition of film posters, video workshops, film workshops, "A programme of films and videos, with discussions, on the theme of women and work" and Binding Love (a film about bondage, footbinding, corsetting, etc.) along with a programme of films and videos by women film makers. The film section of the Women's Festival expanded in 1986 to the showing of eleven feature films (all chosen by the New manageress) by women directors, plus a "discussion event" on issues raised by the films. The New manageress, who described herself as a feminist, fully supported the Women's Festival and hoped to attract its supporters to future screenings at the New, but she described the festival film attendances as, "Only moderate. Rather disappointing". The attempt to attract children to the New was described in Chapter 2.

The manager of the Nottingham Film Theatre hoped to increase attendances by attracting members of the gay community through advertising its screenings in the local monthly gay magazine (Appendix 7.2). The New's season, September and October 1985, contained a series "Strangers in the frame: ten films about gay men", programmed, it was claimed in its current magazine, "In response to initiatives from the ... gay community". The manageress said that it was the only series she had known ever to have been screened to packed houses. Public reaction to the series prompted letters to the editor of the local evening press, two of which, expressing contrasting opinions, are quoted verbatim in Appendix 7.3.

Expressions of satisfaction or displeasure over cinema issues were sometime concerted into public demonstrations. These included those in support of, or against, the showing of specific films. The manager of the Odeon invited to the Press preview of John Boorman's The Emerald Forest the local representative of the Friends of the Earth in the expectancy that the latter would encourage his fellow members to attend this film which included, in its subjects, forest clearance in the Amazon region. The manager allowed Friends of the Earth leaflets to be available, in the cinema's foyers, for customers. The manager always refused permission for leaflets to be personally distributed in the cinema, but some demonstrators did on one occasion take advantage of the film's run to assemble with placards outside the cinema. Local Turkish residents protested outside one cinema during a run of Midnight Express which portrayed the atrocious conditions in a prison set in Turkey, and feminists demonstrated outside a cinema showing Dressed to Kill, claiming that the film incited violence against women. Though such demonstrations drew passers-by attention to the cinema, managers were of the opinion that they also discouraged some intending customers. To reduce the

disturbance managers would endeavour to ensure that easy access to the box office be maintained, using the necessity for quick exit from the cinema in case of fire as an excuse.

When the Home Office, in 1985/86, sought to restrict further the conditions under which the blind and people in wheelchairs could attend the cinema, the local branch of the Coalition for Disabled People planned in its protests a demonstration outside a city centre cinema (Appendix 7.4). When cinema managers knew of an impending demonstration, they would endeavour to be on duty to minimize, as much as possible, its adverse effect on attendances.

The manager's main concern was how to attract the general public into the cinema. Some managers used the admission prices of rival cinemas as a yardstick in setting their own charges a little lower. Only one cinema responded positively to the British Film Year suggestion that admission prices be lowered which prompted a rival cinema manager to comment, "They must have been over-charging in the first place". The prices of admission did not reflect the condition of a cinema's furbishings and facilities, as was found in the relation between quality and price that, "higher prices appear to be poor signals of higher quality" (Gerstner, 1985: 209).

The era of the run-down cinema, which was often referred to as a "flea pit" (Chapter 1.12.3), has passed, so that managers were competing, often with copies of the same film(s), for custom. Conditions within a cinema were often referred to, with pride, by managers convinced that customers considered them high on their priorities in choice of cinema. The manager of the Screen said that vandalism was "almost negligible since we rebuilt ... when run-down, people make it worse". He added that the cinema was in a poor state when he took it over and that, "the

stalls were more like an adventure playground!" Another cinema manager, conscious of the need to attract audiences by providing convivial conditions was quoted as follows in an article in the local Press, "You have to make a place nice. You cannot expect people to sit in the cold" (Bryson, 1966). The manageress of the Scala expressed the opinion that it was fortunate that so many cinemas had closed because a large number of them were in such a condition as to give the cinema industry a bad name.

7.1.3 Customer relations

The methods of handling customers in the cinema were a major personal concern of some managers, as Dalton (1978: unpaginated) had found:

> "What is demanded of a Manager ... is the ability to co-ordinate the movement of a large number of people efficiently and effectively whilst creating and maintaining a social and convivial atmosphere."

This procedure of minimizing dependence on staff for cinema-customer relationships was not felt necessary by some managers.

In order to reduce customer frustration when a breakdown took place during a screening, some managers had installed an automatic alarm system, in which a warning bell would sound in the projection room(s) and manager's office. At some student societies a breakdown occasioned by a broken film or faulty projector was greeted by mock derisory cheers and whistles from students, the occurrence and its resulting atmosphere being treated as part of the "occasion". The managers of the Clifton Film Society and Unifilms, however, took such a pride in endeavouring to avoid interruption that they found the above audience

reaction unhumorous. Both expressed their intentions that their screenings should be as professional as possible.

7.1.4 Film selection

Choice of films was a major concern of managers in attracting audiences to their cinemas. The problems encountered by cinema managers in their dealings with the film distributors, and the ways in which they dealt with them, are analyzed in the section of this chapter on film distributors. The need for a cinema manager to be able to recognize what films were best suited for his cinema's prospective clientele and how to best negotiate for them was recognized in Harvey (1981: 117) when quoting the advice given by the Honorary Secretary of the Association of Independent Cinemas to the local council on the appointment of a new manager at its Chiltern cinema:

> "that someone with a better knowledge of the current popularity and booking intricacies of films could obtain better financial results for the council".

Whilst the awards to films, and those involved in them, can cause controversy those of BAFTA and Hollywood's Academy Awards (the Oscars) can generate sufficient public interest to boost attendances for the winners. But the foreign language film section may be axed in March 1987 from the Oscar awards and, if so, would deprive such films of the kudos and publicity that minority interest film societies welcome in attracting audiences.

The cinema managers who provided films for audiences with a limited or specialist interest included those of the two "adult" cinema clubs which catered for a market in pornographic films. Their managers had to balance the complaints of the police on the one hand that the films

were obscene with those on the other hand of some customers who wanted even more of a hard-core content. The New, Nottingham Film Theatre and Nottingham Students Film Theatre managers strove to provide their members and the public with what they described variously as quality, art-house or foreign films, but the Nottingham Film Theatre and New managers did introduce an occasional popular commercial feature film to attract new audiences.

To give their programming a sense of direction and purpose and stimulate further interest in their screenings, each of the managers of the New and Nottingham Film Theatre would include a series of films on a particular theme. The New themes included German Forms and Tales (July 1984), Into the Past (April 1985), Myth Marlene Dietrich (March 1986) and, from the Nottingham Film Theatre, Jack Nicholson (October 1983), Stories from History (May 1984), D. H. Lawrence Centenary (September 1985) and Scott Fitzgerald (January-February 1986). The Polycine manager arranged screenings with specific themes to complement film studies syllabuses at the polytechnic. These included Melodrama (1985), Art and the Cinema (1986) and Cultural Conflicts (1987), with support from the manager of the Nottingham Film Theatre. Day schools on individual subjects or in support of the above themes were also introduced by the New and Nottingham Film Theatre managers as a means of attracting audiences as well as providing an educational service. The managers of the Odeon and Nottingham Film Theatre co-operated in occasionally advertizing one another's films. The Odeon was host, in January 1987, to an illustrated talk by the film script-writer Troy Kennedy Martin (The Italian Job, Kelly's Heroes, Edge of Darkness), arranged by the Nottingham Film Theatre manager. The event, which resulted in an almost full house, had been described by the latter manager in the programme/diary of Jan/Feb 1987, with an expression of

gratitude to the Odeon manager and his staff for their co-operation, and the following comment:

> "Let's hope it's the first of many such collaborations between the 'art house' sector and the 'commercial' cinema".

It was common for cinemas to include appropriate films during school half-terms and longer holidays as a means of attracting audiences of children and of families. The attempt by the New to attract children to a special series of films has already been described, as has the Saturday morning screenings for children introduced by the manager at the Clifton Twin. Cinema managers commented how profitable children attendance could be through confectionery purchases, one manager saying that he found that, on average, a child paid more for confectionery in the cinema than had been the cost of admission. Whilst cinema managers stocked well in advance for children's preferences (ice-lollies rather than ice-cream, sweets in preference to chocolates, with soft drinks and pop-corn ever popular), they had to instil in staff vigilance in the increase of theft and attempted theft at such times.

The manageress of the New organized a fancy dress party at the centre's bar-café as part of the Nottingham Media Centre Dark Nights Festival of films, in October 1985, which proved most successful but was not repeated. A cheese and wine party was introduced by the Nottingham Students Film Theatre manageress after a screening. Although intended only for members it was attended also by non-members, but proved so successful that the manageress was prompted to repeat the event.

7.1.5 The Media

Apart from all the above methods adopted by managers to publicise their cinemas, the most regular means was by

advertising through the media. Incidental advertising was through news items about a particular cinema and through details submitted about films for inclusion in film review programmes and articles. Cinema advertisements were considered expensive by managers, the New very rarely paying for Press advertisements and the Nottingham Film Theatre only intermittently. Both the "adult" film clubs ceased such advertisements because of the cost, though the Mini-ciné did very occasionally advertise in a weekly free newspaper. All the commercial cinemas placed daily advertisements in the local newspaper(s).

At the Press previews the cinema managers became well acquainted with the media film critics with a good relationship existing as a result. But public previews, called talker-screenings, have come into vogue as a means of publicizing a film. The claim of Jarvie (1970: 192) that:

> "One structure, however, is quite unintended and more or less out of the publicist's control and that is simple word of mouth"

is no longer accurate, as managers prepare a pre-run screening with the intention that the film will, as a result, gain widespread discussion.

7.1.6 Attendance discouragements

The cinema manager had also to be aware of the various means by which prospective customers were discouraged from attending the cinema. Only by recognizing such deterrents could the cinema manager set about a strategy to minimize or eliminate them. Owen (1985: 78) wrote how in Hackney the Rio was still remembered by some:

"that as a Tatler Cinema it had shown sex films and had labelled it a place that 'you didn't go to'. These sort of local attitudes are sometimes hard to overcome".

This was precisely the complaint of the manageress of the Classic who said:

"We got known as a sex cinema towards the end ... So although we had been continually showing sex films I did ask our booking department to let us have a children's film the Christmas before we eventually closed and we had Mighty Mouse. It had not been on the film circuit before. It was a brand new film. We did lots of publicity: had the projectionists dress up as Mighty Mouse and had lots of handout publicity. We brought up the photographers from the local Press who went with the two dressed-up projectionists to the fair, in the Market Square, to photograph them there and these appeared in the paper. We did all this and hardly anybody came. On the first day we had two people. I couldn't believe it, I couldn't. You work so hard. It was most frustrating, and you get staff to do things they would not normally do. It must have been our sex reputation."

To help obliterate the reputation of the Ritz as being run down the new manager, having had it completely renovated, renamed the cinema the Screen.

A person's enjoyment of a film in the cinema could be marred by the misdemeanours of another but, as many such incidents took place in relative darkness, it could prove difficult to locate the source. Disturbances during a screening were listed by cinema managers as including shouting aloud, arguments, the throwing of cartons and

empty packets, forced laughter at poignant scenes, a person or persons walking along an empty row banging down the seats in turn and the pouring of cigarette lighter fluid onto a seat and setting it alight. Identifying the culprits was no easy task but managers did sometimes experience difficulty in positively dealing with the situation. Despite the claim of the Savoy manager who said:

> "But I will not tolerate any misbehaviour in the cinema. We cater for a good class of people who want to see and hear a film in peace" (Bryson, 1966).

The manager of another cinema said:

> "It takes only one lout to spoil the enjoyment of a whole audience, and by then the damage has been done. They might think twice about coming here again to see a film. You can only throw them out of the theatre as quickly as possible with the least amount of fuss. The trouble is that if they're female they know you daren't lay a finger on them and if they're male you know they are quite likely to thump you if you're on your own".

But what is considered a disturbance in the commercial cinema is sometimes part of the atmosphere of a student film society screening. But only sometimes, because the managers claimed not always to be able to predict when a particular film would attract audience "participation". Cat calls and cheers at a breakdown during screening was fairly universal, but sometimes audience response was akin to that of a Victorian melodrama: booing the villain, wolf whistles at a beautiful female, groans at corny jokes, plus rude comments during intimate scenes. The student film societies that showed minority interest films claimed not

to experience the above, which was confirmed on my few visits.

Vandals were a problem in some cinemas and the methods adopted by managers to cope with the situation is discussed in the section on law breaking in this chapter. But mention can be made here of some of the examples of vandalism that can affect the enjoyment of cinema-going of other members of the audience: slashed, broken, burnt and chewing gum on seats; water overflowing sealed wash basins; theft of toilet paper. These and the disturbances listed above occur only occasionally in some cinemas and extremely rarely, if at all, in others. But any number is too often for a cinema manager who has to remove the culprit, if possible, placate offended or inconvenienced customers and probably have to pay for repair of any damage.

7.2 Legislation

In order to show films the cinema manager was subject to the law as laid down not only by the cinematograph Acts but also by pertinent sections of other Acts, such as those concerning Sunday entertainment, children, public health, local government, customs & excise, copyright, obscenity, factories and safety. A list of the main Acts, since the first Cinematograph Act (1909), which were of particular significance to the cinema manager is given in Appendix 7.5.

As a result of legislation three major complaints of cinema managers were that the payment of the Eady Levy was not justified, that the obscenity laws were too vague and that the censorship of films was inconsistent.

Part of the Cinematograph Films Act (1957) made compulsory what had previously been voluntary, i.e. provision for the collection of a levy of one twelfth of the price of every admission ticket sold in the cinema. This levy, known as the Eady Levy, was paid

to the British Film Fund, acting as agent for the Department of Trade and Industry. The fund was established to promote British film production, making an annual grant of £1.5 million or 20% of the Eady Levy (which ever was the larger) between the Children's Film Foundation (until 1981), the British Film Institute Production Board, the National Film School and the National Film Finance Corporation. The remaining money of the fund was divided amongst the producers of British commercial films on a percentage basis of their box office takings, with the result that the most successful films received more than the less successful (which really needed the money the more). To qualify for a grant the film had to have been wholly British, or co-produced with another country, having been shot in part in Britain and had employed some British labour.

The problems inherent in the Eady Levy included some film producers using the prospect of an Eady grant as a bargaining factor when drawing up distribution contracts; some foreign film producers received a grant by using a British registered company as a "flag of convenience"; the quality of the film was not a criterion; the most needy film producers could receive the least grant.

The Eady Levy was scrapped as part of the Cinematograph Film Act (1985) and was welcomed by the managers of the commercial cinemas and theatric film societies. The overseer of one cinema declared that the money which would have been paid as Eady Levy would not count towards the cinema's profit target. The cinema manager appealed and a compromise was agreed.

The question of censorship of films appears in only one Act of Parliament, that of the Cinematograph (Amendment) Act (1982). Cinema managers pointed out how Spielberg's Gremlins was classified as a "15" certificated film in this country but in the U.S.A. was considered suitable for a person of any age. Gremlin toys and souvenirs were marketed in this country, being targetted at children of all ages including the under-fifteen

year olds who were banned, by the British censors, from seeing Gremlins in a cinema. The subjective nature of film censorship was pointed out by Koenigal (1962: 189) who drew attention to a recommendation at the United Nations that certain films should be censored, "especially the Tarzan, Western and thrill film group". The Williams Report (1979) on Obscenity and Film Censorship, which included in its recommendations that words such as "obscene", "indecent" and "deprave and corrupt" should be abandoned and that no uncertificated film should be shown, was not implemented. The anomaly remained, however, that a cinema manager could be prosecuted for allowing, even unwittingly, an under-aged person admittance to a specific film without it being an offence for such a young person to attempt to gain such entry. As pointed out in Chapter 5.4, the cinema manager relies on the cashier to judge the age of what appear to be border line cases, but it is the manager who would be prosecuted, even if the incident occurred on a day when he was off duty. In 1986 one "adult" cinema club manager distributed to customers the rules and a WARNING (Appendix 7.6), on the membership application form, of the explicit detail of the uncensored films and that the club, "operates in accordance with the guide lines proposed by the government appointed WILLIAMS COMMITTEE REPORT".

Despite the Williams Report recommendations to the contrary, a local authority can still ban a certificated film from the cinemas in its area and can change a film's classification certificate imposed by the British Board of Film Classification. Though both these powers were only very rarely exercised, one cinema manager said, "You read of a film banned by one Council but allowed by another. So you wonder whether or not all the trouble involved in trying to get it is worth it. They can still turn round and say no."

A local authority, especially through its Environmental Health Department, was a key strategic constituency of the cinema manager. As part of the local government reorganization in 1974

the issuing of a cinematograph licence passed from the fire brigade (which became a County Council responsibility) to the local authority (Local Government Act (1974)).

Under the Cinematograph Acts (1909-1985) it is the building, and not a person, that is licensed, but it is issued to a licensee who is responsible for the building, and compliance with regulations and license conditions.

There are two forms of license for the showing of films (or cinematograph exhibitions, as described in legal terms):

a) "permanent enclosure" (e.g. the commercial cinema); (Appendix 7.7)

b) "cinema club operated for private gain" (e.g. the "adult" cinema clubs). (Appendix 2.9)

The license fee of £82 for each category is set by the Secretary of State. The application form, in each case, is supplied by and has to be returned to the Environmental Health Department of the local authority, with separate copies to the Chief Constable and the Chief Fire Officer.

The license is issued annually, and in Nottingham the Chief Environmental Health Officer voluntarily sending a personal letter to every cinema licensee reminding them of the approaching expiry of their current license and of the necessity of making an application for renewal if so required. An application for the initial grant of a license requires the submission of detailed plans for the proposal.

The power to grant and renew licenses is delegated to the Chief Environmental Health Officer but any decision to refuse an application would be taken by the local council's Environment (Licensing) Sub-committee.

Before the Chief Environmental Health Officer reaches a decision on an application for a cinematograph license he will have had

to have received satisfactory reports of inspections, made by various bodies, of the building in which films are intended to be shown.

An inspection of the premises is required to be made, every year, by the fire brigade which does not necessarily wait to make the inspection before an application for renewal has been made. The police may make an inspection at any time but, as in the case of the former, there is no limit to the number of such visits. The fire brigade may object to the grant, or renewal, or the license on the grounds, for example, of unsuitable aspects of the building, or the police object to the licensee because of a relevant previous conviction.

Also, before a license is issued, a satisfactory electrical inspection certificate must have been submitted from an electrical firm or company. Included in this inspection are the fire alarms and emergency lighting installations.

The electrical company that carries out such inspections may, as in the case of the local Co-operative Society Electrical Department, voluntarily have their inspections inspected by becoming members of the National Inspection Council for Electrical Contracting (NICEC). Once a year one of the area members of NICEC will have its inspection report and subsequent repairs/installations inspected. Checks are also made that all electrical wiring is in accordance with the regulations of the Institute of Electrical Engineers. The above Co-operative Society's electrical emergency lighting and fire alarm inspection forms are given in Appendix 7.8, along with electrical installation forms.

Every five years there has to be a ceiling inspection of the cinema by a building company whose report, again, must be satisfactory.

The cost of the electrical and building inspections and, of course, any necessary alterations, repairs and installations before a satisfactory report would be issued, have to be borne by the applicant for the license.

If, after receiving reports from the fire brigade, police, electrical firm and, when applicable, a building firm, the Chief Environmental Health Officer decides not to issue a cinematograph license he informs the applicant of the reasons and invites him, or her, to attend the relevant meeting of the sub-committee to refute any charges and state his, or her, case. Having heard all the evidence the sub-committee then makes a recommendation to the Environment Committee (formerly the Environmental Health Committee) whose responsibility it is, under section 12 of the Cinematograph Act (1985) to grant, renew, refuse or revoke a license. Should the Environment Committee refuse a license the applicant has right of appeal to the Crown Court.

The enforcement of the provisions within the Health and Safety at Work Act (1974) rests with the Health and Safety Executive, whose officers are civil servants.

The cinematograph license allows the showing of films that have been certificated by the British Board of Film Classification (formerly the British Board of Film Censors). The categories of certificate are those in which children may be admitted whether accompanied, or not, by an adult: "U" (= Universal), being considered suitable for all ages, and "PG" (= Parental Guidance) for those films which contain some scenes possibly unsuitable for young children. The "15" and "18" category films may not be attended by persons under the ages of 15 years and 18 years respectively.

Under the provisions of the Cinematograph Acts (1909 - 1985) a local authority may impose its own regulations on the licenses for the commercial cinema and a "cinema club operated for

private gain", in Nottingham the Environmental Health Department ruling that any such club, e.g. an "adult" cinema club must have a forty-eight hour wait before an application for membership to the club can be confirmed and a new member allowed admission to see a film. The Gallery manageress said, "Sometimes bribes are offered for immediate entry (once as much as £35 I turned down), but I want to give the police no excuse".

Before an uncertificated film is shown the permission of the local Environment Committee has to be obtained, but as the two "adult" cinema clubs show only this category of film, the members of the latter committee have chosen not to view a weekly diet of such films. Therefore the films are allowed to be shown with the Environment Committee relying on the police to prosecute when, in its opinion, there has been a breach of the Obscene Publications Act (1964), though the interpretation of this Act is far from clear.

The police can make regular visits, as "members", to "adult" cinema clubs. If they were to report that the law is being broken the police could apply at a magistrate's court, in camera, for a warrant to enter, search and seize. If granted the warrant may last for a maximum of a month but the magistrates can stipulate it be used within a shorter period. The police may execute the warrant the same day, bide their time until a later date or place a constable inside the club to activate a bleeper to instigate a raid when the law is considered to have been broken.

A confiscated film is screened at a police station to decide whether an application for prosecution be made to the Department of Public Prosecution, under Section 2 of the Obscene Publications Act (1964). If the film contains explicit scenes of anal or large group sex, or sexual acts with animals or children, then such an application is invariably granted. If eventually proven guilty, the cinema or cine club manager can receive a heavy fine or imprisonment or both.

Even if the manager is not charged the police can apply to the magistrates' court for forfeiture of a film that they have seized, under Section 3 of the above Act, but this procedure is not popular with the police as it provides the offending cinema or cine club with publicity. It is very rare for a manager to oppose the forfeiture of a film.

In addition to a cinematograph license a cinema must have a Justices' License before alcohol may be sold on the premises, as in the case of the Odeon and the Savoy, whilst the latter also required a magistrates' billiards license for its six pool-table hall before this facility was closed in July 1984.

As a member of the Environmental Health Department advises the Licensing Justices on all applications for Justices' Licenses the risk of any incompatibility arising from additional facilities being authorized by another body is remote.

Occasionally a cinema manager would 'phone the Environmental Health Department for advice when considering making any alterations to the cinema buildings or its facilities.

The Nottingham Council is committed to improving the provision for those in wheelchairs in its own buildings, including community centres, offices and its Royal Centre. The Assistant Chief Environmental Health Officer, on his own initiative, visited several cinema managers to encourage them to improve access and accommodation for wheelchairs, bearing in mind that the maximum gradient allowed by law is 1 in 12.

The government's proposed amendments to the safety section of the Cinematograph Act (1985) which were intended to be part of the Home Office's Access Bill brought many protests from handicapped people. A mass demonstration on 6th December 1985 outside the Nottingham Odeon, planned by the local Coalition of Disabled People, was cancelled when, in 5th December, the amendments were withdrawn.

7.3 Breaking the law

The manager had to be constantly alert to any malpractices in his cinema and, as a result, had to spend time anticipating and trying to prevent them. The manager also faced the problem of how best to set about catching a culprit as well as deciding what procedures to adopt once someone was caught. Examples of some means of breaking the law, in relation to the cinema, have already been noted, but in this section of the chapter the problem, as it affects the cinema manager, as well as the methods adopted to cope with specific situations, is explored in detail.

For the purpose of this analysis four categories of law breakers have been identified: non-customer, customer, cinema staff and the cinema manager himself.

7.3.1 Non-customer

The problems created for the manager by demonstrators outside the cinema have already been explored. Here the concern is the ways in which managers deal with problems that affect the running of the cinema as a direct result of the law being broken.

Two forms of burglary had been experienced by cinema managers: a person remaining hidden in the cinema after closure and the one who physically breaks into the building. One cinema manager, in 1985, said that in the previous eighteen months four times someone had remained in the building after closure to break into the gaming machines. In November 1986, another cinema manager reported that in the summer a receptionist found a man "lying between seats" but that he ran off. Then in the same November a further two attempts to remain in the building had been made. On the first occasion three teenagers (two girls and a boy) and the second time two

teenagers (a boy and a girl) were involved. The cinema manager said of both these occasions:

> "I just threw them out. They weren't there to steal, possibly. They were probably after somewhere to spend the night. I didn't send for the police. At least they went quietly, thank God."

The manager of the Screen drew attention to the fact that it was difficult to prevent a member of staff from remaining in the cinema after closure. He went on to say that:

> "When we were the Ritz, a part-time projectionist hid in the cinema at night to steal the day's takings. He failed to do so because the money was kept in a safe. But the police soon realized who it could be and he admitted it in the end."

Breaking into a cinema was also a form of burglary for which some of the cinema managers had prepared by installing burglar alarms. The manager of the Savoy said that his cinema had had burglaries, and that of the one in December 1984, "I don't know what they were after because they left as soon as they activated the alarm without having taken anything".

The most likely targets for a burglar in a cinema were identified by the managers as being cash (takings, float money and coins in gaming machines), cigarettes, confectionery, alcohol and the film. Use of a safe and lockable internal doors and drawers were the most used means of deterrent.

Cinema managers complained of the cost incurred through damage caused not only by forced entry but by the forcing

open of internal doors, drawers and gaming machines. At the Scala the manageress spoke of how a burglar had broken a window, forced open an internal door and broken into a "one armed bandit" before fleeing with its money. On another occasion the same manageress said:

> "We've just recently had a burglary when £20 was stolen. It was the float money left in the kiosk overnight. But £200 of damage was done altogether, including the breaking into my office and drawers for keys but they didn't find them".

Sometimes there was a suggestion of collusion between a member of staff and an outsider. The manager of the Clifton Twin had had a Walt Disney film taken by a burglar. The film had been returned to its cans and had been left in the cinema's foyer, but out of sight, as was the practice, awaiting collection the following morning by a security transport firm. The manager said, "How did they know it was there? I don't know. We kept them locked away after that. The film was never recovered and no-one was caught". The manager of the Nottingham Film Theatre described how, after a screening, the takings had always been concealed in the projection room. One night someone broke out of the building having stolen the takings of about £245, but the drawers of the box office had not been forced. Since then the takings were deposited in the office safe of the centre's manager.

A great source of inconvenience to manager and customers were the bomb scares. At the ABC the manager described how he had received an anonymous 'phone call on two separate occasions informing him that a bomb had been placed in his cinema. On another occasion the local Press had received notice of a bomb in that cinema. In 1986 a bomb threat in the city centre resulted in public houses, restaurants and the Odeon cinema being evacuated (Appendix 7.9). The

decision to evacuate a cinema because of a bomb "warning" is left to the discretion of the manager. In the above cases, which all proved to be a hoax, the cinema managers accepted the advice of the police who recommended that the cinema be cleared. One of the managers said that it was sometimes more difficult to evacuate some of the staff than the customers:

> "You wouldn't credit it, but some of the ladies wanted to collect their handbags and coats and goodness knows what else before leaving the theatre. Then on one occasion, our projectionist said that he had some jobs to do first. I nearly threw him out".

Cinema staff were expected to supervise the exodus of customers in an emergency, but managers still found time for each customer, on leaving, to receive a complimentary ticket. Experience had taught the cinema managers that to simply promise customers a further free entry, to compensate for having to leave the cinema in an emergency, resulted in abuse of the offer.

Theft, other than by burglary, was a major concern of cinema managers, but was not confined only to staff and customers. Film posters within the cinema were sometimes stolen by customers, but so were those posters displayed outside the cinema's main entrance. Mostly the latter thefts were committed after the cinema was closed for the night. Such thefts were compounded by the necessity of having to break the glass, or force the lock, of the poster display case. Cinema managers came to realize that sex film posters were often the target for thieves. Eventually the Classic manageress displayed plain film posters, without an illustration, which were never taken. The Odeon manager removed all posters from outside the cinema at the end of every evening's final programme. Sometimes a stolen

poster was found torn to pieces and scattered in the roadway close to the cinema. Theft of illustrated posters of all descriptions became so rampant on the student campus that student societies would slash posters before displaying them in an effort to discourage theft. But this failed to rectify the situation as the student film society managers came to realize. The result was that the official posters of a film were not purchased, student film societies designing their own plain, or simply illustrated, posters (Appendix 2.20). An exception was at the Trent Polytechnic Students Union Films whose manageress had erected, close to the hall of its screenings, a lockable glass display case in which was placed details of the next, and forthcoming, film(s), along with an official poster of the next film to be shown. This display case was deliberately sited, by the manageress, opposite the porter's office, from which the duty porter could easily view the poster. All other posters, in the Polytechnic, advertising a film were not illustrated and proved to be cheaper than the official film poster.

External damage to the cinema was not confined to the breakage of poster display cases. Graffiti, sometimes consisting of only a single continuous line, had often to be removed from walls, doors and the pavement, the manpower and cleaning equipment being added costs to the running of the cinema. One cinema manager said that it was advisable to remove graffiti as soon as possible because, if left, it encouraged others to add to it. The Classic manageress, who said she had often had to deal with graffiti and external damage, provided an example:

> "When the protesters, opposed to Chilwell Ordnance closing down, came into town, they sprayed graffiti all in the [outside] foyer, smashed the glass doors. £500 of damage alone, but the insurance only paid up £350".

She went on to add, "Teenagers, often drunk, smashed the glass doors several times, not even having been to the cinema".

The manager of one "adult" film club said that several times slogans had been sprayed on the walls of the building by, he claimed, feminists. The other "adult" club manageress said, in 1985, "Some idiots, Christians, put Jesus stickers on the front doors. It's happened twice so far."

7.3.2 Customers

The extent of vandalism within the cinema ranged, according to the managers, from nil to a great deal. The manager of one circuit cinema said of the amount of vandalism, "Much, yes, must accept it as an occupational hazard which has to be dealt with every day. It is something we become blasé about". Many managers said that with certain films there was a higher incidence than usual of vandalism. Sometimes the manager of an independent cinema would 'phone the manager of a first-run cinema to enquire about any problems encountered as a result of programming a particular film. One manager of an independent cinema admitted to not taking the advice of another manager when he said:

> "He told me that admissions with it were fantastic but that he would not retain it a second week because they caused far too much trouble. But I could do with better attendances at the time and thought I could handle the situation. But I regretted it. It brought the wrong type into the cinema. Sink pulled off the wall in gents' toilet and ceiling tile punched out on staircase ..."

Lavatories in the cinema were a popular target for vandals, managers listing the following amongst the damage caused: cistern pulled from wall; blockage of wash basins with toilet paper and taps turned on full to cause flooding; setting alight of towel machine; breaking into contraceptive machine; breaking roller towel machine; "a deliberately broken-off hot water tap" (Gallery); "Once had the waste bin, three years ago, deliberately set alight in the ladies' toilet " (Scala). In addition some cinema managers reported that the lavatories suffered graffiti, and theft of toilet rolls and electric light bulbs. Managers encouraged tray sales and cashiers to look into the ladies' lavatories periodically but to patrol the men's lavatories, where by far the greater amount of damage occurred, was far more problematic. In this case the inspection was carried out, if at all, by front of house (for those cinemas with such staff) and by the manager, if male. One cinema manager said that he was about to request his overseer pay for refurbishing of the lavatories, including new decorative wall tiles "to discourage the vandals".

Apart from in the lavatories, vandalism in the cinema was confined to the auditorium where the seating was a popular target. Cinema managers complained of seats having been slashed or ripped, unscrewed, left with chewing gum and having been set alight aided by cigarette lighter fuel. Ash trays were also unscrewed, but cinema managers were in accord with the comment of the Scala manageress who said that very little could be done to prevent vandalism in the dark. Cinema managers would endeavour to reduce the costs necessitated through vandalism, by having the repairs done, as much as possible, by the employment of a part-time handyman and/or by other members of the cinema staff.

Theft was on the increase in the cinema according to some managers in both 1985 and 1986, though some claimed to

experience none, including the Savoy manager who said, "The type of films we show here and the types of audience we get are not the type to steal". Thefts from confectionery kiosk and tray sales were a constant worry to cinema managers who looked to such trade to boost the cinema's finances. Film posters, displayed within the cinema, were also sometimes stolen as were, more rarely, film stills. The New manageress said that she resorted to glueing film stills, instead of pinning them, to the display board, with the result that none had since been stolen. The manageress of the Gallery, who reported the theft of a fire extinguisher, said that, "Everything possible is nailed down".

In multi-screened cinemas receptionists were warned, by the managers, of children purchasing a ticket for, say, a "15" certificated film, but using it in an attempt to gain entrance to an "18" certificated film in another auditorium.

In this section can be included those "customers" who, without paying for admission, enter, or attempt to enter, the cinema by stealth in order to watch a film.

Theatric and student film society managers, as well as those of some of the commercial cinemas, said that vigilance was necessary to prevent people entering the cinema without payment. Commercial cinema managers gave examples which included:

> "Considerable amount of this by 14 - 18 age group, either in through exit doors by using, for example, a wire coat hook, or one pays and opens the exit doors for the rest. Some try to bluff their way through main doors. Finding a full ticket on the floor (very rare indeed, but it has happened) and passing it to someone outside or

use it themselves at a later date. Get to know a member of staff who lets them in free (also rare)".

Another cinema manager said:

"Trying to get in without payment is rampant at the moment [1985]. It's a full time job keeping them out, especially through the side exit doors. Even been known to use crowbars to try to get in. Never through front doors, only through side and rear exits. These are the nuisances when they get in".

Managers had instructed receptionists to watch for anyone making for the exit doors at the start of a programme; also not to allow anyone entry who claimed to have gone out for cigarettes etc. unless they produced their half of the admission ticket. This method of entry by non-payment had been attempted so often that the Gallery manageress required notice by a customer wishing to leave mid-programme, which was granted only to make a 'phone call or to remove the car.

Sometimes a group of people would attempt to enter with insufficient number of tickets having been purchased. Occasionally a family would attempt admittance with the correct number of tickets but one of which was at a concessionary price instead of the full rate. Cinema managers would brief newly appointed receptionists and cashiers on the various methods adopted by some people to obtain fraudulent or non-payment entry.

Physically preventing a person from entering without payment could be dangerous. One cinema manager said:

> "Violence is more prevalent now, especially when we have to evict someone, or stop someone trying to sneak in. Recently an usherette had a finger broken by some youths she tried to stop sneaking in. We caught them, took them to court, but the magistrates decided there was not sufficient evidence to convict".

Adequate staffing was one solution to preventing entry by non-payment. The New manageress said, "People do try to sneak in by the back door but hard to tell how many because of lack of staff". But the manager of the Royal Concert Hall attributed no such problem being due to "a large number of staff".

7.3.3 Staff

As noted in Chapter 5.5, some managers tried to ensure that all their staff were aware that any staff who stole from the cinema would be immediately identified. Only three of the managers of commercial cinemas admitted to having experienced theft by their cinema staff, and only one film society manager, that of Unifilms, mentioned theft, in this case fuses from the projectors.

The cinema manager had to be alert to theft from all staff, but principally from those of the box office and confectionery sales. It was possible for all staff to varying degrees to keep lost property and steal stock, posters and photographs. Theft by confectionery staff could include deliberately giving a customer incorrect change, and part of the takings and stock. It was at the box office that most incidents of thefts were said by cinema managers to occur. Examples included again deliberately offering a customer wrong change, the charging of full price for a ticket but presenting a concessionary ticket, deliberately charging full price to, say, a senior

citizen but presenting a concessionary priced ticket, and stealing from the takings. Receptionists at all the commercial cinemas were expected to tear a customer's ticket in half, return one half to the customer and keep the other. Cinema managers would count and match, daily, the total half tickets with the sales made the previous day in the box office. The classic fraud, known to all the commercial cinema managers, involved the receptionist who does not tear a ticket, or presents to the customer a previously torn ticket (many found daily dropped by customers on the auditorium floor), and return the whole ticket(s) to the cashier for resale. The cinema manager would discourage eating or drinking on duty by staff, especially those in confectionery sales where "perks" could so easily become out of hand. Pick (1980: 110-111) has graphically described "fiddles" possible in arts organization box offices, bars, snack bars and by programme sellers. But some cinema managers, who were also unitary oriented, believed that their relationships were so good that honesty prevailed. Some managers, though, gave the impression that to admit to staff theft within the cinema would be interpreted as a confession of inept management. Of those managers who admitted having had to deal with staff theft, one said:

> "No matter what precautions you take something will always go missing. Last Monday morning - we had no customers here of course - someone stole the large display photo, three by two [feet], of Elvis Presley from a wall. It was a hard backed picture. I don't know how they did it because it's too big to hide under a coat. I mounted a search but never found it. If we screw them to the wall we can't change them round, which is what I like to do".

7.3.4 Manager

Though finding absolutely no suspicion of dishonesty for personal gain by the cinema managers, there were those who confided that they had broken rules and regulations, even the law, in what they believed to be the best interests of the cinema.

One film society manager said that tickets were sometimes sold at the door immediately before a screening (which was against the society's regulations) in order that the higher attendance resulting would help create a better atmosphere for the film.

One commercial cinema manager would, when busy, occasionally employ children of the family to help in the cinema.

Some student film society managers who charged for admission to screenings had stated on the film hire application that admission was free. Some would also present a second screening of a film that had been booked for a single performance. One manager said that the above practices were justified as the physical conditions of some films did not warrant the cost of hire. Another manager claimed that films were returned in a better condition than when they had arrived. An employee of one film hire company said that he trusted the film societies but did not make a check on any of them as "there are too many". He went on to say that, "If we found out they were lying to us we would not let them have any again. They would be the loser".

Occasionally a student film society manager would admit into an auditorium more people than the maximum permitted by the overseer, sometimes offering, in the process, the duty porter a drink.

One manager had twice been warned by the police for opening the licensed bar before time, having been reported by the licensee of a nearby public house. The cinema manager said:

> "What can you do? You can't win. You have customers, waiting in the foyer for the previous programme to finish, wanting a drink but we are expected to say no. They think we are being awkward and it does not create a good customer atmosphere. Also we lost out money-wise".

7.4 Film distribution

As the very raison d'etre of the cinema is to show films, the supplier of films to the cinema is inevitably a key strategic constituency which has to be "managed". Four areas of film distribution were identified with the cinema managers. These were the distributors of films, mainly of 35mm, to the commercial cinemas; the British Film Institute Distribution Advisors who set up deals on behalf of theatric film societies; the undisclosed source of uncensored video films to the "adult" cinema clubs; the renters of 16mm feature films to non-theatric film societies.

7.4.1 The main distributors

The main circuit cinema companies each had a film booking department which negotiated with the distributors the films to be shown in their respective chain of cinemas. Though a circuit cinema manager could refuse to run a particular film, which was rare, he had no say in the financial terms agreed for his cinema. The overseer would then confirm each future film's booking on a special form called a Manager's Advance Programme Advice (Appendix 7.10) which related to a film's initial or continued seven-day run, or

for a one-off screening. Disney, who distributed their own films through U.K. Film Distributors, even dictated which screen, in multi-screened cinemas, their film was to be shown. The film distributors negotiated with each independent cinema manager, as well as with the main circuit cinema booking departments, the films hire dates and fees, the latter being a guaranteed payment plus a percentage, sometimes called capping, of the eventual attendance takings. The percentage of the takings were also known as break figures, so that, for example, takings up to, say, £3,000 would result in 60% being kept by the cinema and 40% being paid to the distributor; takings up to £6,000 divided 50% each, up to £10,000 with 40% and 60% respectively.

Distributors of films to the commercial cinemas and theatric film societies would forward to the manager, in advance of the screening, several sets of stills, synopsis and production details principally for the Press (Appendix 7.11). Commercial cinema managers would also be sent teaser and full length trailers along with advertisement sales details. The cinemas would in addition receive publicity schemes in what are sometimes described as Exhibitor's Campaign Book and Press Book (Appendix 1.2). Details and illustrations of the film posters and advertising blocks (or stereos) were included in the production details, but were supplied separately by National Screen Service Limited, who held the monopoly.

A cinema manager was not permitted to screen a film's full length trailer until one week before it ran without the distributor's permission. Up to the week before the film's run the teaser trailer could be shown in all auditoria of a multi-screened film.

Increasingly in 1986 and 1987 a film's distributor would arrange a talker-screening in conjunction with a national

daily newspaper, or would expect the cinema manager to organize it with a local newspaper. Even some films expected to attract large audiences, such as Rocky IV and Crocodile Dundee, were given a talker-screening. Sometimes the cinema manager had difficulty in giving away the free talker-screening tickets. At other times the demand for free tickets far outweighed the number available. The Odeon manager described how the distributors of Rocky IV (Appendix 7.12) had insisted on talker-screenings at twenty-one selected cinemas. The public was invited to take a copy of a particular day's Sun newspaper to the Odeon box office where the newspaper would be stamped and two complimentary tickets handed over. On the day of the ticket distribution a long queue had already formed by 8 a.m. but the box office was not due to open until 12.30 p.m. By 10 a.m. the queue, which stretched well round the block, included many children who, presumably, should have been at school. The problems that faced the cinema manager included:

a) staff were having difficulty in keeping the queue to the edge of the pavement and away from shop fronts and entrances;
b) ill-feeling and arguments in the queue as latecomers joined friends;
c) deliberate queue-jumping sometimes causing skirmishes;
d) there were already far too many in the queue than available tickets.

The cinema manager noticed that the Press statement included, "If large crowds build up, cinemas may open earlier than usual" so he instructed the ticket distribution to commence at 10.30 a.m.

Another problem soon emerged as some members of the queue produced more than one newspaper, one person producing sixteen copies on behalf of her office colleagues. The manager instructed his box office staff to allow tickets

for only one newspaper per person, a decision which appeased some of the queue but annoyed others. Within half an hour of opening the box office, all tickets had been distributed, but a very large queue of people were disappointed, some of whom were most abusive to the box office staff. Throughout the day people called at the cinema expecting to receive tickets, again the staff sometimes receiving verbal abuse. Especially irate were some of those who arrived before the official box office opening time, only to find all the tickets gone. The cinema manager remained in close attendance to the box office until 1 p.m. in an attempt to pacify disappointed applicants and support his staff.

The advantages of a film's theatric release and resulting customer discussion, on its subsequent release on video cassette, were appreciated by its producers and distributors, as Park explained:

> "In the U.K., a film that has benefitted from the press coverage attendant upon a theatrical release, as well as subsequent word-of-mouth reputation, can expect to secure enhanced audiences on home-video and televivion." (BFI, 1984:83).

Sometimes a distributor would include in its publicity material a link with a charitable organization. A specially published Friends of the Earth brochure (Appendix 7.13) introducing a Campaign to Save Tropical Forests, containing a short article by the film's director accompanied by a photograph on location, was included in the film's publicity and stills sent to the Odeon manager for the Press preview on 4th November 1985. The brochure was over-stamped with the address and 'phone number of the local representative of Friends of the Earth who attended the preview on the invitation of the cinema manager. The

distributors of Roland Joffe's The Mission included in their publicity material a press release (Appendix 7.14) of Survival International (for the rights of threatened tribal peoples) which included a paragraph from the film's director. Copies of brochures by such charitable organizations, linked with a film, were made available, by the managers, in the cinema's foyer to customers. These were, of course, also a means of advertising the film, being aimed at those customers attending a different film in the same cinema.

The film distributors would usually arrange for their first run films to be Press previewed (Appendix 7.15). The cinema manager would then send invitations, to attend the film preview, to film critics of the local Press and radio stations, as well as to friends. Invitations to representatives of polytechnic and university student magazines and to hospital radio ceased in 1985, their initiative of contact expected of them at the beginning of each academic year having waned. Cinema managers were of the opinion that a film not offered for preview must have received adverse criticism in London. Very occasionally, as described in Chapter 2.1.6, as a further supplement to publicity a distributor would arrange for an actor, actress or director of a film to attend its Press preview. In such cases the cinema manager would make available his office as an interview room for members of the media in turn.

Barring was the term used to describe the ban on certain categories of cinemas which were not permitted to show a film as a first-run. The two main cinema circuit companies Rank and ABC (later Cannon) were granted, by the main film

distributors, the first run of their films. Other cinemas, within eleven miles of a Rank or ABC (Cannon) cinema were not supplied with a first run film. The exceptions to this monopoly were when:

1. a particular film had been rejected by the first-run cinema;
2. a film had already been screened for four, later reduced to three, weeks at a first-run cinema;
3. a cinema was more than eleven miles distant from a first-run cinema;
4. a particular film had been advertised in the area on television.

The decision to impose barring on individual cinemas rested with the Joint Barring Committee of the Cinematograph Exhibitors Association and the Society of Film Distributors (formerly the Kinematograph Renters Society). Managers of independent cinemas, such s Clifton Twin, Savoy, Scala and Screen, had made unsuccessful appeals against barring. A detailed account of the unsuccessful attempts made to remove the barring at the Chiltern cinema in Beaconsfield is described in Harvey (1981: 105-111). In 1963 a Monopolies Commission Report came to the conclusion that there was nothing to be done about the practice of barring. Then in 1984 Bryan Gould, M.P., criticised barring in a speech which included the following comments:

"Two thirds of the market is controlled by two major distributors, and two major exhibitors dominate the exhibition of films in this country. The whole cosy relationship is tied up through

> alignments of various sorts and then bolstered by restrictive practices. We see the malign consequences of that duopoly in the sad story of cinema attendances."

When asked what was the most frustrating part of the job of running a cinema the Clifton Twin manager replied:

> "Not being able to get the new releases quick enough because considered only a second-run cinema, that is, could show a film only four weeks after it had started at the Odeon or ABC. I did try to argue with the distributors that we were not within the city but it did not work."

All independent cinema managers as well as the second- run circuit cinema manager also expressed the above sentiments as their major frustration.

Yet the first run cinema managers were critical of the film distributors' policy of invariably releasing films in London before the provinces. One such manager said that a great deal would be spent by the distributors in publicising a film and having it reviewed in the national Press but by the time the film reached him another film was becoming the centre of attraction. Andy Engel, of the independent film distributor Artificial Eye, stated why London screenings were so important, but did not explain why films should commence a run there before elsewhere:

> "We have to make our money in Londcn. That's not as mad as it sounds. We are talking of about 13 million people, a catchment area which is bigger than Australia, or Belgium, or Holland, or Sweden, or Denmark. The promotion is fairly cheap. The provinces are very provincial, which is not so much a comment on the people who live

there, but on the structure of how they see films" (BFI, 1984: 173).

In 1983 there were 110 registered film distributors in Great Britain, when IDEA was founded (Independent Distributors' and Exhibitors' Association), only to close the following year. The three major American film distributors in this country were known as the "big three", being:

1. U.I.P. (Paramount, Universal and MGM, the last having taken over United Artists in 1982);
2. Columbia - EMI - Warner (including Tristar);
3. U.K. Film Distributors (including 20th Century Fox and Walt Disney).

Other major film distributors included Rank Film Distributors (incorporating Orion and Embassy), Virgin Film Distributors (mainly through Premier and 20th Century Fox) and Cannon Film Distributors.

Cinema managers, especially those of the independent cinemas, would stress the need to co-operate with film distributors. The Screen manager described the situation as:

> "Many weeks of the year I have to put on stuff that I would never want to show. But there is nothing else I can put on and if I don't play it I can't get a better one later. There is such a lot of wheeling-dealing."

There has never been a real shortage of films available for cinema booking. For example in 1984 almost 1,000 films were on offer by the distributors (Speed, 1985:9) of which, on average, there were about eight <u>new</u> feature films available every week.

The main problem was that so few prints of a film were made that there were insufficient to cater for all those cinemas, in Great Britain, requesting it once the barring period had expired. At the same time sometimes a distributor would be left with a film which cinema managers did not want. The Screen manager, above, described how it was prudent to book an unacceptable film in order to later gain one that was popular. This tactic was reiterated by the Savoy manager who, in summing up the situation, said in March 1985:

> "Some films I'm not even allowed to have later [after four week barring] because no copies available. Due to decline in number of cinemas the distributors are reluctant these days to make many prints of a film. Looking at it from their point of view I can understand their reasoning. For example, if one hundred copies of a film are made at £1,000 a copy and the film is a flop, they will be out of pocket. For Killing Fields, a very popular film, only forty prints were made for the whole of Great Britain. But I shall get a copy because I have made good friends in London. We trade on a loyal understanding. Over the years we play some of their not-so-good films and therefore they help us with the top films. Sometimes they ask us to put on a film which is no good [financially] and we agree as that is business and why we are still here."

Those cinema managers who sought to add a second feature film to a programme (to attract audiences) could be frustrated by the distributor of the main film, as noted by Cowie (1985: 350), "Distributors continue to threaten cinemas who dare to book their own supporting programmes". The problem arose when the second film's distributor was different from that of the main film. The Scala manageress

gave an example, in 1987, of overcoming the difficulty by showing two different feature films on the same evening but in separate programmes. She was able to justify this to the distributors by opting to show a "U" or "PG" film early in the evening, many of whose potential customers would be too young to be eligible to attend a "15" or "18" film chosen to be screened later in the evening.

The Kinematograph Renters Society was principally an investigative unit set up on behalf of the major film distributors. Though in 1980 it became the Society of Film Distributors it was still referred to as the KRS by some cinema managers in 1987, but for the purposes of this section of the chapter the updated abbreviation of SFD will be used.

The SFD employed inspectors who travelled the country visiting, incognito, cinema performances of films distributed by one of its members. The SFD inspectors visited the circuit and independent cinemas as well as the theatric film societies. The inspectors check that the film, or films, advertised, are the ones being shown, and shown in the advertised auditorium; also that the programme is running to the advertised schedule. The inspector checks that the prices of admission are correct, that he is charged the correct amount and presented with the appropriate, and untorn, ticket. Overpayment is made at the box office to note whether the correct change is given. The inspector checks that the ticket is torn in half by the receptionist and, once inside the auditorium, the attendance is counted. Sometimes the same inspector will visit the same cinema two or three times in the same day, but not necessarily remaining to see the complete programme. The standard of the cinema's cleanliness and the smartness, along with the manner of the staff, are also noted. Several purchases of confectionery may be made, again payment being made necessitating the handing back of

change. Since the free quarterly film newspaper, Flicks, was introduced in the Autumn of 1985, the inspectors have noted its availability in cinemas.

After each visit the inspector submits a written report to the film distributors who forward a copy to the cinema's overseer. The cinema knows nothing of the visit until receiving the report from the overseer, the staff who attended to the anonymous inspector being identifiable by detailed description and the exact time of transaction. The number on the inspector's half ticket is also recorded and checked, as is his audience count with the total number of tickets sold.

Some cinema managers were opposed to these inspectors, describing them as the "secret police". The Odeon manager was one of those who welcomed the secrecy of the visits. His comments included:

> "I think they're a good idea. They keep us on our toes. It can only keep up the standards. We've nothing to hide but it's good for the staff to know someone apart from me is keeping their eyes peeled."

Some of the less obvious examples, provided by cinema managers, of criticisms made in reports after SFD inspectors' visits included the following. One inspector complained that though he was first in the queue for a matinee performance he found, on entering the auditorium, someone already sitting there. Another inspector suggested that the ringing of one of three prices printed on a ticket was open to abuse and that a single printed price should appear on every ticket. A theatric film society was informed that an automatic ticket machine ought to be installed, but after enquiries this was found too expensive to implement. Also at a theatric film society the manager

was informed that tickets should be individually numbered. But compliments were also received, by managers, as a result of SFD visits, which in turn were passed on to the appropriate staff.

7.4.2 British Film Institute

Both the theatric film societies chose and booked their films in consultation with one of the three Regional Programme Distribution Advisors of the British Film Institute's Programming Unit. The BFI contact the distributors of the films chosen, the distributor's fees paid direct by the film societies. Usually a minimum guarantee of about £35 was expected by the distributor. A first run film would cost the film society about 35% of the takings, a second run film costing about 30% and other films 25%. A one-day booking, however, had a set fee of between £35 and £50, but a single screening for educational purposes would cost about 25% of the takings. As with the commercial cinemas, the SFD (ex KRS) would secretly check on admission charges and attendance numbers.

7.4.3 Video film distribution

Neither manager of the two "adult" cinema clubs would disclose the source of the films they screened, nor the cost of film hire.

7.4.4 16mm film renters

Jessop and all the student film societies booked their films, not from distributors but from specialist film hire companies. Student film society managers were, on the whole, very critical of the efficiency of some of these companies, with comments that included:

"We often find ourselves with a bad print, one reel which is an anamorphic print with the rest being standard. Or one reel in colour and another in black and white, this sort of thing. They are getting better but it's still annoying to find that the film you booked to show at two o'clock that afternoon still hadn't arrived by ten o'clock that morning, and you can find yourself dashing down to Red Star parcels office or haranguing Securicor."

Some film renters were equally critical of film society managers, the telephoned comments of one including:

"We don't get many complaints, but those who do tend to be worse offenders themselves. We get films returned late or damaged and they swear it was done before they got them. Some try to repair the damage themselves and only make it worse. If they are late in sending a cross-over then the other film society blames us."

The major 16mm renters with whom film society managers dealt were Rank Film Library, Harris Films Limited and Filmbank Distributors Limited. All three's film hire conditions, terms, ordering procedures and application forms are included for comparison in Appendix 7.16. Also included is a copy of the letter to managers from Filmbank explaining their proedures, having taken over Harris in 1986 (which in 1985 had bought Rank Film Library) and their hire charges, that year, for recent films.

7.5 Suppliers

In this category are all those who supplied essential goods and services to the cinema, the exception being the film distributors, which has already been dealt with.

The major expenditures of the cinema manager were for the services provided by the local electricity, gas and water boards and by an oil company for those cinemas which were centrally heated by oil, as well as by British Telecom. Examples of costs involved in the use of these services were included in Chapter 2. The Post Office was essential to the cinema manager as a means of communication by mail. All commercial cinema managers paid rates on their cinemas, some having made unsuccessful applications to their local authority for a reduction in the rateable value.

Some cinema managers discouraged visits by sales representatives of vending suppliers whilst others did not mind the resulting interruptions. Those company representatives who visited cinemas regularly would normally call in fortnightly. Confectionery and cigarettes were sometimes provided by the same firm, with orders placed usually by means of the 'phone without visits from sales representatives. The sales, in the cinema, of confectionery, ice-cream, cigarettes and, where applicable, alcohol, were essential to the manager, not only as a means of making a profit but also as providing a service required by customers. Some managers claimed that the sales of confectionery are increasing annually in a higher proportion to the increase in attendances. To reduce the number of deliveries of Coca Cola and increase the profits of its sale the manageress of the Scala said:

> "I introduced a Coca Cola post-mix machine, in the kiosk, and cylinders of gas and of syrup. And it mixes it here rather than buying it ready-made, which cuts the cost."

An essential service to the cinema manager is that provided by firms whose specialisms include film transportation. Invariably a film's delivery is not a separate item of cost to the cinema, but the cinema manager is responsible for the film's safe return, and its cost, to the distributor. Sometimes a cinema

manager is instructed to cross-over a film, i.e. to sent it directly to another cinema instead of returning it to the distributor.

Sometimes the damage in a cinema, as a result of vandalism, is too great for repair by staff and/or manager. For example if too many seats have been slashed for internal repair to be completed within a day or two, the cinema manager would occasionally call in a specialist upholstery firm to complete the work. Managers would endeavour to have decorating and refurbishings done by staff. The Odeon manager had in the space of about only seven years, persuaded Rank of the necessity of refurbishing, decorating and recarpeting the whole of the five auditoria, almost entirely from the company's capital expenditure. The limited amount of internal decorating for which the cinema was financially liable was carried out by internal staff, the cinema manager choosing not to call in a specialist firm in order to save on costs. When the cinema manager's office at the Savoy was converted into a licensed bar the alterations were carried out by the manager, his staff and the owning company's chairman. Projector servicing and repairs have already been covered in Chapter 2.

Some of the non-commercial cinemas received financial grants from sponsors and in the case of student film societies free use of venue and absolvence from cleaning expenses. Both the Midland Group, of which the New was a part, and Nottingham Film Theatre received annual grants from the British Film Institute, Nottingham City Council, Nottinghamshire County Council and from East Midlands Arts, with the result that all were represented on both management committees. The Midland Group were charged no rent for the use of its premises which were the property of Nottinghamshire County Council. Three of the five student film societies received grants from a students union, but two were independent. Medical students who were members of the Nottingham Students Film Theatre were charged only half the membership subscription through sponsorship by the Medic Society

which received, as did the Nottingham Students Film Theatre, a grant from the Students Union. Jessop, which received generous support from its Branch Council, was not expected to make a financial surplus.

A source of supply of income to the cinema, apart from that derived from customers, was through advertisements within the cinema. For a long time the only screen advertising was that of trailers of forthcoming films, and that of local companies by Rank and by Pearl & Dean. Gradually, as television commercials became so expensive and were barred to cigarette companies, major companies began producing their own short advertising films for cinema screening. Cinema managers would negotiate terms for local companies to advertise, in the cinema, with displays and/or posters. However, local firms advertising in the Odeon and ABC monthly future programme booklets paid the publishing firms which then made the booklets available to the two cinemas at no cost to the cinema managers, who in turn passed them on free of charge to the customer.

All commercial cinemas had insurance cover against public and employee injury. The Nottingham Film Theatre was included in the policy taken out by the Co-operative Society for its Educational Centre whilst the New was included as part of the policy of the Midland Group.

The manager of one cinema was still in correspondence and personal contact with insurers, after eighteen months, over a claim by a former cleaner that as a result of a cinema seat injury to her hand she would be unable to work again. Her claim that she had had to leave the cinema employment as a result of her injury was disproved by medical certificates having been retained by the cinema manager. The former cleaner's solicitors were advising her to continue with her claim for damages.

By taking out public liability/staff accident insurance the cinema manager reduced the necessity of calling upon the services of a solicitor.

The cinema manager was required to submit, monthly, to the Performing Right Society (PRS) details of every item screened, including feature films, trailers and advertisements. In addition recorded background music, used in foyers and in an auditorium before or between programmes, had also to be declared to the PRS. An example of one side of a completed, but cancelled, PRS form is given in Appendix 6.13.

Because of the precarious nature of the cinema industry it was in the interests of cinema managers, staff and trade unions to fully co-operate. All the managers of second-run cinemas were members of the Association of Independent Cinemas (AIC) which met monthly, at the annual conference and at a local area annual lunch. The managers of two of the circuit cinemas were not members of a union but at the third cinema the manager and most of the staff were members of the Broadcasting and Entertainment Trade Alliance (BETA), but manager and staff had separate local representatives. Very few staff of all the remaining cinemas were members of a union, but one manager was a member of The National Association of Theatrical, Television and Kine Employees (NATTKE). One manager said, "I read the union [NATTKE] handbook, though not a member, to make sure I was keeping all the regulations". The majority of staff of the Midland Group were members of the Association of Scientific, Technical & Managerial Staffs (ASTMS), the New manageress being the staff representative on the Management Committee. The ASTMS protests against redundancies at the Midland Group are recorded in Appendix 7.17, as is the Chairman's Report, to the 1986 A.G.M., which included the reasoning behind the redundancies.

7.6 Social dependence

The family was a key strategic constituency of the cinema manager, and so were some friends as will be explained in this

section. Every manager of the commercial cinemas was married, all but one also had children. The family figured in one or more of the following ways in relation to the manager's work:

as the basis of home life;
as visitors to screenings at the cinema;
as employees.

7.6.1 Family

The married cinema manager with a family relied on its members for support in what has already been established as an insecure occupation, often with long, unpredictable and unsocial hours of work. The job by the very nature of the conditions of work did not lend itself easily to the establishment of friendships for the cinema manager, who therefore looked all the more for family sympathy. The pressures of such a life-style were welcomed by those practice oriented managers but to others it was on the security of the family that the cinema manager depended. Carlson (1951: 75) had recognized the problems arising from such a work pattern:

> "...this excessive working load has many unpleasant effects. It means that their opportunities to be with their families or to see their private friends are severely curtailed".

Such findings confirmed the earlier research conclusions of Mott (1965) who wrote:

> "American shift workers were found to experience a low degree of domestic and marital happiness, with men finding difficulty in exercising their role as husband and father."

The balancing of the manager's time and efforts between the family and work was made difficult, in part, by the shift system of work, the often long hours at work and the relatively poor salary. Two managers said that a contributing factor towards their respective divorces had been their work as cinema managers. Most cinema managers said that the job was the source of friction within the family. One cinema manager said of his job:

> "It does bring social pressures to bear because the wages we earn do not ever compensate for the odd hours we work. Plus the pressures we get. It would be nice to get a salary where you could take your family abroad every year which would compensate for the wife having to sit at home on her own at nights. Four of my colleagues' [managers of other cinemas] marriages have broken up recently because of unsocial hours and poor pay."

Some managers made a point of mentioning their inability, when off duty, to put aside the cinema's affairs. One said that when on holiday he felt he had to 'phone the cinema every day to ensure that there had been no major problem. A married manager of a non-theatric film society said that he attended all screenings, even those held on his days off work. The Odeon manager said that he tried not to take work home but that sometimes it was unavoidable. The manageress of the Scala said, "At home I'm always considering what to do in the cinema and what films to book".

The managers who claimed that the family became accustomed to the peculiarities of the job made comments that included:

"The family come to accept the awkward hours ..."; "We were adjusted to it by the time I started here. It did not affect us initially. Had some traumas then ..."; "Not able to spend as much time with my family as I'd like to. We were used to it..."; "The children are not affected as they don't know anything different."

Cinema managers had, as a result, to find means to prevent, minimize or overcome the above difficulties. There now follows examples of the methods adopted to "manage" problems inherent in the family as a strategic constituency.

The Odeon and Scala managers specifically pointed out the advantage of being able to organize their own hours of duty to accommodate individual family requirements, and emergencies at home. The Scala manageress said:

"I have to have my husband's co-operation when I'm out of an evening. He has to look after the children, but it fits in reasonably well. They are at school when I'me here in the afternoon and I get back home in time for when they come home, which is better than a 9 till 5 job, and I can be flexible. If I need to be at home I can make arrangements here. I don't need to be here all the time".

The Savoy manager explained that his job caused no problems with the family because by employing them in his cinema they became an integral part of his work. He said:

"My wife was a cinema usherette, which is how we met. She is the cashier and our children now work here. My wife and I have worked all our lives in the cinema so we don't mind working

> Saturdays and Sundays and Bank Holidays and evenings."

One of the reasons given by the Gallery manageress for buying the cinema's lease and taking on the job herself was that it provided work for her boyfriend, who was her only employee.

One benefit to the family of a manager was the free entry to screenings at the cinema, and the avoidance of the necessity of queuing to see the film. Some managers arranged for their own children's birthday party to include a free visit for the guests to a film, the date of the party arranged to coincide with an appropriate film. Free confectionery and ice-cream for the children was part of the treat. Most managers said that their spouse was not interested in films and made only very infrequent visits to screenings.

One film society manager's wife did attend the screenings but not without misgivings. When asked whether or not the job affected his married life he replied:

> "It does affect my married life a little. My wife comes to film nights with me, not because whe wants to see the film but because she does not want to be left at home alone. Sometimes she is not keen on coming".

All the other film society (theatric and non-theatric) managers were unmarried.

7.6.2 Friends

The friends of a cinema manager were strategic constituencies only if the manager became dependent on them

as a resource provider. The first-run cinema managers adopted friends that included those who were regularly invited to the Press previews and who in turn would advise on the physical quality of the film and its projection. These friends would, as a result, though only to a small degree, help to create an audience atmosphere at a Press preview.

Part of the job satisfaction of being a cinema manager was that the position helped some to make friends. These friends were then essential as helping to achieve job satisfaction. This was especially the case in student film societies where two manageresses took up their posts through the influence of having a boyfriend on the committee. The Clifton Film Society manager's girlfriend was, because of her beauty, considered an attraction in her duty as box office cashier. All five student film society managers said that they enjoyed having a drink with friends on the committee, or connected with the screening, after a film show. The manager of the Clifton Film Society said, "I have made quite a few friends as a result of being on the film society committee".

Most managers of the commercial cinemas and of the theatric film societies claimed that the job mitigated against the forming of friendships. The Classic manageress gave as the reasons:

> "Couldn't go out. Really tied. Couldn't go away for the weekend ever. Most of the evenings were tied up as well."

The manager of the Savoy said:

> "Cannot make friends in our trade, because when they are free in the evenings we are not and when they are off at weekends we are here".

Of the two "adult" film clubs one said that there was no time for friends and the other, "It's an inconvenience, but no more than that. I don't let it interfere with my life". The latter sentiment was echoed by the Clifton Twin manager whilst the New manageress said that because of the long hours she worked, "I have to make a very strong conscious effort to arrange to meet friends".

Delegation and staff co-operation were the methods by which some cinema managers were able to maintain friendships as, for example, explained by the Screen manager:

> "When we first took the cinema on we were there seven days a week, but we were used to working odd hours. Initially we had no life. We just lived and ate at the cinema. But as we took on more staff and delegated more work we had a couple of days off a week".

CHAPTER 8

CINEMAS AND CINEMA MANAGEMENT: TRENDS AND PROSPECTS

In this final chapter the trends in cinema provision locally and in Britain are recognized and analysed. A section then follows bringing together some of the key findings of this study and relevant aspects of these trends.

8.1 Prospects and trends in cinema provision

As cinema attendances continue to gradually increase in the late 1980s there is some optimism within the cinema industry in general despite the warning of Park:

> "A time will come when it is possible to offer people the cinema experience in their own homes. The technology has already been developed to transmit large scale projection, at the right ratio with top quality sound. When that day dawns, cinemas may indeed close for good." (BFI, 1984: 84)

In the meantime, although cinemas continue to be closed down, new multi-complexes are being built and more are at the planning stage. Rank, in a Press release dated 27th February 1987 announced in its plans the provision of 18 new auditoria (Appendix 8.1). This is in contrast to 1981 when Rank closed 19 of its cinemas. Both Rank and American Multi-Cinemas are searching for suitable sites for new multi-screened cinemas, but Capital Leisure's plans for the country's first ever drive-in cinemas (ozoners) have not yet materialized. C.I.C. (Cinema International Corporation), which owns the London cinemas Empire in Leicester Square and Plaza in Lower Regent Street, opens its new six-screened cinema in High Wycombe on 24th July 1987, having plans for a nine-screened cinema in Solihull. American Multi-Cinema plan to build 50 new cinemas (over 300 screens) after the success of their ten-screened cinema in Milton Keynes.

The trend in the new multi-screened cinemas is towards multi-complexes which provide facilities in addition to the cinema. Rank's plans for Brighton, which include a new restaurant, bar and shops, are described in Appendix 8.1 The new six-screened cinema in High Wycombe will contain a pub-bar and a pizza-spaghetti restaurant, both separately leased but sharing the cinema's foyer. Plans for a creche there, announced in the Sunday Times (23.3.86) were abandoned as impractical. The cinema is to be known as Wycombe 6 and the projected cinema in Solihull will be named Solihull 9, the C.I.C. policy of naming its cinema being that it includes the name of the town, or city, and its number of screens. The new eleven-screened cinema in Nottingham will include in its complex shops, offices, garden centre and a restaurant. As at the Wycombe 6, a large car park is additionally planned.

Another key factor in the planning of multi-screened cinemas in Britain would seem to be that the site should be close to major road networks. Wycombe 6 has been built close to a motorway but in a suburb of High Wycombe. For the new twelve-screened cinema in Nottingham land has been bought alongside the city's ring road and only a few hundred yards from the main Derby road which also provides direct access to neighbouring towns and villages. Its owner was initially undisclosed but rumour amongst cinema managers in Nottingham suggesting it might be National Amusements, which has 400 screens in the U.S.A. but none yet in Britain, proved accurate.

New cinemas, especially those that can offer a large number and variety of films may prove to be a threat to existing cinemas, the independents especially. The new twelve-screened cinema in Nottingham might take custom from all the existing cinemas, including the two major circuits, if first-run films are to be allowed to be screened there. But the possible threat of the major circuits withdrawing their custom at all their cinemas from any such distributor might deter the Joint Barring

Committee from allowing first-run films to the multi-screened cinema.

As a second-run cinema it could, along with its amenities including large car park, seriously affect attendances at the Scala and Screen, and especially the Savoy and Byron which have no car parks. With as many as eleven screens, even allowing for the same film in more than one auditorium, there is the possibility that minority interest films will be screened which might have an adverse effect on the City Lights.

City centre cinema managers are worried that late night violence on Nottingham streets may cause cinema-goers to see their films at the new multi-screened cinema with its ample provision for car parking. The city's licensing magistrates claimed that "ordinary people are unable to enjoy city centre facilities because of the unruly behaviour by young people." (Evening Post, 22.4.87:1)

The Lenton Picture House Company, which owns the Savoy and the Byron, is not located in the city centre but has shelved plans to open a third cinema until the impact of the new multi-screened cinema can be assessed.

The Odeon's film-buff "local" assistant manager has been appointed "career" assistant manager, and second in command, at the Leicester Odeon, commencing there on 1st June 1987. He had previously unsuccessfully applied for one of the two posts of front of house manager at City Lights which opened on 1st April 1987. City Lights has been very bold in the number of staff appointments it has made. From the three part-time staff of the former Nottingham Film Theatre plus the former New's two full-time staff, and one staff on the YTS, the City Lights has commenced with six management staff and two full-time projectionists. City Lights may have been too ambitious with an estimated management yearly bill of about £50,000 (with a yet unknown income), compared to the Odeon's four-management team's

combined annual salary of about £35,000, but with a cinema profit expected to be between £200,000 and £250,000.

The joint managers of the new City Lights have stated that they will continue to provide film series for minority groups. Though a series of "gay" films at the New had been very well attended there were those who took exception to the theme and wrote accordingly to the local newspaper, which is given in Appendix 7.3, along with a reply. Convention suggests that in market targetting a specialism may attract a good initial response but may also detract others. So, when a specialist series of films ends, a vacuum may be left in admissions.

Now that Nottingham Film Theatre has closed, Polycinè has transferred its contact to City Lights. After its initial public screening of four films in 1985, followed by six films in both 1986 and 1987, the Polycinè manager has organized ten films and a day school for 1988. The theme of the 1988 series is to be the twentieth century depicted on screen, including Brazil and both parts of 1900, but not the film 1984.

Though there are no known plans to introduce Imax or its related Omnimax screens to the area, four Nottingham cinema managers expressed scepticism about their effect on cinemas showing 35mm films. Imax, with a screen five storeys high (45 feet high x 62 feet wide) and six channel stereophonic sound, was invented by Graeme Ferguson, a Canadian, about 1967. In 1983, in Bradford, the National Museum of Photography, Film and Television opened its Imax auditorium, the first in this country and only the second in Europe, the next being scheduled for the fun palace at Battersea's power station. Thirty existed worldwide in 1985, and in March 1986 an Oscar was awarded by the American Academy to Imax for its outstanding technology.

Omnimax uses a gigantic screen inside an inflatable dome, requiring a 180 degree fish-eye lens. Blackpool's Central Pier has had an Omnimax during the summers of the 1980s. The next to

be erected was at the Garden Festival in Glasgow in 1986 (Perry, 1986:45). Pick (1986: 127) has questioned the virtue of some uses of technology in the presentation of contemporary arts.

The development of existing cinemas to include multi-screened auditoria and the building of new multi-screened cinemas results in the manager having to run a more complicated organization than was a single screen cinema previously. More films have to be negotiated with distributors, more outlets and larger confectionery trade along with more staff requiring supervision are but part of the greater work load. The Scala manageress successfully applied to the Erewash Council for the purchase of part of the Council-owned car park alongside the cinema, for the building of a fire escape from the balcony which would be converted into a second screen. At a meeting of the Erewash Development Committee a councillor supporting the purchase request said, "It's about time Ilkeston moved into the eighties". An Erewash Council officer's report to the Council said:

> "The release of land sought by the cinema will have only a minimal effect on car parking provision. If 'twinning' of the cinema helps to secure the future of the town's one remaining cinema, then it is felt that the council should co-operate in making the necessary land available." (Ilkeston Advertiser, 3.4.87:13)

The District Valuer has yet to approve the terms of the sale, but the Council members have unanimously backed the sale in principle. Detailed plans of the twinning of the cinema have yet to be drawn up but it is anticipated that the lower auditorium will seat 500 and the upper tier 100. The cinema opened in 1913 thus making 1987 its 75th anniversary. The Scala manageress had received a notification dated 6th November 1986 from the Department of the Environment informing her that the cinema is to be a "listed" building, thus preventing any alterations to its Pimlico front.

In Nottingham the Cannon manager awaits the next instalment in the saga of the Cannon Group's purchase of Screen Entertainment Ltd. In March 1987 the Office of Fair Trading stated that it had commenced an investigation into whether a merger had occurred when Warner Bros. made its rescue deal with Cannon. Warner Communications had paid, in December 1986, $50m in cash to Cannon for convertible preferred stock and secured notes and the option for two years to purchase up to 50% of Cannon's Screen Entertainment division. The Office of Fair Trading would refer the deal to the Monopolies and Mergers Commission if the aim of the merger has assets over £30m or the result of the combined market share is over 25%.

As noted in Chapter 1.5 the Odeon manager is anxious to convert the Corola Bar, in the cinema's basement, into a sixth auditorium with seating for about 100. Having called in a representative each from the local Environmental Health Department and the Fire Brigade, he has been advised that the sixth auditorium would require a direct exit from the cinema. As the manager could find no means of achieving this without first passing along screen five's corridor (which would not be permitted) he has invited a friend, who is a surveyor and a guest at Press previews, to inspect the premises and endeavour to find a solution to the exit problem. The Odeon manager considers that by being able to offer a choice of six different films he will be able to negate, to some extent, the prospective competition of the planned eleven-screened cinema (which may not always show eleven different films simultaneously). He is also taking advantage of his friend as a strategic constituency, as described in Chapter 7.6.2.

Some circuits have started looking towards a greater influx of graduates to manage their cinemas, but whether or not the starting salary is realistic remains to be seen. The last advertisement (Appendix 8.2) for an assistant manager/ess at the Odeon, which appeared in the local Evening Post at a cost of £105 for one insertion, attracted 20 applicants, none of whom

were graduates. In the 1930s and 1940s a cinema manager was a highly respected member of the local community, and Rank sent out monthly brochures encouraging their cinema managers to associate with local dignitaries. People of standing in the local community were invited to special cinema performances and receptions at which the cinema manager's wife was expected to play an important role as hostess. This situation was a far cry from that of the non-theatric cinema manager's wife who, as described in Chapter 7, reluctantly attended the monthly screening rather than remain alone at home. In Nottingham the Lord Mayor and entourage often formally visit orchestral concerts at the Royal Concert Hall, when a reception is held during the interval in the conference room, but have yet to attend a film there.

The business ethic of the cinema manager has also changed over the years. Now with specialist cinemas there are the "adult" cinema managers whose dealings are shrouded somewhat in secrecy, whilst the art-house managers often put the interests of minority groups above those of profit making. The wheeler-dealer relationship of some cinema managers with the film distributors is sometimes seen as a marked contrast to the former image of the cinema manager as a pillar of society. But the Odeon manager has twice given a lecture on cinema management to the Creative Arts degree course students at the Polytechnic, as well as giving an Open Programme public lecture there on the history of Nottingham cinemas. In 1986 he spoke about his work at morning assembly at a local comprehensive school. One cinema manager had resigned as a member of the Rotary Club because the shift system under which he worked prevented him from regularly attending meetings.

The cinema manager now deals with principally a new age group of cinema-goers. Children's films remain popular, but there is a dearth in Nottingham and area of soft pornographic films, the latter a deliberate policy of the managers. The local cinema managers have said that the majority of their customers now

appear to be under thirty years of age. The theatric film societies claimed that the majority of admission tickets are issued to students though they do not constitute most of the membership. The "adult" cinema clubs now offer a concessionary price of admission to students. In April 1987 the Cannon (formerly ABC) at last offered students a special rate for admission but not applicable on Saturdays and Sundays.

The habits of customers within the cinema can undergo a change with rules and inducements. No smoking regulations in auditoria, imposed by cinema managers, have caused only very few complaints from smokers. It is not unusual now to see customers leaving the auditorium, during an intermission for confectionery sales, in order to smoke a cigarette in the cinema's foyer or corridor. As a greater variety of confectionery becomes available in the cinema with a corresponding increase in purchases, the problem of litter becomes more acute. Cinema managers might consider how litter might be deposited by customers other than on the floor. A cinema manager is quoted in Speed (1986: 12) as saying that a "class" audience took their litter home with them but with that of Rambo, for example, rubbish was a major problem.

As a result of negotiations between the Broadcasting and Entertainment Trade Alliance and the Cinematograph Exhibitors Association, British cinema staff were awarded a pay increase of 5% from 29th March 1987, with a further 2% from 27th September. BETA had originally sought an increase of 10%, but an additional 4% increase in relief work, meal and morning screening allowances was also agreed from 29th March. Changes in work conditions have still to be ratified. BETA, conscious for so long that cinemas were cutting back on staff numbers in order to remain in existence, justified their latest pay increase demands by claiming that most cinema workers' wages were below £123 a week, the official poverty level, and by drawing attention to the increase in cinema attendances since 1985. Perhaps they consider the upward trend will continue.

8.2 Cinema managers and the future

Just as the supermarket and hypermarket have helped cause the closure of many small shops, such as grocers, so too may multi-screened cinema competition cause smaller cinemas to close down. But there is a need for the "corner shop", which has survived by offering services such as Sunday and late-night opening, credit, gossip and personal attention, with a use of a car by the customer not being a requisite. If the relatively smaller cinema is to survive against multi-screened competition, then its manager must also explore avenues of specialist service.

The temptation for overseers to close a cinema, in order to realize the capital to be gained from selling a site, remains as the value of land increases yearly. The cinema manager's unitary orientation (Chapter 3.3) may have to be developed, or further developed, to endeavour to make the cinema a success and as a means of warding off possible closure. The larger number of staff required for a multi-screen might make unitary orientation more difficult to accomplish. The product oriented manager (Chapter 3.4) in the commercial cinema may welcome having many screens at his disposal, providing a possibility of including specialist films. But this in turn could affect the art-house film society manager who may not be able to compete against a multi-screen providing such a variety of films. Circuit and independent cinema managers are already screening increasingly more films which previously might have been considered within the province of only the regional film theatre. Such films have included Paris Texas, Spider Woman, Letter to Brezhnev and Salvador.

Orientations will inevitably then have an influence on how cinema managers will approach their work but, as seen in Chapter 3.9, the orientations may prove dynamic. Unless treated as a hobby, as with some film societies, the cinema manager will look to the fiscal returns in his instrumental orientation (Chapter

3.1) which, as we have seen, is not only far from generous but does not reflect the wide scope of skills required and the arduous nature of the work of a "manager par excellence" (Chapter 1.1). A career oriented manager (Chapter 3.2) may be particularly affected if the number of screens increases only with a decrease in the number of cinemas (Figure 1.5). The number of circuit cinema companies has declined as mergers have taken place, see Chapter 1.10, which results in fewer area or regional managers being required, thus reducing the number of goals for the career oriented cinema manager.

One aspect of the multi-screen is that the auditoria tend to be relatively small, with seating of between 150 and 350, with little room, if any, behind the screens. As a result it is impractical for an entrepreneurially oriented manager to present live performances in such a cinema. The manager of the older cinema with stage and changing room facilities may, therefore, if entrepreneurial in orientation, be in a position to offer occasional live performances as an alternative attraction, a service not envisaged for the multi-screened cinema. The practice oriented manager (Chapter 3.6) will certainly be able to indulge in his work in the organization of showing several films simultaneously in a multi-screened cinema.

The "adult" cinema club manager may be one who will not be threatened by the multi-screened cinema if, as expected, feature films come to be more rigorously censored. The drop in the screening of soft porn films in Nottingham has already been noted in 8.1 of this chapter.

The cinema manager will need to observe whether the comparatively young age group of cinema-goers, see Figure 1.4, which is common to both the commercial cinema and film society at present, persists in the future. The student, especially, of that clientele, may well become the target of all cinema managers as they compete for custom. Students complain, as others have (Chapter 1.12.3) about filmed advertisements in the

cinema, some managers remarking on the growing tendency of students to enter a cinema in time only for the feature film. Even the cleverly produced independent advertisement film loses any appeal when seen on several occasions, even in different cinemas.

The roles of a cinema manager may have to undergo changes in extent and priority. As figurehead (Chapter 4.2.1) his role will depend on his status in the environment. The more respected he becomes in his locality the more he can expect to be called upon as the cinema figurehead to feature in extraneous activities. Any resulting publicity could only benefit the cinema.

If the cinema manager is to continue to be required to train in situ probationary assistant managers, then less time can be devoted to other on-going managerial functions. A manager of a multi-screened cinema will require more time to be available for the booking and programming of films, with a larger staff necessitating a more complex duty rota having to be prepared. The manager of a multi-screened cinema may, as a result of a comparatively large number of staff, find that, after all, the role of disturbance handler may have to be adopted (Chapter 4.2.8).

Though cinema chains, like C.I.C., include the bar and restaurant within the cinema but under separate lease and management, there are multi-screened cinemas which incorporate such facilities under the one management. Such enterprises will call upon the entrepreneurial role of the cinema manager (Chapter 3.5). And, as the theatre's dictum that "the show must go on" applies also to the cinema industry, there may be, with so many screens functioning simultaneously, the greater probability of potential and actual breakdown. As a result the employee/colleague role may be called upon (Chapter 4.2.10). And to reveal a personal preference I would hope that the cinema manager of the future will not be too busy, or too

bureaucratically engaged, to adopt the idealist role in customer relationships, especially in the caring for the practical needs of children as shown by the Scala manageress, in Chapter 4.2.13, and by the Dundee cinema partner-managers (Field, 1974: 74).

It is impossible to make accurate predictions of future cinema management. Use of computers in the work situation and employment of secretarial staff, for examples, could make significant changes in the number of tasks undertaken by cinema managers. But it is difficult to imagine the pattern other than as present: brevity, variety and fragmentation (Chapter 4.3).

The juggler-manager (Chapter 4.5) is likely to continue to operate in those situations where remoteness from head office is endemic or positively encouraged by the cinema manager. As mainly at present this may occur with circuit and multi-screened managers rather than with those of the independent and film society where the overseer is closer at hand. Whilst the cinema manager continues to exercise the colleague/employee role, through staff shortage or through unitary orientation, the option will be to act as player/manager. On the other hand a cinema manager, choosing to undertake staff duties alone, or through reluctance to delegate will, as a result, find less time for constituency contact as a lone manager.

The difficulties or organizing the screenings of up to twelve films simultaneously will expose any deficiencies in management (Chapter 4.5). But as multi-screened cinema managers capture the film-goers at the expense of smaller cinemas, it is the latter's managers who will be threatened with cinema closure. As stated earlier, the film societies may also be affected if multi-screens become successful in presenting specialist films.

In the final analysis, in the ecological approach to management, the manner in which a cinema manager chooses to control and manipulate the environment's demands and constraints will play a significant role in the cinema's survival.

Research in a complex area such as this cannot make clear or unambiguous predictions about the future of the cinema industry. There are too many variables involved and any number of extraneous factors may intervene subsequent to any prediction. Nevertheless I have suggested some possible patterns and raised some pertinent questions for the future of cinema management. One hopes that this present study will not be seen as a final work on cinema management but as a stimulus to further investigations into what has hitherto been a neglected area. There is considerable scope for detailed historical analysis of how cinemas have been managed in the past, for example, but above all there is in this present study an implied invitation to other researchers to study how cinema management evolves as cinema provision itself changes over the coming years. Good luck to them.

PRESS BLOCK PULLS

5cm x 3col

10cm x 3 col

Also available: 5cm x 2col · 12cm x 4 col

A ROOM WITH A VIEW
CREW LIST

Producer	ISMAIL MERCHANT
Director	JAMES IVORY
Screenplay	RUTH PRAWER JHABVALA
Photography	TONY PIERCE-ROBERTS
Music	RICHARD ROBBINS
Editor	HUMPHREY DIXON
Costume Design	JENNY BEAVAN JOHN BRIGHT
Production Design	GIANNI QUARANTA - ITALY BRIAN ACKLAND SNOW - UK
1st Assistant Director	KEVAN BARKER
Production Managers	ANN WINGATE & LANFRANCO DIOFALLEVI
Associate Producer	PAUL BRADLEY
Assistant to the Director	PIPPO PISCIOTTO
Associate Producer, Italy	PETER MARANGONI
Casting Director	CELESTIA FOX
Hairdresser	CAROL HEMMING
Make-up	CHRISTINE BEVERIDGE
Location Manager	JILLY GUTTERIDGE - UK
Assistant Cameraman	GRAHAM HAZARD
Gaffers	LOU BOGUE LUIGI BISIOLI - ITALY
Sound Mixer	RAY BECKETT
Sound re-recording	RICHARD KING, WORLD WIDE STUDIOS, LONDON
Boom Operator	NICK HAMMOND
Set Dressers	BRIAN SAVEGAR - UK ELIO ALTRAMURA - ITALY
Wardrobe Supervisors	SALLY TURNER WILLIAM PIERCE
Producer's Secretary	NICKY KENTISH BARNES LIZA STROUT
Continuity	RENEE GLYNNE
Stills	SARAH QUILL KATYA GRENFELL
Publicity	ZAKIYA POWELL

CAST LIST

Charlotte Bartlett	MAGGIE SMITH
Lucy Honeychurch	HELENA BONHAM CARTER
Mr Emerson	DENHOLM ELLIOTT
George Emerson	JULIAN SANDS
Cecil Vyse	DANIEL DAY LEWIS
Reverend Beebe	SIMON CALLOW
Miss Lavish	JUDI DENCH
Mrs Honeychurch	ROSEMARY LEACH
Freddy Honeychurch	RUPERT GRAVES
Mr Eager	PATRICK GODFREY
Catherine Alan	TABIA DRAKE
Teresa Alan	JOAN HENLEY
Mrs Vyse	MARIA BRITNEVA
The Cockney Signora	AMANDA WALKER
Sir Harry Otway	PETER CELLIER
Minnie Beebe	MIA LOTHERGILL
Mrs Honeyworth	PATRICIA LAWRENCE
Santa Croce Guide	MIRIO GUIDELLI
The New Charlotte and Lucy	MATTY LOCK GIBBS KITTY MEDRIDGE
Mr Flood	FREDDY KORNER
Miss Pole	ELIZABETH MARANGONI
Phaeton	LUCCA ROSSI
Persephone	ISABELLA CELANI
Murdered Youth	LUIGI DELFIORI

Tie ins available

Paperback edition of 'A Room With A View'
by E.M. Forster from Penguin Books

Film Soundtrack LP record and tape on Filmtrax.
Available on sale or return basis to be arranged directly with
Frank Rogers, Filmtrax, 4 Mornington Place, London NW1.
01 388 2037/0141.

Advertising/Publicity Materials Available

Quad Poster	30"×40"	From NSS
Trailer	'U' for 'PG'	From NSS
Block Pull Sizes: 5×2 5×3 10×3 12×4		From Dewynters Ltd

ALL PRICES ARE SUBJECT TO VAT

Please order all accessories direct from:

Ad-Sales Department
National Screen Services Limited
15 Wadsworth Road
Perivale
Greenford
Middlesex
Telephone: 01-998 2851

Mike Allaway
Dewynters Limited
38 Dover Street
London W1X 3RB
Telephone: 01-499 1723

Press block pulls and part of the publicity details received by cinema manager from film distributor

Exhibitor's Campaign Book

THORN EMI

Screen Entertainment

COLUMBIA-EMI-WARNER DISTRIBUTORS LTD
135 WARDOUR STREET
LONDON W1V 4AP
TELEPHONE 01-734 8400 TELEGRAMS COLWARDIS LONDON W1 TELEX 8955617

Exhibitor's Campaign Book sent by film distributor to cinema manager to help promote a film

Editorial and Advertising Stereos

Block no RS1 Still no RS101

Guided by a strange power, Red Sonja (BRIGITTE NIELSEN) rummages beneath a pile of rusty broad swords and brings out the 'Stormbringer'; a sword with a strangely designed hilt which will aid her in her attempts to locate the stolen Talisman and to exact her revenge on Queen Gedren in RED SONJA, released by Columbia-EMI-Warner Distributors.

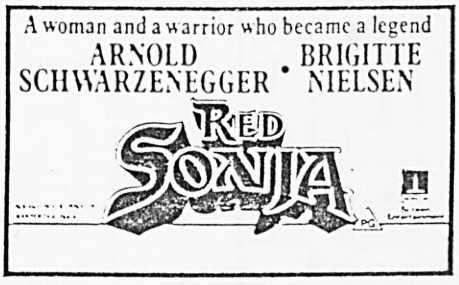
Block no RS2
Still no RS102

ARNOLD SCHWARZENEGGER stars as Kalidor, an immense, powerful warrior who mysteriously comes to the aid of Red Sonja during her many battles with the forces of Queen Gedren in RED SONJA, released by Columbia-EMI-Warner Distributors.

Block no RS3 Still no RS103

Having attacked the Temple of the Talisman and killed all the priestesses guarding it, Queen Gedren (SANDAHL BERGMAN) steals the Talisman for her own dark ambitions of total power, knowing little of its immense potential for destruction in RED SONJA, released by Columbia-EMI-Warner Distributors.

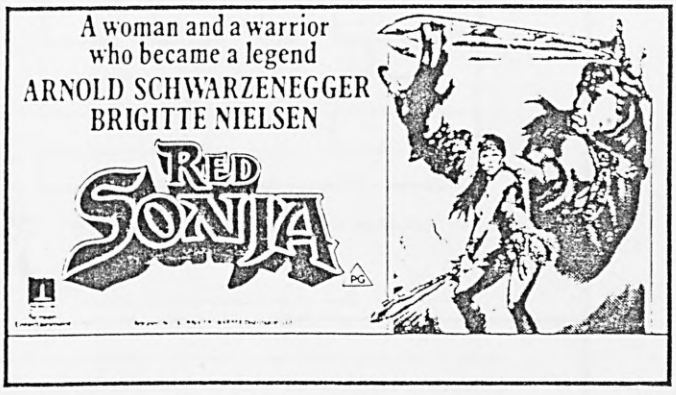
Block no RS4 Still no RS104
Red Sonja (BRIGITTE NIELSEN) and Queen Gedren (SANDAHL BERGMAN) confront each other during the climactic battle for the Talisman in RED SONJA, released by Columbia-EMI-WARNER Distributors.



5cms D/C INGA SLADE originations £7.15

15cms D/C INGA SLADE originations £8.75

5cms S/C £7.15
INGA SLADE originations



7cms T/C INGA SLADE originations P.O.A.

Competitions

Illustrated below and over are two eye-catching competitions suitable for your local newspapers, freesheets, magazines and periodicals. Combine these competitions with an ad, stills and editorial copy for greater impact. Remember, further copies of this campaign book are available from NSS.

ARNOLD SCHWARZENEGGER

BRIGITTE NIELSEN

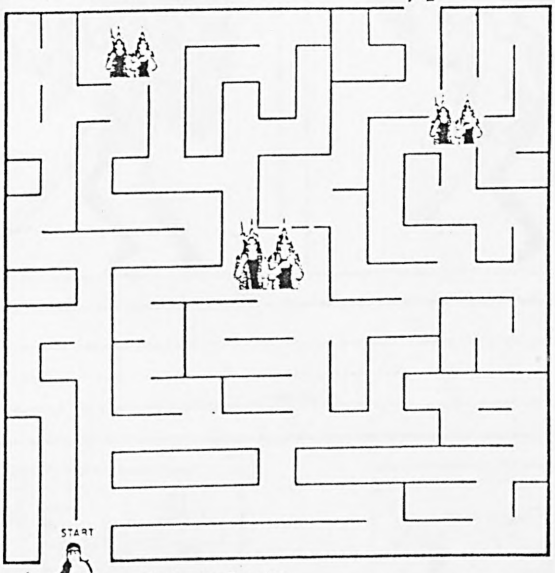
RED SONJA

PG

FIND THE TALISMAN COMPETITION

Red Sonja's mission is to destroy the Talisman before it destroys the World and to exact her revenge on Queen Gedren. Help her to find her way to the Kingdom of Berabeyn by plotting the route with a ball point pen, avoiding sections of Gedren's army. Then answer the simple tie breaker question and enter your name and address in the panel below.

KINGDOM OF BERABEYN



START

Tie-breaker Question:
Which body building title has Arnold Schwarzenegger won 5 times?

_____

NAME _____

ADDRESS _____

_____ TEL NO _____

ARNOLD SCHWARZENEGGER BRIGITTE NIELSEN

RED SONJA

SPOT THE DIFFERENCE COMPETITION

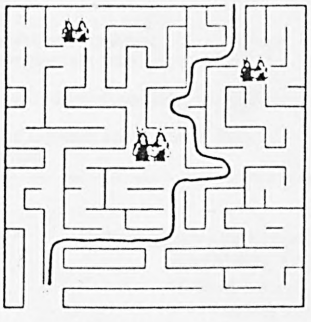
See if you can find the ten differences on the Red Sonja and Kalidor figures on the right to the ones on the left.

NAME_____

ADDRESS_____

_____ TEL NO _____

Solution to Find the Talisman competition



Solution to Spot the Difference competition

Answer to tie-breaker question Mr Universe

Accessories

30" × 40" Quad Posters £1.20 each

Free Publicity Material

B+W Stills

Press Stills 10" × 8" available free of charge from THORN EMI Publicity (01-734 8400)

Production Notes

Copies of production notes are available on request from THORN EMI Publicity (01-734 8400), while stocks last. These production notes contain short biographies, background information on the film and a detailed synopsis.

Synopses

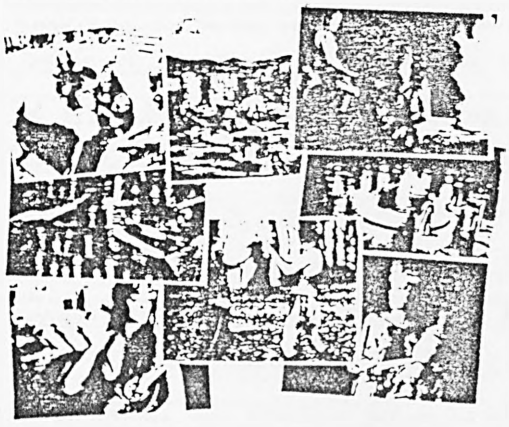
Extra copies are available from NSS or THORN EMI Publicity (01-734 8400).

Trailers

If your cinema is a multi-screen complex, you can crossplug RED SONJA in your other auditoria. Extra trailers are available from NSS.

Front of House Stills

10" × 8" set of eight available from NSS
£2.05 per set as illustrated below.



Billing Guide

See 15 cms D/C advertisement for billing guide.

Presented in BRITISH FILM YEAR

This is British Film Year, so please use the logo, illustrated above, as often as you can on any extra advertising or promotional material you produce.

If you have any specific queries regarding the publicity material available or special promotions you wish to arrange, please do not hesitate to contact THORN EMI Publicity on 01-734 8400.

VAT AND CARRIAGE EXTRA.
PRICES NOT APPLICABLE IN EIRE.

Web-Offset: Newspapers and magazines using this method of printing can reproduce advertisements direct from the booklet.

Additional pulls can be obtained from NSS Ltd.

All blocks and artwork are of SLADE AND NGA origination.

CONDITIONS OF HIRE
Blocks will not be issued until a fortnight before playdate unless specifically requested.
The charge for publicity matter in this Press Book is a LICENCE FEE for the DISPLAY ONLY by you of COPYRIGHT PUBLICITY MATTER in connection with the exhibition of the film for which it is supplied at the theatre as per contract with us and for no other purpose. The Publicity matter is the property of National Screen Service Ltd. and must not be sold, sub-licensed, or otherwise dealt with, but at the expiration of film hire period returned to NSS. Alternatively satisfactory evidence of destruction must be furnished on demand.

Unless otherwise stated all accessories are available from
NATIONAL SCREEN SERVICE LIMITED
15 Wadsworth Road Perivale Middlesex
Telephone: 01-998 2851/8

APPENDIX 1.3

SOCIETY OF FILM DISTRIBUTORS LTD. 72 DEAN ST., LONDON W.1. INVESTIGATION DEPT.

Pin Tickets Here

PLEASE SEE REVERSE.

£1.99 01734616 Youcher 12.45pm 1st
£1.99 01734617 " " 5.50pm
£1.99 01734618 " " 8.00pm WAS 2nd floor

Give Time of Purchase, Number(s) and Colour(s) of Tickets actually purchased

Theatre Visited KING'S [illegible]

Date	Time	Weather
SATURDAY 7th MARCH 1987	12.45pm 9.10pm	VERY WET, WINDY + SNOW.

Picture	U Seen Yes or no	Date Book	Renter	Sound Quality
THE FLY	YES	S	UK.F.D.L	GOOD
TWO. THE GREEK OF MONEY.	-		N.Y.	Projection Quality
11th MORNING WAY. THE LIVING DAYLIGHTS.	-		-	
PWTAOW	-		-	GOOD

SEE PLEASE

Continuation Matinee HEDGEHOGS

Child 518 } 518 Total
Seats

Seat Prices	Matinee	Evening
Child		
Seats	£1.99. 44p.	£1.99. 44p.

State of business

120 ADMISSIONS AFTER 12 3.00pm.

110 ADMISSIONS NOON FOR 5.45 SHOW.

NIL CASUALTY FOR EVENING.

Description of Cashier

1 Tkt. 25. A/B. [illegible]
2. AS NO1.
3 Tkt. 20. A/B. [illegible]

Description of Checktaker

1 tkt. 18. [illegible]
2 tkt. 20. A/B. [illegible]
3. AS NO2.

Inspector's Report. (Staff, Time Board, Publicity and details of Irregularities if any).

KS

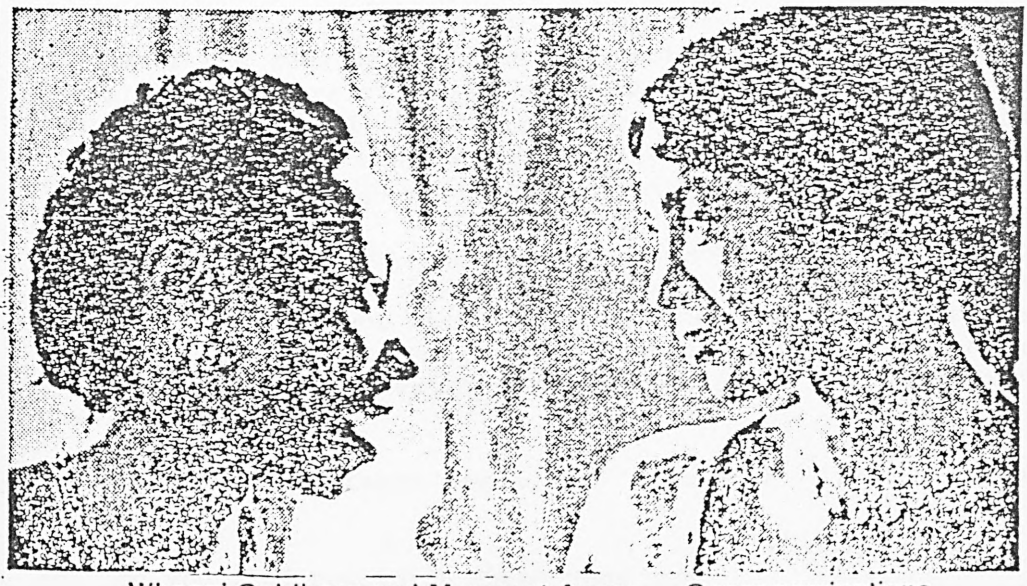
THE FRONT PAY-BOX OF THE THEATRE NOW LOOKS TO BE COMPUTERISED IN FAVOUR OF THE FOYER PAY-BOX WHICH HAS 2 COMPUTER WINDOWS. THE FIRST VOUCHER ISSUED CAME FROM THE SECOND WINDOW IN LINE FROM THE ENTRANCE, THE SECOND AND LAST FROM THE 1ST WINDOW. IN EVERY TRANSACTION THE CASHIER INVOLVED WAS SEEN TO OPERATE THE KEY BOARD BEFORE THE VOUCHER WAS ISSUED. ALL VOUCHERS WERE CHECKED BY THE STAIRWAY HOSTESS TO THE AUDITORIUM. STAFF SEEN WERE SMARTLY AND NEATLY DRESSED AND THE MANAGER WAS SEEN IN THE PAY-BOX AND AUDITORIUM DURING THE VIEWING. THE OPENING MUSIC WAS WELL SOUND AND A BALANCE FROM SCREEN APPEARANCE FOR (Continue overleaf if required)

Previous Programme	Following Programme	Sunday Programme
CROCODILE DUNDEE.	THE LOVE OF MONEY	THE FLY

Date of Report 8th MARCH 1987 Signature of Inspector J.W. Downey

Theatre Visited [illegible]
Visited 1st time day 7th MARCH 19 87 Renter UK.F.D.L.
Feature film shown THE FLY Inspector
(1) Is are ticket(s) included in correct position
(2) No. of admissions returned Matinee? [illegible]

Part of S.F.D. Investigation Report (7.3.87)



Whoopi Goldberg and Margaret Avery . . . Oscar nominations

Today's the day to get your Color Purple Ticket

☆ THE EXPRESS is giving 15,000 readers the chance to see exclusive, pre-release screening of Spielberg's magnificent The Color Purple. For FREE.

The film opens here on July 11 the day after a royal charity premiere to be attended by Princess Alexandra at the ABC Avenue, London.

☆ The special screenings will be at 23 cinemas throughout the country on Sunday, June 29.

☆ All you have to do is take your copy of today's Daily Express to the cinemas named below during normal hours today. This will entitle you to a pair of tickets for The Color Purple (Cert. 15)—after your Daily Express has been stamped at the cinema. These are the cinemas where the screenings will take place . . . .

ABC, Shaftesbury Avenue, London.
Futurist, Birmingham.
ABC, Bournemouth.
ABC, Brighton.
ABC (Frogmore Street), Bristol.
ABC, Glasgow.
ABC, Edinburgh.
ABC, Leeds.
ABC, Nottingham.
ABC (Deansgate), Manchester.
ABC, Cardiff.
ABC, Liverpool.
ABC, Sheffield.
ABC, Newcastle.
ABC, Aberdeen.
ABC, Belfast.
ABC, Cambridge.
ABC (George Street), Oxford.
ABC, Plymouth.
ABC, Norwich.
Embassy, Crawley.
ABC, Southampton.
AMC, The Point, Milton Keynes.

Daily Express advertising a talker screening (25.6.86)

1. a) name; b) age; c) sex; d) birthplace; e) marital status; f) number and ages of children; g) father's job(s); h) mother's job(s); i) any relative with cinema connections; j) spouse's job; k) education; l) qualifications; m) previous jobs and their duration; n) main hobbies/leisure interests; o) full-time job (where applicable); p) any other job as well as cinema manager?

2. a) name of cinema; b) its address; c) owner/sponsors; d) your position/title in the cinema; e) how long have you held present post; f) what made you first become a cinema manager; g) present salary; h) to whom are you responsible; i) number of screens and seating capacity; j) extra services available to customers in your cinema?

3. Is the diagram "Cinema employees" accurate? If not, please amend.

4. What do you find rewarding about your job?

5. What do you find frustrating in your job?

6. What are the jost difficult parts of your job?

7. What is the incidence of vandalism, avoidance of buying a ticket, theft, etc., and how do you cope with it?

8. What changes have you made in the cinema since your arrival?

9. What changes are you contemplating?

10. What managerial jobs have to be done, and how frequently
    a) by only you;
    b) that you have delegated?

11. To manage the cinema effectively whose co-operation is necessary:
    a) internally;
    b) externally?

12. How do you set about obtaining and controlling such co-operation?

13. Is the diagram "cinema manager's personal contacts" accurate? If not, please amend.

14. What contact do you have with other cinema managers?

15. What are the costs of maintaining your cinema?

16. Would you tell me about the attendance figures, receipts, profits/losses and target figures since your arrival.

The questions of the initial interview

17. How often is the cinema open for the showing of films?

18. How many hours a week do you spend in/on your cinema?

19. How many days and evenings per week do you
    a) have off;
    b) spend in the cinema?

20. To what extent, if any, does the irregularity of working hours affect your leisure interests?

21. How does running a cinema affect your family life/studies?

22. What, through your capacity as a cinema manager, is your contribution to the local community?

23. What reading do you do in connection with your job?

24. Are there any religious, political, moral or artistic influences or interests which influence any aspects of your work?

25. What are your ambitions?

26. What qualities does a cinema manager need to have?

27. Would you recommend the job of cinema manager?

28. Are there any questions you would like to ask me or are there any other questions I might have asked you?

FOR IMMEDIATE RELEASE
25 April 1986

Alan Bond, Chairman of Bond Corporation Holdings Limited, today announced the completion of the acquisition of the Screen Entertainment Division of THORN EMI plc. The purchase, at £125 million, is Bond Corporation's second investment in the U.K. and follows Bond's success in Airship Industries.

Alan Bond, expressed enthusiasm for the Company's investment in Screen Entertainment and commented:

> This is a unique opportunity to participate in the world-wide film industry and we will work diligently to help Screen Entertainment continue to establish itself among the major movie companies. We have no present plans to alter the operations of Screen En-

1

Alan Bond Press Release

tertainment, but we are undertaking a complete review of the business and future decisions will be based upon long term strategies and sound financial parameters.

Bond Corporation has interests in media, brewing and energy with major holdings in Australia, the United States and the United Kingdom. Bond Corporation is the number one brewer in Australia with well known brands of Four X (XXXX), Swan and Tooheys with an aggregate of nearly 50% of the Australian market.

Its media interests are centered around leading capital city television stations Channel 9 in Western Australia and Queensland and its soon to be launched SkyChannel on Australia's new satellite Aussat.

Other interests include oil, coal and gold production with an associate company conducting property and retail activities.

Bond's 1986 sales will be substantially in excess of A$2 billion (£1 billion) and, with its increased profitability, is in a sound position financially to develop further in the media and entertainment industries.

Since its formation, Screen Entertainment has improved profits on increased sales which have risen from £94 million in 1983 to in excess of £145 million in its most recent fiscal year.

2

Screen Entertainment produces, acquires and distributes feature films theatrically on a world-wide basis. Its most recent internationally acclaimed successes have been A Passage to India and Plenty with Meryl Streep. The company expects to release a dozen major feature films in both 1986 and 1987.

Screen Entertainment operates in 18 countries through a network of 12 offices. It is one of the top five video distributors in the international market and through its joint venture with HBO, is the second largest independent video distributor in North America. Most recently, Screen Entertainment climbed to the number one position in Britain, its home market.

Screen Entertainment owns and operates the ABC Cinema circuit, Britain's leading cinema chain with 294 screens in 107 theaters. The Company has the largest market share in the U.K. with approximately 32% of the market.

The Company also owns and operates Elstree Studios, the oldest yet most modern studio facility in Britain. Six of the top ten grossing films of all time, including Star Wars and Raiders of the Lost Ark, were made at Elstree.

Screen Entertainment's library of 2,000 titles provides a steady flow of first rate entertainment to television and cable stations around the world. The Company's Pathe film library is of unique historical importance.

3

Mr. Bond, in taking up his position as Chairman of Screen Entertainment, noted that he and many of the Company executives will be at Cannes seeking new opportunities to continue the Company's present film acquisition programme. Mr. Bond expects to meet with many of the industry's leading figures while in Cannes.

Mr. Bond noted that among ~~the~~ its 3,000 employees, the Company was fortunate to have a variety of management talent who will help ensure the future growth of the Company.

Mr Gary Dartnall will be leaving the Company, but has agreed to remain for up to 90 days to ensure an orderly transition of the business. Gary Dartnall stated that although Alan Bond had offered him the opportunity to join the new company, he felt that the time had come for him to return to the United States and that he felt certain that Screen Entertainment would continue the successful growth of the last three years and prosper under the direction of the Bond Corporation.

Commenting on Mr. Dartnall's resignation, Mr. Bond said "we wish Gary every success in his new endeavours and we will no doubt have an opportunity to work together in the future".

Mr. Bond, who plans to spend a substantial amount of time at Screen Entertainment's offices in the coming

4

weeks, indicated that several senior Bond Corporation executives have been working closely with Screen Entertainment's management and will continue to lend their assistance until a new Chief Executive Officer is appointed.

A portion of the funding for the acquisition was provided by each of Standard Chartered Bank and Tricontinental Corporation Limited of Australia.

Bond Corporation is being assisted by Ocean Capital Corporation of New York and THORN EMI plc has been assisted by Morgan Grenfell and Co. Ltd.

(ends)

Contacts:

Bond Corporation	Alan Bond	01 836 2444
THORN EMI plc	Colin Woodley	01 836 2444

5

Evening Post details of the proposed Nottingham multiplex (12.5.87)

AMERICAN THEATRE giants National Amusements are the company behind the deal to bring a multi-screen cinema complex to Nottingham.

The company involved with the 'silver screen' venture — it will be one of the biggest of its type in the country — has until now been secret but its American bosses have visited the city to look over the plans.

National Amusements, based at Dedham, Massachusetts, which pioneered the drive-in theatre and the indoor multi-screen concept, is now homing in on Nottingham with a ten screen cinema — the company's first in the UK.

At present National is completing plans for a 3.5 billion dollar merger agreement with Viacom, an American amusement and communications company.

In Nottingham, the company's venture will be based on a 22 acre former corporation tip at Clifton Boulevard and it will also be National's training headquarters in this country.

The site was bought by Leicester-based Wilson Bowden who also plan a 30,000 sq ft DIY store and garden centre, 10,000 sq ft car accessories, car sales centre and a pub-restaurant. It is hoped work will be completed by next April.

The package, which has been approved in principle by Nottingham's planning committee, is being handled by Nottingham property consultant Cedric Ford with Abbey and Hanson Rowe as architects.

National Amusements is private and family owned and is one of the largest theatre companies in the United States with more than 400 Showcase Cinema and Multiplex Cinema screens.

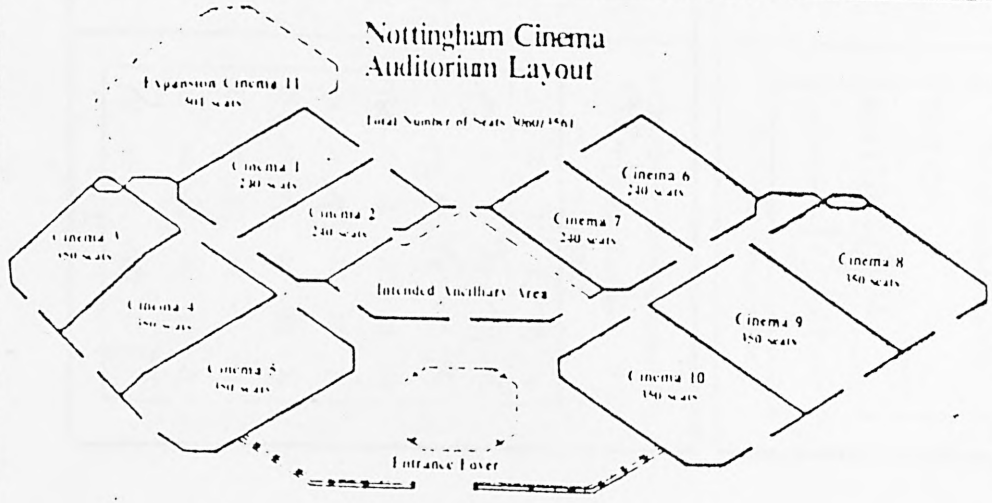
Strategic

It was founded more than 50 years ago and it is claimed that the company spends more money on seats than some theatre operators do in their theatres.

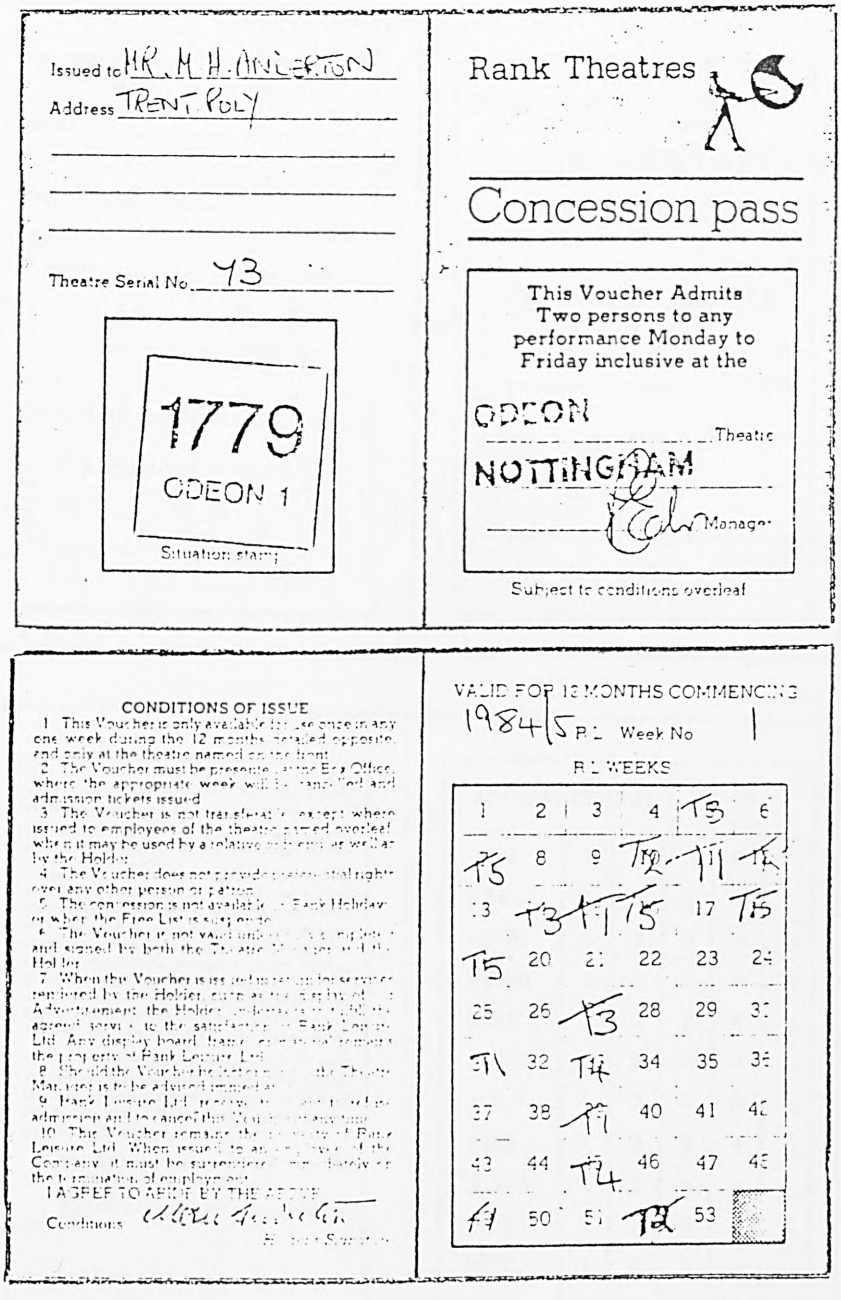
National's managing director, Ira Korff, said he was delighted Nottingham would be the company's first UK site in view of its strategic location in the Midlands.

The cinemas will have a total seating capacity of more than 3,000 with plans for an extra cinema to take 500 people if there is demand.

The two-storey complex will have the capability of showing one film on all its screens if it proves popular or ten different films.



how the multiplex cinema will be laid-out



Issued to MR. M. H. ANGERTON

Address TRENT POLY

Theatre Serial No. 43

1779
ODEON 1
Situation stamp

Rank Theatres

Concession pass

This Voucher Admits
Two persons to any
performance Monday to
Friday inclusive at the

ODEON
Theatre

NOTTINGHAM

Manager

Subject to conditions overleaf

CONDITIONS OF ISSUE

1. This Voucher is only available for use once in any one week during the 12 months period opposite, and only at the theatre named on the front.
2. The Voucher must be presented at the Box Office where the appropriate week will be stamped and admission tickets issued.
3. The Voucher is not transferable except where issued to employees of the theatre named overleaf when it may be used by a relative or friend as well as by the Holder.
4. The Voucher does not provide any additional rights over any other person or patron.
5. The concession is not available on Bank Holidays or when the Free List is suspended.
6. The Voucher is not valid unless duly completed and signed by both the Theatre Manager and the Holder.
7. When the Voucher is issued in return for services rendered by the Holder, such as the display of Advertisements, the Holder undertakes to perform the agreed services to the satisfaction of Rank Leisure Ltd. Any display board, frame or material remains the property of Rank Leisure Ltd.
8. Should the Voucher be lost or stolen the Theatre Manager is to be advised immediately.
9. Rank Leisure Ltd. reserves the right to refuse admission and to cancel this Voucher at any time.
10. This Voucher remains the property of Rank Leisure Ltd. When issued to an employee of the Company it must be surrendered immediately on the termination of employment.

I AGREE TO ABIDE BY THE ABOVE CONDITIONS

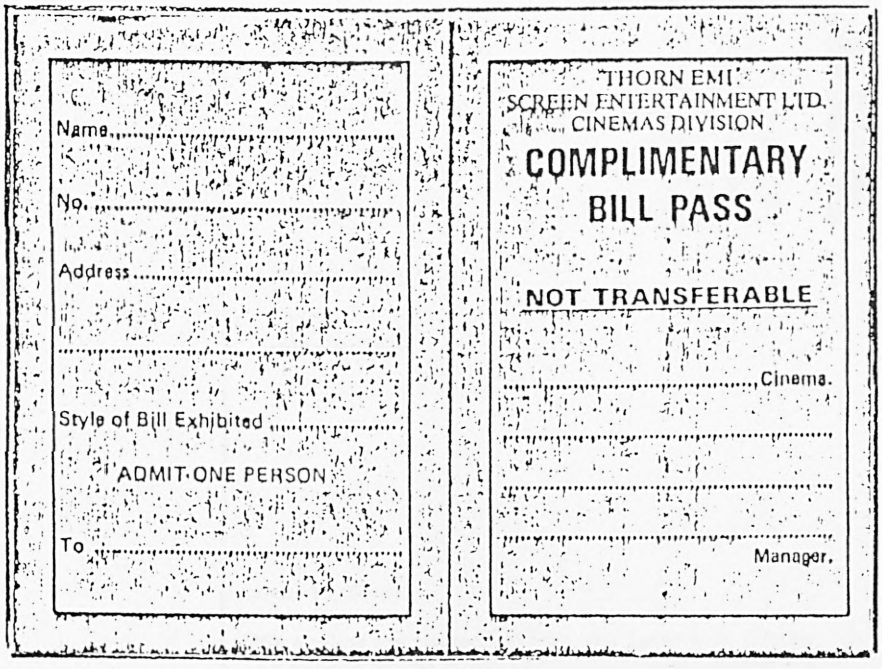
Holder's Signature

VALID FOR 18 MONTHS COMMENCING
1984/5 P.L. Week No 1

P.L. WEEKS

1	2	3	4	T5	6
T5	8	9	T2	T1	T4
13	T3	T1	T5	17	T5
T5	20	21	22	23	24
25	26	T3	28	29	30
31	32	T4	34	35	36
37	38	T1	40	41	42
43	44	T4	46	47	48
T4	50	51	T2	53	

i) Odeon yearly pass



Name.....

No.....

Address.....

.....

Style of Bill Exhibited.....

ADMIT ONE PERSON

To.....

THORN EMI
SCREEN ENTERTAINMENT LTD.
CINEMAS DIVISION

COMPLIMENTARY
BILL PASS

NOT TRANSFERABLE

.....Cinema.

.....

.....

.....

Manager.

This Complimentary Pass is issued and accepted subject to the following conditions:-

That Bills are exhibited in an agreed prominent position which shall be at the disposal of the Theatre Management to the end of the current year. It must be signed by the holder on this side. It is not transferable and may be used only by the person to whom it is made out. It is not available for use on Saturdays, Sundays, Good Friday, Bank Holidays or when the Free List is suspended. It must be presented at the Pay Box for the holder to obtain a Complimentary Ticket for use on day of issue only.

The part of the house for which tickets are issued is at all times at the discretion of the Management. When a Queue has formed the holder of this Pass must take his or her turn in such Queue.

The Company reserves the right to Cancel this Pass at any time.

This Pass remains the property of the Company.

(Signature of holder)

FOR YEAR ENDED 31ST. DEC. 19

JAN.	1	2	3	4	5
FEB.	1	2	3	4	
MAR.	1	2	3	4	5
APRIL	1	2	3	4	5
MAY	1	2	3	4	5
JUNE	1	2	3	4	5
JULY	1	2	3	4	5
AUG.	1	2	3	4	5
SEPT.	1	2	3	4	5
OCT.	1	2	3	4	5
NOV.	1	2	3	4	5
DEC.	1	2	3	4	5

ii) ABC yearly pass

Stamfast Ltd

Bankfield House,
46 Lord Street,
Blackpool, Lancashire,
FY1 2BH England
Telephone (0253) 22165
Telex 677405

Our Ref. PW/CJP

September 1982

Dear Sir/Madam,

We enclose the 'seatseller' from your local Rank Cinema, which we believe you have agreed to display in the plastic wallet already provided to you by the Cinema Manager. In future they will be mailed direct from us, each week, announcing the new week's films.

Should you ever have any query regarding this scheme, please write to us or the Cinema Manager.

Thank you for your willingness to co-operate. We trust this service will benefit your customers.

Yours faithfully,

Paul Watson
Production Manager

Directors E G Griffiths, J A Griffiths.
V.A.T. No. 322 8054 81 Registered in England No. 1382005 A Limited Company.

i) Stamfast Ltd. letter to author
re Odeon weekly film advertisement (bill), see overleaf

PROGRAMMES AT NOTTINGHAM WEEK COMMENCING FRIDAY JUNE 22nd

1 THE EVIL THAT MEN DO 18 *also* HELLCAT MUD WRESTLERS 18

June 22nd Evening Only SPLASH (PG)

2 BREAKDANCE PG

June 28th Only Joseph E. Levine Presents A BRIDGE TOO FAR (PG)

3 *Their Innocence Became A Guilty Secret....*

SECRET PLACES 15

4 *Sometimes Love is The Most Dangerous Game Of All.....*

AGAINST ALL ODDS 15

5 *Jeremy Irons* *Ornella Muti*

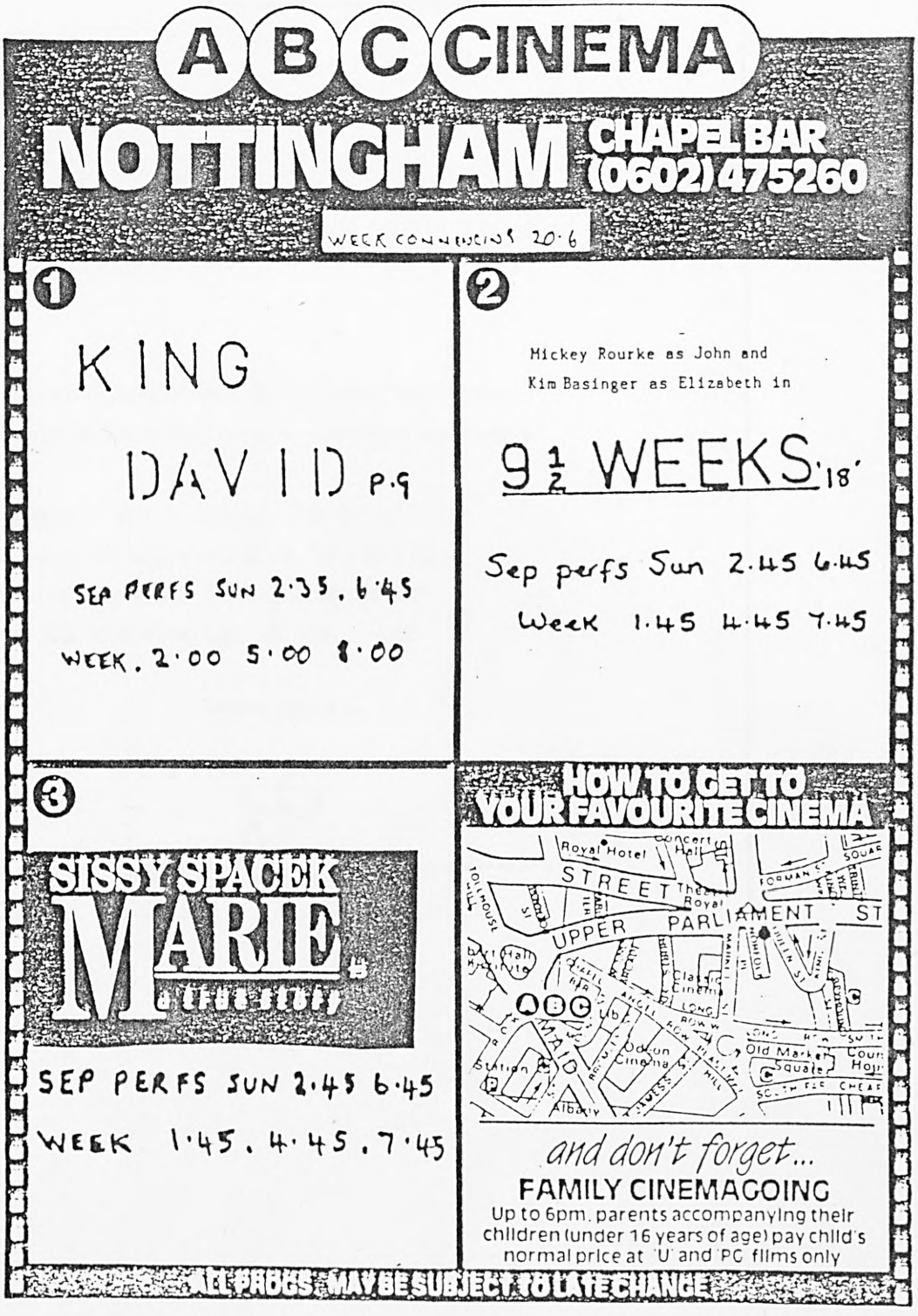
SWANN IN LOVE 18 · *English Subtitles*

Information
Tel: Nottingham
417766

U | P.G.
15 | 18

FAMILY ENTERTAINMENT
We welcome children with or without adults.
'U' Universal — Suitable for all ages.
'PG' Parental Guidance — Parents may consider some scenes unsuitable for young children.
ADULT PROGRAMMES
'15' — Persons under the age of 15 not admitted.
'18' — Persons under the age of 18 not admitted.

PRICE CONCESSIONS
We welcome all young people under 16 years at reduced price all day everyday.
Senior Citizens are also welcome at a special reduced price at all times.



ABC films bill (1986)

Odeon Film Centre Angel Row Nottingham NG1 6HN Telephone 0602 47766

Rank Theatres

Please be advised that the following Press Shows will commence at 10.30 a.m. unless otherwise notified: -

" TENEBRAE " (18) TUESDAY - 17TH MAY 1983

" ALONE IN THE DARK " WEDNESDAY 18TH MAY 1983

" BOYS IN BLUE " (PG) Monday 23RD MAY 1983

" THE EVIL DEAD " (18) WED. 1ST JUNE 1983

General Manager.

A Division of Rank Leisure Limited. Registered in England No. [illegible] Registered Office: 1 Hill Street London W1X 8AE
Ultimate Holding Company The Rank Organisation Limited

i) Odeon Press preview invitation

THORN EMI Screen Entertainment Ltd.

Cinemas Division P.O. Box 4QX 30-31 Golden Square London W1A 4QX
telephone 01-437 9234 Accounts Dept. 01-437 8020 telex 22760 EMICIN G

Malcolm.....P. Shows Todate...

"STICHES". MONDAY March 3rd

"Out Of Africa...Wednesday 5th March

"Young Sherlock Holmes.. Monday 17th March

"Clockwise" Wednesday 19th March

With compliments

ii) ABC Press preview invitation (1986)

CANNON CINEMAS LTD.

ABC FILM CENTRE
CHAPEL BAR
NOTTINGHAM
NG 1 6 HJ

Date: 6.11.86

YOU ARE CORDIALLY INVITED TO

ATTEND A PRESS SCREENING OF

THE MISSION (PG)

ON MON: 1st Dec ....AT 10.30am

IT IS EXPECTED THAT THE

SCREENING WILL BE OVER BY..... 12.35

[illegible]
MANAGER.

Dear forget!
PSYCHO III (18) on
Tuesday. 11th Nov at 10.30am.

iii) Cannon (ex ABC) Press preview invitation

NOTTINGHAM FILM THEATRE

Please reply to:

14 - 18 St.Mary's Gate
Nottm. Tel: 583184

* P R E S S S H O W *

A F T E R H O U R S

USA 1985

Director:Martin Scorsese

97 mins.

Wednesday 24th September

at 10:30 AM

NEW CINEMA, Midland Group
24 -32 Carlton Street
Nottingham

WE LOOK FORWARD TO SEEING YOU!

NOTTINGHAM FILM THEATRE, BROAD STREET, NOTTINGHAM
Registered Charity No. 505640

iv) Nottingham Film Theatre Press preview invitation (1986)

CITY · LIGHTS
C · I · N · E · M · A · S

Cinema 1, Broad Street, Hockley, Nottingham. Telephone 583184
Cinema 2, 24, Carlton Street, Hockley, Nottingham. Telephone 582636.
Box Office, Telephone Nottingham 586100.

* P R E S S S H O W *

R O U N D M I D N I G H T

USA/FRANCE 1986

Director: Bertrand Tavernier

133 mins.

WEDNESDAY 25 MARCH

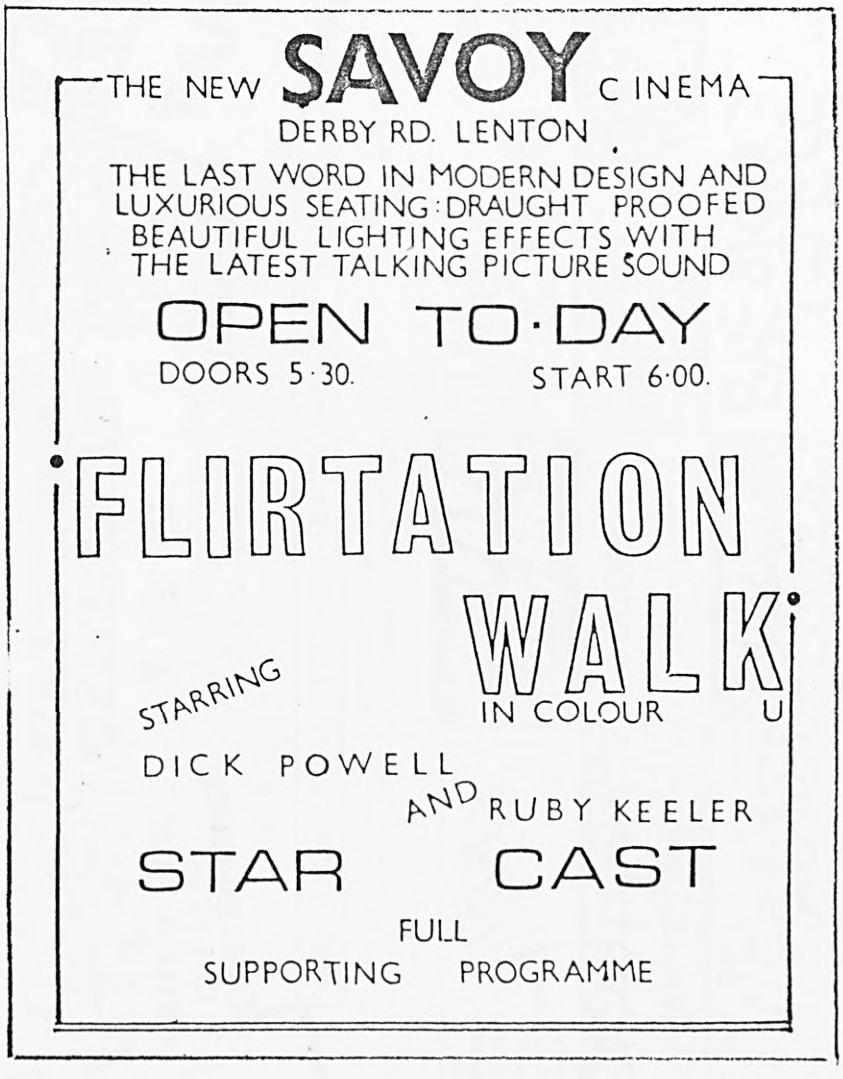
10.30 am at

CITY LIGHTS CINEMA 1

(formerly Nottingham Film Theatre)

BROAD STREET, NOTTINGHAM.

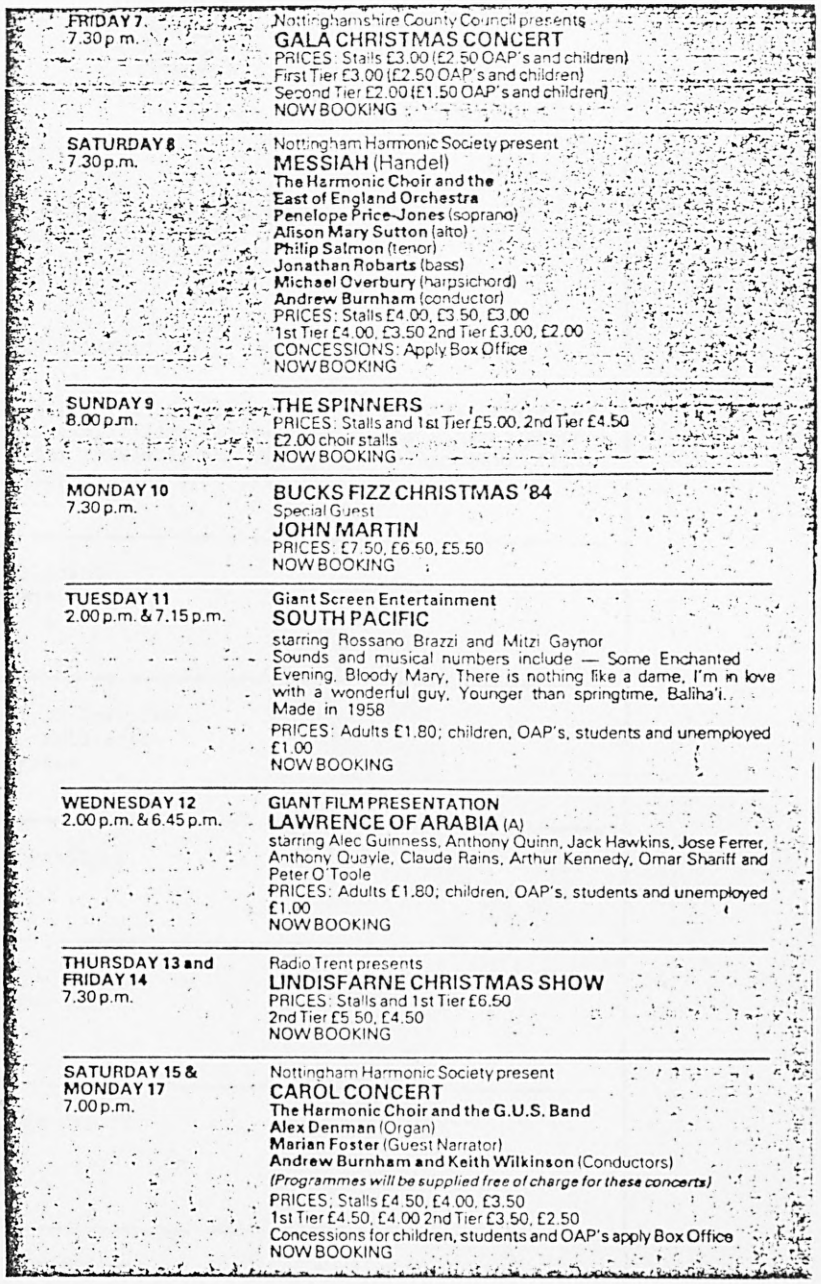
v) City Lights (ex New and Nottingham Film Theatre)
Press preview invitation (1987)



Handbill of Savoy's opening film (7.11.35)

Clifton Twin monthly films bill (1981)

Royal Concert Hall film season



FRIDAY 7.
7.30 p.m.

Nottinghamshire County Council presents
GALA CHRISTMAS CONCERT
PRICES: Stalls £3.00 (£2.50 OAP's and children)
First Tier £3.00 (£2.50 OAP's and children)
Second Tier £2.00 (£1.50 OAP's and children)
NOW BOOKING

SATURDAY 8
7.30 p.m.

Nottingham Harmonic Society present
MESSIAH (Handel)
The Harmonic Choir and the East of England Orchestra
Penelope Price-Jones (soprano)
Alison Mary Sutton (alto)
Philip Salmon (tenor)
Jonathan Robarts (bass)
Michael Overbury (harpsichord)
Andrew Burnham (conductor)
PRICES: Stalls £4.00, £3.50, £3.00
1st Tier £4.00, £3.50 2nd Tier £3.00, £2.00
CONCESSIONS: Apply Box Office
NOW BOOKING

SUNDAY 9
8.00 p.m.

THE SPINNERS
PRICES: Stalls and 1st Tier £5.00, 2nd Tier £4.50
£2.00 choir stalls
NOW BOOKING

MONDAY 10
7.30 p.m.

BUCKS FIZZ CHRISTMAS '84
Special Guest
JOHN MARTIN
PRICES: £7.50, £6.50, £5.50
NOW BOOKING

TUESDAY 11
2.00 p.m. & 7.15 p.m.

Giant Screen Entertainment
SOUTH PACIFIC
starring Rossano Brazzi and Mitzi Gaynor
Sounds and musical numbers include — Some Enchanted Evening, Bloody Mary, There is nothing like a dame, I'm in love with a wonderful guy, Younger than springtime, Baliha'i.
Made in 1958
PRICES: Adults £1.80; children, OAP's, students and unemployed £1.00
NOW BOOKING

WEDNESDAY 12
2.00 p.m. & 6.45 p.m.

GIANT FILM PRESENTATION
LAWRENCE OF ARABIA (A)
starring Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, Omar Shariff and Peter O'Toole
PRICES: Adults £1.80; children, OAP's, students and unemployed £1.00
NOW BOOKING

THURSDAY 13 and FRIDAY 14
7.30 p.m.

Radio Trent presents
LINDISFARNE CHRISTMAS SHOW
PRICES: Stalls and 1st Tier £6.50
2nd Tier £5.50, £4.50
NOW BOOKING

SATURDAY 15 & MONDAY 17
7.00 p.m.

Nottingham Harmonic Society present
CAROL CONCERT
The Harmonic Choir and the G.U.S. Band
Alex Denman (Organ)
Marian Foster (Guest Narrator)
Andrew Burnham and Keith Wilkinson (Conductors)
(Programmes will be supplied free of charge for these concerts)
PRICES: Stalls £4.50, £4.00, £3.50
1st Tier £4.50, £4.00 2nd Tier £3.50, £2.50
Concessions for children, students and OAP's apply Box Office
NOW BOOKING

Part of Royal Concert Hall brochure (1984)

CINEMATOGRAPH ACTS 1909 TO 1982

To the NOTTINGHAM CITY COUNCIL

I HEREBY MAKE APPLICATION for a licence to use the premises described below for Cinematograph Exhibitions (as defined in the Cinematograph Act 1952) given by means involving the use of non-inflammable films or by means not involving the use of films.

1. Full name of Applicant and postal address

2. Name and address of Occupier of Premises and registered office if applicable

3. Full address of Premises

4. Seating capacity - detail separately numbers for each tier

5. Numbers and dimensions of Exits

6. Means of producing picture e.g. film or video equipment

SIGNATURE OF APPLICANT(S) .....

SEE NOTES ON REVERSE... .....

Date .....

i) Cinema Club license application form (1985)

NOTES FOR APPLICANTS FOR CINEMATOGRAPH LICENCES

1. An applicant for the grant, renewal or transfer of a licence shall give to:

   a) the licensing authority

   b) the fire authority and

   c) the Chief Officer of Police

   not less than 28 days notice of his intention to make the application.

2. The application to the licensing authority shall be accompanied by three sets of scale drawings showing:

   a) detailed layout of the premises to which the application relates

   b) details of the seating layout including dimensions of seats, seatways and gangways

   c) the means of access and egress including all emergency exits from and to a public highway

   d) details of emergency lighting positions, exit notices and fire fighting equipment

   e) means of ventilation to the various parts of the proposed licensed premises

3. It is the normal policy of the City Council to grant licences to a person who has day to day responsibility for the management and control of the premises. If it is so desired an application for a joint licence can be made to include a person who does not have the detailed operational responsibility.

4. Completed application forms for the Licensing Authority should be sent to the Chief Environmental Health Officer, Nottingham City Council, The Guildhall, North Church Street, Nottingham. NG1 4DF.

5. The fee for a Cinematograph licence is £

ii) Notes for cinema club license applicants (1985)

City of Nottingham

Licence under the Cinematograph Acts 1909 and 1982

CINEMA CLUB OPERATED FOR PRIVATE GAIN

The Council of the City of Nottingham HEREBY GRANTS to

(hereinafter called the Licensee)
of

a Licence to use the premises known as

situate at
in the City of Nottingham for the purpose of cinematograph exhibitions
by means of **8mm/16mm/35mm/video equipment**

This licence shall be in force from the day of
19 , until the twenty-fifth day of March 19 .

Dated this day of 19 .

Chief Environmental Health Officer

iii) Cinema club license (1985)

Licence Conditions for Cinema Clubs operated for Private Gain

1. There shall be fixed, and kept up, on some conspicuous place on the door or entrance of the said premises hereby licensed and used for the purposes aforesaid, an inscription in large capital letters in the words following:- LICENSED CINEMA CLUB - no persons under 18 years of age admitted.

2. The said premises shall not be open for the said purposes except between 10 a.m. and 11 p.m. unless special permission be given by the Council.

3. The said premises hereby licensed shall not be opened for the purposes aforesaid on Good Friday or Christmas Day, unless special permission be given by the said Council. *(See Condition (16) below as to opening of the said premises on Sundays).*

4. Peace and good order to the satisfaction of the said Council shall at all times be maintained on the said premises.

5. The licensed premises shall at all times be used as a club in accordance with the following conditions and conditions 6(a) - 6(k) shall be included in the membership rules.

6. (a) Only members and their guests shall attend exhibitions of films.

(b) Membership shall be open to persons of both sexes of not less than 18 years of age. Applications for membership, including both name and address, shall be in writing, signed by the applicant and, if deemed necessary, by the proprietors. Such applications shall provide satisfactory references and proof of age.

(c) No person shall be admitted to membership until the expiration of at least 48 hours after such written application has been approved by, or on behalf of, the proprietors.

(d) Members shall be entitled on any one day to bring not more than one guest to accompany the member and the name of the guest shall be entered in the visitors book and countersigned by the member.

(e) Tickets shall be sold only to members on the production of a membership card, and neither membership tickets or guest tickets shall be transferable to any other person.

(f) Membership cards shall be personal to the member and shall not be transferable to any other person.

(g) No member shall introduce as a guest any person under the age of 18 or any persons whose application for membership has been refused, and proof of identity, or of age, or of any particulars of any guest shall be produced by any member or guest if demanded by the proprietors.

(h) An annual subscription shall be fixed for the club and shall run for 12 months from the date of registration.

(i) A subscription may not entitle the club member to attend other clubs under the same management.

(j) On admission a member shall be bound by the rules of the club and membership may be terminated by the proprietors in the event of a member not complying with these rules.

(k) No intoxicating drinks shall be consumed, supplied or sold on the licensed premises.

7. All registers of members and visitors books shall be available for immediate inspection by a duly authorised officer of the said Council during any performance, or at any other reasonable time.

8. No club may operate in a multi-screen complex whilst persons under the age of 18 are being admitted to any performance given in that complex.

9. An exception may be made to the above condition only if the cinema club and all facilities adjacent thereto, including foyers, lavatories and refreshment areas, are wholly segregated and accessible only through a separate entrance and box office.

10. No persons under 18 years of age shall be employed in any capacity on the licensed premises.

11. For the purposes of this licence "film" means any exhibition of moving pictures produced otherwise than by the simultaneous reception and exhibition of television programmes broadcast by the British Broadcasting Corporation or the Independent Broadcasting Authority or distributed by a system licensed by the Secretary of State under section 89 of the Post Office Act 1969.

12. Front of house advertising for films will include no pictorial material or other information about the names of performers or the plot. Newspaper advertisements will be limited to the inclusion of the titles of such films in the film listings column together with the category in which the film has been passed for exhibition, if any.

13. Where the said Council have given notice in writing to the licensee of the premises objecting to an advertisement on the ground that, if displayed, it would offend against good taste or decency or be likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling that advertisement shall not be displayed at the premises except with the consent in writing of the said Council.

14. Where the said Council have given notice in writing to the licensee of the premises prohibiting the exhibition of a film on the ground that it contains matter which, if exhibited would offend against good taste or decency or would be likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling, that film shall not be exhibited in the premises except with the consent in writing of the said Council.

iv) Cinema club license conditions (1985)

15. No poster, advertisement, sketch, synopsis, or programme of a film shall be displayed, sold or supplied, either inside or outside the premises, which is likely to be injurious to morality, or to encourage, or incite crime, or lead to disorder or to be offensive to public feeling, or which contains any offensive representation of living persons.

16. The opening of the said premises on Sundays is permitted from 2.30 p.m. until 10.30 p.m. subject to the conditions contained in this licence, Section 1 of the Sunday Entertainments Act, 1932, and the conditions imposed from time to time by resolution of the said Council. The grant of permission to open on Sundays shall be liable to be withdrawn in the event of any contravention of the conditions imposed by resolution of the said Council or of the provisions of the Sunday Entertainments Act, 1932, by the Licensee.

17. Staircases and passages leading to the exits shall, during the presence of the public in the building, be kept entirely free from obstructions so as to facilitate egress and ingress and no person or persons shall be allowed to stand or congregate therein.

18. The seats shall be arranged in accordance with plans approved by the Council.

19. Guard rails not less than 1.066m *(3 feet 6 inches)* above the floor level shall be provided on the resters at the foot of the gangways in circles and galleries, or areas where the incline of the gangway exceeds 15 degrees. The resters themselves shall not be less than 762mm *(2 feet 6 inches)* in height from floor level.

20. Boxes shall not be used by the public when the premises are being used for cinematograph exhibitions.

21. All gangways and exit ways and the treads of steps and stairways shall be maintained with non-slippery surfaces.

22. The edges of the treads of steps and stairways shall be made conspicuous.

23. Drugget, matting, crumb cloths and other floor coverings, shall be secured and maintained so that they will not ruck or in any way be a source of danger.

24. Special care shall be taken to ensure that the means of escape provided for all persons on the premises are at all times maintained unobstructed and immediately available.

25. Notices and signs (and pointers) indicating the way out of the premises shall be provided as the said Council may consider necessary.

26. All exit doors shall be available for exit during the whole time the public are on the premises and shall be thrown open at the end of each performance for the exit of the audience.

27. Curtains shall be adequately supported. They shall not be hung across gangways or over stairways; where hung over doorways or across corridors they shall be so arranged as to draw easily from the centre and slide freely, and be so hung that they are clear of the floor.

28. All doors used as entrances or exits or emergency exits if fastened during the time that the public are on the premises shall during such time be secured only by automatic fastenings of an approved design which will operate when pressed in the direction of exit. Instructions on how to operate the fastening shall be displayed in a conspicuous position on the door.

29. Doors in external courts and passageways, which open inwards, and all collapsible gates, rollers and sliding shutters shall, while the public are on the premises, be locked in the fully open position, in such a way that a key is required to release them. The key shall be kept in a place available only to authorised persons. Near to such doors, gates and shutters there shall be placed a notice bearing the words "THIS GATE MUST BE KEPT OPEN AND LOCKED IN THAT POSITION WHENEVER MEMBERS OF THE PUBLIC ARE ON THE PREMISES". The lettering of this notice shall be at least 16mm (five-eighths of an inch) high.

30. (a) All doors approved by the said Council for the purpose of egress from the premises shall be clearly indicated by a sign, conspicuously placed bearing the word "Exit". Each letter shall be not less than 127mm *(5 inches)* high in a green colour on a white background.

(b) All other doors or openings leading from the auditorium and any passage or corridor leading to a dead end or to such places as are unsafe or unsuitable for the purpose of egress shall be indicated by the words "No thoroughfare" in letters of a red colour on a white background, the word NO in 178mm *(7 inch)* letters being superimposed on the word THOROUGHFARE in 102mm *(4 inch)* letters, and shall be illuminated by the safety lighting.

31. No motor vehicle shall be parked in such a way as to interfere with free use of exits or exitways nor in such a way as to be within 3.1m *(10 feet)* of any such exit or exitway.

32. Where access to voids of roof or tiers is provided for, such access shall be by way of a single fire-resisting door and the roof space shall not be used for storage, neither shall the space in tiers be used unless completely separated from the remainder of the premises by fire-resisting material to the satisfaction of the said Council.

33. Neither the stage nor the space below the stage shall be used for the storage of combustible materials.

34. (a) All scenery, wings, sky-borders, cloths, draperies, gauze cloths, floral decorations, properties, curtains or other materials, whether on the stage or in the auditorium or any other part of the building must be rendered and maintained flame-resisting.

(b) Cotton Wool or other highly inflammable materials shall not be used for decoration of any description unless they have been rendered flame-resisting and are maintained in that condition.

(c) Smoking shall be prohibited within the stage risk.

35. The electrical intake enclosures shall be used exclusively for the purpose for which they are provided.

36. Electric accummulators shall in all cases be adequately ventilated and unless installed in rooms or compartments specially reserved therefor shall be completely enclosed together with the terminals in substantial enclosures constructed of, or lined with, insulating and fire-resisting material.

37. Lampshades or lanterns and discs or screens shall be of non-inflammable materials.

38. The gas meter enclosure shall be adequately ventilated and used exclusively for the purpose for which it is provided.

39. (a) Gas burners shall be guarded by wire guards or glass globes or other efficient means and shall be protected against draught to the satisfaction of the said Council. Fittings and accessories liable to interference or damage shall be protected to the satisfaction of the said Council.

(b) When gas burners are fixed within 1.219m (4 feet) of a combustible ceiling, they shall be fitted with guards or diffusers, arranged to deflect the heat from the ceiling.

(c) Liquid petroleum gas cylinders shall not be used or stored within the premises.

40. Ovens, geysers, gas rings, or other gas appliances shall not be installed except in positions specially approved for the purpose by the said Council. If installed they shall be mounted upon approved incombustible material and shall be connected to the supply by rigid piping. Rubber or soft metal tubing shall not be used.

41. All fuel stored in the stokehole shall be separated from the boiler by a retaining wall of fire-resisting material.

42. An efficient means of ventilation shall be used continuously during the whole of the time that the public are on the premises.

43. The fresh air intake shall not be adjacent to any stokehole nor shall it be situated on that side of the building abutting on a car park or any premises forming a serious fire or smoke risk, nor shall refuse containers or combustible materials be placed or stored near such intakes.

44. No rubbish, or combustible material shall be allowed to accumulate in the operating enclosure.

45. The electric lights in the enclosure and the rewind room shall be protected with well-glasses.

46. Except with the consent of the said Council alternative means of egress shall be provided for the enclosure suite.

47. (a) Such fire fighting equipment as the said Council may consider necessary shall be provided and maintained ready for instant use in such parts of the premises as may be considered necessary. All hand extinguishers and fire buckets shall be supported on brackets with the base approximately 1.066m (3 feet 6 inches) above floor level. The buckets shall be marked "Fire Bucket" and shall not be removed except for replenishment or in case of fire.

(b) Portable fire extinguishers shall be examined at least once annually and tested, by a competent person, in accordance with British Standard Code of Practice CP 402: Part 3: 1964.

(c) Hose reels shall be tested at least once annually to ensure that they are in good working order and will produce a satisfactory jet of water.

(d) Where premises are required by the Council to install a fire warning system, such system should be installed, and thereafter inspected once a month.

(e) The results of such examinations, tests and inspections referred to in paragraphs (b) (c) and (d) above shall be recorded in the log book.

48. Dry fire drill shall be held at least once per fortnight under the direction of the licensee or the responsible person appointed in accordance with Condition 60(b) below and a record of such drill shall be entered in the log book, which book shall be kept as described in Condition 49 below.

49. (a) A log book shall be kept upon all premises in which shall be entered (1) particulars of any unusual occurrences such as breakdown of lighting services or of the water supply of the building, and of every inspection or test of fire and other emergency equipment, (2) particulars of any fire drills carried out, (3) particulars of any outbreak of fire, however small, (4) such other information as is required to be recorded by a Condition of This Licence.

(b) The book shall be kept available and be produced for inspection when required by any duly authorised Officer of the said Council.

50. Where an exchange telephone connection is installed it shall be so placed that messages may be sent out of the hearing of members of the public.

51. Information of any outbreak of fire, however slight, shall at once be communicated to the Nottinghamshire Fire Service.

52. Any person authorised by the Council shall at all reasonable times have access to every part of the said premises and be entitled to inspect the whole of the installations and appliances.

53. The rules and conditions, together with the name and address of the licensee, shall be kept always posted in some conspicuous place so that all persons entering the licensed premises may be acquainted with them.

54. The water closets and urinals provided for the use of the public or staff shall at all times be kept in a good state of repair and in a clean and sanitary condition.

55. The licensee shall be responsible for any breach, or disregard, of any of the conditions herein contained.

56. The licensee shall if at any time required so to do in writing by the Council engage at his own expense a suitably qualified person to conduct an inspection of the ceiling of the auditorium and to submit a report thereon to the Chief Environmental Health Officer. With a view to facilitating the operation of this condition the licensee shall give at least seven days clear notice in writing to the Chief Environmental Health Officer before carrying out any works of redecoration or the erection of scaffolding in the auditorium. The licensee shall give at least 48 hours notice in writing to the Chief Environmental Health Officer before an inspection as required by this condition is carried out and shall permit a technical officer acting on behalf of the said Council to be present thereat.

57. (a) All attendants on duty to assist persons entering or leaving the auditorium shall wear distinctive clothing.

(b) The attendants referred to in (a) above shall exclude cashiers and other staff whose normal duties are other than the assistance of persons entering or leaving the auditorium.

58. All film cuttings shall be placed in a metal box with a close-fitting self-closing lid. Such box shall normally be kept in the re-winding room.

59. The electrical installation generally shall comply with the Regulations for the time being in force of the Institution of Electrical Engineers for the electrical installation of buildings.

60. (a) Where, in Regulations made by the Secretary of State, the licensee or members of the staff are required to be instructed in the protection of the premises from fire, the use of the fire appliances provided, the method of summoning the fire brigade or the action to be taken in the event of fire or other emergency, such persons shall be instructed to the satisfaction of the Council.

(b) At least one member of the staff who has been instructed in accordance with condition (a) above, apart from the Licensee and the operator(s) shall be kept free from work which will take him away from the building or otherwise prevent him from being immediately available in the event of danger or an alarm of fire.

61. Alterations or additions, whether permanent or temporary, to the structure, electrical, heating, ventilating, mechanical, or other installations, or the seating, gangways or other arrangements shall not be made except with the consent of the said Council and in accordance with the conditions of such consent. Notice in writing shall be given to the said Council of any alteration or addition proposed to be made, and such notice shall be accompanied by full details and, if necessary, by drawings in duplicate. The work shall not be commenced until the consent of the said Council has been obtained.

62. The regulations made by the Secretary of State under the Cinematograph Acts shall be carried out. In the event of any failure on the part of the licensee to carry out the Regulations for the time being of the Secretary of State made under the said Acts or of the conditions herein contained, or of the building becoming otherwise unsafe or of any material alteration being made in the building or enclosure without the consent of the said Council, the licence may be revoked by the licensing authority.

63. Where, in any Condition attached to this Licence, the consent or permission of the said Council or notice is required to be given to the said Council, such consent, permission, or notice shall not be deemed to be given unless given in writing.

64. This Licence and Consent may at any time be revoked by the Council (by Notice signed by the Chief Environmental Health Officer and addressed to the licensee and served on him or left for him at the said premises) in case of breach of or non-compliance with the conditions of this Licence or Consent or any of them.

THE TERRACE

COME AND ENJOY a drink and a snack at Nottinghams newest outdoor Cafe-Bar.

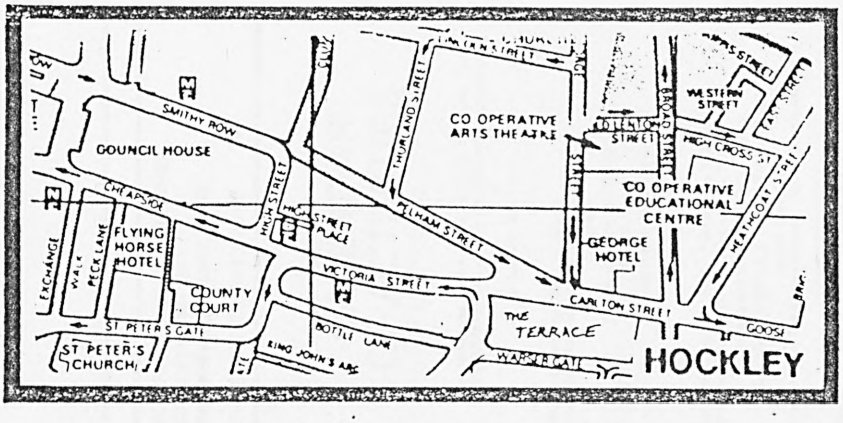
THE TERRACE has a delightful roof-garden with outdoor barbeques, (starting Friday 30th May at 8pm), live Bands and cut price drinks on special dates.

You'll find us here, above the Midland Group Arts Centre, 24, Carlton Street, Nottingham.

FOOD AVAILABLE THROUGHOUT THE DAY.

BAR OPEN USUAL LICENCING HOURS.

Families Welcome.



Handbill for the New's café-bar (1986)

TRENT POLYTECHNIC BURTON STREET
NOTTINGHAM NG1 4BU
Telephone Nottingham (0602) 418248

CENTRE FOR EXTENSION STUDIES

CALENDAR OF ACTIVITIES

The following activities are open to the public with FREE ADMISSION unless specified to the contrary

---

Tuesday 6 January 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"RUN OF THE ARROW"
(Sam Fuller)
Introduced by Paul Scully
Nottingham Film Theatre

Thursday 8 January 1987 2 00 p m to 4 00 p m
Clifton New Tiered Lecture Theatre
Issues in Communication Series
GLITTERING PRIZES — THE TV QUIZ SHOW
David Elias
Consultant for 'The Krypton Factor', 'University Challenge', etc

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Monday 12 January 1987 12 noon to 1 00 p m
Clifton New Tiered Lecture Theatre
TECHNICAL PROGRESS IN AMAZONIA?
Dr Janet Townsend
Department of Geography, University of Durham

Monday 12 January 1987 2 00 p m
Bonington Lecture Theatre
"BLAKE AND TRADITION"
Nick Alfrey, Nottingham University

Tuesday 13 January 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"BURDEN OF DREAMS"
"LAND OF BITTERNESS & PRIDE"
(The making of FITZCARRALDO by Werner Herzog)
A compilation of study extracts presented by Mike Carradice

Wednesday 14 January 1987 7 30 p m to 9 00 p m
Bonington Lecture Theatre
EARTHQUAKE IMPACT — THE 1985 MEXICO DISASTER
Mr Martin Degg, Nottingham University
In conjunction with the Nottingham Branch of the Geographical Association

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Thursday 15 January 1987 12 noon to 1 00 p m
Arkwright Lecture Theatre
RISK IN MAJOR HAZARD INDUSTRIES
Dr Geoff Ballard
Head of the National Centre for Systems Reliability
UK Atomic Energy Authority

Monday 19 January 1987 12 noon to 1 00 p m
Clifton New Tiered Lecture Theatre
SLICING THE CAKE:
Resources in Antarctica and on the sea bed
Dr Brian Taylor
British Geological Survey

Tuesday 20 January 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"LORD OF THE FLIES"
(Peter Brook)
Introduced by Mike Williams

Tuesday 20 January 1987 2 00 p m
Bonington Lecture Theatre
THE ROLE OF ART CENTRES IN THE 1990's
Dewi Lewis
Director, Cornerhouse, Manchester

Wednesday 21 January 1987 2 00 p m
Bonington Lecture Theatre
"AUERBACH AND ENGLISH MODERNISM"
Andrew Harrison, Oxford Polytechnic

Thursday 22 January 1987 12 noon to 1 00 p m
Arkwright Lecture Theatre
RISK ASSESSMENT: HOW SCIENTIFIC IS IT?
Dr Len Moore
Dean of the Faculty of Arts, Design and Education
Wolverhampton Polytechnic

Thursday 22 January 1987 2 00 p m to 4 00 p m
Clifton New Tiered Lecture Theatre
Issues in Communication Series
SOAP OPERA — EAST ENDERS
Julia Smith, Producer

Tuesday 27 January 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"STRAW DOGS"
(Sam Peckinpah)
Introduced by Mike Carradice

Tuesday 27 January 1987 2 00 p m
Bonington Lecture Theatre
"GENDER, INTERACTION AND REPRESENTATION"
Deborah Cameron
Roehampton Institute of Higher Education

Wednesday 28 January 1987 7 30 p m to 9 00 p m
Bonington Lecture Theatre
THE EAST MIDLANDS FOOTWEAR INDUSTRY
Dr Peter Mounfield, Leicester University
(K C Edwards Memorial Lecture)
In conjunction with the Nottingham Branch of the Geographical Association

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Tuesday 3 February 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"HELL IN THE PACIFIC"
Introduced by Paul Scully
Nottingham Film Theatre

Tuesday 3 February 1987 2 00 p m
Bonington Lecture Theatre
THE ROLE OF ART CENTRES IN THE 1990's
Director, Roundhouse, Centre for Black Artists

Tuesday 3 February 1987 2 00 p m
Dryden Library Lecture Theatre
"PSYCHOANALYTIC CRITICISM"
Elizabeth Wright
Girton College, Cambridge

Thursday 5 February 1987 12 noon to 1 00 p m
Arkwright Lecture Theatre
COMPUTER AIDED DESIGN AND ITS IMPLICATIONS
Dr Derek Boardman
CAD, Computer and Facilities Manager,
Plessey Research (Caswell) Ltd

Thursday 5 February 1987 2 00 p m to 4 00 p m
Clifton New Tiered Lecture Theatre
Issues in Communication Series
DATA PROTECTION
Professor R N Savage
Department of Legal Studies, Trent Polytechnic

Tuesday 10 February 1987 1 30 p m
Clifton New Tiered Lecture Theatre
Polyciné
"AGUIRRE: WRATH OF GOD"
(Werner Herzog)
Introduced by Mike Carradice

Wednesday 11 February 1987 2 00 p m
Bonington Lecture Theatre
"ROLAND BARTHES ON PHOTOGRAPHY"
Diana Knight, Nottingham University

POLYCINé

Spring term programme Screenings at the CLIFTON MAIN SITE
All commence at 1.30 pm in G030

7th Jan	(One of the worst movies ever made?) PLAN NINE FROM OUTER SPACE	28th Jan	(Genre Film 2 : The Thriller) POINT BLANK
14th Jan	(One of the best?) THE LAST PICTURE SHOW	4th Feb	(Screening the novel) THE POSTMAN ALWAYS RINGS TWICE
21st Jan	(Genre Film 1 : The Western) THE OUTLAW JOSEY WALES	11th Feb	(Auteur Film) THE ENIGMA OF KASPAR HAUSER

Screenings at THE NOTTINGHAM FILM THEATRE, Broad Street
(all commence at 4.30 pm and each film is introduced by a distinguished guest speaker)

ART IN THE CINEMA

19th Feb	REMBRANDT	12th March	DAY FOR NIGHT
26th Feb	THE MUSIC LOVERS	19th March	THE LAST MOVIE
5th March	HAMMETT	26th March	REAR WINDOW

All screenings are FREE to Polytechnic students and members of the Nottingham Film Theatre.

POLYCINé is sponsored by Trent Polytechnic's Schools of MODERN STUDIES and ART & DESIGN, OPEN PROGRAMME and the NOTTINGHAM FILM THEATRE.

POLYCINé is a CREATIVE ARTS enterprise

Polycine handbill (1986)

MIDLAND GROUP ARTS CENTRE

NEW CINEMA

JANUARY AND FEBRUARY AT THE NEW CINEMA, MIDLAND GROUP

24/32 CARLTON STREET, NOTTINGHAM BOX OFFICE 586100.

TICKETS: £1.75/£1.25 concessions (UB40, Senior Citizens, Midland Group and Film Theatre members, students)

********DON'T FORGET - ONLY 50p for UB40's at Thursday matinees*********

JANUARY

▶ Wednesday 2nd 7pm

CUTTER'S WAY
Dir: IVAN PASSER With: Jeff Bridges, Lisa Eichhorn, John Heard
USA 1981 Colour 109 mins 18.
Remarkable post-Vietnam film noir.

▶ Thursday-Saturday 3-5th 6 & 8pm PLUS 2pm matinee Thursday

WHERE THE BUFFALO ROAM
Dir: ART LINSON With: Peter Boyle, Bill Murray, Bruno Kirby
USA 1980 Colour 99 mins. 18
Movie of Hunter S. Thompson's imaginary biography.

▶ Tuesday, Wednesday 8,9th 7pm

A STAR IS BORN
Dir: GEORGE CUKOR With: Judy Garland, James Mason
USA 1954 Colour 175 mins. PG
Long awaited, (almost) full-length original version of this great music melodrama.

▶ Thursday-Saturday 10-12th 6 & 8pm PLUS 2pm matinee Thursday

VARIETY
Dir: BETTE GORDON Script: KATHY ACKER With: Sandy McLeod
USA 1983 100 mins. 18
Controversial film about patriarchy, pornography, and female sexuality.

▶ Tuesday-Saturday 15-19th Tues/Wed 6pm, Thurs-Sat 6&8pm, matinee Thursday

STRANGER THAN PARADISE
Dir: JIM JARMUSCH With: John Lurie, Eszter Balin, Richard Edson
West Germany/USA 1984 B/W 90 mins. 15
Delightful, visually beautiful, off-beat road-movie. Won Best First Feature award at Cannes this year.

▶ Tuesday 15th 8pm

NOTTINGHAM VIDEO PROJECT SCREENINGS

▶ Wednesday 16th 8pm

SURREALIST TRACES Programme 1
Review of classic surrealist film

▶ Tuesday 22nd 7pm

BODY HEAT
Dir: LAWRENCE KASDAN With: William Hurt, Kathleen Turner, Richard Genna.
USA 1981 Colour 113 mins. 18
One of the best recent US film noirs - steamy reworking of DOUBLE INDEMNITY

▶ Wednesday 23rd 7pm

SURREALIST TRACES Programme 2

New handbill replacing the temporary non-publication of the Midland Group magazine (1985)

▶ Thursday-Saturday 24-26th 7pm PLUS 2pm matinee Thursday

ANDREI RUBLEV
Dir: ANDREI TARKOVSKY With: Anatoly Solonitsyn, Ivan Lapikov
USSR 1966 B/W 180 mins. 18 Subtitles
Rarely seen 'monument of world cinema'.

▶ Tuesday 29th 7pm

SOLARIS
Dir: ANDREI TARKOVSKY With: Natalya Bondarchuk, Danatas Banionis
USSR 1972 165 mins. PG Subtitles
Hallucinatory sci-fi movie - 'Russia's answer to 2001!'

▶ Wednesday 30th 7pm

SURREALIST TRACES Programme 3

▶ Thursday-Saturday 31 Jan-2 Feb 6&8pm PLUS 2pm matinee Thursday

THIS IS SPINAL TAP
Dir: ROB REINER With: Christopher Guest, Michael McKean, Harry Shearer.
USA 1983 Colour 82 mins 15
Hilarious spoof 'rockumentary' about appalling heavy metal rock group.

FEBRUARY

Although as yet unconfirmed, the programme planned for February includes:-

*Henry Jaglom's 'CAN SHE BAKE A CHERRY PIE'

*3 programmes of classic Hollywood cartoons by animators including TEX AVERY

*Ettore Scola's prizewinning film 'LE BAL'

*new BFI film '1919' starring Paul Schofield, which will be introduced by its director, HUGH BRODY

*PLUS an extended season of films around the theme of memory.

FOR FULL DATES AND DETAILS, SEE MIDLAND GROUP MAGAZINE, AVAILABLE FREE FROM THE MIDLAND GROUP, FILM THEATRE, LIBRARIES ETC. FROM MID JANUARY.

NOTTINGHAM
FILM
THEATRE

HE DIED WITH HIS EYES OPEN

France 1985

Certificate 18

CREDITS: Michel Serrault, Charlotte Rampling (Inspector Robert Staniland, Barbara Spark), Xavier Duluc (Mark Spark), Elisabeth Depardieu (Margo Berliner), Gerard Darmon (Jean-Loup Soeren), Jean-Pierre Bacri (Barman Pub Royal).

Director: Jacques Deray. Screenplay: Michele Audiard from the novel by Robin Cook. Photographer: Jean Penzek. Editor: Henri Lance. Music: Claude Bolling.

If - like me - you relish the surface calm, which covers the turmoils underneath, then Jacques Deray's new thriller will be just your *tasse de the*. As one watches the slightly 'obvious' story unfold in its neat almost pedantic way, one might be forgiven for assuming it to be a made-for-television drama. After a while what is actually going on becomes increasingly apparent. And only in the film's final minutes does the whole piece gel. Personally, I find this technique rather satisfying, since it belies the notion (and technique outlined in William Goldman's book on screenwriting) that the attention of the spectator has to be grabbed (as for TV) in 15 seconds or all is lost. This movie with its measured surface, has an under-current of sexual deviation, cruelty and mystery that is definitely 'for adults only'.

The characters become increasingly complex or bizarre, the musician's alcoholic wife and his disturbed son. The photographer who takes kinky pictures, the friendly concierge. And above all there is the girl and her protective 'lover' and finally the obsessed policeman falling in love with his prey.

The film is perhaps a little too long, but Michel Serrault's central performance kept me totally involved. And the final moments when he is confronted with the awful question of his own sincerity is both moving and horrific. Is he just a cop or was he capable of feelings? It's an interesting proposition and a fascinating movie. Not a great one perhaps, but never boring.

BRIAN BAXTER
Films and Filming May 1986

The scene is a bar; a cop drinks and the phone rings, "It's for you, Inspector", says the barman - a line heard in several hundred crime films. Usually it signals a new, hot clue; in the French thriller He Died With His Eyes Open the caller, Charlotte Rampling, simply wants the cop to talk dirty. During an earlier encounter the inspector - played with sly precision by Michel Serrault - threw olive pips at the barman's forehead. Clearly, this is no run-of-the-mill cop. Serrault's Inspector Staniland pursues the case of murdered drunkard (and former concert pianist) with so much insolence and disdain for the rules that the film ultimately seems a character-study in a thriller's guise.

Nottingham Film Theatre film notes distributed gratis to the audience

2

Jacques Deray, a prolific exponent of French Commercial cinema, busy since the mid-Sixties and fully conscious of his heritage. As influences he has cited old-guard directors like Julien Duvivier, Rene Clement and Henri-Georges Clouzot. The Clouzot of *Quai des orfevres* and *L'Assassin habite au 21* seems his particular mentor here: there is a similar cynicism about human behaviour, a similar passion for populating thrillers with off-beat types from the detective downwards.

This character-orientated approach allows Serrault ample scope for his meticulous depiction of a disgruntled loner, vicariously tasting the life of the murder victim; but the portrait is achieved at the expense of narrative cohesion. Clues on the order of size-nine loafers are duly announced only to lie fallow, lost in a pile of behavioural oddities; and the final rush of twists and revelations may not satisfy purists. But this is, on the whole, a decent piece of work - absorbing, intelligent, nicely sensitive to human quirks and sorrows.

GEOFF BROWN
TIMES May 1980

What are the essential ingredients for a French policier? A crooked cop hero, a glamorous woman who supplies the sex, lots of food and drink and lovely bourgeois interiors. And this film proves no exception. Inspector Staniland (Serrault) who has the unsavoury habit of spitting out his olive stones into people's faces, is consigned to investigate the brutal death of pianist turned wine, Charly.

The case won't leave Staniland alone and he starts to empathise with the dead man, staying in his apartment, wearing his clothes, miming to his piano playing, and becoming obsessively involved with femme fatale/whore archetype Barbara.

However, all this comes across as no more than mere titillation for the palate jaded by the usual old cliches. And having relied on a certain cynical humour throughout, this formulaic flic flick starts to take itself very seriously at the end, as it adroitly turns the tables and transforms Staniland into a mysterious hero who gets the girl, dominates her, and walks off into the sunset. Male menopausal fantasy.

AMANDA LIPMAN
CITY LIMITS May 1980

THE FOURTH NOTTINGHAM WOMEN'S FESTIVAL

EVENTS

27 Feb – 5 Mar WOMENS BUS
Bus containing information for all women on welfare rights, childcare, local women's groups, social security etc; plus festival information. Women on hand to chat and children's playspace.
Bus Timetable: 10.00 — 4.00 daily.

Weds	27	Feb — Worksop
Thurs	28	Feb — Retford
Fri	1	Mar — Mansfield
Sat	2	Mar — Nottm, Market Square
Mon	4	Mar — Newark
Tues	5	Mar — Eastwood

8 Mar INTERNATIONAL WOMENS DAY
Clifton & City Sites Trent Polytechnic 12.30–2.00 women only
Speakers

Mar INTERNATIONAL WOMENS DAY
ICC 5.00pm creche women only
International Connections — women in political struggles — speakers — miner's wife, Northern Ireland, Chile, Iran; videos — Nicaragua, miner's support group, and food. Followed by:

8 Mar INTERNATIONAL WOMENS DAY
ICC 8.00pm women only £1.50, 75p
Moonlighters — highly entertaining duo from London, rhythm and humour.

9 Mar NATIONAL RALLY
Chesterfield 10.00–4.00
Women against Pit Closures celebrate International Women's Day.
Market Hall and Lecture Theatre — 10.00–4.00
Exhibitions, discussions and videos.
Salter Gate Football Stadium — 11.30–1.30
Assembly to hear National and International Speakers
Town Centre — 1.30–4.00
Street entertainment and speakers
Further details from Women's Support Group, N.U.P.E. offices, Sherwood Rise, Nottingham.

9 Mar EQUAL OPPORTUNITIES
ICC 10.30–4.30 creche women only
Women's open day discussing council equal opportunities policy as it affects women. Disabled access. Further details from Wendy 418571 ext. 4513. Followed by
ICC 5.00 creche women only
Making links between sexism, racism and classism.

14 Mar SOUTH PACIFIC WOMEN
ICC 7.30 women only
Speakers and slides on Nuclear Free and Independant Pacific

15 Mar SOUTH PACIFIC WOMEN
All Saints Church Hall 7.00 women only
Speakers with pot luck supper and social

24 Mar PAKISTANI WOMENS DAY
Sneinton Youth & Community Centre 12.00–6.00.
Play, food, music, drama, children's events for women and children. Further details from Sultana Syed 586650 and 624693.

EXHIBITIONS

7–23 Mar VISIBLE WOMEN
Midland Group Tues–Sat, 11.00–7.30
Nottingham's Feminist Arts Group present their collective work 'THE CIRCLE — WOMEN'S TERRITORY'... rich in texture, colur and variety ... Many layers of meaning ...' All women welcomed to work with them on 7,8,9 Mar, exploring and extending the exhibition. See WORKSHOPS listing.

8-31 Mar WOMEN'S ISSUES
Nottm Community Arts Centre Tues–Fri 9.30–5.30
Special selection of posters on womens issues from the Film Poster Collective.

14,15–29 Mar OPEN WOMEN'S ART EXHIBITION
Nottm Community Arts Centre Tues–Fri 9.30–5.30
Bring your work along Thurs 14, Fri 15, 10.00–4.00; paintings, needlework, knitting, lacework, prints, drawings, etc; stay and chat over a coffee, small children welcome. See EVENTS listing.

HEALTH

23 Mar GIRLS ACTIVITIES AND HEALTH DAY
John Carroll Leisure Centre 10.00–4.00
Wide ranging activities and discussion for girls and women, using the centre facilities. A chance to try out something new or have a go at an activity you used to do. Further details from Beryl 780458.

WORKSHOPS

7,8,9 Mar ART
Midland Group 11.00–3.00 creche
Visible Women's "The Circle": all women to explore and extend the exhibition, using painting, drawing, collage, sound, performance. Materials available. See EXHIBITIONS listing.

14,15 Mar VIDEO
Video Project, ICC 10.00–4.00 women only
Introduction to regular womens workshops throughout the year. Limited numbers, please register in advance — Video Project tel: 470356.

27, 28 Mar PRINT
Nottm Community Arts Centre creche women only
Workshops A: Weds & Thurs 9.30–12.00
Workshops B: Weds & Thurs 1.30–4.00
Learning screen printing and offset printing for posters and leaflets. First of series of workshops for women throughout the year. Small charges for materials only.

30 Mar FILM
Midland Group 10.00–4.00 women only
Familiarisation with 16ml camera, sound and editing skills and equipment. Limited numbers, please register in advance — New Cinema Workshop tel: 584891.

30, 31 Mar WORKSHOPS WEEKEND
WEA 9.00–4.30 creche women only
Very wide programme of workshops, full information on separate brochure. Including special performance by Perspectives Theatre Group on Saturday 30, lunch time.

FILM AND VIDEO

8–31 Mar
Film Posters — see EXHIBITIONS listing

14-15 Mar
Video Workshops — see WORKSHOPS listing

19 Mar 'BINDING LOVE'
Midland Group 7.00 £1.75, £1.25, 85p
A film about bondage, foot-binding, corsetting etc. Plus programme of films and videos from Leicester Women Filmmakers.

23 Mar BREADWINNERS
Midland Group 10.00–4.00 creche women only
A programme of films and videos, with discussions, on the theme of women and work.
'Harlan County USA' — mining community; 'Harriet Vyse' — trade unionist; 'Often during the day' — kitchen portrait; 'Nightcleaners'.

30 Mar
Film Workshops — see WORKSHOPS listing

NOTTINGHAM FILM THEATRE

I regret to say that more than once in recent months the standard of presentation fell short of that usually achieved and which members have a right to expect. This was partly due to the condition of films on arrival at the theatre, over which we have no control, and partly to condition of our aging arc projectors. We can do little more than complain to the distributor about film condition. With regard to projection however, real improvements are on the way. By the time this programme goes to press we hope to have a new screen, and the conversion of our projectors, from arc to xenon. We apologise for past lapses and look forward to higher standards in future. The following restatement of the distinctive character of our operation has been prepared by two of our Council members both engaged in the teaching and organisation of Film Studies.

John Robson

Since 1966, the Nottingham Film Theatre has made available to audiences in the area a diverse range of films selected from a variety of sources — recent releases denied a national distribution, 'classics' of world cinema, older movies which we feel deserve re-assessment, and special interest films. Judging by audience response and attendance figures, this has proved to be a worthwhile policy, and will continue to be an important factor in determining our plans for the future.

However, the ever increasing availability of English and Foreign Language films on television, video tape and also in the commercial cinema, somewhat muddies our function as exhibition venue, and allows us the opportunity to increase our contribution to the promotion of film culture in the East Midlands.

Our role is essentially an educative one, best realised in the areas of programming, documentation and special events.

We hope to structure our programming to reflect not only various aspects of international cinema, to illustrate current critical and theoretical debates within film culture, and to demonstrate thematic, directorial or other links between disparate groups of films.

Documentation will be extended beyond reviews of individual films, in an attempt to contextualise the programmes shown, and to provide suggestions for further reading.

A study day, which examines the notion of 'Stars', has been planned as the first in a series of special events which might be termed 'extra textual' activities. A tribute to the late Rainer Werner Fassbinder, (Fear Eat the Soul & Marriage of Maria Braun) also complements the season of melodramas at the New Cinema, and we continue our look at the work of Dennis Hopper with a screening of the legendary 'Last Movie', unavailable to the public for the past eleven years.

The 'youth movie' is represented by a weekend which features Brando as 'The Wild One', 'Rock Around The Clock' and the first American teenager — James Dean in 'East of Eden'.

Comments and suggestions regarding programming and policy are always welcome.

Paul Scully and John Harvey

NOTTINGHAM FILM THEATRE COUNCIL

C. H. J. Burrough, J. Harvey, Miss N. Hatch, Mrs. J. Hatton, B. C. Lee (Vice-Chairman), G. Nicholls, L. J. Robson (Chairman), Dr. A. E. Rodway, P. Scully.

Friday January 7th — Sunday 9th

The Tragedy of a Ridiculous Man (AA) ITALY/FRANCE 1981

Director Bernardo Bertolucci • 116 minutes • no short film • with Ugo Tognazzi, Anouk Aimee

A rich man's son is kidnapped by terrorists. To meet the ransom demand he prepares to sell all his possessions. Bertolucci's witty, tragi-comedy examines the family's reaction and through them, that of a society which now accepts terrorist violence as an everyday happening.

THE YOUTH MOVIE

Friday January 14th

The Wild One (X) U S A. 1954

Director Laslo Benedek • 79 minutes • with Marlon Brando, Lee Marvin, Mary Murphy

The first motor cycle film, (originally banned in many countries who saw it as setting an unacceptable pattern for their own youth) with a brooding, menacing performance by Brando (his fourth film) as a gang leader terrorising a small town. Lee Marvin also has an early role in the film.

Rock Around The Clock (A) U S A. 1956

Director Fred Sears • 77 minutes • with Bill Haley and His Comets, The Platters

The original Rock and Roll film. An unknown band gets to New York and achieves fame. The movie can now be seen as an authentic slice of social and pop music history.

Saturday January 15th — Sunday 16th

East of Eden (AA) U S A. 1955

Director Elia Kazan • 115 minutes • no short film • with James Dean, Julie Harris, Raymond Massey

An outstanding adaptation of Steinbeck's novel which still retains great emotional power. Kazan handles the different acting styles of his three principles with great skill, particularly with James Dean who gives his finest performance. Cinemascope, then fairly new, is used to maximum effect.

Friday January 21st—Sunday 23rd

The Passenger (AA) ITALY 1975

Director Michelangelo Antonioni • 119 minutes • no short film • with Jack Nicholson, Maria Schneider • English Dialogue

Nicholson, a TV reporter on a story on the Sahara, feels that all sense of purpose and direction has gone from his life. He assumes the identity of a dead man in the hope of making a fresh start but again finds himself trapped by events. Antonioni directs with all his instinctive sense of the perfect location for every situation, superbly playing his actors against them.

Friday January 28th — Sunday 30th

The Inquisitor (AA) FRANCE 1981

Director Claude Miller • 88 minutes • and short film • with Lino Ventura, Romy Schneider

An inspector of police commences an investigation into a case of rape and murder. In 'The Inquisitor' Miller turns the conventional ingredients of a thriller into a complex psychological study of the relationship between the suspect and the inquisitor. He is excellently served by a fine cast.

Friday February 4th—Sunday 6th

The Last Movie (AA) U S A. 1971

Director Dennis Hopper • 108 minutes • no short film • with Dennis Hopper, Stella Garcia, Julie Adams

After a film unit has finished shooting in a remote Peruvian village, the star stays behind, becoming involved with a local girl. The villagers later making their own version of the film (ignoring his explanation that movies are faked) do it for real and he finds himself cast as a sacrificial victim. In 'The Last Movie' Hopper, deconstructs movie making from the inside with a display of self indulgence that is never less than stimulating and provocative, and always entertaining.

Friday February 11th—Sunday 13th

Ragtime (AA) U S A. 1981

Director Milos Forman • 156 minutes • no short film • Nide Starting Times • with James Cagney, Brad Dourif, Mary Steenburgen

Adapted from E. L. Doctorow's best seller. Ragtime begins with one headline making publicly committed murder (historical fact) and ends with another (fiction). Several different stories are advanced in juxtaposition to present a telling picture of injustice, at the beginning of the century. Cagney makes a great return to the screen as Police Commissioner Waldo.

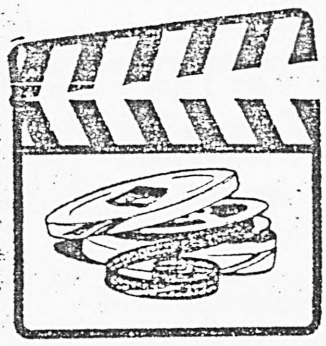
Friday February 18th—Sunday 20th

The German Sisters (AA) WEST GERMANY 1981

Director Margarethe von Trotta • 107 minutes • no short film • with Jutta Lampe, Barbara Sukowa, Rudiger Vogler

Closely inspired by the lives of the Ensslin sisters — one a feminist journalist, the other a Baader-Meinhoff terrorist — Margarethe von Trotta's moving film is a portrait of a relationship and an era. It is a tale of fanaticism and of the kind of bitter, yet affectionate rivalry that perhaps only sisters achieve, soberly told and beautifully acted.

FILM SOCIETY



PRESENTS

TONIGHT

11th OCTOBER

7 p.m.

IN THE Y.M.C.A. MAIN HALL

TICKETS ON SALE AT COFFEE AND TEA BREAKS TODAY

NEXT PRESENTATION

8TH NOVEMBER

MORE DETAILS IN FUTURE CHRONICLES.

Part of Jessop staff magazine, Chronicle (1985)

be coming alone. In special circumstances, and depending on the volume of applications, a close relative who would otherwise be left alone may be allowed to accompany their family at the discretion of the Secretary.

Applications marked "Christmas Booking" should arrive by Saturday 26 October and will be accepted only from members. Please use *only* the official application for accommodation form SC10 (obtainable from registries or from the Odney Club) marked with an asterisk in the top right corner if it is the first time of application for a Christmas booking. No other form of application will be considered.

All facilities of the club are reserved for this house party and no other bookings can be accepted during this period.

Please note, the Christmas house party is not suitable for children under 14 years of age.

H A WARREN
Secretary

Christmas at Ambleside

Come to the Lake District and enjoy a Victorian family Christmas. The house party will begin with guests arriving for dinner on Tuesday 24 December. This will be followed by carols around the Christmas tree and a taster of activities to follow during your stay.

There are various games and knockout competitions arranged during the holiday and it is hoped that all guests will join in the spirit of the occasion. After breakfast on Christmas Day, enjoy a car tour or perhaps a stroll through the wonderful Lakeland scenery, before returning to Ambleside Park for Christmas dinner. During the afternoon, relax in our lounges or, for the more energetic, take a walk into Ambleside. In the evening, after our buffet supper, the festivities continue with games and dancing.

Boxing Day morning can be spent watching the Coniston Foxhounds assembling in Ambleside and, if you wish, you are welcome to follow them. During the afternoon there will be a film show and the finals of the various knockout competitions. In the evening, the party spirit continues with a special buffet meal followed by games and dancing.

Farewells and departures will be after breakfast on Friday 27 December.

This is a brief resume of the activities we are planning for your stay with us; full details will be given at the house party sherry reception before dinner on Christmas Eve.

The charge from Christmas Eve to after breakfast on 27 December will be: Partners and dependants £80, guests £90. These prices include VAT and service charges.

One guest only is permitted to accompany those Partners who would otherwise be alone, but in special circumstances and at the discretion of the Manager a single dependant or an elderly relative who would otherwise be alone may accompany their family.

Applications, to be marked "Christmas Booking", should be sent to arrive no later than Saturday 26 October. Please use the official application form SC10A obtainable from the registries. If this is your first application for a Christmas house party at Ambleside Park please indicate with an asterisk in the top right hand corner of the form. Applications should be sent to: The Manager, John Lewis plc, Ambleside Park, Waterhead, Ambleside, Cumbria LA22 0EW.

The house party is open to applications from families with children over six years of age.

L A MACKAY
Manager

Christmas at Leckford Abbas

Leckford Abbas will be open for the Christmas holiday and the festivities will commence with dinner on the evening of Tuesday 24 December, guests departing after breakfast on Friday 27 December. The inclusive charge for this Christmas period will be £50 for Partners and £75 for their guests (as the rules apply) and this includes table wines with Christmas dinner and the evening buffet.

Christmas at Leckford Abbas has always tended to be rather informal, with guests choosing their own activities. The Abbas is set in beautiful Hampshire countryside and for those keen on exercise there is plenty of walking to be done. For those who feel less active there is relaxation in front of log fires, television, and the companionship of other guests. There are two local churches which hold Christmas services and for those who wish to go further afield there are Winchester and Salisbury Cathedrals. Several good inns are within easy reach, and the Hursley Hunt meets at Romsey on Boxing Day.

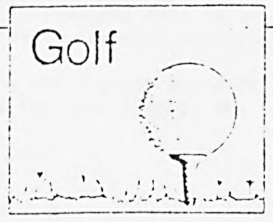
Applications should be marked "Christmas Booking" and addressed to The Manager, Leckford Abbas, to arrive by Monday 11 November at the latest. Should there be more applications than accommodation available, a ballot will be held. Confirmation of successful applications will be made by the end of the following week.

D H OWEN, *Managing Director*

SOMEHOW SOMEBODY GAVE US THIS CIRCULAR TALE ON..... (AND WE'RE AFRAID WE'VE FORGOTTEN WHO)

TEAMWORK

There are four people named Everybody, Somebody, Anybody and Nobody. There was an important job to be done and Everybody was asked to do it. Everybody was sure Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry about that, because it was Everybody's job. Everybody thought Anybody could do it but Nobody realized that Everybody wouldn't do it. It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.



Would any Society member wishing to play in the Autumn Cup at Mapperley Golf Club on Monday 14th October at 9 a.m. please let me know by 5.30 p.m. on Friday 11th October 1985.

P.W. LOWE, Secretary

TRENT POLYTECHNIC
STUDENTS UNION

Shakespeare Street and
Clifton Lane, Nottingham
Telephone: Nottingham 476725
Clifton 213316

REPORT TO UNION COUNCIL FROM [illegible], EXECUTIVE OFFICER

This term I have been involved in the organisation of films at Byron, general campaigns and the revision of the SUDS list.

I have ordered the following titles for next terms programme of films:-

Broadway Danny Rose
Greystoke - The Legend of Tarzan
Quadrophenia
Psycho II
Rocky Horror Picture Show
Al Pacino/Scarface
Christine
Rebel without a cause
Popeye
The Missionary
Apocalypse Now
Blazing Saddles

This term students from Trent have attended a number of demonstrations around the country.

On January 25th the Anti-Racism March and Rally was held in North London, centring on the dispute involving Patrick Harrington at the Polytechnic of North London. This event was organised by N.U.S., as was the demonstration in Leeds on January 30th, this time to protest against the possible introduction of student loans as a replacement for the present grant system.

I would like to take this opportunity to publicise a demonstration which is being organised on March 7th in Oxford. Two members of the South African Cabinet have been invited to speak out in support of apartheid at the Oxford Union. Details of March 7th have not yet (at the time of writing this) been finalised, but I will verbally report on any further information that is available at the Council Meeting, together with any arrangements which may have been made.

I am presently revising the Student Union Discount Scheme. As ever, I will be happy to receive suggestions for additions to the new list, which will be available shortly.

[illegible]
EXECUTIVE OFFICER

Ref: [illegible]J/SRL/3(A)1 21st February 1985

Trent Polytechnic Students Union Films term report

ORACLE

YOUR STUDENT DAILY PAPER: For telephone messages: City Site Nottm 476725
Clifton Nottm 213316

ISSUE NO: 944

DATE Wednesday 15th January 1986

Amnesty International 85/86

OPEN UNION: This is your Union USE IT. A policy of Open Union is being pursued. Phil Davis, Executive Officer will be holding a weekly surgery on Thursdays 1pm - 2pm on Byron balcony. See you there. Take the office to the people.

NIGHTLINE : There will be a meeting for anyone interested in Nightline TONIGHT at 7.00 in the Byron Union office. ALL WELCOME.

WOMEN'S RECLAIM THE NIGHT MARCH: Tomorrow night there will be a meeting for all women wishing to help organise this march at the International Community Centre, Mansfield Road at 7pm. Please get involved!

CANCELLED WELCOME BACK DISCO AT EASY STREET ON JANUARY 15th.

WOMENS MINIBUS: Running tonight and every night - cost 20p. Leaves Byron 10.45pm and goes to Market Square for 11.00pm (opposite Littlewoods). Don't go home alone - please use this vital service.

SALON 2001: Open now! Unisex hairdressing - cut price/professional perks Colours, highlighting, cuts, blow drying. Special feature *new snazzy backwash facilities!* come and try it out!

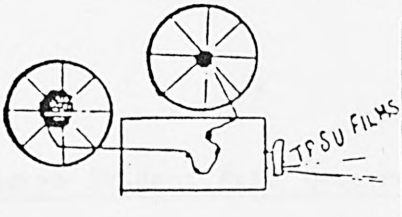
Keith Hall Hairdressers: Keith Hall hairdressers require models for cutting/ blow drying/colours/ etc on Monday/Tuesday/Thursday afternoons. For bookings telephone 419733 Monday to Thursdays please.

CLARINET FOR SALE: As new. Phone 706936 (Elaine)

Lifts available 17 - 19th to Coventry-Warwick-Stratford-Evesham. Leaving Friday afternoon, returning Sunday evening. Tel Nottm 581252 Ask for Alan

REDWEDGE 28th January: One ticket for sale forLeicester De Montfort Hall - Lloyd Cole - Paul Weller - Billy Bragg - Madness - Communards etc. Offers includes coach there and back Tel Brian 700827

FREEDOM SPORTSLINE: The new sports specialists in clothing and footwear are offering 10% discount to all TPSU members. Where are we? Upper Level Victoria Centre next to Zodiac Toys. See you there.

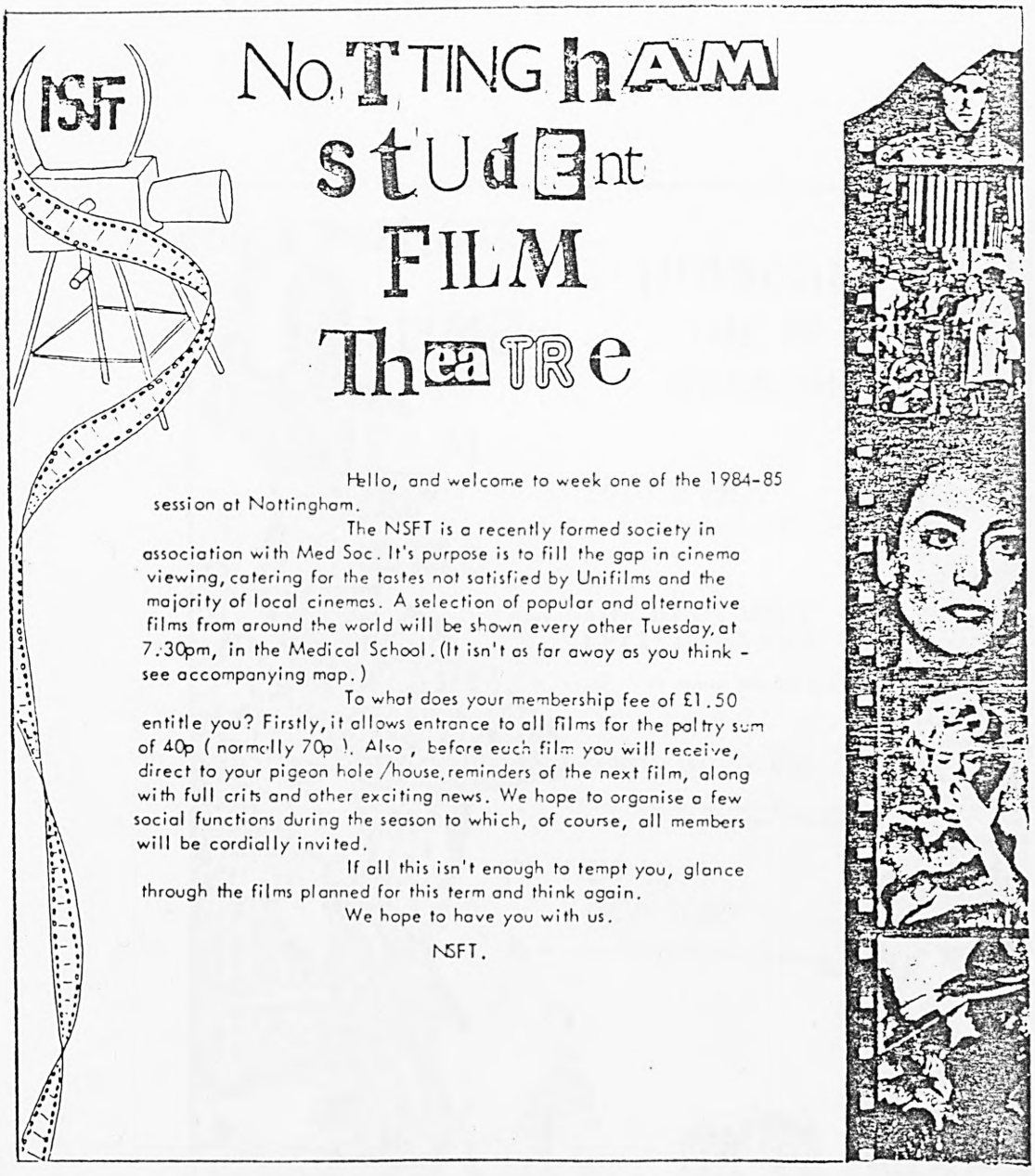


The film this week is:

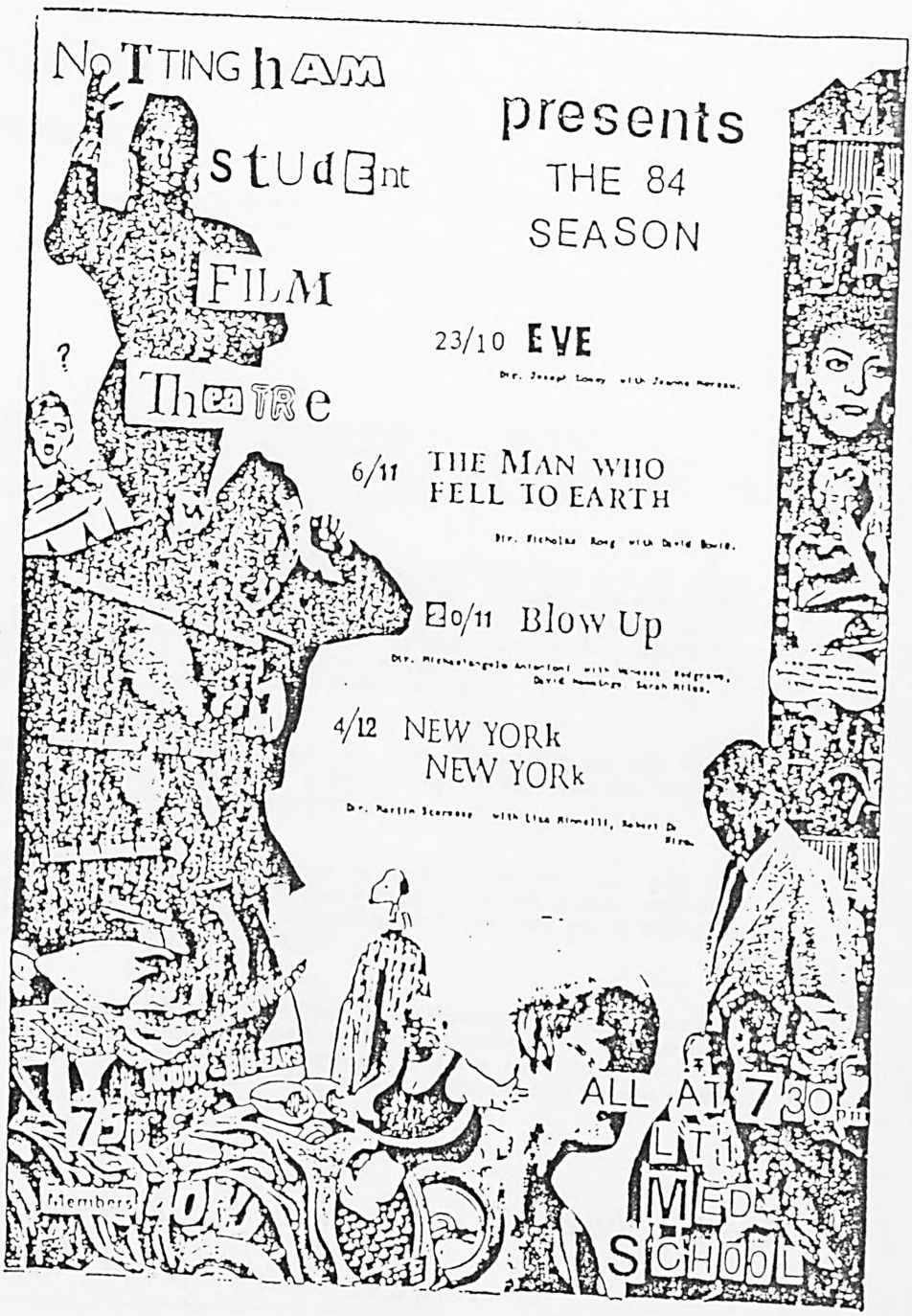
ZELIG

Venue:
Mandela Lecture Theatre
2.30pm & 7.00pm

Part of Trent Polytechnic Students Union daily handbill, Oracle (1986)



i) Nottingham Student Film Theatre poster (1984)



ii) Nottingham Student Film Theatre handbill

NSFT

BLOW-UP (1966/.British - Italian 110 minutes)

SCREENPLAY: Michaleangelo Antonioni and Tonino Guerrs based on a short story by Julio Cortazar.

DIRECTED BY: Michaelangelo Antoniono

PRODUCED BY: Carlo Ponti

CAST: Thomas-David Hemmings;
Jane - Vanessa Redgrave
Patricia-Sarah Miles

This is a fascinating film, which has something real to say about the matter of personal involvement and emotional commitment in a jazzed-up, media-hooked-in world so cluttered with synthetic stimulations that natural feelings are overwhelmed. It is a vintage Antonioni fortified with a Hitchcock twist.

The fellow, whose restlessness and groping, interests Antonioni, is a dizzyingly swinging and stylish free-lance magazine photographer whose racing and tearing around London gives a terrifying of a maniac Everything about him is footloose, arrogant, fierce, signifying a tiger stalking his prey in a society for which he seems to have no more concern, no more feeling or understanding than he has for the equipment and props he impulsively breaks.

It is a stunning film, beautifully built-up with glowing images and colour compositions that shocks us into the understanding of the man and into the characteristics of the world in which he dwells.

The performing is excellent. Hemmings is languid, self-indulgent, cool yet expressive of so much frustration. Redgrave is plaintive and elusive, seductive, yet remote as the girl who has been photoghraphed in the park and is willing to reveal so much - and yet so little of herself.

One may have reservations towards this film. It is redundant and long. There are the usual Antonioni passages of seemingly endless wanderings. The interest may be too much concentrated in the one character, and the symbolistic conclusion may be too romantic for the mood. Yet, this is a classic film by one of the masters of todays cinema.

BLOW-UP will be shown in LT1 med. school on TUES 20th NOV. at 7.30pm.

iii) Nottingham Student Film Theatre film notes, also used as handbill

Football trials

EVENING POST JUNIOR REDS Apollo SOFT DRINKS

Another lucky Junior Reds half-time prize winner, Shaun Watson receives pantomime tickets from Garry Birtles.

SUCH has been the success of our free-scoring Junior Reds teams this season, we are thinking of setting up a side in a higher age bracket.

We have Under-11's and Under-13's sides operating at the moment but we feel confident we can get together maybe an Under-15 or Under-16 outfit.

To help us assess the possibilities we are arranging a special mass training session on the training ground on 27th October (9.30 a.m. start) and youngsters of all age groups are invited.

So whether or not you are playing in one of the sides at the moment, get yourself down to the training ground and let's see how many more teams we can send into action.

SOCCER SKILLS

Please don't forget the Soccer Skills competition which starts this Sunday for youngsters over 11 and the following Sunday is taken up by the under-11's.

On both dates, you are asked to report to the car park by 9.15 a.m. before going down to the training ground.

VILLA PARK TICKETS

Aston Villa have supplied us with some special family tickets for our game at Villa Park next Saturday.

We have 100 tickets available (£4 adults, £2 children) for the enclosure but youngsters must be accompanied by an adult and adults cannot get into the section alone.

If enough interest is shown in the family tickets we will consider running a coach to the game but we must know early so please ring Janice or Annette in the main office to book.

You can, of course, still travel to the match independently and still take advantage of the ticket offer.

1,000th MEMBER

Jonathan Gibbons, of Woodborough, will receive a special prize of a season ticket at today's game for being the Junior Reds 1,000th member.

We would like to thank Ashley Kitchens for donating the ticket.

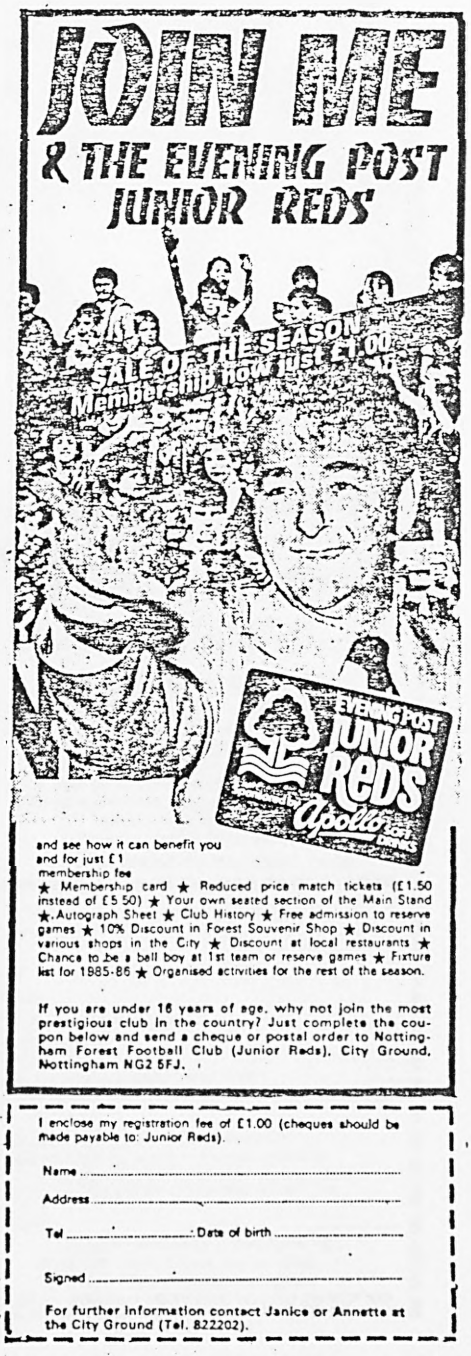
MATCH SPONSORS

We are still on the lookout for match sponsors for the Junior Reds. Anyone interested should please ring the office.

OUR THANKS

. . . go to Daunts Confectionery Wholesalers for providing sweets for the Junior Reds and to the Odeon Cinema for complimentary cinema tickets included in Junior Reds birthday cards.

i) Odeon ticket offer in Nottingham Forest match programme, Junior Reds page (5.10.85)



and see how it can benefit you
and for just £1
membership fee
★ Membership card ★ Reduced price match tickets (£1.50 instead of £5.50) ★ Your own seated section of the Main Stand ★ Autograph Sheet ★ Club History ★ Free admission to reserve games ★ 10% Discount in Forest Souvenir Shop ★ Discount in various shops in the City ★ Discount at local restaurants ★ Chance to be a ball boy at 1st team or reserve games ★ Fixture list for 1985-86 ★ Organised activities for the rest of the season.

If you are under 16 years of age, why not join the most prestigious club in the country? Just complete the coupon below and send a cheque or postal order to Nottingham Forest Football Club (Junior Reds), City Ground, Nottingham NG2 5FJ.

I enclose my registration fee of £1.00 (cheques should be made payable to: Junior Reds).

Name .....

Address .....

Tel ..... Date of birth .....

Signed .....

For further information contact Janice or Annette at the City Ground (Tel. 822202).

ii) Evening Post application form and advertisement for Junior Reds (8.4.86)

iii) Odeon ticket offer in Evening Post application form and advertisement for Junior Magpies (28.1.87)

TRENT POLYTECHNIC CLIFTON

DEPARTMENT OF CREATIVE ARTS

B.A. (Humanities) - Visual Communication

Film Genre: THE GANGSTER FILM

KEY LARGO (1948) 100 mins.

(Cast: Humphrey Bogart, Edward G. Robinson, Lauren Bacall,
Lionel Barrymore, Claire Trevor)

The term "Gangster" is generic: it can be applied to Robin Hood as readily as to Al Capone. Our attitude to the Gangster is wholly determined by our moral, ethical, political or even sociological persuasions. As a Terrorist, he might be regarded by those he champions as 'hero'. As a Revolutionary, the same might apply. But within the context of Hollywood Film Genre we are limiting the definition to a social pariah and the epitome of avarice and self interest.

Whether any actual gangster was quite such an accurate embodiment of this definition as "Johnny Rocco" (Edward G. Robinson) is a matter of some debate: at times he becomes almost a caricature of himself. As a "tough" gang leader, he takes sanctuary in an isolated Florida Keys Hotel in order to conclude a counterfeit deal. His "feet of clay" are revealed by a hurricane and by a bar-room tramp, (superbly played by Claire Trevor, who received an 'Oscar' for her performance), and the old notion that "bullies are cowards at heart" is confirmed.

The rather unusual setting serves to expose the basic weaknesses of the Bandit Mentality: away from their native city streets, they vegetate in an alien milieu and it is obvious from early encounters that the gangster is pathological in terms of society and therefore doomed.

It is not, however, sufficient to expose his weakness - this will, in effect, exacerbate it rather than destroy it. It is left to Bogart to arrive at the conclusion that it simply is not enough to sit on the fence and be "good": positive action is inevitable. The necessity of moral choice is a dominant theme of the post-war period and remains the essential issue of this film.

It was more evident in Maxwell Anderson's original play, which Huston himself (an ex-screenwriter) helped to adapt for the cinema. Inevitably, cinematic influences eclipse literary ones and the final version of "Key Largo" owes as much to Sherwood's "The Petrified Forest" of 1936 as the original play.

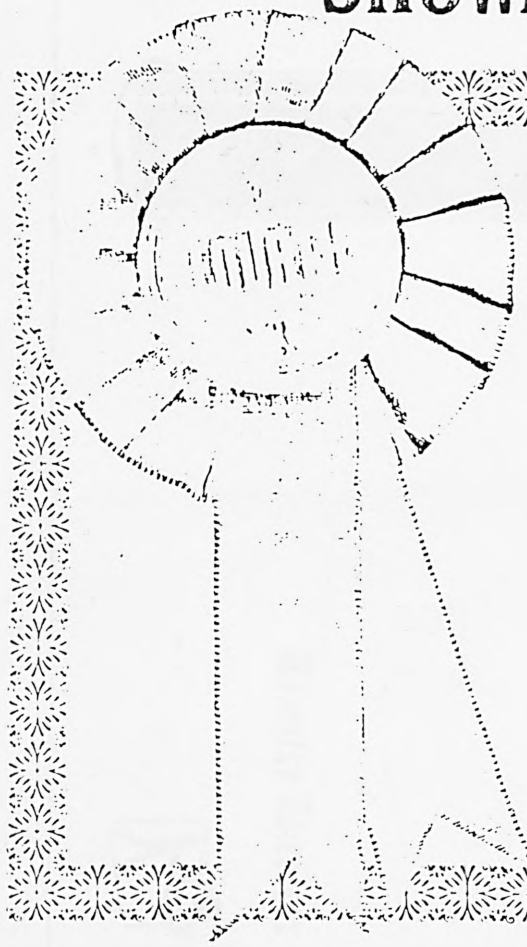
It is no accident that Bogart appeared in both films: his sardonic, genuinely "tough" presence tends to steer the script around a personal fulcrum no matter what he appears in. As the ex-soldier "finished with violence", he evokes the cunning and ruthlessness of the battlefield to destroy (once again!) the "forces of evil".

Further reading:

Underworld USA - Colin McArthur
The Gangster Film - John Baxter
The Gentle Art of Murder - Raymond Chandler
(Essay)

Polycine film notes (1984)

SHOWMANSHIP CITATION



Presented by the Directors of
T C & C Film Distributors
to

ABC Mansfield

for Outstanding Showmanship
in the sphere of
Publicity, Advertising and Promotion
for year 1980

D Mayfair.

The Grand Order of Showmen

Merit

BEDKNOBS AND BROOMSTICKS

February 1980

Theatre Director

APPENDIX 3.3
continued

EMI Cinemas
Limited

PO Box 4QX
30-31 Golden Square
London W1A 4QX

Telephone 01-437 9234
Telegrams
Britcin London W1

9th November 1981.

Mr.
ABC 1.2.3.
Leeming Street,
Mansfield,
Notts.

Dear Mr.

1981 SHOWMANSHIP CONTEST

Please accept my congratulations on your award in this contest. Today, more than ever before, we need good Salesmanship to sell our pictures and good public relations to keep our theatres in the public eye. I appreciate what you are doing to achieve these ends.

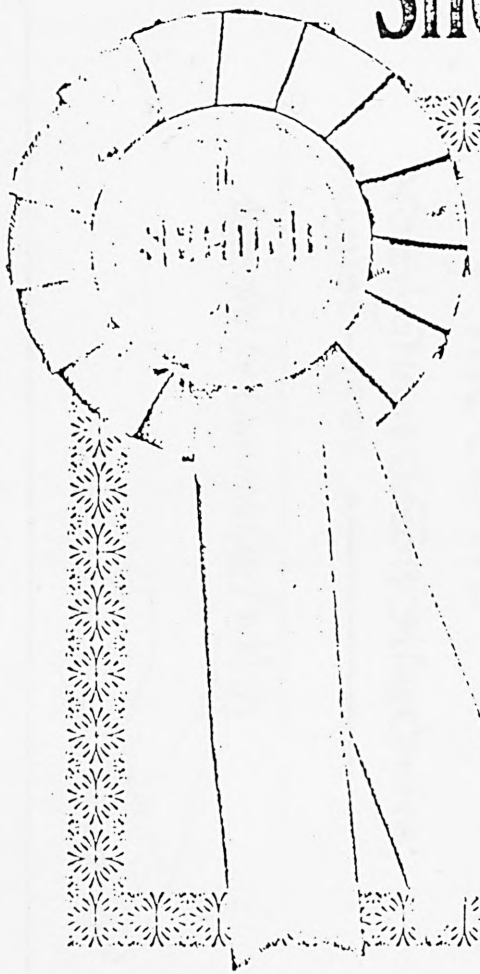
As your prize is subject to tax and national insurance, I have made arrangements for it to be included with your next salary cheque at which time you will receive details of the deductions.

Again, my best wishes to you on your well deserved award.

Sincerely,

ROBERT WEBSTER

SHOWMANSHIP CITATION



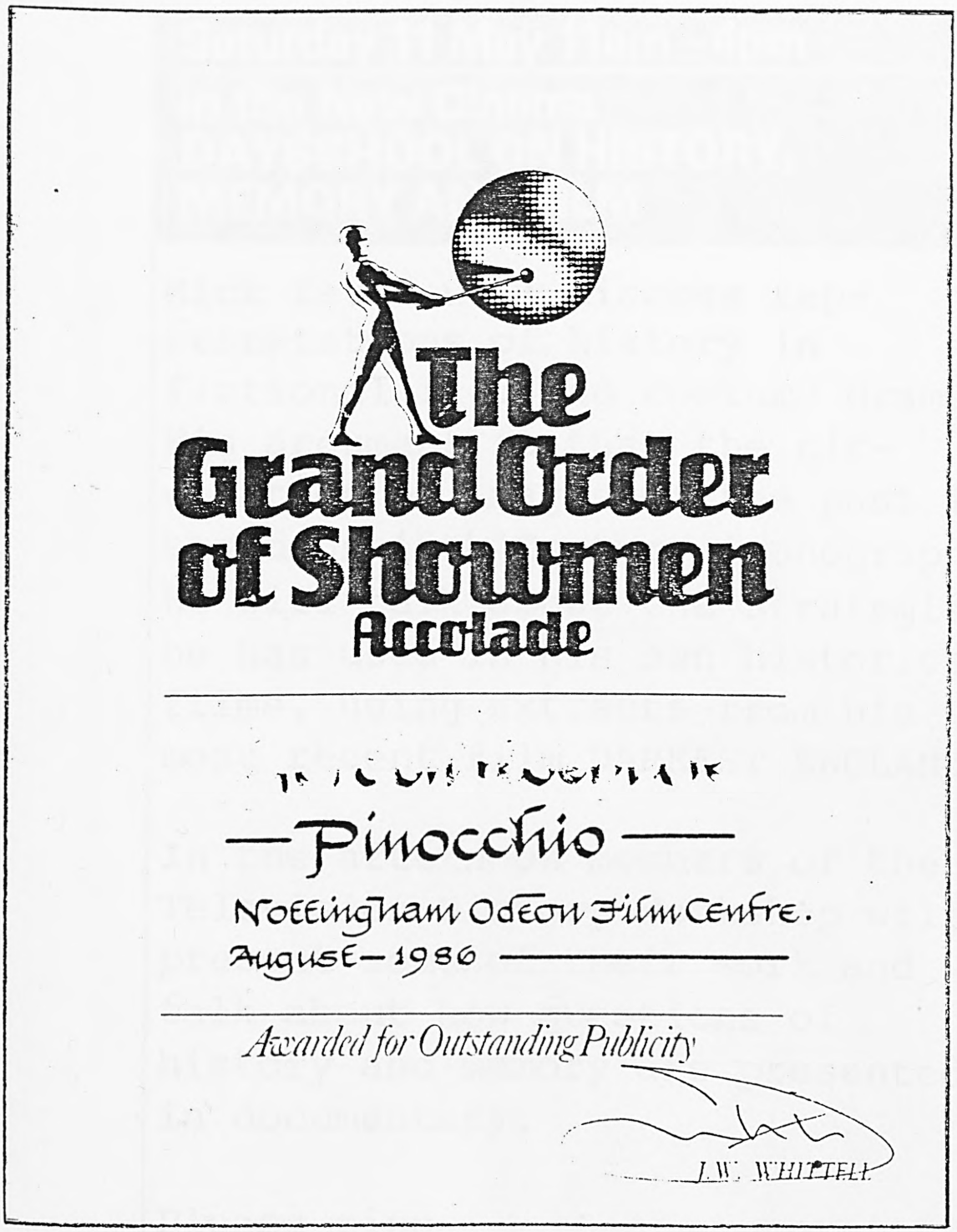
Presented by the Directors of
New Realm Distributors
to

ABC Mansfield

for Outstanding Showmanship
in the sphere of
Publicity, Advertising and Promotion

for year 1984

Adrienne Dawson


The
Grand Order
of Showmen
Accolade
Pinocchio
Nottingham Odeon Film Centre.
August—1986
Awarded for Outstanding Publicity
J.W. WHITTLE

Saturday 11 May 11am – 4pm
in the New Cinema
DAYSCHOOL ON HISTORY, MEMORY AND FILM

Mick Eaton will discuss representations of history in fictional film and costume drama. His argument is that the circulation of images of the past is based on 19th Century iconography. He will talk about the strategies he has used in his own historical films, using extracts from his most recent film DARKEST ENGLAND.

In the afternoon members of the Television History Workshop will present some of their work and talk about how questions of history and memory are presented in documentary.

Please ring or
for details 582636.

New handbill on day school (1985)

YOUTH MOVIES

From *Rebel Without a Cause* to *Rumble Fish* – and beyond

A DAY SCHOOL AT THE NEW CINEMA ON SATURDAY NOVEMBER 10th

11 a.m. - 5 p.m.

"Why is *Purple Rain* the 'rock 'n' roll fable' that *Streets of Fire* promises yet fails to deliver? What makes it the latest in a line of youth movies which stretches from *Rebel Without a Cause* and *Blackboard Jungle* through *Valley Girl*, *Repo Man* and *Rumble Fish*? What factors make a movie succeed or fail as a 'youth pic'? – a film which reflects or enacts the emotions of a young audience?" Cynthia Rose.

These and other questions surrounding the notion of youth movies will be discussed, around the screening of film extracts and trailers. The guest speaker will be CYNTHIA ROSE, who writes for the *New Musical Express*, the *Monthly Film Bulletin* and is UK editor of America's *Creem* magazine.

This Day School completes our two-part season of Youth Movies, which began in January and finishes in this current season.

Tickets:

Members and concessions £1.25, non-members £1.50. Tickets available from the Film Theatre prior to any performance, by post from Nottingham Film Theatre, 19 Heathcote Street, Nottingham, NG1 3AF (please include SAE), or from the box office at the Midland Group.

YOUTH MOVIES
Part Two: Comin' Back for More

Friday November 23rd - Sunday November 25th

OVER THE EDGE (18) USA 1979

Director Jonathan Kaplan. 94 minutes. Matt Dillon, Vincent Spano.

Our second Kaplan movie of the season, a chilling update of *Rebel Without a Cause* which mixes keen social satire with acute observation of teenagers unflawed by sentimentality. Dillon and Spano give good pre-star performances; the score, to quote Cynthia Rose from *Monthly Film Bulletin*, is *"a brilliant integration of rock music which anticipates 'The Big Chill' and 'Christine' in the way it mirrors not just mood but the listeners' involvement with specific eras and kinds of sounds". "Overall, the film's finest accomplishment is that, post-Rebel, it translates every adolescent's need for community into contemporary terms."*

Friday November 30th - Sunday December 2nd

RUMBLE FISH (18) USA 1983

Director Francis Ford Coppola. 94 minutes. Matt Dillon, Mickey Rourke, Diane Lane, Dennis Hopper, Diana Scarwid.

". . . I've also done Rumble Fish which is more like an art film for teenagers. It's in black and white, and it's like Camus for kids or something." (Coppola).

This is the second Coppola version of an S. E. Hinton book and the move from technicolour to black and white, from lingering sunsets to fast-moving cloud patterns over an urban skyline signals a welcome soft-pedalling of sentimentality. Here obsessive sibling love and rivalry work through vividly dramatised gang warfare to the tune of *Police* drummer Stewart Copland's tight and rhythmic backgrounds.

NB The first Coppola Hinton Dillon collaboration, *The Outsiders*, is showing at the New Cinema from Thursday November 29th - Saturday December 1st.

Nottingham Film Theatre handbill on day school held at the New (1984)

APPENDIX 3.6

SHOWBUSINESS

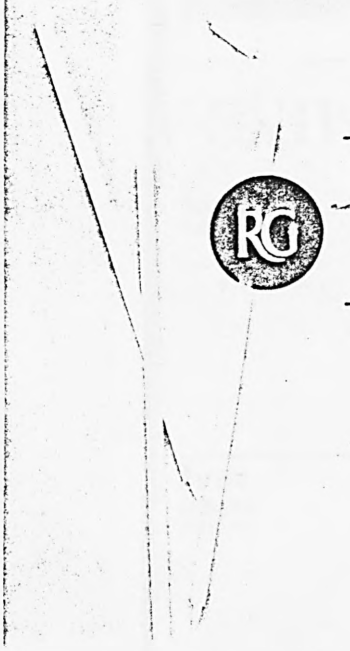
The tinsel, the lights, the glitter, the glow,
The bally, the hoopla, the music, the show,
The people, searchlights, bleachers and blare,
And even the mink that the stars all wear
It's all a part
Of a business with heart
A glamorous cavalcade
That brings to all
The big and the small
A truly joyous parade,
Of marvel and humour, joy and delight
Of tender compassion and love burning bright
Of thrilling adventure and action bold
And all the rapture a heart can hold
Of travel in strange and wonderful lands
It helps the world's people to join their hands
It helps the careworn escape their care
The ageing and tired find memories there
The young can kindle a glowing fire
A spirit of venture - a healthy desire
It knows no barriers of class or creed
And serves mankind in word and deed,
I'm gladd I am a showman.

Cinema Manager

Poem by circuit cinema manager (1957)

RETURN VISIT BY POPULAR DEMAND - NEW EDITION FOR 1985

That's Cricket



A SPECIAL PRESENTATION
INCLUDING RARE ARCHIVE FILM
COMPILED BY JOHN HUNTLEY

RG

with special guest celebrities

TOM GRAVENEY

JIM LAKER

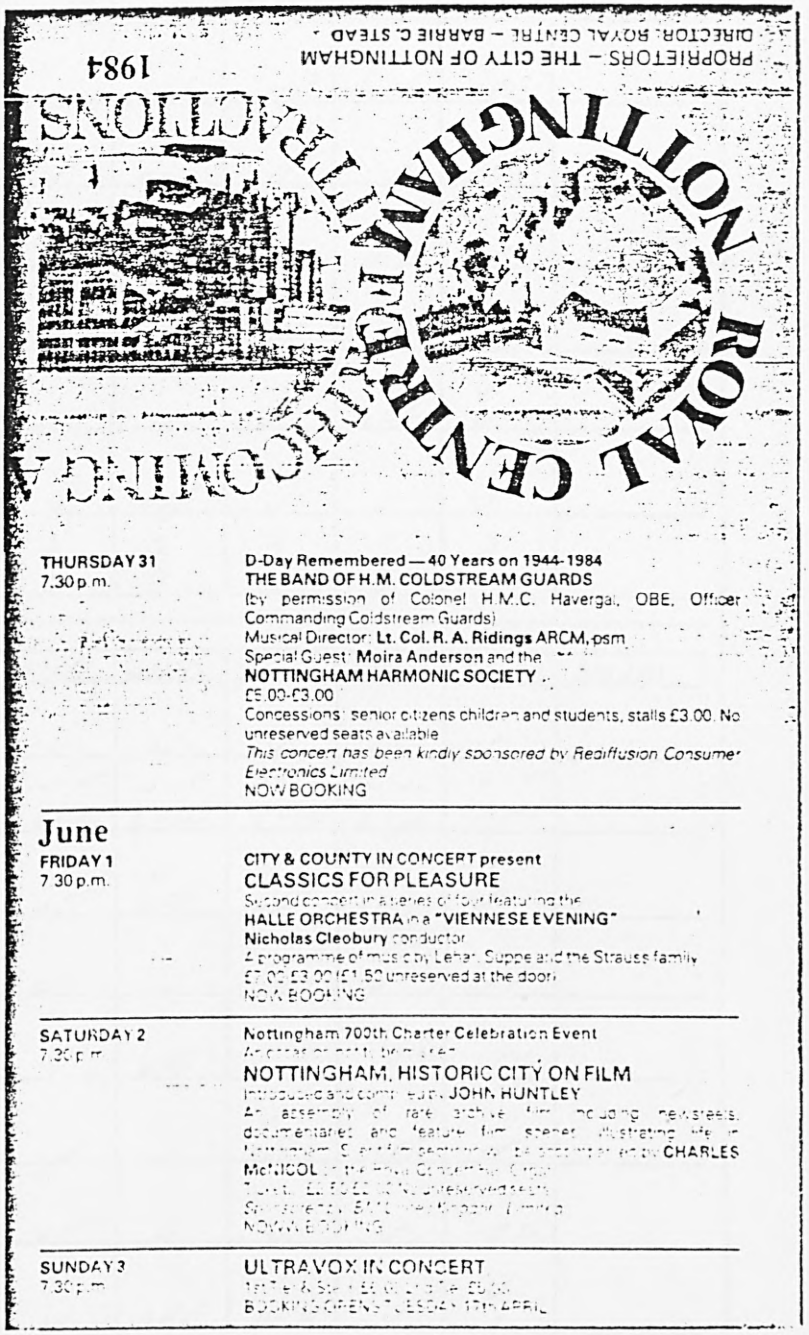
FRED TRUEMAN

Programme includes
W. G. Grace (1898); Jardine, Larwood and the Great Bodyline Controversy (1928 to 1932); Don Bradman and Jack Hobbs (1930's); Len Hutton and the Ashes (1953); England v Australia, Lords (1946).

ROYAL CENTRE - NOTTINGHAM
SUNDAY 27 JANUARY at 8.00 pm
Stalls and First Tier £3.25 Second Tier £3.00
Students, OAP's, Children and UB40 Holders £2.25
Box office: (0602) 472328

Royal Concert Hall handbill of cricket presentation, including films (1985)

APPENDIX 4.2



PROPRIETORS – THE CITY OF NOTTINGHAM
DIRECTOR: ROYAL CENTRE – BARRIE C. STEAD

1984

ROYAL CENTRE NOTTINGHAM

THURSDAY 31 7.30 p.m.	**D-Day Remembered — 40 Years on 1944-1984** **THE BAND OF H.M. COLDSTREAM GUARDS** (by permission of Colonel H.M.C. Havergal, OBE, Officer Commanding Coldstream Guards) Musical Director: **Lt. Col. R. A. Ridings** ARCM, psm Special Guest: **Moira Anderson** and the **NOTTINGHAM HARMONIC SOCIETY** £5.00-£3.00 Concessions: senior citizens children and students, stalls £3.00. No unreserved seats available *This concert has been kindly sponsored by Rediffusion Consumer Electronics Limited* NOW BOOKING
June	
FRIDAY 1 7.30 p.m.	**CITY & COUNTY IN CONCERT present** **CLASSICS FOR PLEASURE** Second concert in a series of four featuring the **HALLE ORCHESTRA** in a **"VIENNESE EVENING"** **Nicholas Cleobury** conductor A programme of music by Lehar, Suppe and the Strauss family £7.00-£3.00 (£1.50 unreserved at the door) NOW BOOKING
SATURDAY 2 7.30 p.m.	**Nottingham 700th Charter Celebration Event** An occasion not to be missed **NOTTINGHAM, HISTORIC CITY ON FILM** Introduced and compiled by **JOHN HUNTLEY** An assembly of rare archive film including newsreels, documentaries and feature film scenes illustrating life in Nottingham. Silent film sections will be accompanied by **CHARLES McNICOL** on the Royal Concert Hall Organ Tickets: £2.50-£2.00 No unreserved seats *Sponsored by BMI United Kingdom Limited* NOW BOOKING
SUNDAY 3 7.30 p.m.	**ULTRAVOX IN CONCERT** 1st Tier & Stalls £6.00 2nd Tier £5.00 BOOKING OPENS TUESDAY 17th APRIL

Part of Royal Concert Hall brochure, including history of Nottingham on film presentation (1984)

PAY-DESK	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS.
B. N	✓ ✓	✓ A ✓ E	✓	OFF	✓	OFF	✓	
M. W.	OFF	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 1-ω	
R. H	✓ ✓	✓ OFF	✓ OFF	✓ OFF	OFF	✓ OFF	OFF	
M. M	OFF	✓	✓	OFF	✓	✓	✓ ✓	
R. H	OFF	✓	✓	✓	OFF	OFF	✓	
P. W.	✓ ✓	OFF	OFF	✓	✓ OFF	✓	OFF	
S. M	OFF	✓	OFF	✓	✓	OFF	✓ ✓	
K.S.	✓ ✓	OFF	✓	OFF	✓	✓	✓ ✓	
	3 3	2 3	2 3	2 3	2 3	2 3	3 4	

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS.
B. N	OFF	✓ A ✓ E	✓	OFF	✓	OFF	✓ ✓	
M. W.	OFF	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 6-ω	10-15 1-ω	
R. H.	OFF	✓ OFF	✓ OFF	✓ OFF	OFF	✓ OFF	✓ ✓	
M M	✓ ✓	✓	OFF	✓	✓	✓	OFF	
R H	✓ ✓	✓	✓	OFF	✓	OFF	OFF	
P. W.	OFF	OFF	✓	✓	✓ OFF	OFF	✓	
S. M.	✓ ✓	✓	OFF	✓	✓	✓	OFF	
K. S.	✓ ✓	OFF	✓	OFF	OFF	✓	✓ ✓	
	4 4	2 3	2 3	2 3	2 3	2 3	2 3	

i) Cashiers' rota at a circuit cinema (1987)

KIOSK 1	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS
JOANNE	~~[illegible]~~ ✓ ✓	OFF	✓	✓	✓	✓	OFF	
BREAKS								
LISA (1)	OFF	✓	✓	✓	✓	OFF	✓ ✓	
BREAKS								
LISA (2)	✓ ✓	✓	OFF	OFF	OFF	✓	✓ ✓	
BREAKS								
BAR JUSTINE	OFF	✓	✓	✓	✓	✓	✓	
BREAKS								

(2)	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS
JOANNE	OFF	✓	✓	✓	✓	OFF	✓ ✓	
BREAKS								
LISA (1)	✓ ✓	OFF	OFF	✓	✓	✓	OFF	
BREAKS								
LISA (2)	✓ ✓	OFF	OFF	OFF	OFF	✓	✓ ✓	
BREAKS								
BAR JUSTINE	OFF	✓	✓	✓	✓	✓	✓	
BREAKS								

ii) Confectionery sales staff (kiosk 1) rota at a circuit cinema (1987)

KIOSK 2

	SUN	MON	TUE	WED	THUR	FRI	SAT
BARBARA	OFF	✓ ✓	✓ ✓	✓ ✓	✓ ✓ B	OFF	✓ ✓ B
ANSELA	✓ ✓ B	✓ ✓ B	OFF	OFF	✓ ✓	✓ ✓	✓ ✓
TRACEY	✓ ✓	OFF	✓ ✓ B	✓ ✓ B	✓ ✓	✓ ✓ B	OFF
JUNE	✓ ✓					✓	✓ ✓
RENEE		BAR		KIOSK / BAR	BAR		
LISA						✓ E	✓ E
	3 3	2 2	2 2	2 2	3 3	2 4	3 4

	SUN	MON	TUE	WED	THUR	FRI	SAT
BARBARA	✓ ✓ B	✓ ✓	✓ ✓ B	OFF	OFF	✓ ✓ B	✓ ✓
ANSELA	✓ ✓	✓ ✓ B	OFF	✓ ✓ B	✓ ✓	✓ ✓	OFF
TRACEY	OFF	✓ ✓	✓ ✓	✓ ✓	✓ ✓ B	OFF	✓ ✓ B
JUNE	✓ ✓					✓	✓ ✓
RENEE		BAR		KIOSK / BAR	BAR		
LISA						✓ E	✓ E
	3 3	3 3	2 2	2 2	2 2	2 4	3 4

	SUN	MON	TUE	WED	THUR	FRI	SAT
BARBARA	✓ ✓	OFF	✓ ✓ B	✓ ✓ B	✓ ✓	✓ ✓	OFF
ANSELA	OFF	✓ ✓	OFF	✓ ✓	✓ ✓ B	✓ ✓ B	✓ ✓ B
TRACEY	✓ ✓	✓ ✓	✓ ✓	OFF	OFF	✓ ✓	✓ ✓
JUNE	✓ ✓					✓	✓ ✓
RENEE		BAR		KIOSK / BAR	BAR		
LISA							✓ E
	3 3	2 2	2 2	2 2	2 2	3 4	3 4

iii) Confectionery sales staff (kiosk 2) rota at a circuit cinema (1987)

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS ①
DAVID H.	OFF	8-00 5-00	8-00 5-00	8-00 5-00	OFF	8-30 9-30	11-45 9-45	
BREAKS		-1	-1	-1		-1½	-1½	
DAVID.	1-30 9-45	12-30 10-45	OFF	12-00 5-00	12-00 9-45	OFF	12-00 10-45	
BREAKS	-1	-1½		-½	-1½		-1½	
JAMES.	1-30 9-45	OFF	12-00 10-45	12-00 5-00	12-00 10-45	12-30 10-45	OFF	
BREAKS	-1		-1½	-½	-1½	-1½		
ALEX.	2-00 9-45	OFF	6-00 10-45	6-00 10-45	OFF	6-00 10-45	OFF	
BREAKS	-1		½	-½		-½		

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS ②
DAVID I.	1-30 8-15	OFF	8-00 5-00	8-00 5-00	8-00 5-00	OFF	12-00 10-45	
BREAKS	-1		-1	-1	-1		-1½	
DAVID.	1-30 9-45	12-00. 6-00	OFF	12-00 10-45	12-00 10-15	12-00 9-45	OFF	
BREAKS	-1	-½		-1½	-1½	-1½		
JAMES	OFF	12-30 10-45	12-30 5-00	12-30 10-45	OFF	12-30 10-45	12-30 10-45	
BREAKS		-1½	-½	1½		-1½	-1½	
ALEX.	OFF	OFF	6-00 10-45	OFF	6.00 10 45	6-00 10-45	1-30 9-45	
BREAKS						-½	-1½	

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS ③
DAVID H.	1-30 8-15	8-00 5-00	8-00 5-00	OFF	12-00 9-45	12-15 10-45	OFF	
BREAKS	-1	-1	-1		-1½	-1½		
DAVID.	OFF	12-00 10-45	12-00 5-00	12-00 10-45	OFF	12-00 9-15	12-00 9-45	
BREAKS		-1½	-½	-1½		-1½	-1½	
JAMES	1-30 9-45	OFF	12-00 10-45	12-00 10-45	12-00 5-00	OFF	12-30 10-45	
BREAKS	-1		-1½	1½	-½		-1½	
ALEX.	2- 9-45	OFF	OFF	OFF	6-00 10-45	OFF	12-30 10-45	
BREAKS	-1				-½		-1½	

iv) Front-of-house staff rota
at a circuit cinema (1987)

DUTY ROTA

JOB TITLE..... THEATRE..... NOTTINGHAM

FLOOR STAFF

10-5-87	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TOTAL WORK HOURS
1 CAROLINE	OFF	6.00 10.30	6.00 10.30	OFF	OFF	6.00 10.30	6.00 10.30	
2 VIC	5.00 9.30 EM	OFF	6.00 10.30	OFF	6.00 10.30	6.00 10.30	OFF	
3 DIANE	OFF	ALL DAY	ALL DAY	ALL DAY	OFF	ALL DAY	1.30 10.30	
4 ROSA	2.00 9.30	OFF	ALL DAY	ALL DAY	ALL DAY	ALL 1.30 DAY 10-30	OFF	
5 VICKY	OFF	6.00 10.30	6.00 10.30	OFF	6 00 10 30	OFF	6.00 10.30	
6 MARIA	5.00 9.30	6 00 10. 30	OFF	6.00 10.30	6 00 9 30	OFF	OFF	
7 HEATHER	OFF	6.00 10.30	6 00 10 30	6.00 10.30	6.00 10.30	OFF	1 30 10.30 FLOOR	
8 VANESSA	3 30 8.00	OFF	6 00 10 30	6.00 10.30	6.00 10.30	OFF	OFF	
9 VICTORIA	OFF	6.00 10.30	OFF	6.00 10.30	6.00 9 30	OFF	6.00 10.30	
10 JACKIE	5.00 9.30	6 00 10 30	6.00 10.30 FLOOR	6.00 10.30	OFF	OFF	OFF	
PAULINE	✓ ✓	✓ ✓	OFF	✓ ✓	✓ ✓	✓ ✓	OFF	
CAM	OFF	✓ —	✓ —	✓ —	✓ —	✓	OFF	
SHARON	2-00 8-30					6 00 9 30	ALL DAY	
JULIE	2-00 8-30					6 00 9 30	ALL DAY	
SHARON	2-00 8-30					6 00 9 30	ALL DAY	
TINA	2-00 8-30					6 00 9 30	ALL DAY	
KIM	2-00 8-30					6 00 9 30	ALL DAY	
HELEN	2-00 8-30					6 00 9 30	ALL DAY	
	8 11	3 8	3 8	4 8	3 8	3 11	8 11	

v) Receptionists' rota at a circuit cinema (1987)

FRIDGE	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS
IRIS	1-45 TO 8-45	OFF	12-30 TO 9-30	12-30 TO 9-30	12-30 TO 9-30	12-30 TO 9-30	OFF	
MARIA	OFF	12-30 TO 9-30	12-30 TO 9-30	12-30 TO 9-30	OFF	12-30 TO 9-30	12-30 TO 9-30	
JOAN	1-45 TO 8-45	12-30 TO 9-30	OFF	OFF	12-30 TO 9-30	5-30 TO 9-30	12-30 TO 9-30	34
	2+2	2+2	2+2	2+2	2+2	2+3	2+2	

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS
IRIS	OFF	12-30 TO 9-30	12-30 TO 9 30	12-30 TO 9 30	OFF	12-30 TO 9-30	12-30 TO 9-30	
MARIA	1-45 TO 8-45	12-30 TO 9-30	OFF	OFF	12-30 TO 9-30	12-30 TO 9-30	12-30 TO 9 30	
JOAN	1-45 TO 8-45	OFF	12-30 TO 9 30	12-30 TO 9-30	12-30 TO 9 30	5-30 TO 9 30	OFF	34
	2+2	2+2	2+2	2+2	2+2	2+3	2+2	

	SUN	MON	TUE	WED	THUR	FRI	SAT	HOURS
IRIS	1-45 TO 8-45	12-30 TO 9-30	OFF	OFF	12 30 TO 9 30	12 30 TO 9-30	12-30 TO 9-30	
MARIA	1-45 TO 8-45	OFF	12 30 TO 9-30	12-30 TO 9-30	12-30 TO 9 30	12-30 TO 9-30	OFF	
JOAN	OFF	12-30 TO 9 30	4-30 TO 9-30	12-30 TO 9 30	OFF	4-30 TO 9-30	12-30 TO 9-30	34
	2+2	2+2	1+2	2+2	2+2	2+3	2+2	

vi) Fridge room staff rota at a circuit cinema (1987)

OPERATIONAL TIME SHEET - WEEK COMMENCING THURSDAY 24th FEBRUARY, 1983. Week No: 18

SCREEN ONE — G A N D H I — (P.G.) — SEPARATE PERFORMANCES

	DOORS OPEN - WEEKDAYS: 1.30 and 6.30			DOORS OPEN - SUNDAY 5.30 ONLY	
15	Advertisements/Trailers	2.00	7.00	Advertisements/Trailers	6.00
1.33	"G A N D H I" Part 1.	2.15	7.15	"G A N D H I" Part 1.	6.15
10	I N T E R M I S S I O N	3.48	8.48	Intermission.	7.48
1.30	"G A N D H I" Part 2.	3.58	8.58	"G A N D H I" Part 2.	7.58
3.28	Programme Ends.	5.28	10.28	Programme Ends.	9.28

ODEON TWO — " T H E V E R D I C T " (15)

	DOORS OPEN - WEEKDAYS 2.05				DOORS OPEN - SUNDAY 3.50	
5	Sales		4.56	7.41		6.41
10	" BLACK ICE " (U)	2.20	5.03	7.46	4.03	6.46
5	Sales	2.30	5.13	7.56	4.13	6.56
15	Ads/Trailers	2.35	5.18	8.01	4.18	7.01
2.08	" THE VERDICT " (15)	2.50	5.33	8.16	4.33	7.16
	Programme Ends.			10.24		9.24

ODEON THREE — " P A R T Y - P A R T Y " (15)

	DOORS OPEN - WEEKDAYS 1.15				DOORS OPEN - SUNDAY 2.15		
5	Sales		3.20	5.40	8.00	4.40	7.00
6	A BELL FOR PHILLADELPHIA (U)		3.25	5.45	8.05	.....2.25 4.45	7.05
6	BIG BAD BOREATE (U)		3.31	5.51	8.11	2.31 4.51	7.11
6	FIRST FLIGHT UP (U)		3.37	5.57	8.17	2.37 4.57	7.17
5	Sales		3.43	6.03	8.23	2.43 5.03	7.23
15	Advertisements/Trailers	1.28	3.48	6.08	8.28	2.48 5.08	7.28
1.32	"P A R T Y P A R T Y" (15)	1.43	4.03	6.23	8.43	3.03 5.23	7.43
	Programme Ends.				10.20		9.20

ODEON FOUR — " B R O N X W A R R I O R S " (18)

	DOORS OPEN - WEEKDAYS 1.55				DOORS OPEN - SUNDAY 2.45		
5	Sales		3.46	7.05			6.05
1.30	"GOING STEADY " (18)		3.51	7.10	....	2.51	6.10
5	Sales		5.21	8.40		4.21	7.40
15	Advertisements/Trailers	2.07	5.26	8.45		4.26	7.45
1.24	"BRONX WARRIORS" (18)	2.22	5.41	9.00	....	4.41	8.00
	Programme Ends.			10.24			9.24

ODEON FIVE — " T R O N " (PG)

	DOORS OPEN - ~~[illegible]~~ 1.20 MON/TUES/WED				DOORS OPEN - SUNDAY 2.40		
5	Sales		3.18	5.41	8.04	4.46	7.09
22	IT'S TOUGH TO BE A BIRD (U) ~~[illegible]~~		3.23	5.46	8.09	4.51	7.14
5	Sales ~~[illegible]~~		3.45	6.08	8.31	5.13	7.36
15	Advertisements/Trailers	1.27	3.50	6.13	8.36	2.55 5.18	7.41
1.36	"T R O N" (PG)	1.42	4.05	6.28	8.51	3.10 5.33	7.56
	Programme Ends.				10.27		9.32

STAFF CALL: SUNDAY 2.00 p.m. WEEKDAYS ~~[illegible]~~ CASH/KIOSK ½ HR BEFORE OPENING.
~~[illegible]~~ 1.10 p.m.

i) Odeon weekly programme time sheet for all five screens

ii) Cannon programme time sheet for third screen only

SCREEN ENTERTAINMENT LTD.

30-31 GOLDEN SQUARE LONDON W1A 4QX

7 DAYS COMMENCING ~~SUNDAY~~ FRIDAY

REF. No.

TOWN NOTTINGHAM THEATRE CANNON THREE DATE 10.4.87.

TITLE OF FILM	RENTER	RUNNING TIME	SUNDAY 1ST	SUNDAY 2ND	1ST	2ND	3RD	4TH	CONDITION REPORT COPY No.	CONDITION REPORT RECEIVED FROM	CONDITION REPORT REMARKS
DOORS OPEN			2.30	4.45	7.00	1.30	3.45	6.00	8.15		
TRAILERS		6	2.45	5.00	7.15	1.45	4.00	6.15	8.30		
SALES		6	2.51	5.06	7.21	1.51	4.06	6.21	8.36		
PEARL AND DEAN		10	2.57	5.12	7.27	1.57	4.12	6.27	8.42		
HEAVENLY PURSUITS	RKO. REL	91	3.07	5.22	7.37	2.07	4.22	6.37	8.52		
PROG ENDS			4.38	6.53	9.08	3.38	5.53	8.08	10.23		

DATE SENT TO HEAD OFFICE .....

PROGRAMME TIME AND CONDITION REPORT SHEET FORM 81

SIGNED ..... OPERATOR

COUNTERSIGNED ..... MANAGER

Odeon Film Centre Angel Row Nottingham NG1 6HN Telephone 0602 417755

Rank Theatres

9th June, 1986.

[redacted]'S RETIREMENT.

As most of you know [redacted] is due to retire at the end of this month after many years in Nottingham and in the Cinema Industry.

A Lunch to mark this occasion will be held at the ODEON at 12.30 p.m. on Tuesday 17th June, following the Press Show of the film ' H O U S E ' and you are most cordially invited.

There will of course be a gift presented and should you wish to participate in this, then please forward your contribution to me as soon as possible and I will make the necessary arrangements.

Yours sincerely,

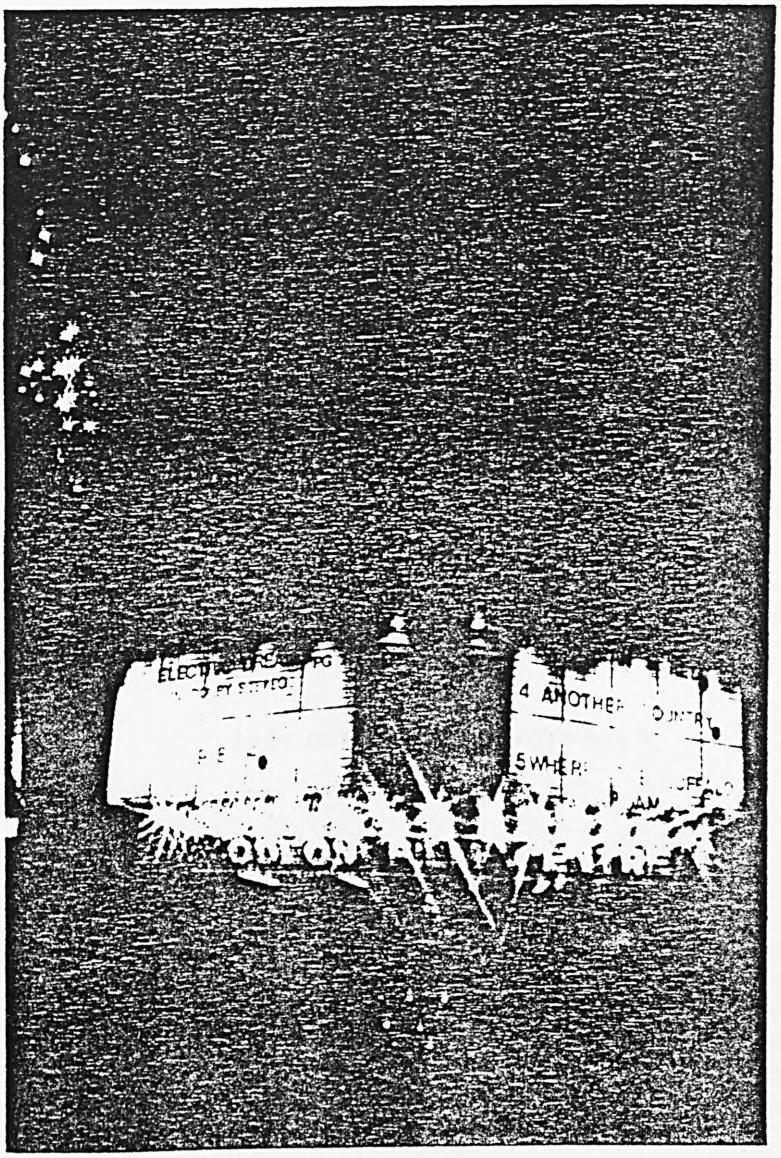
[redacted]

[redacted]

R.S.V.P.

Rank Theatres Limited Registered in England No. [redacted] Registered Office 6 Connaught Place London W2 2EZ
A Company Within The Rank Organisation

Odeon manager's letter re ABC manager's retirement



Odeon manager's Christmas card (in colour)/Press preview and buffet lunch invitation (1984)

You are cordially invited to attend
the Press Preview of the Feature Film

THE LAST STAR FIGHTER (pg)

to be screened in Odeon One

at 10.30am
on Monday 17 December 1984

* _ * _ *

to be followed by a buffet lunch

Gordon Roebuck
General Manager

MERCHANDISING

POSTER MAGAZINE

WORLD INTERNATIONAL PUBLISHING LTD
PO Box 111
Great Ducie Street
Manchester M60 3BL

Tel 061 834 3110

PLUSH TOYS IN ALL SIZES
PAINT, PENCIL, CRAYON BY NUMBER, PAINT-A-FIGURE

HASBRO INDUSTRIES (UK) LTD
Eskdale Road
Winnersh Triangle
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STATIONARY PVC FIGURES INC. FLOCKED PVC COLLECTABLES
1. Three piece collectable gift set of stationary PVC figures (Gizmo, Stripe and Gremlin)
2. 12" moved mane and plastic eyes
ARTICULATED PLASTIC PVC FIGURES
1. 4" articulated figure (Gizmo)
2. 6" articulated figure (Stripe)
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Two-piece wind-up figure set (Gremlin & Gizmo)

LJN (MATCHBOX TOY CO)
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BACK PACK AND TOTE BAGS CHILDREN'S AND ADULTS

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A2 Old Brighton Road
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WADDINGTONS GAMES LTD
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Quilon
Leeds LS26 8HG

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116-120 Goswell Road
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5" x 7" TRADING CARDS PKG'D W/W'D GUM
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Marsh Barton
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Tel 0392 215272

SOFT DRINK CONCENTRATE

SODASTREAM LTD
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Woodston
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"NO NONSENSE" COLOUR PENS

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D DEKKER LTD
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London N1 2AR

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MOORE HARNESS LTD
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Thurmaston
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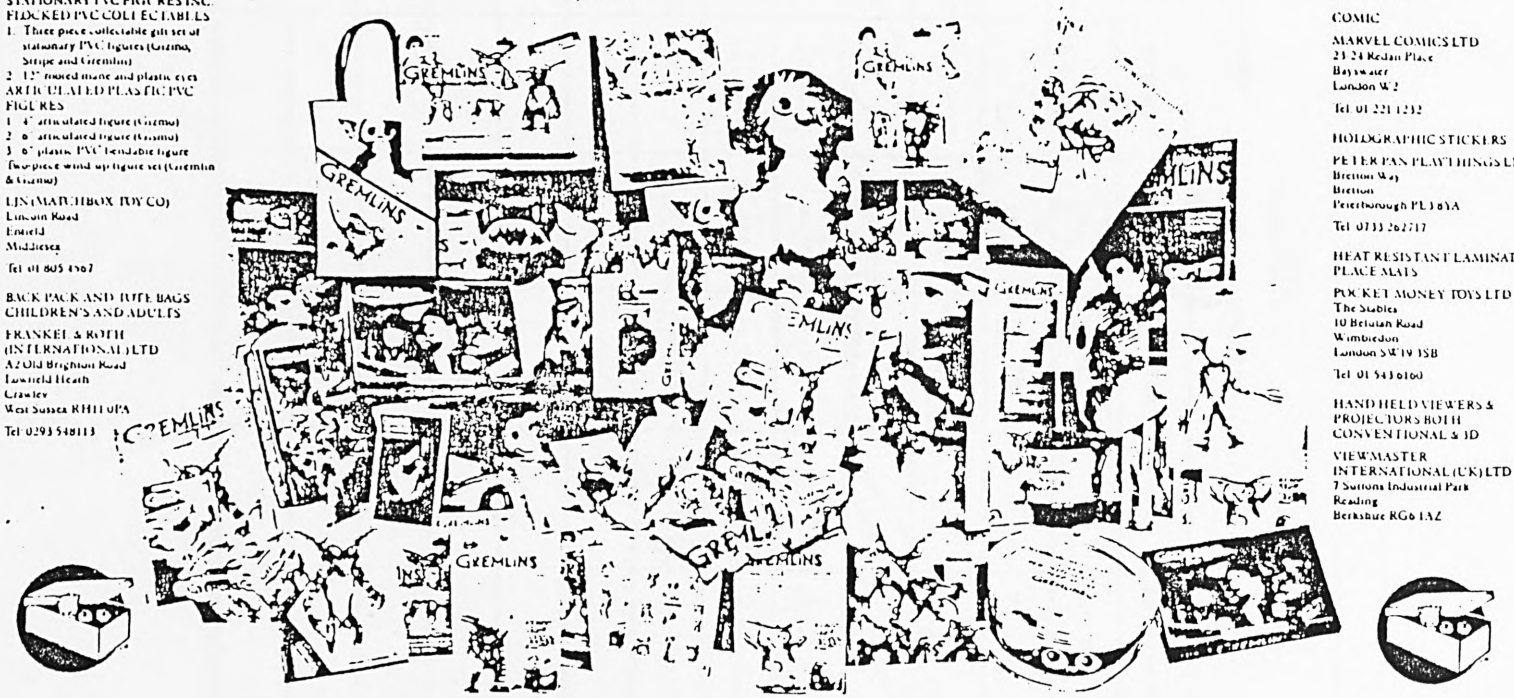
HAND HELD VIEWERS & PROJECTORS BOTH CONVENTIONAL & 3D

VIEW-MASTER INTERNATIONAL (UK) LTD
7 Suttons Industrial Park
Reading
Berkshire RG6 1AZ



DUTY ROTA

JOB TITLE..... RECEPTIONIST..... THEATRE.....

FULL TIME

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TOTAL WORK HOURS
1	2pm to END	OFF	1.30 to 10.30	1.30 to 10.30	1.30 to 10.30	1.30 to 10.30	OFF	40
2	OFF	1.30 to 10.30	1.30 to 10.30	1.30 to 10.30	1.30 to 10.30	OFF	1.30 to 10.30	
3	2pm to END	1.40 to 10.40	OFF	OFF	1.40 to 10.40	1.40 to 10.40	1.40 to 10.40	

PART TIME AFTERNOON

1	OFF	OFF	1pm to 6pm	1pm to 6pm	1pm to 6pm	OFF	1pm to 6pm	15hrs
2	OFF	1pm to 6pm	1pm to 6pm	OFF	OFF	1pm to 6pm	1pm to 6pm	
3	OFF	1pm to 6pm	OFF	1pm to 6pm	1pm to 6pm	1pm to 6pm	OFF	

Full-time and part-time receptionists' week's rota at a circuit cinema (1985)

CANNON GROUP TAKES OVER SCREEN ENTERTAINMENT
(formerly Thorn/EMI Screen Entertainment)

Menahem Golan, Chairman of the Board, and Yoram Globus, President of The Cannon Group, Inc., and Alan Bond, Chairman of the Bond Corporation and its subsidiary Screen Entertainment (formerly Thorn/EMI Screen Entertainment) announced that they have concluded an agreement in which Cannon has acquired all the shares of Screen Entertainment. Cannon Group (UK) Ltd. is assuming the management of the properties and all the interests of Screen Entertainment and its subsidiary companies.

Alan Bond will join the board of Cannon Group Inc of the U.S.A. and will remain a director of Screen Entertainment. Mr. Barry Jenkins, Managing Director of the Cannon Group (UK) Ltd., will assume the role of Managing Director of Screen Entertainment.

Total consideration for the acquisition is approximately £175 million. Part of the payment is by an issue of stock, which is subject to the approval of Cannon shareholders. As part of the transaction Bond Corporation acquired the Australian rights for Screen Entertainment's film library, which consists of approximately 2,000 films. Part of the financing was arranged by Standard Chartered Bank of London.

"We consider this to be the most important achievement in the history of Cannon" states Menahem Golan. "Our commitment to the growth of the British film industry, in production, distribution and exhibition, now becomes the most important challenge in Cannon's future". Last year, when it was announced that Thorn EMI was seeking to sell its Entertainment Division, Cannon was among the bidders to acquire the company, but Thorn chose to accept a Management buy-out headed by Mr. Gary Dartnall. Australian businessman, Alan Bond, supported the management buy-out.

Cannon Press release (1 May 1986)

Commenting on the agreement Alan Bond said:

"Our original intention was to become a minority holder in the management buy-out of Screen Entertainment.

Unfortunately, because of difficulties with the buy-out, the only way for us to complete the purchase was to take 100% of the company - not a position we were happy about.

The prolonged negotiations over the financing of the buy-out enabled us to explore the business in great detail. We recognised that Screen Entertainment's future was better placed in the hands of an organisation which has wider international connections and expertise in the film industry.

We had several approaches regarding investment in the business, but Cannon Group's offer, besides being attractive financially, is in the best interests of the film industry in the UK. Cannon have given a commitment to increase production of films at Elstree Studios and their chain of cinemas throughout Europe will ensure first-rate distribution for British films internationally.

The agreement will also allow for the distribution of Australian films worldwide as contemplated in the original management buy-out arrangement".

Cannon is the owner of the UK chain of cinemas formerly known as Classic and Star which together have a total of 198 screens. A large number of those screens have been renovated and remodelled since Cannon took them over. The chain, previously loss-making, is now running at a profit. In the last year admissions have increased by 34%.

Screen Entertainment owns and controls 287 screens. Together the two companies will have 39% of the screens in the U.K.

Screen Entertainment also owns one of the most important studios in England, Elstree Studios, as well as one of the largest video distribution companies in the world. Screen Entertainment has a library of over 2,000 films and is continuously engaged in the production of major British and International films.

The Cannon Group, Inc. in the last few years, has developed to be one of the most important production, distribution and exhibition companies in the world. It is a public company, trading on the New York Stock Exchange. The Cannon Group owns and controls circuits of theatres in Great Britain, Holland, Italy and Germany. It also has active production and distribution companies in Great Britain, United States, France, Italy, Holland, Germany and Israel, with the company producing approximately 30 major motion pictures every year. Among them this year are: Andrei Konchalovsky's "Runaway Train" (winner of the Golden Globe award for Best Actor and three Oscar nominations) starring Jon Voight and Eric Roberts; Robert Altman's "Fool for Love" starring Sam Shepard and Kim Basinger; Franco Zeffirelli's "Otello" starring Placido Domingo and Katia Ricciarelli. All three films have been chosen to compete in the 1986 Cannes Film Festival. Other films include: Roman Polanski's "Pirates" (for North America distribution); Tobe Hooper's "Invaders from Mars"; Menahem Golan's "Delta Force" starring Chuck Norris and Lee Marvin; "Alan Quatermain" starring Richard Chamberlain and Sharon Stone; John Frankenheimer's "52 Pick Up" starring Roy Schneider and Ann Margret; "Murphy's Law" starring Charles Bronson; and J. Lee Thompson's "Firewalker" starring Chuck Norris and Louis Gossett Jr.

The company is currently producing "Superman IV" starring Christopher Reeve and Gene Hackman directed by Sidney J. Furie to be shot this summer at Elstree; "Duet for One" has just completed principal photography at Elstree Studios, starring Julie Andrews and Alan Bates and directed by Andrei Konchalovsky. Also in production is Menahem Golan's "Over the Top" starring Sylvester Stallone; "Tales of Hoffman" starring Placido Domingo and directed by Jonathan Miller to be shot this summer at Elstree; "Spiderman" directed by Joe Zito which will be shot this summar also in the U.K.; "Giselle" directed by Herb

Ross starring Mikhail Barishnikov to be shot this summer in Italy; Michael Winner's "Delta Force II" starring Chuck Norris and Lee Marvin this will be shot in England and Spain next Autumn; "Surrender" starring Michael Caine and Sally Fields to be shot this summer in Hollywood. Cannon has also signed contracts with the following stars and directors who will be making films for the company this year: Al Pacino, John Traveolta, Whoopi Goldberg, Walter Matthau, Anthony Quinn. Directors include Jean-luc Godard, Norman Mailer, Ivan Passer, Ted Kocheff.

"We are committed to a large investment in renovating and remodelling the cinemas that we have just acquired from Bond Corporation and to ensure that Elstree Studios will be the busiest studio in the U.K. servicing American and British productions", states President Yoram Globus. "We plan to divert many of our productions to the U.K. and to develop British national films of quality and in quantity not seen previously. Apart from "Superman IV", "Spiderman" and "Tales of Hoffman" we plan to shoot this coming summer and autumn at least another three American films in this country as well as at least three British national films. We are planning to develop British first-time directors and allocate a budget to produce their first films. The British film industry will be revitalised and will give a boost to productions threatened by currency difficulties, the scrapping of the Eady Levy and the cancellation of film financing tax shelters".

"Both parties are sure that through this deal new life will be injected into the U.K. film industry immediately".

THORN EMI SCREEN ENTERTAINMENT LTD.

30-31 GOLDEN SQUARE LONDON W1A 4QX

SITUATION ..... (TOWN) .....
(BLOCK LETTERS)

Ref. Stamp ★

PETTY CASH REQUISITION **FORM No. 71a**

PETTY CASH EXPENDITURE FOR THE PERIOD ENDED 19

Voucher No	Nature of Expenses Briefly (Full details on voucher) Full details re excess carriage to be recorded must be attached	NOM A/C CODE	AMOUNT EXCLUDING VAT £	AMOUNT EXCLUDING VAT p	VAT RATE %	VAT AMOUNT £	VAT AMOUNT p	REG MAN AUTH
—								
1								
2								
3								
4								
5								
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22								
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25								
PERMANENT FLOAT	£	TOTAL	£		V			
TEMPORARY FLOAT	£							
TOTAL AMOUNT OF FLOAT	£	TOTAL EXPENDITURE						

CASHIER MANAGER

DATE

Cinema manager's petty cash form (1986)

SCREEN ENTERTAINMENT LTD.

30-31 GOLDEN SQUARE, LONDON W1A 4JX

TOWN NOTTINGHAM THEATRE ABC 2 DATE 14.11.86. DAYS COMMENCING SUNDAY FRIDAY

REF No 05393

TITLE OF FILM	RENTER	RUNNING TIME	SUNDAY 1ST	SUNDAY 2ND	1ST	2ND	3RD	4TH	CONDITION REPORT COPY No	CONDITION REPORT RECEIVED FROM	CONDITION REPORT REMARKS
DOORS OPEN			3.30	6.30	1.45	4.45	7.30				
TRAILERS		8	4.00	7.00	2.00	5.00	8.00				
SALES		8	4.08	7.08	2.08	5.08	8.08				
PEARL AND DEAN		10	4.16	7.16	2.16	5.16	8.16				
RUNNING SCARED	UIP	107	4.26	7.26	2.26	5.26	8.26				
PROG ENDS			6.13	9.13	4.13	7.13	10.13				

DATE SENT TO HEAD OFFICE

PROGRAMME TIME AND CONDITION REPORT SHEET FORM 81

SIGNED ..... OPERATOR

COUNTERSIGNED ..... MANAGER

Cinema manager's weekly programme time sheet, for second screen only

FORM 48/77 (REVISED)

THORN EMI CINEMAS LTD.

DAY OFF – TIME KEEPING REGISTER AND OVERTIME FORM

REFERENCE No: .....

CINEMA/TOWN .....

WEEK-ENDING .....

NAME	POSITION	NUMBER OF HOURS WORKED							TOTAL		SIGNATURE	REASON FOR OVERTIME	NORMAL TIME		TIME & HALF		DOUBLE TIME		TREBLE TIME		TOTAL	
		SUN	MON	TUES	WED	THU	FRI	SAT	NORMAL TIME	OVER TIME			£	p	£	p	£	p	£	p	£	p

TOP COPY:- WAGES DEPT.
SECOND COPY:- REGIONAL MANAGER
THIRD COPY:- RETAIN

TOTAL SAVINGS:– £

SIGNED ..... *MANAGER.*

Cinema manager's daily time-keeping register (1986)

THORN EMI Screen Entertainment Ltd. Ref. No.

PRICE OF TICKETS CHECKED .....

OPENING No. .....

CLOSING No. .....

CINEMA ..... TOWN .....

Time of Check .....

Date of Check .....

of Tickets sold on .....

0																
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	70	130	190	250	310	370	430	490	550	610	670	730	790	850	910	970
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2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
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20	80	140	200	260	320	380	440	500	560	620	680	740	800	860	920	980
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30	90	150	210	270	330	390	450	510	570	630	690	750	810	870	930	990
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9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	999
40	100	160	220	280	340	400	460	520	580	640	700	760	820	880	940	
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6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
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9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
50	110	170	230	290	350	410	470	530	590	650	710	770	830	890	950	
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7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
60	120	180	240	300	360	420	480	540	600	660	720	780	840	900	960	

REMARKS

Strings Checked by

RE 2508

Regional Manager .....

Manager .....

Checker .....

Signatures

Cinema manager's ticket check list (1986)

Form R.18

THORN EMI CINEMAS LIMITED

FILM DAMAGE REPORT

This is to advise of Film Damage as follows:

Cinema..... Town.....

Day and Date.....

Film Title.....

Copy Number..... Renter.....

Regional Manager notified at.....am/pm

Regional Engineer notified at.....am/pm

Film Booking Deartment notified at.....am/pm

Was programme affected?.....(If 'yes' procedures for Programme Breakdown must also be followed. See Form R.17)

Extent of Damage.....

.....

.....

.....

Cause of Damage.....

.....

.....

.....

.....

.....

Is a replacement copy required?.....

Duty Projectionist.....

Date..... Signed.....

Distribution: General Manager Theatre Operations
Regional Manager
Section Supervisor Film Booking Department
Chief Engineer
Regional Engineer

FILM DAMAGE MUST BE REPORTED IMMEDIATELY BY TELEPHONE TO THE REGIONAL MANAGER, REGIONAL ENGINEER AND SECTION SUPERVISOR FILM BOOKING DEPARTMENT. IF INTERRUPTION TO, OR CANCELLATION OF PROGRAMME IS INVOLVED ALSO TO THEATRE OPERATIONS DEPARTMENT. THIS CONFIRMATION REPORT MUST BE PREPARED AND FORWARDED AS SOON AS POSSIBLE.

Cinema manager's film damage report

THORN EMI Screen Entertainment Limited (Cinemas Division)

EXPLOITATION CAMPAIGN REPORT Form No. 27

Manager..... Asst. Manager..... (ONLY INSERT NAME IF ACTIVELY PARTICIPATED)

Cinema..... Town..... Region.....

Film..... Playdate..... No. of Days..... DATE CAMPAIGN SUBMITTED .....

State other cinemas if joint campaign..... Distributor .....

Please Tick where applicable	Remarks	Cost
1) WINDOW DISPLAY(S)		
2) FOYER DISPLAYS		
3) STREET STUNTS		
4) CONTESTS		
5) SERIALISATIONS Written or strip		
6) COMPOSITE PAGES		
7) EXTRA EDITORIAL		
8) NATIONAL PROMOTIONS		
9) EXTRA ACTIVITIES		
	TOTAL COST OF CAMPAIGN	£

ALL EVIDENCE IN SUPPORT of the ABOVE MUST BE PINNED OR STAPLED UNDER THIS FORM

REGIONAL MANAGERS COMMENTS (only required where circumstances of campaign were abnormal.)

ACKNOWLEDGMENT FORM Theatre Ref. No.....

Manager's Name..... Name of Cinema .....

Asst. Manager's Name.....

Town..... Region .....

Name of Film or Presentation

Cinema manager's publicity campaign report (1986)

THORN EMI CINEMAS LIMITED

30-31 GOLDEN SQUARE, LONDON, W1A 4QX

Film ..... Distributor ..... Play Date ..... Theatre Stamp

Cinema ..... Town .....

Form No. 97 EXPLOITATION SCHEME OR PRESS SHOW (Delete as applicable)

FOR OFFICE USE ONLY	NEWSPAPERS	EXTRA SPACE AVAILABLE	DATES OF INSERTION	RATE PER SCC	COST (As per Rex Orders)	

Only items intended to pay out of Petty Cash to be entered in first Cash Column	PETTY CASH	
Box Office Cards		
Tie-up Cards		
Quads/DCs		
Handbills		
Blocks		
Stills		
Other Publicity		

Total per Petty Cash				
Total per Rex and/or Pro Motion Business Orders ...				
Total for Extra Advertising ...				

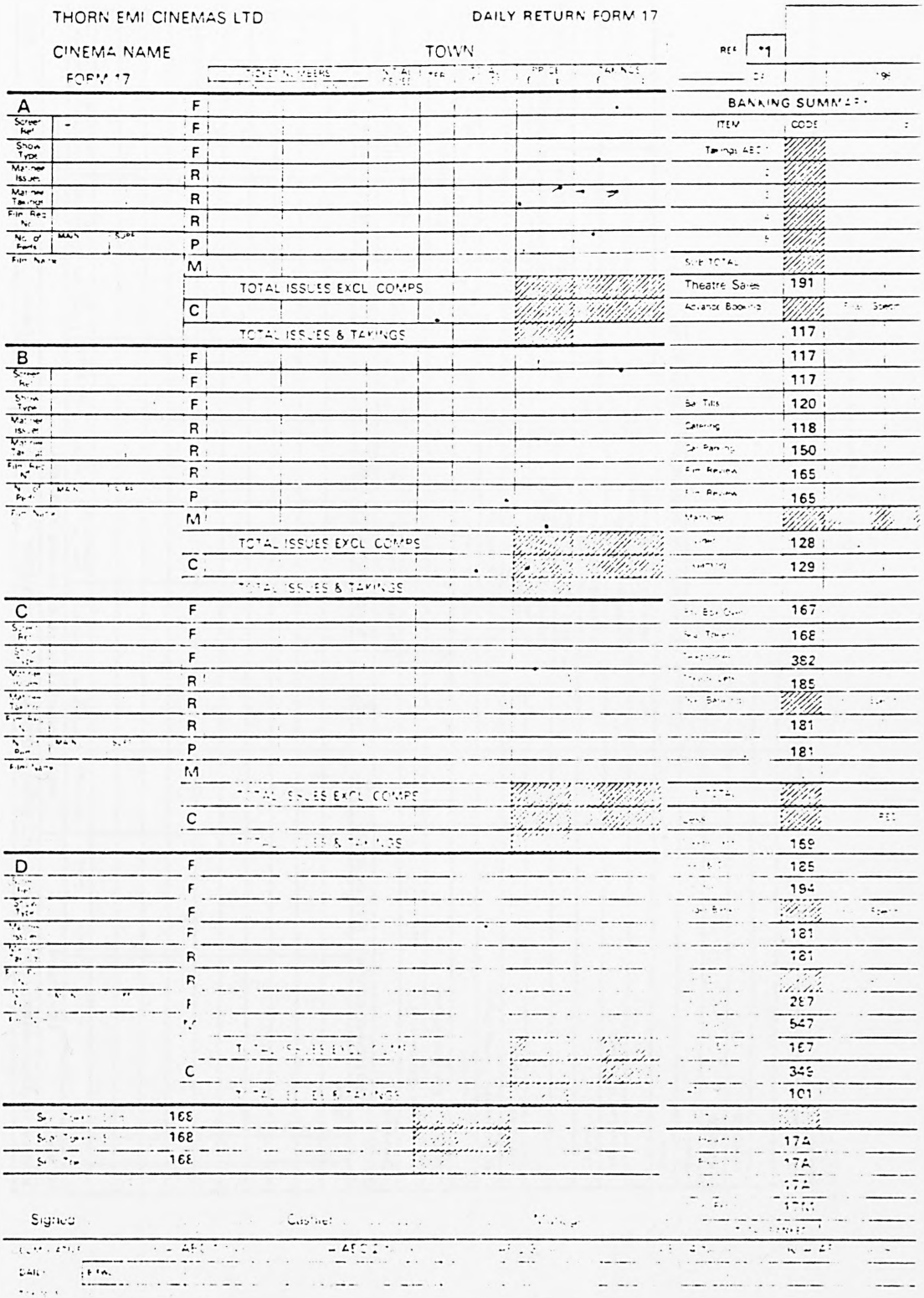
Manager's Signature .....

No orders to be issued or extra expenditure until prior approval given.

FOR OFFICE USE ONLY		PAYABLE BY	PRIOR APPROVAL GIVEN BY
FINAL TOTAL	SALES INVOICE No	.....	Regional Manager ☐
		.....	Publicity & Advertising Manager ☐

Whenever possible the Manager must obtain from the Distributor or H.O. Publicity Dept. the Distributor's prior agreement re the percentage of costs the Distributor will pay.

Cinema manager's publicity scheme/Press preview form



THORN EMI CINEMAS LTD

DAILY RETURN FORM 17

CINEMA NAME

TOWN

FORM 17

BANKING SUMMARY

ITEM	CODE
Takings ABC1	
SUB TOTAL	
Theatre Sales	191
Advance Bookings	
	117
	117
	117
Bar Takings	120
Catering	118
Car Parking	150
Film Rentals	165
Film Rentals	165
Machines	
Other	128
Vatable	129
	167
	168
	382
	185
	181
	181
SUB TOTAL	
LESS	
	169
	185
	194
	181
	181
	287
	547
	167
	345
	101
	174
	174
	174
	174

Signed

Cashier

Cinema manager's daily returns form (1986)

SCREEN ENTERTAINMENT LTD. | WEEKLY ACCOUNTING REPORT | CINEMA | TOWN | WK. | W/E

ABC	RTR	FEATURES	Days	Gross	NETT TAKINGS (AFTER BOTH VAT AND LEVY) This Week	Cumulative B/F	Cumulative C/F	Last Year Cumulative	Variance +/-
		Minors							

ADMISSIONS This Week	Cumulative B/F	Cumulative C/F	Last Year Cumulative	Variance +/-	Comps

ADDITIONAL REVENUE (NET OF VAT)	This Yr. £	Last Yr. £
Theatre Sales		
(Inc Vending Machines Int £ Ext £)		
Car Park Cash (Less Refunds)		
Contract		
Bar Takings (Till Takings Only)		
Gaming Machines (Net)		
Catering		
Theatre Lets (Fees Only)		
Other		
Other		
COSTS		
WAGES		

ELECTRICITY/GAS UNITS	This Week	Last Year	Variance
E			
G			

Attached (Tick if sent)	
1 Copy Form 6 (Weekly)	☐
Ticket Check (Weekly)	☐
1 Overtime Authority (Weekly)	☐
1 Petty Cash 71A (Weekly)	☐
2 81 + Invoices (Monthly)	☐
1 Numbersweep (Weekly)	☐
1 Manager's Claim (Monthly)	☐

FUEL OIL LITRES Opening Stock	Received	Total	Less Closing Stock	Consumption	On Order

FILM REVIEW Month	Opening Stock	Transfers In/Out	Total	Less Closing Stock	Sold

ANALYSIS OF COMPLIMENTARY ADMISSION	HO	PUB	GEN	STAFF	LIVE	TOTALS
WK						
B/F						
C/F						

COMMENTS AND ADDITIONAL INFORMATION

Signed _____

Date _____

Form No. 8

CANNON CINEMAS PAYROLL DATA

PAYE WEEK NO _____

WEEK ENDING _____

BRANCH STAMP

												1					2	3		4	5	6	7	8	9		10		11
WORKS NUMBER	NAME AND POSITION	Sun //	Mon //	Tues //	Wed //	Thurs //	Fri // LN	Sat // LN	Total Hours Worked	Basic Hours	O/T C/F @ 1	@ 1½	@ D	Hours	O/T Refer Week No	Sunday Pay Hours	LNC C/F	LNC Refer Week No	Meal Allowance £	Bank Holidays	Commission £	S.S.P Days	ANNUAL HOLIDAYS BASIC	PERMANENT E/P	ADJUSTMENT +	ADJUSTMENT −	REMARKS INC. OTHER PAY

FORM No. 8

THORN EMI SCREEN ENTERTAINMENT LTD. Ref. No.

Opposition Form

Theatre.....

Town..... Week commencing .....

Date	Days	Title of Films & Trailers	Gross	Head Office Only Net	Head Office Only Admission
		1			
		P & D Running Time ..... Prog. Inc/Dec			
		2			
		P & D Running Time ..... Prog. Inc Dec			
		3			
		P & D Running Time ..... Prog. Inc Dec			

REMARKS AND FOLLOWING WEEKS TRAILERS PLUS THOSE IN STOCK

Date_____ Signature_____

Cinema manager's report on his and rival cinemas (1987)

Town ..... Theatre .....

Details of the Films at the opposition Cinemas during Week Commencing .....

(All Films other than first run in your Town or District to be marked accordingly stating definite run)

Hall Opposition	Date	Days	First Feature	Second Feature	Immediate Opposition Business

N.B. This form to be despatched in time to reach Film Programmes Department, Head Office by First Post Monday Morning.

C 003906

The Performing Right Society Limited

An Association of Composers, Authors and Publishers of Music

29/33 BERNERS STREET, LONDON W1P 4AA TELEPHONE 01—580 5544

For PRS use only

1

2 3

4 5

Name of cinema ..... Performances from 7TH DECEMBER, 1984

Address ..... to 27TH DECEMBER, 1984

NOTES

1 This form to be used for particulars of all films, **including adverts**, but not trailers.

2 A separate form must be used for each screen.

3 Please use one line for each film shown.

PLEASE TYPE OR USE BLOCK CAPITALS

For PRS use only	TITLE OF SOUND FILM EXHIBITED	PRODUCTION COMPANY	DISTRIBUTOR	D.T.I. Registered No.	No. of times exhibited during period	For PRS use only
1	GREMLINS		COL WAR	F	69	
2	THE CURE		COL WAR	ORE 41668	51	
3	MIDLAND GENERAL / ASHFIELD GLASS /		PEARL AND DEAN		27	
4	ALGRN ELECTRON / BALARDI / CAPTAIN MORGAN /					
5	MALIBU / LOWENBRAU / CASTLEMAINE / PERNOD					
6	H SAMUEL / A S A					
7	MIDLAND GENERAL / ASHFIELD GLASS /		PEARL AND DEAN		27	
8	ALGRN ELECTRON / BOOTS 17 / HARE / MOSS AUDIO -					
9	LINE / BABYCHAM / PUSSYNET / SIGOL /					
10	H SAMUEL / A S A / WEETABIX / GOODANS					
11	MIDLAND GENERAL / ASHFIELD GLASS /		PEARL AND DEAN		15	
12	ALGRN ELECTRON / MALIBU / LOWENBRAU /					
13	H SAMUEL / A S A / GOODANS / FREESTYLE					
14						

NOTE For music NOT performed in conjunction with sound films the mauve coloured forms should be used, giving particulars of all music performed by the orchestra, pianist, organist, variety artists or vocalists, or by means of gramophone records.

When forwarding these returns to the Society, please mark the envelope 'Programmes'

FORM C175 PROGRAMME DETAILS - FILMS

THIS FORM MUST BE SIGNED OVERLEAF *PTO*

Cinema manager's weekly form to The Performing Right Society (1984)

THE DAILY TELEGRAPH, MONDAY, DECEMBER 22, 1986 3

Head takes pupils from 'erotic' duck comedy film

By Lin Jenkins

A HEADMASTER who took the pupils of a Welsh junior school to see a film starring a duck as a Christmas treat led them out in disgust after 25 minutes, saying the film was "obscene, erotic and unsuitable."

Mr Grant Williams told the 265 children to leave the cinema in Swansea after scenes of "erotic poses, an implied rape, and topless women being caressed by men in a massage-parlour-come brothel."

Staff from Gwyrosydd Junior School, Treboeth, Swansea, were upset by the film "Howard—a New Breed of Hero," which they had been assured by the cinema's management was suitable for their children, aged seven to 11.

When Mr Williams led the walkout, the manager of the Filmcentre handed back the cheque. But the film has been defended by Mr Briar Bull, a director of the cinema, who said Mr Williams read something into the film which the children did not see.

The film is based on the Marvel Comics character Howard the Duck and shows the central character after he arrives in Cleveland, Ohio, from Duck World. It has not been well received by the critics.

'Poultry affair'

According to one reviewer, "This poultry affair is a lame duck, and possibly a dead one." Victoria Mather, the Daily Telegraph's film critic, found it "morally culpable, unsuitable, unfunny and tasteless."

Mr Williams says that although the film was rated PG, (parental guidance) there was nothing in the synopsis and stills sent to him to imply that it was unsuitable for children.

According to Mr Williams: "We saw two incidents of violence. Two people attacked the heroine—it was implied rape—and the other was when the dwarf in a duck's uniform pushed a knife through an earring and it was obvious that he would then use the knife on the person.

Topless girls

"There was also a long scene where the duck gets a job in a brothel and the topless girls are being embraced by men."

In another, the duck put his hand up the heroine's skirt, and in an underwater scene in a whirlpool bath it was obvious people were caressing one another."

Mr Williams said he led the children and 12 staff from the cinema when the heroine began removing her clothes, implying that she and the duck were about to engage in a sexual act.

The film, he added, contained "obscene language," in the form of a slang term for being drunk, and "one incident of blasphemy."

But Mr Bull said: "Mr Williams over-reacted. The film has no bad language and there are no topless women. The kids were loving it, and some were even trying to get back in afterwards.

"It seems Mr Williams was reading something into the film which the children didn't even notice."

Mr Bull said that although a member of his staff handed back the cheque when the school party walked out, he expected the bill to be paid.

Mr Williams denied that any of the children tried to return to the cinema and said he had no intention of paying the bill. Many parents have supported his action, and none has complained.

Press news item of response to a film

VAUGHAN & FRANKS.
SHIRTS FOR TOM DICK & HARRIET.
34 & HEATHCOTE ST HOCKLEY
0602 587980

WOT'S GOOIN' OFF!

The New Zealand Catholic Bishops Council has urged that lesbians and gay men be treated with dignity. In a somewhat perverse commentary one of the leading opponents of the recent law reform in New Zealand said he thought homosexuals should be accepted into churches. "One of the tragedies of the church today is that we don't have enough sinners. We should be welcoming homosexuals, street minds, gangs, all sorts of people." Well there's a thing!

We have with great sorrow to serve an obituary notice on the Rising Sun as Geoff and John are moving on to better things, they tell us, sometime in February/March. Rumour has it that they wont be a million miles away from their present address in Friargate. Stand by!

Geoff and John

ELDERLY LESBIAN /GAY GROUP

Elderly Lesbians and Gay Men could soon have their own group, if a plan approved by the City Council gets the go-ahead. Several elderly gay men have been in touch with Ben Pearson, Equal Rights Officer for Gay Men and have spoken of their social isolation, with the greater pressures put on people to conform in old age. As a result of these enquiries the Lesbian & Gay Co-op are applying for a worker to help the group get started. Anyone interested in the formation of this group should get in touch with Ben Pearson or Jo Fraser at the Equal Opportunities Unit on Nottingham 418571 ext. 4515, or write to Jo or Ben at the Unit which is based at the Guildhall in North Sherwood Street, Nottingham.

COMING OUT

A look at Gays in Cinema

For too long gays and lesbians have been trivialised or disparaged on film. The Leicester Phoenixis trying to remedy this by promoting a gay film season, entitled, "Coming Out - A look at Gays in Cinema", beginning with "The Passion of Remembrance" on 21st January, which explores the relationship between gay, women's and black oppression. This is followed by a benefit screening of "Buddies" on the 25th January for the Terrence Higgins Trust. Other films in the season include "Parting Glances" and "Before Stonewall".

NOTTINGHAM FILM THEATRE

Friday January 9th-Sunday 11th (Fri.7.30,Sat. 5 & 8,Sun. 8pm).
OLIVER REED in CAPTIVE

Sunday January 11th, 5pm
JAMES CAAN, LAUREN HUTTON in THE GAMBLER

Friday January 16th-Sunday 18th (Fri.7.30pm,Sat. 5 & 8,Sun. 8pm).
CELIA YEBB, GARY OLDMAN in SID & NANCY

Wednesday January 21st-Thursday 22nd 7.30pm. SYNCOPATED ANIMATION - 17 animated shorts - music of Oscar Petersen, Cab Calloway, Elvis Costello

Sunday January 25th, 5 pm
NATASHA KINSKI, HARVEY KEITEL, FURSTEY in EXPOSED
A bold erotic thriller moving between the worlds of high fashion and international terrorism

Wednesday January 28th-Thursday 29th 7.30pm JENNIFER JONES & DAVID FARRAR in GONE TO EARTH (1950). A Powell & Pressburger melodrama of seduction and adultery.

Sunday February 1st, 5pm
KLAUS MARIA BRANDAUER, ROBERT DUVALL in Jerzy Skolimowski's "THE LIGHTSHIP"

Wednesday February 4th, 7.30pm
THE DECLINE OF WESTERN CIVILISATION
Four American Professors and their wives prepare for a dinner party & talk about their sex lives.

Broad Street, Nottingham
Programme details and information: hotline 583184

TEZ
The Vegetarian Restaurant that's just around the corner!
10 COMMERCE SQUARE, HIGH PAVEMENT, (OFF ST MARY'S CHURCH), LACE MARKET, NOTTINGHAM.
TELEPHONE 585211
OPEN - Tues to Sat, 11am to Midnight
Closed Monday after 3pm and Sun.
Lunch Menu
AT LEAST 3 DIFFERENT MAIN COURSES DAILY INC. VEGAN DISHES.
Evening Menu
THROUGHOUT ANY DAY, A VARIETY TEAS, COFFEE AND SNACKS
PARTY BOOKINGS.
WE ARE HERE!

WORRIED, CONCERNED
AIDS AND YOU
OR JUST CONFUSED?
NOTTINGHAM AIDS HELPLINE
585526
Monday-Thursday 7pm-10pm
or write c/o
114 Mansfield Rd, Notts

NOTTINGHAM GAY SWITCHBOARD, your helpline to the gay/lesbian communities, Mon-Thurs, 7-10pm, tel 411454

LESBIAN LINE Confidential help/advice for lesbians. Mon & Wed, 7.30-9pm, 410652, c/o Women's Centre, Shakespeare Street, Nottingham

NOTTINGHAM FRIEND, Tuesdays, 7-10 counselling & befriending for lesbians & gay men, bisexuals, TV/TS's, tel 474717 c/o 31a Mansfield Road, Nottingham.

NOTTINGHAM LESBIAN/GAY YOUTH ORGANISATION up to age 26, info PLUS, Box 11, c/o 114 Mansfield Road, Notts.

AIDS HOTLINE!! Worried about AIDS? Call on Mon & Tues 7-10pm, Nottingham 585526. Accurate information can help to reduce your anxiety.

NOTTINGHAM GENERAL HOSPITAL - V.D. Clinic, Daily, Mon-Fri 9.30am to 11.30am. AFTERNOONS Tues & Wed 2-3.30pm EVENINGS Mon & Thurs, 4.30pm to 6.30pm. EMERGENCY: Emergencies only for one hour starting 9.30am. Try to arrive at least half hour before end of session and please do not queue either for 4 hours before attending. If you are waiting and for the Genito Urinary PHONE 421095, CLINIC HOURS ONLY, otherwise main hospital number 421661

Nottingham Film Theatre advertisement in the Gay Nottingham magazine (No. 22, January 1987)

Gay concern

I AM writing concerning the screening by the Midland Group New Cinema of ten films about gay men.

I am not anti-gay people but as a Christian I know that these relationships are not in accordance with the way God calls us to live. It concerns me greatly that pressure is being brought to bear to influence society to accept homosexuality and even to promote it.

Such activity undermines the fabric of society and contributes to rocking what is already an unstable social structure. Righteousness exalts a nation, but sin is a reproach to any people.

I am also concerned that public money be used to sponsor this kind of promotion as Midland Group receives subsidy from both Notts City and Notts County Councils. Surely there are more important and better ways of spending public money than supporting the promotion of homosexuality in our city.

A.S. HARVEY
Woodborough Road,
Nottingham.

Gay films

FOLOWING A.S. Harvey's letter, I must protest most strongly at the term "promotion of homosexuality". This is a film season and in that context it is seen and appreciated. The gay community is most grateful to the Midland Group for giving the opportunity to view films without a totally heterosexual opinionated view all the time.

C.R. CRABTREE
Grimsby Terrace,
Nottingham.

Public response in the Evening Post to the season of gay films at the New (24.9.85 and 10.10.85)

Disabled in cinema protest

BY REBECCA MAER

DOZENS of disabled people are to hold a protest outside Nottingham's Odeon cinema against controversial Home Office proposals in the new Access Bill.

The Notts Coalition of Disabled People say they could mean blind and disabled people would need an escort to go and see films.

Coalition chairman Kath Turner, herself confined to a wheelchair, is hoping to collect as many signatures as possible for a petition during the protest on December 6.

"We should be allowed the same freedom as anyone else. It's the same every time — there is a failure to acknowledge the fact that we are human beings," she said.

"We have support from many city and councillors across all parties and have written to local MP's.

"We don't accept the fact that we have to be treated like a protected species. This protest is one way we can all do something and draw the public's attention to our campaign."

The petition will be passed to the British Council of Organisations for Disabled People who will present it to the Home Office.

Watchdog

The Government's own consumer watchdog, the National Consumer Council, has already condemned the proposals as punitive and discriminatory.

Every organised trip to a cinema by a group of disabled people would also have to be cleared by a chief fire officer under the proposals.

It would also ban wheelchair-users completely when lifts have to be used or more than three steps must be negotiated.

Mr Harry Johnson, a spokesman for Rank Theatres Ltd who run the Odeon cinemas, said it was the first they knew of the protest.

"All the guidelines are under consideration by the Home Office and in view of the fact that nothing yet has been agreed it would be inappropriate for me to comment," he said.

i) Evening Post article on the Nottingham reaction to the proposed Access Bill (20.12.85)

NOTTINGHAM TRADER PAGE 3

DISABLED MOVIE-FANS MAY BE BANNED

By MARTIN O'NEILL

DISABLED people may be banned from cinemas — unless they are accompanied by an able-bodied person.

The Home Office says restrictions on the blind and wheelchair-bound would improve safety at the pictures.

But the Co-alition for Disabled People sees this as an attack on their human and civil rights.

A spokesman for the Nottingham branch said: "This ban is ridiculous and insulting since it attempts to label certain groups of disabled people as 'health hazards' when surely unsupervised children, the elderly and infirm or a person who is drunk could prove just as big a problem in an emergency situation.

Buildings

"It is inadequate buildings that are a safety hazard — and banning certain categories of people will not solve the problem of safety at public gatherings.

Letters and petitions of protest to MPs are planned and a demonstration took place outside the Odeon on Angel Row at the weekend.

But Kathleen Archer of Notts CDP said treatment of disabled people by local cinemas was very good and the protest was against the Home Office plans to force the disabled to be 'minded' by wet nurses.

Nottingham Trader article on the Nottingham reaction to the proposed Access Bill (1.1.86)

Film Acts

Films Act (1960) Updated all previous Acts: registration of newsreels.

Factories Act (1961)

Public Health Act (1961)

Films Act (1964)

Obscene Publications Act (1964)

Local Government Act (1966) Amendments to fees for cinematograph licenses.

Films Act (1966) Updates previous Acts.

Films Act (1970) Extends NFFC functions.

Fire Precautions Act (1971)

Sunday Cinema Act (1972) Cinemas can open on Sundays.

European Communities Act (1972) EEC films not classified as foreign.

Local Government Act (1972)

Local Government Act (1973)

Local Government Act (1974)

Health and Safety at Work Act (1974) Update of 1922 celluloid film Act.

Cinematograph Films Act (1975)

Local Government (Miscellaneous Provisions) Act (1976)

Films Act (1979)

Films Act (1980) Sweeping reforms: NFFC functions extended

National Film Finance Corporation Act (1981)

Film Levy Finance Act (1981)

Indecent Display (Control) Act (1982) Film posters not to be displayed if indecent (but indecent not defined)

Cinematograph (Amendment) Act (1982) "Adult" cinema clubs require license

Cinema Act (1985)
Films Act (1985) Abolishes CFC, NFFC and Eady Levy: Department of Trade and Industry no longer to keep record of cinema attendances: a privatised British Screen Finance Consortium established (to replace NFFC) with £1.5 million, for five years, from the government.

Cinematograph Act (1909) The first of such acts: licensing of cinemas: audience safety.

Celluloid and Cinematograph Film Act (1922) Fire precautions

Cinematograph Films Act (1927) Protection of cinema against unreasonable film distributor demands: quota of British films to be rented: start of Department of Trade and Industry monitoring cinema attendances: films to be registered.

Sunday Entertainments Act (1932) Limited screening on Sunday, by film societies only.

Cinematograph Films (Animals) Act (1937) Animals not to be shown suffering unnecessarily on film.

Cinematograph Films Act (1938) Restricted the "quota": CFC (Cinematograph Films Council) established to watch over British film interests for the Department of Trade and Industry.

Cinematograph Films Act (1948) Restricted the "quota": CFC brief extended.

Local Government Act (1948)

Cinematograph Film Production (Special Loans) Act (1949) NFFC (National Film Finance Corporation) established to help "worthy" film projects.

British Film Institute Act (1949) BFI established.

Cinematograph Film Production (Special Loans) Act (1950) Amendments to the 1949 Act.

Cinematograph Film Production (Special Loans) Act (1952) Expanded the NFFC borrowing sources.

Customs and Excise Act (1952) Imported films regulations.

Cinematograph Act (1952) Fire precautions: child viewing protection: cinemas exempt from music and dancing licenses for screening.

Cinematograph Film Production (Special Loans) Act (1955)

Cinematograph Films Act (1957) BFFA (British Film Fund Agency) established. NFFC period extended.

Obscene Publications Act (1959)

Cinematograph Films Act (1960) Quota to end in 1967 (but didn't until 1982).

MEMBERSHIP APPLICATION FORM

WARNING

The films in this cinema club show human sexuality in explicit detail. They are totally uncensored and include male and female sex organs engaged in the act of love-making and cover a broad spectrum of human sexual behaviour. Therefore with sincerity we ask that if you feel there is a possibility, however slight, that you may be offended, please exercise your freedom of choice and do not apply for membership.

The Gallery Cinema Club, NOTTINGHAM. operates in accordance with the guide lines proposed in the government appointed WILLIAMS COMMITTEE REPORT. We intend to implement those proposals, with a view to making the viewing of pornography more enjoyable for those members who consent and wish to view such films and affording that protection to those members of the public who, for their own reasons find such material offensive. Your co-operation and support is requested, so please take a copy of the Club Rules, available at the reception desk, and read through them carefully so that you fully understand the contents Any points not immediately clear to you will be explained by a member of staff who is on hand to assist you.

BEFORE COMPLETING THIS MEMBERSHIP FORM PLEASE READ THE ABOVE CAREFULLY. WE HAVE NO DESIRE TO IMPOSE SEX FILMS ON ANY PERSON WHO MAY BE OFFENDED BY THE NATURE AND CONTENTS OF SUCH FILMS. IF IN DOUBT, PLEASE EXERCISE YOUR FREEDOM OF CHOICE AND DO NOT JOIN.

Full name (Mr. Mrs. Ms.) ....

Address ....

.....

Date of birth .....

I apply for membership of the GALLERY CINEMA CLUB because I wish to see explicit sex films. I do not believe that such films tend to deprave or corrupt. I agree to abide by the rules of the club, and I declare that the information I have given is true.

Signed .....

Date and time .....

Annual Membership Fee

Received with thanks the sum of GALLERY CINEMA CLUB.

No. Signed .....

i) Gallery application form and warning

Gallery Cine Club

NOTTINGHAM

R U L E S

(1) The name of the Club is the Gallery Cine Club.

(2) The Club is a proprietory Club, the proprietor and sole Manager of which is (subject to these rules) Jacquelynn Davies.

(3) The Club is formed for the exhibition of films and videos to persons of both sexes over the age of 18 years.

(4) Every member of the Club shall be subject to these Rules and bye-laws (if any) for the time being enforced.

(5) Membership shall be open to persons of both sexes of not less than 18 years of age. Application for membership including both name and address, shall be in writing, signed by the applicant and, if deemed necessary by the proprietor, such applications shall provide satisfactory references and proof of age.

(6) Admission to membership of the Club shall be in the sole discretion of the proprietor who shall not be obliged to give any reasons for the refusal of any application for membership.

(7) No person shall be admitted to membership until the expiration of at least 48 hours after such written application has been approved by, or on behalf of the proprietor.

(8) Members shall be entitled on any one day to bring not more than one guest to accompany the member and the name of the guest shall be entered in the Visitor's book and counter-signed by the member.

(9) Tickets shall be sold only to members on the production of a membership card, and neither membership tickets or guest tickets shall be transferable to any other person. The proprietor reserves the right to require the production of further evidence that the person producing the membership card is the member named in that membership card. Failure to produce satisfactory evidence of identity will result in admission to the Club premises being refused.

(10) Only members and their guests shall attend exhibitions of films.

(11) Membership cards shall be personal to the member and shall not be transferable to any other person.

(12) No member shall introduce as a guest any person under the age of 18 or any person whose application for membership has been refused, and proof of identity, or of age or of any particulars of any guest shall be produced by any member or guest if demanded by the proprietor.

(13) An annual subscription shall be fixed for the Club and shall run for 12 months from the date of registration.

(14) A subscription may not entitle the Club member to attend any other Club under the same management (if any).

(15) The entrance fee payable by a member upon admission to the Club premises shall be such sum as the proprietor shall from time to time determine. The proprietor may demand entrance fees of varying amounts and may remit the whole or part of the entrance fee of any member.

(16) On admission a member shall be bound by the Rules of the Club and membership may be terminated by the proprietor in the event of a member not complying with these Rules.

(17) No intoxicating drink shall be consumed, supplied or sold on the Club premises.

Signature .....

ii) Gallery membership rules

CINEMATOGRAPH ACTS 1909 TO 1982

To the NOTTINGHAM CITY COUNCIL

I HEREBY MAKE APPLICATION for a Licence to use the premises described below for Cinematograph Exhibitions (as defined in the Cinematograph Act 1952) given by means involving the use of non-inflammable films or by means not involving the use of films.

1.	Full name of Applicant and postal address
2.	Name and address of Occupier of Premises and registered office if applicable
3.	Full address of Premises
4.	Seating capacity - detail separately numbers for each tier
5.	Numbers and dimensions of Exits
6.	Means of producing picture e.g. film or video equipment

SIGNATURE OF APPLICANT(S) .....

SEE NOTES ON REVERSE... .....

Date .....

i) Application form for commercial cinema license

NOTES FOR APPLICANTS FOR CINEMATOGRAPH LICENCES

1. An applicant for the grant, renewal or transfer of a licence shall give to:

   a) the licensing authority

   b) the fire authority and

   c) the Chief Officer of Police

   not less than 28 days notice of his intention to make the application.

2. The application to the licensing authority shall be accompanied by three sets of scale drawings showing:

   a) detailed layout of the premises to which the application relates

   b) details of the seating layout including dimensions of seats, seatways and gangways

   c) the means of access and egress including all emergency exits from and to a public highway

   d) details of emergency lighting positions, exit notices and fire fighting equipment

   e) means of ventilation to the various parts of the proposed licensed premises

3. It is the normal policy of the City Council to grant licences to a person who has day to day responsibility for the management and control of the premises. If it is so desired an application for a joint licence can be made to include a person who does not have the detailed operational responsibility.

4. Completed application forms for the Licensing Authority should be sent to the Chief Environmental Health Officer, Nottingham City Council, The Guildhall, North Church Street, Nottingham. NG1 4DF.

5. The fee for a Cinematograph Licence is £

ii) Notes for applicants for commercial cinema license

City of Nottingham

LICENCE UNDER THE CINEMATOGRAPH ACTS, 1909 to 1982

PERMANENT ENCLOSURE

The Council of the City of Nottingham HEREBY GRANTS to

(hereinafter called the Licensee)
of
a Licence to use the premises known as

situate at
in the City of Nottingham for the purpose of cinematograph exhibitions including use of the premises for the purpose of cinematograph exhibitions arranged wholely or mainly as exhibitions for children subject to the conditions endorsed herein.

This licence shall be in force from the day of 19 , until the twenty-fifth day of March 19 .

Dated this day of 19 .

Chief Environmental Health Officer

iii) License for a commercial cinema

CONDITIONS

1. There shall be fixed, and kept up, on some conspicuous place on the door or entrance of the said premises hereby licensed and used for the purposes aforesaid, an inscription in large capital letters in the words following:- LICENSED FOR CINEMATOGRAPH EXHIBITIONS PURSUANT TO ACTS OF PARLIAMENT.

2. The said premises shall not be open for the said purposes except between 10 a.m. and 11 p.m. o'clock unless special permission be given by the Council.

3. The said premises hereby licensed shall not be opened for the purposes aforesaid on Good Friday or Christmas Day, unless special permission be given by the said Council. (See Condition (18) below as to opening of the said premises on Sundays).

4. Peace and good order to the satisfaction of the said Council shall at all times be maintained on the said premises.

5. No film shall be exhibited unless -

   (a) it has received a "U", "PG", "15" or "18" certificate of the British Board of Film Censors; or

   (b) it is a current newsreel which has not been submitted to the British Board of Film Censors.

6. No person apparently under the age of 18 years shall be admitted to any exhibition at which there is to be shown any film which has received an "18" certificate from the British Board of Film Censors.

7. No person apparently under the age of 15 years shall be admitted to any exhibition at which there is to be shown any film which has received a "15" certificate from the British Board of Film Censors.

8. Notwithstanding the conditions hereinbefore contained, a film may be exhibited, or persons or any class of persons, may be admitted thereto if the permission of the said Council is first obtained and any conditions of such permission are complied with.

9. A representation or written statement of the terms of any certificate given by the British Board of Film Censors shall be shown on the screen immediately before the showing of any film to which it relates and the representation or statement shall be shown for long enough and in a form large enough for it to be read from any seat in the auditorium.

10. There shall be prominently exhibited at each public entrance whenever the premises are open to the public a notice indicating in tabular form and in clear bold letters and figures -

    (a) the title of each film to be shown on that day, other than trailers and films of less than 5 minutes duration;

    (b) the approximate times of commencement of each such film;

    (c) whether each such film has received a "U", "PG", "15" or "18" certificate from the British Board of Film Censors; and

    (d) the effect of such "U", "PG", "15" or "18" certificates in relation to the admission of persons under the age of 18 years.

11. The nature of any certificate received in respect of a film from the British Board of Film Censors shall be clearly indicated by the figure "U", "PG", "15" or "18" in any advertisment of the film displayed at the premises.

12. No advertisment displayed at the premises of a film to be exhibited at the premises shall depict as a scene or incident in the film any scene or incident which is not included in the film as certified by the British Board of Film Censors or approved for exhibition by the said Council, as the case may be.

13. Where the said Council have given notice in writing to the licensee of the premises objecting to an advertisement on the ground that, if displayed, it would offend against good taste or decency or be likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling that advertisement shall not be displayed at the premises except with the consent in writing of the said Council.

14. Where the said Council have given notice in writing to the licensee of the premises prohibiting the exhibition of a film on the ground that it contains matter which, if exhibited would offend against good taste or decency or would be likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling, that film shall not be exhibited in the premises except with the consent in writing of the said Council.

15. In the event of any department of a school situate within a radius of 400m (a quarter of a mile) of the licensed premises being closed by reason of the prevalence of any infectious disease, the said Council may, for such period as they think fit, direct the licensee to exclude from the licensed premises, all children under school leaving age, and after such direction has been notified to the licensee, no child under school leaving age shall be permitted to enter into or remain in, the licensed premises at any time during the period named.

iv) Conditions of the granting of a commercial cinema license

16. Films which may have been examined by any person on behalf of the said Council shall be exhibited exactly in the same form in which they were passed for exhibition, without any alteration or addition, unless the consent of the said Council to such alteration or addition, has been previously obtained.

17. No poster, advertisement, sketch, synopsis, or programme of a film shall be displayed, sold or supplied, either inside or outside the premises, which is likely to be injurious to morality, or to encourage, or incite crime, or lead to disorder or to be offensive to public feeling, or which contains any offensive representation of living persons.

18. The opening of the said premises on Sundays is permitted from 2.30 p.m. until 10.30 p.m. subject to the conditions contained in this licence, Section 1 of the Sunday Entertainments Act, 1932, and the conditions imposed from time to time by resolution of the said Council. The grant of permission to open on Sundays shall be liable to be withdrawn in the event of any contravention of the conditions imposed by resolution of the said Council or of the provisions of the Sunday Entertainments Act, 1932, by the Licensee.

19. At premises at which cinematograph films are to be exhibited or are being exhibited a notice, the dimensions of which shall be not less that 914mm by 660mm (36 inches by 26 inches), setting out the prices of seats and the number of seats provided at each price, shall be displayed in a prominent position at each entrance to the premises so that it may be easily seen and read by members of the public, such position to be to the satisfaction of the said Council, and the said notice shall be continuously exhibited during the whole of the time that the public are being admitted to the premises.

20. Staircases and passages leading to the exits shall, during the presence of the public in the building, be kept entirely free from obstructions so as to facilitate egress and ingress and no person or persons shall be allowed to stand or congregate therein.

21. The seats shall be arranged in accordance with plans approved by the Council.

22. Guard rails not less than 1.066m (3 feet 6 inches) above the floor level shall be provided on the resters at the foot of the gangways in circles and galleries, or areas where the incline of the gangway exceeds 15 degrees. The resters themselves shall not be less than 762mm (2 feet 6 inches) in height from floor level.

23. Boxes shall not be used by the public when the premises are being used for cinematograph exhibitions.

24. All gangways and exit ways and the treads of steps and stairways shall be maintained with non-slippery surfaces.

25. The edges of the treads of steps and stairways shall be made conspicuous.

26. Drugget, matting, crumb cloths and other floor coverings, shall be secured and maintained so that they will not ruck or in any way be a source of danger.

27. Special care shall be taken to ensure that the means of excape provided for all persons on the premises are at all times maintained unobstructed and immediately available.

28. Notices and signs (and pointers) indicating the way out of the premises shall be provided as the said Council may consider necessary.

29. All exit doors shall be available for exit during the whole time the public are on the premises and shall be thrown open at the end of each performance for the exit of the audience.

30. Curtains shall be adequately supported. They shall not be hung across gangways or over stairways; where hung over doorways or across corridors they shall be so arranged as to draw easily from the centre and slide freely, and be so hung that they are clear of the floor.

31. All doors used as entrances or exits or emergeny exits if fastened during the time that the public are on the premises shall during such time be secured only by automatic fastenings of an approved design which will operate when pressed in the direction of exit. Instructions on how to operate the fastening shall be displayed in a conspicuous position on the door.

32. Doors in external courts and passageways, which open inwards, and all collapsible gates, rollers and sliding shutters shall, while the public are on the premises, be locked in the fully open position, in such a way that a key is required to release them. The key shall be kept in a place available only to authorised persons. Near to such doors, gates and shutters there shall be placed a notice bearing the words "THIS GATE MUST BE KEPT OPEN AND LOCKED IN THAT POSITION WHENEVER MEMBERS OF THE PUBLIC ARE ON THE PREMISES". The lettering of this notice shall be at least 16mm (five-eighths of an inch) high.

33. (a) All doors approved by the said Council for the purpose of egress from the premises shall be clearly indicated by a sign, conspicuously placed bearing the word "Exit". Each letter shall be not less than 127mm (5 inches) high in a green colour on a white background.

(b) All other doors or openings leading from the auditorium and any passage or corridor leading to a dead end or to such places as are unsafe or unsuitable for the purpose of egress shall be indicated by the words "No thoroughfare" in letters of a red colour on a white background, the word NO in 178mm (7 inch) letters being superimposed on the word THOROUGHFARE in 102mm (4 inch) letters, and shall be illuminated by the safety lighting.

34. No motor vehicle shall be parked in such a way as to interfere with free use of exits or exitways nor in such a way as to be within 3.1m (10 feet) of any such exit or exitway.

35. Where access to voids of roof or tiers is provided for, such access shall be by way of a single fire-resisting door and the roof space shall not be used for storage, neither shall the space in tiers be used unless completely separated from the remainder of the premises by fire-resisting material to the satisfaction of the said Council.

36. Neither the stage nor the space below the stage shall be used for the storage of combustible materials.

37. (a) All scenery, wings, sky-borders, cloths, draperies, gauze cloths, floral decorations, properties, curtains or other materials, whether on the stage or in the auditorium or any other part of the building must be rendered and maintained flame-resisting.

(b) Cotton Wool or other highly inflammable materials shall not be used for decoration of any description unless they have been rendered flame-resisting and are maintained in that condition.

(c) Smoking shall be prohibited within the stage risk.

38. The electrical intake enclosures shall be used exclusively for the purpose for which they are provided.

39. Electric accummulators shall in all cases be adequately ventilated and unless installed in rooms or compartments specially reserved therefor shall be completely enclosed together with the terminals in substantial enclosures constructed of, or lined with, insulating and fire-resisting material.

40. Lampshades or lanterns and discs or screens shall be of non-inflammable materials.

41. The gas meter enclosure shall be adequately ventilated and used exclusively for the purpose for which it is provided.

42. (a) Gas burners shall be guarded by wire guards or glass globes or other efficient means and shall be protected against draught to the satisfaction of the said Council. Fittings and accessories liable to interference or damage shall be protected to the satisfaction of the said Council.

(b) When gas burners are fixed within 1.219m (4 feet) of a combustible ceiling, they shall be fitted with guards or diffusers, arranged to deflect the heat from the ceiling.

(c) Liquid petroleum gas cylinders shall not be used or stored within the premises.

43. Ovens, geysers, gas rings, or other gas appliances shall not be installed except in positions specially approved for the purpose by the said Council. If installed they shall be mounted upon approved incombustible material and shall be connected to the supply by rigid piping. Rubber or soft metal tubing shall not be used.

44. All fuel stored in the stokehole shall be separated from the boiler by a retaining wall of fire-resisting material.

45. An efficient means of ventilation shall be used continuously during the whole of the time that the public are on the premises.

46. The fresh air intake shall not be adjacent to any stokehole nor shall it be situated on that side of the building abutting on a car park or any premises forming a serious fire or smoke risk, nor shall refuse containers or combustible materials be placed or stored near such intakes.

47. No rubbish, or combustible material shall be allowed to accumulate in the operating enclosure.

48. The electric lights in the enclosure and the rewind room shall be protected with well-glasses.

49. Except with the consent of the said Council alternative means of egress shall be provided for the enclosure suite.

50. (a) Such fire fighting equipment as the said Council may consider necessary shall be provided and maintained ready for instant use in such parts of the premises as may be considered necessary. All hand extinguishers and fire buckets shall be supported on brackets with the base approximately 1.066m (3 feet 6 inches) above floor level. The buckets shall be marked "Fire Bucket" and shall not be removed except for replenishment or in case of fire.

(b) Portable fire extinguishers shall be examined at least once annually and tested, by a competent person, in accordance with British Standard Code of Practice CP 402: Part 3: 1964.

(c) Hose reels shall be tested at least once annually to ensure that they are in good working order and will produce a satisfactory jet of water.

(d) Where premises are required by the Council to install a fire warning system, such system should be installed, and thereafter inspected once a month.

(e) The results of such examinations, tests and inspections referred to in paragraphs (b) (c) and (d) above shall be recorded in the log book.

51. Dry fire drill shall be held at least once per fortnight under the direction of the licensee or the responsible person appointed in accordance with Condition 63(b) below and a record of such drill shall be entered in the log book, which book shall be kept as described in Condition 52 below.

52. (a) A log book shall be kept upon all premises, regularly used in which shall be entered (1) particulars of any unusual occurrences such as breakdown of lighting services or of the water supply of the building, and of every inspection or test of fire and other emergency equipment, (2) particulars of any fire drills carried out, (3) particulars of any outbreak of fire, however small, (4) such other information as is required to be recorded by a Condition of This Licence.

(b) The book shall be kept available and be produced for inspection when required by any duly authorised Officer of the said Council.

53. Where an exchange telephone connection is installed it shall be so placed that messages may be sent out of the hearing of members of the public.

54. Information of any outbreak of fire, however slight, shall at once be communicated to the Nottinghamshire Fire Service.

55. Any person authorised by the Council shall at all reasonable times have access to every part of the said premises and be entitled to inspect the whole of the installations and appliances.

56. The rules and conditions, together with the name and address of the licensee, shall be kept always posted in some conspicuous place so that all persons entering the licensed premises may be acquainted with them.

57. The water closets and urinals provided for the use of the public or staff shall at all times be kept in a good state of repair and in a clean and sanitary condition.

58. The licensee shall be responsible for any breach, or disregard, of any of the conditions herein contained.

59. The licensee shall if at any time required so to do in writing by the Council engage at his own expense a suitably qualified person to conduct an inspection of the ceiling of the auditorium and to submit a report thereon to the Chief Environmental Health Officer. With a view to facilitating the operation of this condition the licensee shall give at least seven days' clear notice in writing to the Chief Environmental Health Officer before carrying out any works of redecoration or the erection of scaffolding in the auditorium. The licensee shall give at least 48 hours' notice in writing to the Chief Environmental Health Officer before an inspection as required by this condition is carried out and shall permit a technical officer acting on behalf of the said Council to be present thereat.

60. (a) All attendants on duty to assist persons entering or leaving the auditorium shall wear distinctive clothing.

(b) The attendants referred to in (a) above shall exclude cashiers and other staff whose normal duties are other than the assistance of persons entering or leaving the auditorium.

61. All film cuttings shall be placed in a metal box with a close-fitting self-closing lid. Such box shall normally be kept in the re-winding room.

62. The electrical installation generally shall comply with the Regulations for the time being in force of the Institution of Electrical Engineers for the electrical installation of buildings.

63. (a) Where, in Regulations made by the Secretary of State, the licensee or members of the staff are required to be instructed in the protection of the premises from fire, the use of the fire appliances provided, the method of summoning the fire brigade or the action to be taken in the event of fire or other emergency, such persons shall be instructed to the satisfaction of the Council.

(b) At least one member of the staff who has been instructed in accordance with condition (a) above, apart from the Licensee and the operator(s) shall be kept free from work which will take him away from the building or otherwise prevent him from being immediately available in the event of danger or an alarm of fire.

64. Alterations or additions, whether permanent or temporary, to the structure, electrical, heating, ventilating, mechanical, or other installations, or the seating, gangways or other arrangements shall not be made except with the consent of the said Council and in accordance with the conditions of such consent. Notice in writing shall be given to the said Council of any alteration or addition proposed to be made, and such notice shall be accompanied by full details and, if necessary, by drawings in duplicate. The work shall not be commenced until the consent of the said Council has been obtained.

65. The regulations made by the Secretary of State under the Cinematograph Acts shall be carried out. In the event of any failure on the part of the licensee to carry out the Regulations for the time being of the Secretary of State made under the said Acts or of the conditions herein contained, or of the building becoming otherwise unsafe or of any material alteration being made in the building or enclosure without the consent of the said Council, the licence may be revoked by the licensing authority.

66. Where, in any Condition attached to this Licence, the consent or permission of the said Council or notice is required to be given to the said Council, such consent, permission, or notice shall not be deemed to be given unless given in writing.

SPECIAL CONDITION FOR CHILDREN'S CINEMATOGRAPH EXHIBITIONS

67. No child shall be permitted to be in the front row of a balcony unless the child is accompanied by and in the charge of a person who appears to have attained the age of 16 years.

68. This Licence and Consent may at any time be revoked by the Council (by Notice signed by the Chief Environmental Health Officer and addressed to the licensee and served on him or left for him at the said premises) in case of breach of or non-compliance with the conditions of this Licence or Consent or any of them.

N.B. - The attention of the licensee is directed to the provisions of Section 12, Sub-Sections (1) and (2) of the Children and Young Persons Act, 1933, which provides as follows:-

(1) Where there is provided in any building an entertainment for children, or an entertainment at which the majority of persons attending are children, then, if, the number of children attending the entertainment exceeds one hundred, it shall be the duty of the person providing the entertainment to station and keep stationed wherever necessary a sufficient number of adult attendants, properly instructed as to their duties to prevent more children or other persons being admitted to the building, or to any part thereof, than the building or any part thereof can properly accommodate, and to control the movement of the children and other persons admitted while entering and leaving the building or any part thereof, and to take all other reasonable precautions for the safety of the children.

(2) Where the occupier of a building permits, for hire or reward, the building to be used for the purpose of an entertainment he shall take all reasonable steps to secure the observance of the provisions of this section.

NICEIC

Inspection Certificate

Issued by an Approved Contractor of Electricity Board enrolled with the NICEIC 237 Kennington Lane London SE11 5QJ Telephone 01-582 7746

I CERTIFY that the electrical installation at:

has been inspected and tested, in accordance with the IEE Regulations for Electrical Installations (15th Edition) and that the results are satisfactory in the respects mentioned below, except as indicated in the comments below. I RECOMMEND that this installation be further inspected and tested after an interval of not more than.....years.

Signed

For and on behalf of:

Date

N I C E I C Enrolment Certificate Number

National Inspection Council for Electrical Installation Contracting

NICEIC

APPROVED CONTRACTOR

Delete or complete items as appropriate. Where failure to comply with the Regulations is indicated further details should be entered under 'Comments'. If necessary, an additional sheet should be appended to this certificate.

Items verified:

- Type of earthing arrangements:
  TN-S TN-C-S TN-C TT IT
- Overcurrent protective device at the origin of the installation:
  Type:
  Rating:
- Prospective short circuit current at the origin of the installation:.....amperes
- Earth fault loop impedance at the origin of the installation:..... ohm(s)
- Continuity of ring final circuit conductors
- Continuity of protective conductors and equipotential bonding
- Earth electrode resistance
- Insulation resistance of the fixed installation
- Insulation resistance to earth of each item of equipment tested separately
- Insulation of site-built assemblies applied during erection
- Protection against direct contact, by barriers or enclosures provided during erection
- Resistance of non-conducting floors and walls
- Polarity, and position of single-pole devices for protection and switching
- Method of compliance with Regulation 413-3
  .....
- Earth fault loop impedance for operation of devices relied upon for earth fault protection
- Operation of residual current/fault-voltage operated devices for earth fault protection
- Protection by electrical separation of circuits
- Condition of flexible cables and cords, switches, plugs and socket-outlets
- Sizes of live conductors and their methods of installation in relation to design currents of circuits and to operating currents of overcurrent protective devices
- Equipment tested does/does not include portable equipment
- Applicable ANT Scheme certificate numbers (if any):
- Comments (if any) and departures from the IEE Regulations:

This form is based on the model shown in Appendix 16 of the 15th Edition IEE Wiring Regulations

i) Electrical installation inspection certificate (1985)

NICEIC

Completion Certificate

Issued by an Approved Contractor or Electricity Board enrolled with the NICEIC 237 Kennington Lane London SE11 5QJ Telephone 01-582 7746

I CERTIFY that the electrical installation at:

has been inspected and tested, in accordance with the Regulations for Electrical Installations, published by the Institution of Electrical Engineers (th Edition) and that, to the best of my knowledge and belief, the installation summarized below and detailed in any attached schedules and drawings complies, at the time of my test, with the Edition of those Regulations current at the date of contract for the work, except as stated below. I RECOMMEND that this installation be further inspected and tested after an interval of not more than years.

Signed

Date

For and on behalf of

NICEIC Enrolment Certificate Number

National Inspection Council for Electrical Installation Contracting

NICEIC

APPROVED CONTRACTOR

Particulars of the installation covered by this Certificate

New installation

Alteration / Extension to existing installation

Number of lighting points

Number(s) of socket-outlets

Details of stationary appliances, fixed apparatus

Details of departures (if any) from the Regulations

Comments (if any) on existing installation (where this certificate relates to an alteration or addition)

Note: This Completion Certificate does not cover portable appliances or apparatus connected to socket-outlets for which an Inspection Certificate may be obtained

This form is reproduced by permission of the Institution of Electrical Engineers

ii) Electrical installation completion certificate (1985)

GNCS

TEST AND REPORT ON THE SECONDARY LIGHTING INSTALLATION

AT		DATE
CARRIED OUT BY		
TYPE OF SYSTEM		№ 000500
MAKE		
Voltage	No. of Lights	No. of Exit Signs

EQUIPMENT TESTED	REPORT
VOLTAGE OF BATTERIES ON CHARGE	
VOLTAGE OF BATTERIES AFTER 15 MINS RUNNING ON FULL LOAD OFF CHARGE	
CHARGE RATE	
SPECIFIC GRAVITY OF ELECTROLYTE	
LEVEL OF ELECTROLYTE	
TEST OF ALL LIGHTS	
CHECK WIRING	
CHECK OPERATION OF MAINS FAILURE RELAY	
CHECK CONTACTS	
CHECK ALL FUSES	

REMARKS

Engineer's Signature .....

iii) Secondary lighting installation test and report form (1985)

GNCS

TEST AND REPORT ON THE FIRE ALARM INSTALLATION

AT			DATE
CARRIED OUT BY			
TYPE OF SYSTEM			№ 000855
MAKE			
Voltage	No. of Sounders	No. of Pushes	No. of Detectors

EQUIPMENT TESTED	REPORT
VOLTAGE OF BATTERIES ON CHARGE	
VOLTAGE OF BATTERIES OFF CHARGE	
CHARGE RATE	
SPECIFIC GRAVITY OF ELECTROLYTE	
LEVEL OF ELECTROLYTE	
TEST ALL PUSH CIRCUITS	
TEST ALL HEAT DETECTOR CIRCUITS	
TEST ALL SMOKE DETECTOR CIRCUITS	
TEST ALL SOUNDER CIRCUITS	
CHECK WIRING	
CHECK INDICATOR PANELS	
CHECK CONNECTION TO LOCAL FIRE STATION IF ANY	
CHECK ALL FUSES	

REMARKS

Engineer's Signature .....

iv) Fire alarm installation test and report form (1985)

EVENING POST

No. 33,648 NOTTINGHAM PRICE 19p — REGULAR HOME DELIVERED COPIES 16p

GHOST TOWN

●Deserted . . . a lone policeman stands guard in Nottingham's Old Market Square during last night's 'bomb' alert

●The 'bomb' bus in Long Row

BUS BOMB HOAX CLEARS CITY

A BOMB hoax turned the centre of Nottingham into a ghost town last night — with hundreds of people evacuated from pubs and cinemas.

Police were alerted when a package, thought to be an explosive device, was discovered on a bus.

Described as a "ticking" brown bag with wires coming out of it attached to a battery, it was discovered by a City Transport inspector on an empty No. 75 bus parked in Long Row, outside Pearsons store.

Police sealed off the Old Market Square, Angel Row and Mount Street for almost two hours, from 8.45pm.

An Army bomb disposal squad ordered the evacuation of the Odeon Cinema and all pubs and restaurants within 300 metres of the bus.

Drinkers in the Talbot and Bell Inn were told to move to the back of the pubs. Cinemagoers at the Odeon and ABC had to leave by rear exits.

The Wimpey Bar and Southern Fried Chicken take-away closed as police moved hundreds of bystanders back as far as the Council House steps.

Fire and ambulance services were on standby as the bomb squad carried out a controlled explosion at about 10.15pm.

A police spokesman said: "The evacuation was calm and orderly.

"The package was found to consist of a small clock, a printed circuit and a battery . . . but no explosives were found.

"It was a definite hoax and one which we are regarding as very serious . . . we just cannot afford to take a chance on something like this.

"No one has claimed responsibility and investigations are continuing."

Operations manager for Nottingham City Transport, Mr. Cliff Fletcher, today said: "It must have been a sick-minded person who wanted to cause fear and inconvenience to people in the city."

Mr. Malcolm Denby, spokesman for Yates's Wine Lodge, today described the incident as "a sick joke."

Press report of Nottingham centre bomb threat which caused evacuation of the Odeon (5.11.86)

THORN EMI CINEMAS LIMITED

30-31, GOLDEN SQUARE, LONDON, W1A 4QX

- -MANAGER'S ADVANCE PROGRAMME ADVICE

NOTTINGHAM ABC 1

SEVEN 16.8.85

TITLE ETC.	CERT.	REG. No.	LENGTH	RENTER
DOLBY STEREO BREWSTERS MILLIONS Richard Pryor John Candy	PG	80010	102	UIP
SHARES				
PLEASE NOTE AS THERE WILL BE NO SUPPORTING PROGRAMME WITH THIS FEATURE, PLEASE ENSURE THAT YOU UTILISE ALL AVAILABLE TRAILERS				
REPLACES BOOKING FOR 23.8.85				

Kindly send your comments immediately, otherwise no alteration can be considered.

FILM PROGRAMMES DEPARTMENT.
D.BURROWS

Date 7/7/85 Signature .....

N.B.—This form to be retained by the Manager for reference.

i) Notification to a cinema manager of a week's run of a film

THORN EMI SCREEN ENTERTAINMENT LTD

30-31, GOLDEN SQUARE, LONDON, W1A 4QX

MANAGER'S ADVANCE PROGRAMME ADVICE

NOTTINGHAM (ABC 2) ?

ONE DAY SUNDAY 12.5.85

TITLE ETC.	CERT.	REG. No.	LENGTH	RENTER
CODE 2 MERRY CHRISTMAS MR. LAWRENCE David Bowie Tom Conti	15	F.41540	123	PALACE
SHARES				
EQUAL ADVERTISING				

Kindly send your comments immediately, otherwise no alteration can be considered.

FILM PROGRAMMES DEPARTMENT.

Date 1/5/85 Signature D BURROWES

N.B.—This form to be retained by the Manager for reference.

ii) Notification to a cinema manager of a one day run of a film

Priest of Love

STANLEY J. SEEGER presents
JANET SUZMAN · AVA GARDNER · PENELOPE KEITH · JORGE RIVERO · MAURIZIO MERLI
and IAN McKELLEN as D.H. LAWRENCE
in PRIEST OF LOVE
also starring JOHN GIELGUD JAMES FAULKNER MIKE GWILYM MASSIMO RANIERI
[illegible]

INFORMATION: Synopsis
Cast
Technical Credits
Background to the Production
Biographies: Christopher Miles
Ian McKellen
Janet Suzman
Ava Gardner
Penelope Keith

PRIEST OF LOVE is to be released in the United Kingdom by ENTERPRISE PICTURES.

The film will open with an exclusive run at the Curzon West End.

RUNNING TIME: 99 MINUTES

CERTIFICATE: 15

FOR PRESS INFORMATION CONTACT:
JAC Publicity & Marketing Consultants Ltd
82 Wardour Street, (4th Floor), London W.1. Tel: 01. 734 6965 Telex 28553 JAC

Film of D. H. Lawrence, Priest of Love, details, synopsis, information and stills, supplied for publicity purposes to the cinema manager by the film's distributor (January 1986)

Priest of Love

STANLEY J. SEEGER presents
JANET SUZMAN · AVA GARDNER · PENELOPE KEITH · JORGE RIVERO · MAURIZIO MERLI
and IAN McKELLEN as D.H. LAWRENCE
in PRIEST OF LOVE
also starring JOHN GIELGUD · JAMES FAULKNER · MIKE GWILYM · MASSIMO RANIERI
Screenplay by ALAN PLATER [illegible] Music by JOSEPH JAMES
Produced by CHRISTOPHER MILES and ANDREW DONALDSON Directed by CHRISTOPHER MILES
[illegible] ENTERPRISE PICTURE LIMITED

S Y N O P S I S

D H Lawrence was to become what E M Forster called 'the greatest imaginative novelist of our generation'. PRIEST OF LOVE brings to the screen the authentic and dramatic love story of a genius and his remarkable life. It is Lawrence's own description of himself, and the film echoes that thought: a vigorous, funny, tender, furious celebration of life and love.

Further research and recently published letters brought to light some sensational aspects of Lawrence's relationship with his wife, Frieda, and other intimate involvements. From 1912 until his death in 1930 they travelled the world in a restless search for peace, inspiration and, in later years, the sun that might ease Lawrence's tuberculosis.

In 1924, Lawrence (IAN MCKELLEN) is 37, and has been married to Frieda (JANET SUZMAN) for ten turbulent years. She has willingly left her former husband and children to be part of the life of a man she considers a literary giant. Lawrence has already written such novels as "Women in Love", "The Phoenix" and "Sons and Lovers"; most of his works have been banned by British censor Herbert Muskett (JOHN GIELGUD). Because he cannot stand the degradation, Lawrence decides to accept the invitation of American art patroness Mabel Dodge Luhan (AVA GARDNER) to visit her in New Mexico. With Frieda and his loyal friend Dorothy Brett (PENELOPE KEITH), he leaves England.

Lawrence and Frieda's subsequent travels take them to Mexico, back to England and then to Italy, where he writes his most famous and controversial novel, "Lady Chatterley's Lover".

FOR PRESS INFORMATION CONTACT:
JAC Publicity & Marketing Consultants Ltd.
82 Wardour Street, (4th Floor), London W.1. Tel: 01. 734 6965 Telex 28553 JAC

The book comes after a long fallow period for Lawrence who, following the publication of "The Plumed Serpent", finds himself unable to write. It is only after a violent quarrel and separation from Frieda in Italy, that he begins to write "Lady Chatterley's Lover".

The couple's years together are punctuated by violent quarrels and loving reconciliations. If what Lawrence wanted women fighting over him, he got his wish with Mabel Dodge Luhan and Dorothy Brett.

There were constant bizarre battles with Authority: the British though Frieda was a German spy, and the guardians of public morality the world over thought Lawrence's books and paintings were a threat to civilisation. It was never a quiet life...

Priest of Love

STANLEY SIEGEL presents
JANET SUZMAN · AVA GARDNER · PENELOPE KEITH · JORGE RIVERO · MAURIZIO MERLI
and IAN McKELLEN as D.H. LAWRENCE
in PRIEST OF LOVE
also starring JOHN GIELGUD, JAMES FAULKNER, MIKE GWILYM, MASSIMO RANIERI
Screenplay by ALAN PLATER
Produced by STANLEY SIEGEL
Directed by CHRISTOPHER MILLER
© MCMLXXXI COLUMBIA PICTURES INDUSTRIES, INC.

CAST

D H Lawrence	IAN MCKELLEN
Frieda	JANET SUZMAN
Mabel Dodge Luhan	AVA GARDNER
The Honourable Dorothy Brett	PENELOPE KEITH
Tony Luhan	JORGE RIVERO
Angelo Ravagli	MAURIZIO MERLI
Herbert G Muskett	JOHN GIELGUD
Aldous Huxley	JAMES FAULKNER
John Middleton Murry	MIKE GWILYM
Piero Pini	MASSIMO RANIERI
Ada Lawrence	MARJORIE YATES
Pino Orioli	ELIO PANDOLFI
Barbara Weekley	JANE BOOKER

FOR PRESS INFORMATION CONTACT:
JAC Publicity & Marketing Consultants Ltd.
82 Wardour Street, 4th Floor, London W1. Tel: 01-734 6905 Telex 28553 JAC

Priest of Love

STANLEY J. SEEGER presents
JANET SUZMAN · AVA GARDNER · PENELOPE KEITH · JORGE RIVERO · MAURIZIO MERLI
and IAN McKELLEN as D.H. LAWRENCE
in PRIEST OF LOVE
also starring JOHN GIELGUD · JAMES FAULKNER · MIKE GWILYM · MASSIMO RANIERI
Screenplay by ALAN PLATER [illegible]
Produced by CHRISTOPHER MILES [illegible] CHRISTOPHER MILES
[illegible] ENTERPRISE PICTURES LIMITED

TECHNICAL CREDITS

Producers	CHRISTOPHER MILES ANDREW DONALLY
Director	CHRISTOPHER MILES
Screenplay	ALAN PLATER
Based on	HARRY T MOORE'S book and on the writings and letters of D H Lawrence
Music	JOSEPH JAMES
Director of Photography	TED MOORE
Production Supervisor	LESLIE GILLIAT
Production Designers	TED TESTER DAVID BROCKHURST
Editor	PAUL DAVIES ANN CHEDWIGGEN
Costume Designer	ANTHONY POWELL
Assistant Director	GRAHAM FOWLER

FOR PRESS INFORMATION CONTACT:
JAC Publicity & Marketing Consultants Ltd.
82 Wardour Street, (4th Floor) London W.1. Tel: 01. 734 6965 Telex 28553 JAC

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[illegible]

BACKGROUND INFORMATION

"I shall always be a Priest of Love
and a glad one. Once you've known
what love can do, there's no
disappointment and no despair."

(D H Lawrence 1914)

D H Lawrence has been called everything from a pornographer to one of the world's greatest writers. Even today, 55 years after his death, many of his works are still the centre of controversy and debate.

PRIEST OF LOVE is a daring and passionate love story revolving around Lawrence and his wife, Frieda. It is their love and her willingness to share the struggle and turbulence that surrounded his life and to return it with tenderness and caring that is the basis for this extraordinary motion picture.

Ian McKellen, one of Britain's most distinguished actors, stars as Lawrence, and Janet Suzman portrays the indomitable Frieda, a combination of wife, lover and friend. Also starring in the film, brilliantly photographed by Oscar-winning cameraman Ted Moore, are Ava Gardner, Penelope Keith, Jorge Rivero and Sir John Gielgud as the British censor whose book-burning tactics forced Lawrence to flee his British home.

Producer/Director Christopher Miles has been a devotee of D H Lawrence, and previously directed the author's "The Virgin and the Gypsy". PRIEST OF LOVE is a project he wanted to make for at least ten years.

'It's basically a marvellous love story between an extraordinary man and a very extraordinary woman', said Miles. 'Their marriage had an energy and an understanding that is very rare.'

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'It was anything but calm. It was filled with storms and battles which only seemed to make it stronger.'

Lawrence's life seems to be taken from the pages of a novel, though in actuality his novels were, for the most part the 'pages' from his own life. Much of his material is highly autobiographical. In order to make PRIEST OF LOVE as faithful to the true story of Lawrence's life as possible, Miles worked continuously for about ten years to acquire both the rights from the Lawrence Estate and permission to impersonate still living relatives and friends.

A great deal of effort went to ensure the authenticity of the scenery and actual locations were used for the most part, even to the very room where he wrote "Lady Chatterley's Lover". Locations included Oaxaca, Mexico; Lawrence's native Nottingham; Lake Garda and Florence in Italy; in Cornwall (where Lawrence died in 1930); on locations in London and at Shepperton Studios.

Six of Lawrence's stories and novels have been made into films. "The Rocking Horse Winner", "Sons and Lovers", "Lady Chatterley's Lover", "The Fox", "Women in Love" and Christopher Miles' "The Virgin and The Gypsy". There have also been many stage, television and radio productions of his works.

Although his works have been presented on film, PRIEST OF LOVE is the first authentic biography of D H Lawrence to be brought to the big screen. It is a remarkable story, perhaps best expressed by his wife, Frieda, in a moving epitaph:

'He died unbroken; he never lost his own wonder of life. He never wrote a word he did not mean at the time he wrote it. He never compromised with the little powers that be: if ever there lived a free, proud man, Lawrence was that man.'

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[illegible] ENTERPRISE PICTURES LIMITED

CHRISTOPHER MILES

Biography

Producer/Director Christopher Miles worked with unflagging enthusiasm and devotion for more than a decade to bring the story of D H Lawrence to the screen. PRIEST OF LOVE, based on the book by Harry T Moores and Lawrence's own letters and writings is the triumphant result.

Much of Miles' time was spent acquiring the rights from the Lawrence Estate and obtaining permission to impersonate still-living relatives and friends of the highly controversial writer and painter.

Considered one of Britain's most talented film makers, Miles has been a passionate devotee of Lawrence and his work for as long as he can remember. In 1970, he made the critically acclaimed screen version of Lawrence's "The Virgin and the Gypsy". 'I deeply admire Lawrence and think his life story is almost as fascinating as his works', said Miles.

In PRIEST OF LOVE, Miles shows not only the tremendous complexity of the man, but the marvellous and often explosive relationship between Lawrence and his wife, Frieda. 'To me, Lawrence is one of the greatest writers of the 20th Century - - perhaps the greatest - - and I think he still has a great deal to say today,' explains Miles.

To ensure the authenticity of PRIEST OF LOVE, Miles took particular care to film on sites where Lawrence actually lived and worked (including London, Mexico, Italy, Nottingham and Cornwall) and picked his cast, not only for their outstanding talent, but also for their resemblance to the characters they portray. For Miles, 'making PRIEST OF LOVE was certainly a dream come true.'

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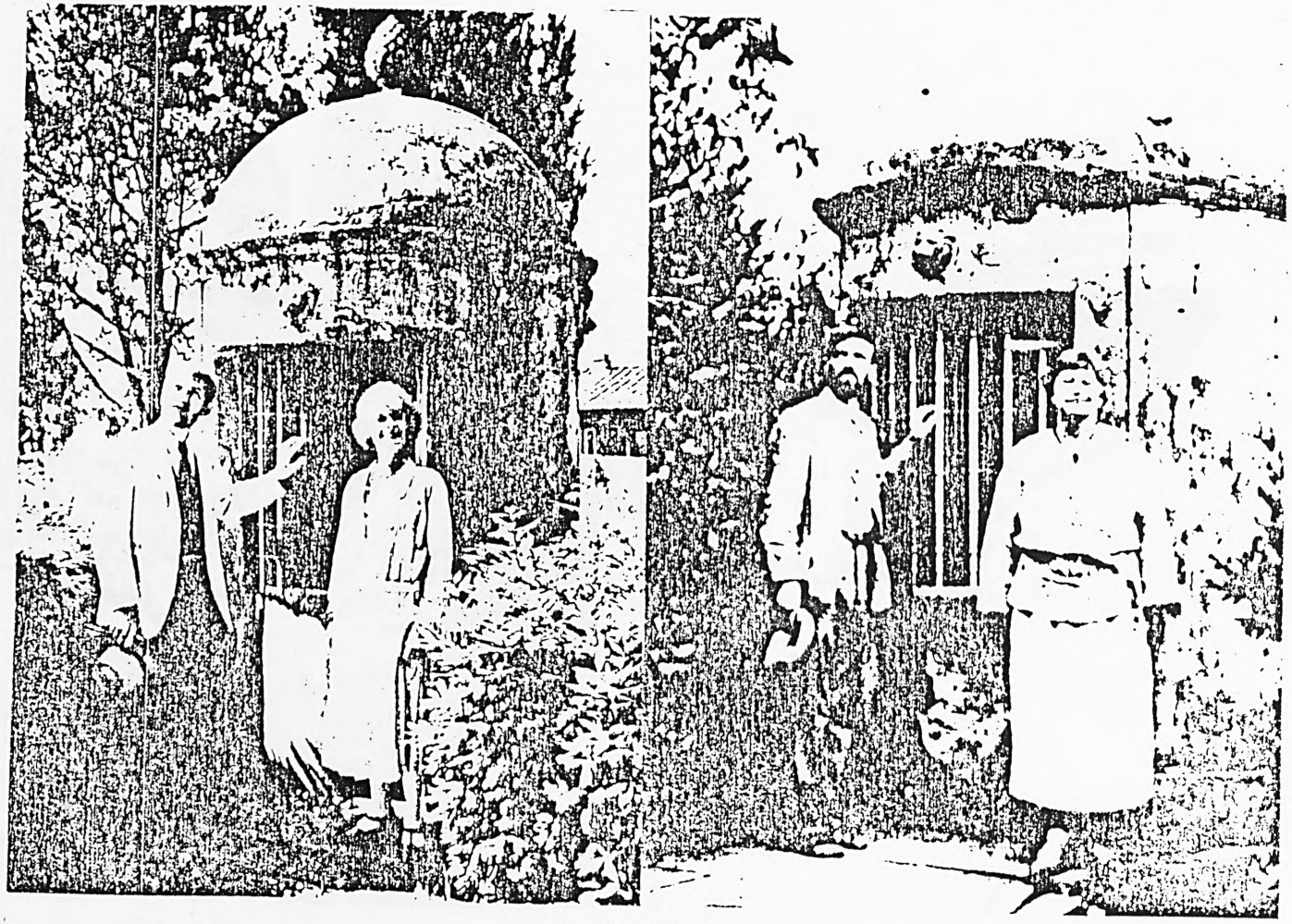
Christopher Miles was born in London and made his first film at the ripe old age of 12. It was an 8mm film titled "All That Sparkles Is Not Champagne" and it starred his younger sister, Sarah, who was later to win fame as a film actress in rather more elaborate productions.

Originally intending to follow in his father's footsteps as an engineer, Miles rebelled and went to Paris to study at the French Film University. He has since won many awards for his short films and features.

In 1963, he wrote, produced and directed the short film, "Six Sided Triangle", starring Sarah Miles and Nichol Williamson, which was nominated for an Academy Award. He made his feature film debut in 1965 with "Up Jumped The Swagman". "The Virgin and The Gypsy", based on the novel by D H Lawrence and starring Joanna Shimkus and Franco Nero won him several awards in 1970. The film was voted Best British Film by the UK film critics and won the US Film Critics Award as Best Foreign Film.

Since then his films have included "Time For Loving", "The Maids" (with Glenda Jackson, Susannah York and Vivian Merchant) and "That Lucky Touch" (with Roger Moore, Susannah York, Shelley Winters and Lee J Cobb).

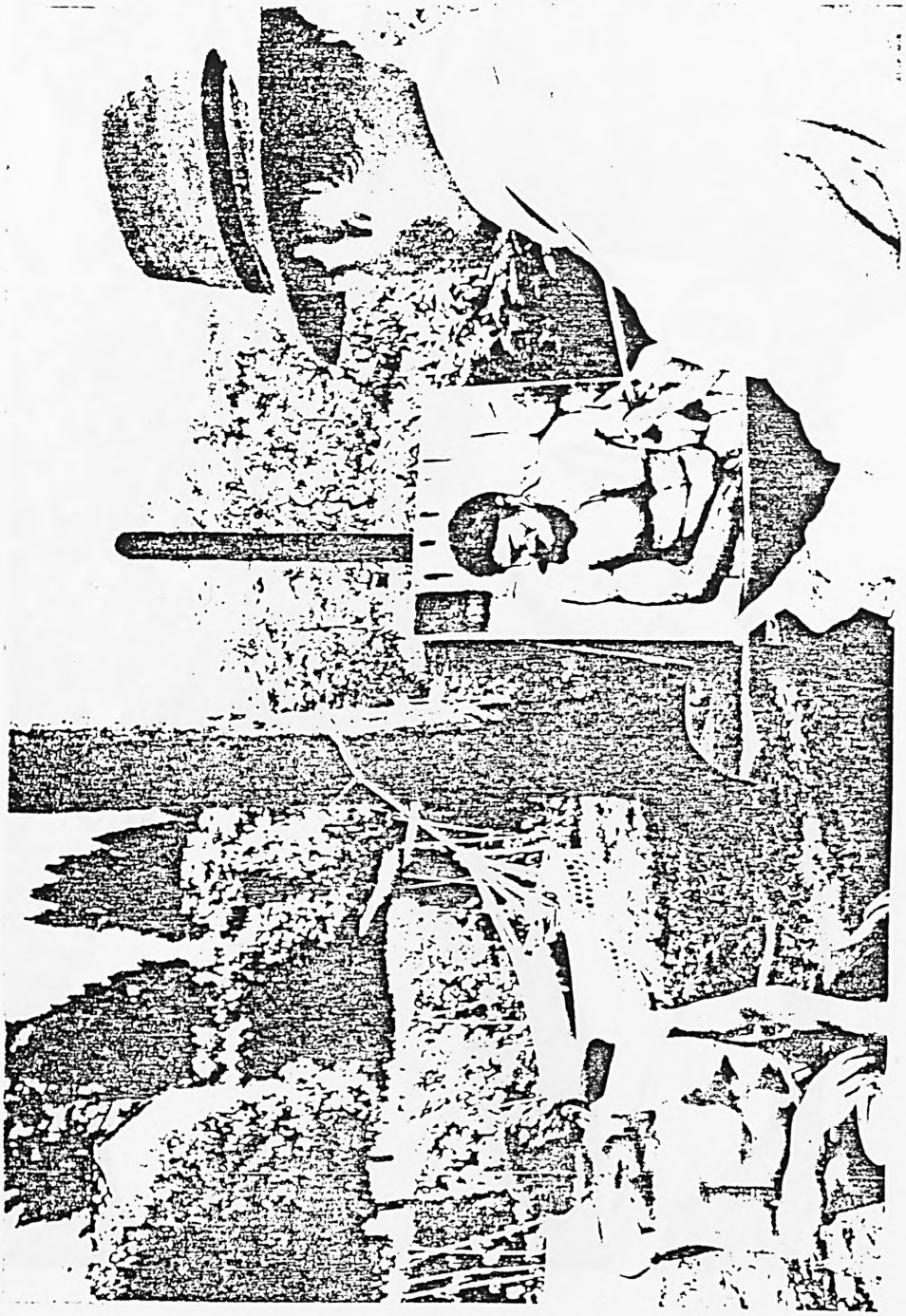
Miles has also directed many programmes for television. Among the most recent are "Daley's Decathlon" with Olympic Gold medalist Daley Thompson for the BBC; "The History of the Marathon" for Channel Four; and "Aphrodisias - The City of Aphrodite" with John Julius Norwich and Professor Erim for TSW. He has just completed "Lord Elgin and Some Stones of No Value" starring Nigel Havers, which he wrote, produced and directed for Channel Four and ERT 1 in Greece.



PRIEST OF LOVE

IAN McKELLEN and JANET SUZMAN by the water well at the Villa Mirenda near Florence, Italy.

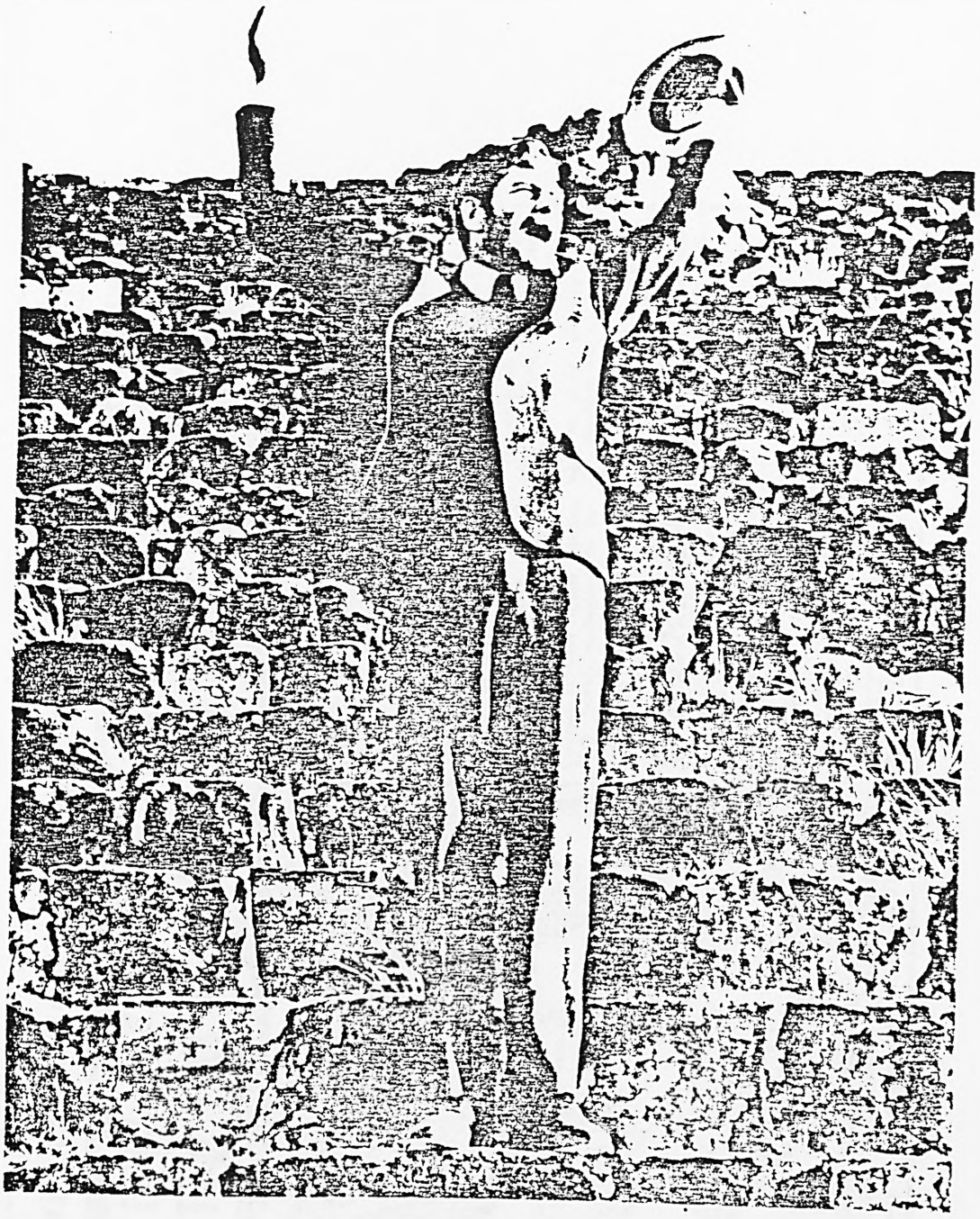
D.H. Lawrence with his wife Frieda by the same water well at the Villa Mirenda, 1926.



Caption: D. H. Lawrence (Ian McKellen) although best known for his controversial novels was also an artist as shown in this still from "PRIEST OF LOVE" which opens at the Curzon West End on November 8th [1985].

Caption: Ava Gardner as Mabel Dodge Luham, a rich American who invites D. H. Lawrence to visit her Mexican home in "PRIEST OF LOVE" which opens at the Curzon West End on November 8th.

Caption: D. H. Lawrence (Ian McKellen) arriving in Mexico accompanied by his wife Frieda (Janet Suzman) and Dorothy Brett (Penelope Keith). A scene from "PRIEST OF LOVE" which opens at the Curzon West End on November 8th.



Caption: Ian McKellen as D. H. Lawrence in "PRIEST OF LOVE" a film based on the life of the famous novelist which opens at the Curzon West End on November 8th.

Your knockout Sun gets the BIG one again

See it FIRST! ROCKY IV See it FREE!

Glory days for Rocky . . . book your FREE ringside seat with The Sun

★ TODAY'S the big day when you can claim your FREE tickets to see Sylvester Stallone in Rocky IV.

The blockbuster movie has already swept America — and is set to do the same in Britain when it opens on Friday.

But you can see it first at one of our 21 special screenings nationwide this Thursday.

★ WE have teamed up with major film distributor United International Pictures and Rank Cinemas to offer 18,000 fabulous FREE tickets exclusively to Sun readers.

To claim your FREE pair of tickets, take this copy of The Sun to one of the box offices listed and have it stamped by the cinema.

The staff will then give you a pair of tickets for Thursday's screening.

★ *The great giveaway starts during normal local box-office opening hours.*

It is strictly first come, first served. So don't leave it too late. Be patient with the cinema staff. They will do their best to ensure fair play.

★ If large crowds build up, cinemas may open earlier than usual.

Rocky IV has a PG certificate — some scenes may be unsuitable for young children.

Seconds out for 18,000 tickets

WHERE TO GO

● *THESE are the 21 cinemas taking part:*

Birmingham Odeon
Brighton Odeon
Bristol Odeon
Cardiff Odeon
Coventry Odeon
Edinburgh Odeon
Glasgow Odeon
Ipswich Gaumont
Leeds Odeon
Liverpool Odeon
London Leicester Square Theatre
London suburbs:
Barnet Odeon
Streatham Odeon
Manchester Odeon
Newcastle Odeon
Nottingham Odeon
Peterborough Odeon
Plymouth Odeon
Reading Odeon
Southampton Odeon
Swansea Odeon

● *Screenings start [illegible] at 9.30pm this Thursday, January 23, except at the Leicester Square Theatre London where the screening starts at 9pm prompt. Don't be late!*

The Sun advertisement for talker-screening of Rocky IV

Friends of the Earth appeal brochure to accompany the screening of The Emerald Forest

YES, I WOULD LIKE TO HELP PROTECT RAINFORESTS

Please send me details of Friends of the Earth's Save the Rainforest Campaign ☐

Friends of the Earth needs £50,000 to campaign effectively. (So far we have raised £20,000.)

Please give as generously as you can.

I enclose a donation towards Friends of the Earth's Save the Rainforest Campaign.

£100	£50	£25	£10	£5	Other
☐	☐	☐	☐	☐	☐

(Please tick as appropriate)

Name .....

Address .....

.....

Post Code .....

Please tick this box only if a receipt is essential ☐

Send to:
Friends of the Earth Rainforest Campaign
FREEPOST
London EC1B 1AB (No stamp needed)

Tel: 01-837 0731

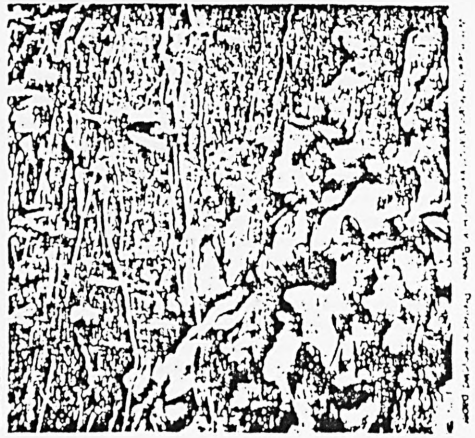
What You Can Do

Nottingham
FRIENDS OF THE EARTH
182 Mansfield Road
Tel: 58256

Help us fight to protect the world's rainforests. Tomorrow is too late.

Friends of the Earth International are campaigning in nearly 30 countries throughout the developed world and the tropics to stop the rape of the rainforests and their inhabitants. In Britain and Brazil, Malaysia and America, Japan and Kenya, Friends of the Earth organisations are working hard to:

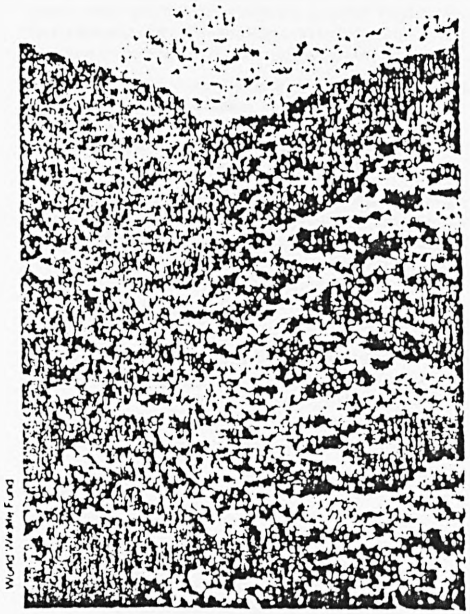
- stop the destructive and wasteful practices of the international timber trade, and instead set up forestry policies which use suitable rainforests sustainably and wisely.
- establish an International Rainforest Preservation Fund, so that rich developed nations can financially help poorer tropical countries to protect the richest and most sensitive rainforest zones, and safeguard the homelands of tribal peoples.
- persuade international agencies like the World Bank to stop funding, with taxpayers' money, grandiose and hugely expensive schemes like the Tucurui dam in rainforest regions, and instead finance sustainable agricultural and forestry projects which help local people live better lives.



Gunter Zuber

Designed by Simone Aylward

PROTECT THE EMERALD FOREST



World Wildlife Fund

Campaign to Save Tropical Rainforests
FRIENDS OF THE EARTH

The Emerald Forest...

The film you have just seen dramatically shows the destruction of one relatively small area of rainforest in Brazil.

Every year an area of rainforest larger than England, Scotland and Wales is similarly ravaged across the planet. That works out at 100 acres of rainforest lost every minute, forever.

At this rate, many forest tribes, and literally millions of wild species, will be extinct by the end of the century, just 15 years away.

Why?

There are many reasons. Most involve massive and spectacularly grandiose developments.

For instance, the dam in the film has now been built at Tucurui, deep in the Amazon rainforest, on the banks of the Tocantins River. It is one small part of the largest industrial complex ever conceived – the Grande Carajas, a $60 billion conglomeration of new towns, roads, mines, railways, mills and refineries **which will eventually cover 300,000 square miles of rainforest, an area larger than Great Britain and France combined.**

Rainforests are logged over by timber corporations. Dams, roads and mines tear through their fragile ecosystems, in Amazonia, West Africa and Southeast Asia. In Central America the forests are burnt, cleared for huge cattle ranches, that can only last on the poor soils for 2-3 years, producing cheap beef for cheap hamburgers and pet food in the United States.

And along the roads built into the heart of the rainforest sweep millions of desperately poor people, forced to try and eke out a living by clearing trees. But the rainforest soils are too poor to support their subsistence farms. Denied good farmland by their governments, their only option is to move deeper into the forest, clearing ever larger areas.

The Invisible People

City dwellers normally think of rainforests as empty jungles. They are not.

There are tens of thousands of people like Chief Wanadi and Kachin (Tommy's tribal father and wife) and hundreds of forest Indian groups like the 'Invisible People' and the 'Fierce People'.

Like these tribes from 'The Emerald Forest', the rainforest Indians have suffered as land-hungry invaders have moved in. They have been shot, bombed, poisoned, infected with diseases, and displaced from their traditional homelands.

The Planet's Most Precious Resource

Stealthy jaguars, brightly-coloured parrots, exotic orchids ... over half the world's wild creatures live in rainforests.

Currently at least one species of animal, plant or insect becomes extinct every day.

Rainforests are the world's most abundant source of natural raw materials. Rubber, bananas, coffee and rice are just a few of the many household goods they have given us.

Over one-quarter of Western medicines, ranging from cures for cancer to relief for hypertension, use compounds synthesised from rainforest species, particularly plants. A tree recently discovered in Brazil's Amazonia produces a heavy oil-like sap, which can be poured directly into diesel engines, and they work!

Yet we are destroying the rainforests so quickly, we don't even know what irreplaceable treasures we are losing.

Acts of God ... or Man?

Rainforests help shape the world's climates. Cutting them down seriously disrupts rainfall and weather patterns. **Over 1 billion people in developing countries depend on regular water supplies from rainforests to grow their food.** Deforestation causes droughts in the dry seasons, as the Ethiopian crisis has tragically shown.

And now scientists estimate that the growing cycle of crops in countries as far away as Britain and America may soon be affected. Severe problems caused by soil erosion, flooding, and the silting of reservoirs and irrigation systems are all greatly multiplied by felling the forests.

These so-called 'natural' disasters are in fact manmade. The only way to stop them is by changing the way we, the 'termites' of the 'dead world' as the 'Invisible People' call us, treat the rainforests.

The Making of the Film

Making the 'Emerald Forest' took 3 years, much of it scouting locations in the rainforests more than half the size of the continental United States. During this time I lived with a remote tribe of Xingu Indians, sharing their daily routines and mystic rituals.

The only people who understand the Amazon are the Indians. Entrepreneurs from outside come in, thinking all you have to do is send a few bulldozers and magic will happen.

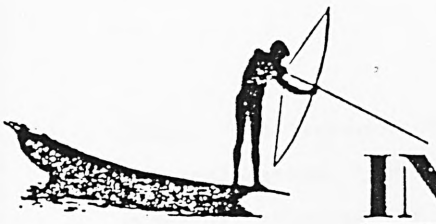
In 'The Emerald Forest' Bill Markham comes to appreciate not only the Indian way of life but also the fact that he is an interloper. Through his experience with the tribe he realises that it was his own thoughtless blundering into someone else's world which precipitated his personal tragedy. By taking the land of the 'Fierce People' to build his dam, he set in motion the events which would ultimately cost him his son.

The dam you see in the film is a real one at Tucurui. It's construction has just finished, some 800 square miles of rainforest are now being flooded. There cannot be a better illustration than his scalped land of what the Indians mean by the white man's 'dead world'.

We are the 'termite people', the intruders from the 'dead world' beyond the edge of the forest, who chew down the grandfather trees and change the flow of rivers. And in doing so threaten to destroy the lives of the people who live there. As Chief Wanadi says as he peers out from the forest at a road under construction, "When I was a boy, the edge of the world was very far. But every year, it comes closer ..."

If the rainforests go on being destroyed, it could mean the end of life on earth. If you have been moved or disturbed by the events portrayed in 'The Emerald Forest', please join the Friends of the Earth's International Campaign to Save the Rainforests. Thank you.

John Boorman
Director of 'The Emerald Forest'



SURVIVAL INTERNATIONAL

FOR THE RIGHTS OF THREATENED TRIBAL PEOPLES

PRESS RELEASE FOR IMMEDIATE RELEASE

27th November 1986

29 CRAVEN STREET
LONDON WC2N 5NT
ENGLAND
TELEPHONE 01-839 3257

PRESIDENT
[illegible]

DIRECTOR
STEPHEN CORRY

Survival International and "The Mission"

"Making 'The Mission' confronted me with the tragic history of suffering that Indians in South America have endured since the arrival of Europeans. Suffering that has not ended yet. Survival International's important work for the rights of threatened tribal peoples deserves the widest possible support."

ROLAND JOFFE, Director of 'The Mission'.

Roland Joffe's powerful and evocative film describes just one blood-stained episode in the tragic history of Indian and European relations in South America. However, 'The Mission' has many contemporary echoes and is a timely reminder that the Indian crisis continues. In 1500, when Europeans first 'discovered' South America, the forest Indians totalled almost ten million. Today, little more than half a million survive. In Brazil alone, one tribe has been wiped out each year since 1900. Hundreds of Indians in Paraguay (Guarani survivors of the Jesuit mission experiment) have been torn from their forest homes in the past two decades, only to die of disease, enslavement and despair.

In the eighteenth century, as the film depicts, the Indians were fatally caught up in the machinations of the Spanish and Portuguese nations and the Catholic Church.

REGISTERED CHARITY No [illegible]
UNESCO, NGO [illegible]

Telex 933524 (GEONET G) quoting Box GEO 2 SURVIVAL

CCIO BANK No [illegible]

Survival International appeal brochure to accompany the screening of The Mission

Today, ill-conceived economic development, mining, oil-exploration, highways, dams, timber extraction and cattle ranching, threaten the last tribal survivors. The report of a secret nuclear test site in the heart of Amazonia represents the newest threat.

Established in 1969, following reports of Indian massacres in Brazilian Amazonia, Survival International is widely acknowledged as the leading international human rights organisation supporting threatened tribal peoples. Registered as a charity in Britain, the organisation has National Sections in France, Spain, the USA and an active network of supporters in over 50 countries. Its sponsors include Claude Levi-Strauss, Sir Peter Scott, Glenda Jackson and Clare Francis.

'The Mission' presents a welcome opportunity for Survival International to enlist popular support for a crucial campaign. In close collaboration with Warners and Goldcrest, the organisation has planned a major promotional initiative to coincide with the launch and distribution of the film.

Survival International has agreed to administer a special fund established by Roland Joffe to support the Waunana Indians who helped make 'The Mission'.

NB. A delegation of four Amazon Indians, headed by the 'Alternative Nobel Prize' winner Evaristo Nugkuag, will be visiting the UK from 10 December 1986. Press interviews and photo opportunities are currently being arranged.

- ends -

Further information: Luke Holland 01-839 3267
Survival International, 29 Craven Street, London WC2N 5NT

UK FILM DISTRIBUTORS LTD.
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Odeon Film Centre
Nottingham

Dear Manager,

This is to advise you that the following press show has been arranged at your theatre:-

FILM: DOWN AND OUT IN BEVERLY HILLS

PLAYDATE: 13.6.86

PRESS SHOW: 10.6.86 am

Material for this press show will be despatched in due course, but in the meantime, if there is anything further you require, or if for some reason this date is unsuitable, please do not hesitate to contact me.

Kindest regards,

[illegible]
Press Office Assistant

Managing Director GERARD LEFEVRE
Directors HAROLD [illegible] JEAN LOUIS RUBIN Joint Chairmen
TIMOTHY HAMPTON [illegible] DINO TRONI
Registered Office 19 Harley Street London W1N 2DT Registered No. 1652154 London

Press preview advice from film distributor to cinema manager. The date had to be brought forward to 10 June because another cinema manager had already booked King David for a Press preview for 13 June.

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The Films may not be exhibited to the general public nor may the licensed exhibitions be advertised to the general public.

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Save with the express written consent of the Distributor or as specifically provided in the Licence, no admission charges may be made or other consideration asked from the audience whether or not that charge or consideration relates solely to the licenced exhibitions.

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The Films must be exhibited in their entirety including credits, titles, trade marks, censorship certificate (if any) and sound track.
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The Exhibition shall acquire from the Performing Right Society Limited any licences which may be required in connection with the licensed exhibition.

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i) Harris 16mm film hire catalogue contents page and conditions of license

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MEMBERSHIP

An application form for Membership and Location Approval must be completed to cover each of the locations at which you intend to hold a screening. Copies of this form are available on request, and once approval has been granted it remains in effect until further notice.

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When ordering your programmes remember to quote the film(s) Release Number(s) in addition to the Title(s). Where more than one version of the film is available, care should be taken that the correct number is quoted.

Please note that a special anamorphic lens and screen are necessary for the effective projection of Cinemascope and Panavision 16mm prints; customers must ensure that they have the necessary equipment.

When ordering your programmes, and ON ALL CORRESPONDENCE, always quote your MEMBERSHIP NUMBER.

Prints may be reserved by telephone. Written confirmation of telephone orders must always be sent to reach Harris Films within 7 (seven) days quoting the reservation number, otherwise the reservation cannot be guaranteed.

With all of your orders, please always endeavour to give the titles of ACCEPTABLE ALTERNATIVES.

Where, after confirming a booking and for reasons outside our control, we are unable to provide the film which has been booked, we will use our best endeavours to provide an alternative film for exhibition on the same terms.

Please book as far in advance as possible, especially for your December playdates.

Settlement Terms are net within seven days of the Screening Date unless there is an approved monthly account. Where possible please quote your Invoice and Account number with your remittance.

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Licence Fees for each initial screening are given for each title in the Catalogue. These apply to private exhibition only, for audiences up to 100 adults or 250 children. Terms for larger groups, and for the following types of exhibition, can be supplied on receipt of your fully completed Application Form: SOCIAL CLUBS, HOLIDAY CAMPS, HOTELS, COMMERCIAL ORGANISATIONS, AND PUBLIC EXHIBITIONS. In certain cases, special terms can be quoted for a series of bookings.

For each other day (excluding Saturday, Sunday and any day before the first playdate) that the print is retained the Licence Fee will be 50% of the Fee.

On any day that the print is screened more than once there will be an additional Licence Fee of 50% of the Fee for each screening.

All prices quoted in the Catalogue are EXCLUSIVE of Carriage, Insurance or V.A.T.

Harris Films Ltd reserves the right to make an additional charge of £6 (Six Pounds) for any bookings received, or confirmation of telephone reservation, but accepted, less than six working days prior to the screening date.

DESPATCH AND RETURN OF FILMS

The collection and return of films booked from this Catalogue is normally handled through Securicor Ltd. Please note the following procedures:

Securicor can only deliver to attended premises during normal business hours.

When booking your film, indicate the exact address to which you will require the print to be delivered.

As soon as the film arrives, telephone your local Securicor Office (the number is in the telephone directory under "Securicor") and ask them to collect the film from you on the first working day after your screening. Failure to meet this return date will result in additional hire charges being incurred. In the event of any query, contact the Despatch Supervisor at Harris Films Ltd (tel 01-399 0022/5266).

Do not pay for return carriage by Securicor, as all charges are met by Harris Films Ltd on your behalf and reinvoiced to you. If you use any other form of carriage in returning films, you are responsible for all costs involved.

Note: the Securicor service is not available to customers in Eire, the Scottish Islands, or the Channel Islands. Normal postage charges will apply in these instances.

Please do not rewind films.

INSURANCE

A fee is added, and shown as a separate item on the Invoice, which insures the film(s) against accidental damage during projection. This insurance covers accidental damage to a limit of 350 feet of film (approximately nine minutes). Cost of replacement for any damage in excess of this amount will be charged to the Exhibitor.

Whenever the Exhibitor returns a film that has been damaged we will notify him so that he can arrange for his apparatus to be checked. We must also reserve the right to refuse to accept bookings from any Exhibitor who constantly damages films.

EXHIBITOR'S LIABILITY

The Exhibitor will be held responsible for any loss or damage to the print (not covered by the preceding paragraph) occurring between the time the print is delivered at the Exhibitor's delivery address and the time the print is returned and actually received by Harris Films Ltd.

CANCELLATION OF BOOKINGS

Cancellation of bookings cannot be accepted if the film or films have already been despatched from the premises of Harris Films Ltd. At other times, a cancellation charge to a maximum of £10.00 per film will be made.

Any request for an alteration to, or a cancellation of, any order MUST be accompanied by the original Harris Films confirmation notice.

GENERAL

Films are supplied by Harris Films in accordance with the Standard Conditions of Licence for Non-Commercial Exhibition on the preceding page. Hirers should familiarise themselves with these Conditions and are required to comply with them.

All films listed in this Catalogue are protected by International Copyright International agreements and National Laws protect copyrighted motion pictures. Unauthorised re-production, exhibition or distribution can result in severe criminal and civil penalties.

RIGHTS RESERVED

We reserve the right to alter any of the above Fees, Charges and or Premiums at any time without notice.

We reserve the right to refuse to accept bookings from an Exhibitor, either generally or in relation to any particular film or films, without assigning any reason therefor.

We cannot guarantee the availability of any particular film and, since it is a matter controlled by the previous Exhibitor of the print, we cannot accept liability for any failure to supply a print at a particular time.

We reserve the right to cancel forward bookings of an Exhibitor where there are reasonable grounds to believe that the Exhibitor may be involved in un-authorised screenings.

NOTICE TO SCHOOLS

PLEASE DO NOT LEAVE FILMS IN SCHOOL OVER HOLIDAY PERIODS. If the school is closed and Securicor cannot collect from there please arrange for collection from the home of a member of the staff.

VIDEO

Video Tapes of many of the titles listed in this Catalogue are available on both VHS and Betamax format.

These are available for screening ONLY to Non Theatrical Groups or Institutional Audiences and are subject to precisely the same Terms and Conditions as 16mm Films.

Please write for further details.

FILMS ON 35mm

The following titles are available from the Harris Library in 35mm versions. In some cases for normal theatrical screening. If you have 35mm facilities, please contact us for booking details.

Angel Face
Beat Girl
Best of the Badmen
Beyond this Place
The Big Sky
Blackbeard the Pirate
Blood on the Moon
The Body Snatcher
Bringing Up Baby
Build My Gallows High
Carry on, Admiral
Cet People
La Chinoise
Continental Circus
Dance, Little Lady
Dangerous Moonlight
Dentist in the Chair
The Falcon in Hollywood
Fiend Without a Face
The Flaw
Flying Leathernecks
Fort Apache
The Gelignite Gang
The Hunchback of Notre Dame
I Remember Mama
Isle of the Dead
It's a Wonderful World
Kill Me Tomorrow
King Kong
The Las Vegas Story
The Leopard Man
Mighty Joe Young
The Navy Lark
Next Voyage
Old Mother Riley's Jungle Treasure
Old Mother Riley meets the Vampire
Our Girl Friday
The Pickwick Papers
Port of Escape
Rachel and the Stranger
The Rough and the Smooth
Scrooge
Seven Days Leave
She Wore a Yellow Ribbon
Sinbad the Sailor
Stage Door
Svengali
Swingtime
The Thing from Another World
The Time of his Life
Tom Brown's Schooldays
Top Hat
Tread Softly, Stranger

This Catalogue cancels all previous Catalogues issued by Harris Films Limited, Columbia/EMI/Warner and Rank Film Library.

ii) Harris film hire ordering procedures and conditions

HARRIS FILMS LTD

APPLICATION FOR LIBRARY MEMBERSHIP & LOCATION APPROVAL.

Full name and address of exhibitor: *(Please use block letters)* Telephone No:

Make of projection equipment: Model No:

Address to which film should be sent:	Address to which accounts should be sent:
Name of nearest British Rail station:	Do you possess an anamorphic lens?

Full details of locations at which films will be exhibited:–

Name of hall:	Town:	Size of Audience	Name and distance from nearest 35mm cinema.

Type: of screening: i.e. Public Exhibition, Hospital, Private Residence, Old Peoples' Home, Hotel, Holiday Camp, School, Film Society, Youth Club, Church Organisation. *(Delete where not applicable)* If screenings do not come under any of the above categories please give details in full hereunder:

Are members of the public admitted?	Is it proposed to make any charge for admission?

Are regular screenings anticipated: *(i.e. weekly, monthly).*

Give details of any proposed advertising:

Please give either Bank References or two Trade References:–

I certify that the above information is true to the best of my knowledge and belief:–

Signed: _____

Address: _____

Date: _____

Office use only:

Accounts advised:

Locations cleared:

File number:

iii) Harris film hire venue permission and membership form

HARRIS FILMS LTD

IN ASSOCIATION WITH ROBERT KINGSTON (FILMS) LTD.

Glenbuck Road, Surbiton, Surrey, KT6 6BT
Telephone 01-399 0022
Telegrams: HARRIS FILMS SURBITON

APPLICATION FORM FOR FILM PROGRAMMES

ACCOUNT NUMBER	

OFFICE USE ONLY

LOGGED BY:

DATE:

LICENCE AGREEMENT TO BE SENT TO:	INVOICE TO:
FILM TO BE DESPATCHED TO:	For Private showing at
	EXACT NATURE OF SHOW (i.e. home, youth club, etc.) If school state hours of screening
	Name and distance from nearest public cinema
ARE ADMISSION CHARGES MADE? YES/NO	
Are members of the public admitted?	AVERAGE No. OF AUDIENCE / SEATING CAPACITY

1st CHOICE		2nd CHOICE		NUMBER OF SCREENINGS	SCREENING DATE	OFFICE USE ONLY
CAT: NO:	TITLE	CAT: NO:	TITLE			

I agree to notify Harris Films Ltd in writing and prior to screening date of any alteration to the above particulars and to be bound by the Standard Conditions of Hire for 16mm Non-commercial Exhibition and Trading Conditions as set out in the current catalogue of Harris Films Ltd as from time to time amended.

Do you possess an anamorphic lens? YES/NO

BANKERS REFERENCE (NEW ACCOUNTS ONLY)

IMPORTANT:
THIS ORDER MUST BE COMPLETED IN FULL, SIGNED AND STATUS OF SIGNATORY STATED

NAME (in block letters) .....

SIGNATURE ..... DATE .....

STATUS ..... TEL. NO. .....

iv) Harris film hire application form

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INFORMATION SERVICE

We are most anxious that you should enjoy your film show and Library staff will gladly help with any questions you may have. For example, you may wish to check:

the availability of a title for a particular screening date.
the content and suitability of a particular film.
the type of projector or lens needed.

For help on these and any other problems please contact The Rank Film Library.

ABOUT THIS CATALOGUE

To help you to select a title we have classified all feature films.
The key to this classification is as follows:

NN	Unsuitable for children
NC	For adult entertainment
NCC	Suitable for the over 14s
C	Suitable for the family
CC	Excellent for children

Pre-release to 'shut-in locations' can be arranged some months in advance of the release dates given against films so marked. 'Shut-in locations' are boarding schools, hospitals, sanatoria, prisons and all such institutions where people are unable to attend cinemas in the ordinary way. Please contact us to make arrangements.

THIS CATALOGUE INVALIDATES ALL PREVIOUS EDITIONS AND PRICE LISTS FOR RANK FILM LIBRARY ENTERTAINMENT FILMS. THE TERMS AND CONDITIONS APPLY TO U.K. DISTRIBUTION ONLY.

RANK FILM LIBRARY
RANK FILM LIBRARY, RANK AUDIO VISUAL LIMITED, P.O. BOX 70, GREAT WEST ROAD, BRENTFORD, MIDDLESEX TW8 9HR
Telephone 01-568 9222 For Bookings Telephone 01-560 0782/3 or 01-568 9543

v) Rank 16mm film hire catalogue contents page

ORDERING PROCEDURES AND CONDITIONS OF BOOKIN

HOW TO ORDER FILMS

ORDERING FILMS—CREDIT ACCOUNT CUSTOMERS ONLY

Simply complete the PINK tear-off booking form at the front of the catalogue and send it to the Library.

Alternatively, you are welcome to send in the order by letter but please include your account number as well as selected title(s) and screening date(s).

Please give as much notice as you can—especially for Christmas screening—and suggest acceptable alternative titles wherever possible.

When your booking has been accepted we will send you a written confirmation. If you do not receive such a confirmation please check with us that your order has been received.

ORDERING FILMS—CUSTOMERS WITHOUT A CREDIT ACCOUNT

We are very pleased to accept bookings from customers who do not have a credit account and the ordering procedure is given below:—

Complete the GREEN tear-off booking form at the front of the catalogue and send it to the Library.

As we must receive your payment at least 14 days prior to screening date, please allow us plenty of time to prepare an invoice. Should you wish to send payment with your order you can calculate the correct amount from the section headed 'Charges and Payment' and from the details under 'Delivery' and 'Loss of or Damage to Films'. Remittance should be payable to 'Rank Film Library'.

We will send a written confirmation of your order with the proviso that payment must reach us 14 days before screening date. *We will automatically cancel bookings whenever this condition is not met.* Please check with the Library if you do not receive our provisional confirmation.

In case of difficulty in complying with these requirements please ring for advice on 01-568 9222 EXTENSION 629.

HOW TO OPEN A CREDIT ACCOUNT

If you do not already have a credit account with the Library and expect to book at least six times a year, we invite you to apply for credit facilities to simplify booking procedures.

Please complete the appropriate section on the GREEN booking form and send it to the Library or, alternatively write for a credit application form to the sales ledger department at the Rank Film Library.

Terms are nett within 7 days of date of invoice.

We reserve the right to refuse credit facilities without giving any reason.

page 2

ACCEPTANCE OF BOOKINGS

We reserve the right to refuse bookings, eithe generally or in relation to any particular film or films without giving any reason.

Whilst every effort will be made to ensure that a films are supplied when required, we cannc guarantee the availability of any particular film fc any given day.

Where, after confirming a booking and for reasor outside our control, we are unable to provide the filr which has been booked, we will use our best effort to provide an alternative film for exhibition on th same terms.

CANCELLATION OF BOOKINGS

Cancellation of bookings will only be accepted o payment of 50% of the licence fee plus V.A.T. prc viding that the print has not been despatched an that at least 14 days notice prior to the screenin date is received in writing giving reasonable ground for the cancellation. Should these conditions not b fulfilled, the licence fee, carriage, insurance, an V.A.T. will be charged in full.

CHARGES

NON-COMMERCIAL EXHIBITIONS

The fee for the hire and exhibition of any film is tha published in our catalogue at the time of exhibitior Current fees (exclusive of V.A.T.) are shown in th catalogue against the appropriate title. These fee are for one screening only. Additional screenings A THE SAME LOCATION are charged at 50% of th catalogue rate. The prices of scope versions of film (where available) are shown separately under th title in the catalogue. The fees quoted are for or screening for audiences up to 100 adults or 25 children. We will be pleased to quote for largi audiences.

There is a minimum charge of £10 (plus insuranci carriage and V.A.T.) on any film(s) despatched by u on any order. We also reserve the right to make a additional charge of £3 for bookings received les than 5 days prior to the screening date.

SPECIAL DISCOUNTS ARE AVAILABLE (EXCEP ON CERTAIN FILMS) WHEN EIGHT OR MORE PRC GRAMMES ARE REQUIRED FOR SCREENIN WITHIN A TWELVE MONTH PERIOD. Details will b supplied on request.

The cost of carriage and insurance should be adde in the film hire fee and V.A.T. (at the current rate) payable on the whole amount.

PUBLIC EXHIBITIONS

Special fees and conditions apply to the publ screening of all films from the Rank Film Library ar they may not be shown to the general public witho our prior permission in writing. Conditions may vai according to the choice of film. Wherever possib you should contact the Senior Product Manag

vi) Rank film hire ordering procedures and conditions

RANK FILM LIBRARY
RANK AUDIO VISUAL LIMITED

P.O. BOX 20, GREAT WEST ROAD, BRENTFORD, MIDDLESEX, TW8 9HR

TELEPHONES: BOOKING DEPARTMENT
01-560 0762/3 and 01-568 0942
PLEASE NOTE THIS IS A DIRECT LINE.
NOT TRANSFERABLE TO ADMINISTRATION

ADMINISTRATION
01-568 9222

PLEASE COMPLETE ALL PARTS OF THIS FORM (IN BLOCK CAPITALS)

FILMS TO BE EXHIBITED AT:	SHOWING A.M. P.M.	ADMISSION CHARGES YES/NO	SIZE OF AUDIENCE	DISTANCE FROM NEAREST CINEMA	SEATING CAPACITY	IS THE SHOW TO BE ADVERTISED?	MY/OUR ORDER NUMBER

THIS ORDER FORM IS FOR CUSTOMERS WHO DO NOT HAVE A CREDIT ACCOUNT WITH US.
IF YOU INTEND TO HIRE SIX OR MORE FILMS A YEAR AND WISH TO OPEN A CREDIT ACCOUNT PLEASE SUPPLY BANKER'S AND TRADE REFERENCES BELOW.

BANK NAME.....
ADDRESS.....
.....
.....

TRADE NAME.....
ADDRESS.....
.....
.....

IF YOU HAVE ANY SPECIAL REQUIREMENTS OR QUERIES PLEASE STATE BELOW

BOOKING REQUISITION–SEE OVER

vii) Rank film hire venue permission form

vii) Rank film hire application form

BOOKING REQUISITION
(PLEASE COMPLETE IN BLOCK CAPITALS)

PLEASE SUPPLY THE FOLLOWING FILM(S):

CASH TO BE FORWARDED WITH ORDER

IF SENT LESS THAN 14 DAYS PRIOR TO SCREENING

(See Ordering Procedures and Conditions of Booking)

IF YOU HAVE ANY PROBLEMS WITH THIS PLEASE RING 01-568 9222 EXTN. 629

FILMS TO BE SENT TO:.....
.....
.....
.....

INVOICE ADDRESS:.....
.....
.....
.....

Catalogue Number(s)	Title(s)	Alternatives (Catalogue Numbers and Titles)	Screening Dates In Correct Order Please	No. of Days	No. of Screenings	Charges

May these films/dates be transposed. Yes/No.

Carriage Insurance and VAT to be included in sum remitted.

Cash Enclosed To The Value Of _____

I/We agree to be bound by the conditions in the current Film Library Catalogue.

PLEASE GIVE TELEPHONE NO. FOR CONTACT DURING BUSINESS HOURS
.....

FOR EMERGENCIES–NEAREST 'RED STAR' RAILWAY STATION
.....
.....

SIGNED .....

NAME (IN BLOCK CAPITALS).....

DATE .....

FILMBANK DISTRIBUTORS LIMITED

Acorn House, Victoria Road, Acton, London W3 6XU
Telephone: 01-993 8144

I M P O R T A N T N O T I C E

Dear Sir/Madam,

For the past two years Harris films have been supplying you with Films and Videos on behalf of the Major Film Distributors in the U.K. As of 1st September 1986 the following Companies have decided that their Films and Videos will be distributed by FILMBANK DISTRIBUTORS LTD:-

COLUMBIA-CANNON-WARNER (formerly CBW)
UIP
RANK
20th CENTURY FOX
WALT DISNEY

You may already have booked these companies Films or Videos through Harris Films for playdates after 1st 86. If this is the case do not worry Harris have passed all details to us and we will be sending you confirmation of your booking shortly. When you receive your confirmation you should CHECK ALL THE DETAILS THEREON MOST CAREFULLY - IN PARTICULAR PLEASE CHECK THAT ALL THE INFORMATION CONCERNING THE DESPATCH ADDRESS IS CORRECT. If any of the details are not correct then please TELEPHONE us at the number given below immediately.

Remember it is always better to telephone us as we have online computer systems which can confirm your booking immediately.

Your Films and Videos will normally be despatched to you via Securicor (unless prior arrangements have been made) as with Harris Films and the charge will be the same as before (this goes for the Insurance charge as well). In the case of single Video booking the cassette will be posted to you.

All Films and Videos will be despatched from our warehouse which is run by our agents Film Media Services and once you have shown the Films and Videos they should be returned to Film Media Services using the return despatch label which will be enclosed. Please note Films and Videos should NOT be sent back to us at this address.

In order not to interfere with future booking you must return your Films and Videos TO REACH THE FILM MEDIA SERVICS WAREHOUSE NO LATER THAN 5PM ON THE THIRD DAY AFTER THE LAST DAY FOR WHICH THE FILM HAS BEEN LICENSED TO YOU. This is your responsibility and you will be charged for late returns (one full days rental per day late back).

We look forward to trading with you and we know you will be pleased with the service we will provide.

Yours faithfully,

Deborah Hull
Customer Services Manager

Directors Richard J Fox (USA) Barry C Jenkins Patrick M Williamson

ix) Filmbank letter announcing take-over of Harris Films Ltd.

STANDARD CONDITIONS FOR NON COMMERCIAL EXHIBITION

1 In these Conditions the following expressions have the following meanings -
"The film" means the cinematograph film or films or video or videos the exhibition of which licensed by this Agreement
"The licence fee" means the licence fee specified in this Agreement
"The licence period" means the day or days or the period specified in this Agreement
2 The licence to exhibit the film does not permit exhibition to the general public or exhibition of the film otherwise than in its entirety including credit titles trade marks and censorship certificate (if any) The terms and conditions set out in this Agreement shall be strictly observed by the Exhibitor and the licence is limited accordingly Television including closed-circuit television or any other similar method of transmission by the Exhibitor is strictly prohibited except with the prior written consent of the Renter
3. The Exhibitor shall not advertise the film so that such advertising may be seen or heard by the general public An, advertisement or announcement concerning the exhibition of the film which is not prohibited by this Condition shall be subject to the Renter s approval
4. No charge shall be made or other consideration required for admission to the exhibition of the film, except with prior approval of the Renter
5 Payment of the licence fee shall be made as provided in the Agreement and if not so provided not later than seven days after the last date of the expiration of the licence period
6. If at the end of the fifth day before the first date of the commencement of the licence period (Saturday and Sunday being excluded from the calculation) any sum shall have become due from the Exhibitor to the Renter otherwise than under this Agreement and shall still remain unpaid the Renter by letter or telegram may require the Exhibitor to pay to the Renter not less than two days in advance of such first day of the commencement of the licence period (a) the sum in question and (b) the licence fee and in such case if the Exhibitor shall fail to make such payment this Agreement shall be automatically determined without prejudice to the Exhibitor s liability to pay the licence fee to the Renter
7. The Exhibitor shall be responsible for acquiring from the Performing Right Society Limited or its successors any necessary licences covering the performances of an, musical works within the repertoire of the Performing Right Society Limited which form part of the film.
8. If the Exhibitor shall be prevented from exhibiting the film in accordance with the provisions of the Agreement and these Conditions from any cause of whatsoever nature outside the control of the Renter or the Exhibitor or if any legal proceedings shall be commenced or threatened against the Renter and the Exhibitor or either of them in connection with the exhibition of the film this Agreement shall be automatically determined and cease to have effect but without prejudice to the obligations of the Exhibitor to pay to the Renter in the event of the film having been already exhibited under the terms of this Agreement a pro rata amount of the licence fee
9. If the Exhibitor shall be adjudicated bankrupt or (being a company) shall enter into liquidation either voluntary or compulsory or if a receiver of the property of the Exhibitor or any part thereof shall be appointed or if the Exhibitor shall make any arrangement or composition with and for the benefit of his or its creditors the Renter by giving notice in writing to the Exhibitor may determine this Agreement without prejudice to the Exhibitor s obligation to pay the licence fee
10. The Exhibitor shall ensure that the equipment for picture presentation and sound reproduction used for the exhibition of the film is in good and efficient working order
11 (a) The Renter shall be entitled without the consent of the Exhibitor to assign the benefit and burden of this Agreement to any renter of repute who shall be capable of carrying out the terms of the Agreement
(b) The Exhibitor shall not be entitled to assign the benefit and burden of this Agreement
12 If the Exhibitor shall make default in complying with any of his or its obligations under these Conditions or under this Agreement the Renter may by notice in writing to the Exhibitor determine this Agreement and also any other agreement or agreements for the time being subsisting between the Renter and the Exhibitor relating to the licensing of the exhibition of films
13 This Agreement shall be governed by, the laws of England and shall be deemed to be entered into at the head office in England of the Renter
14 Nothing in this Agreement shall entitle the Exhibitor to be supplied with or in any way concern a print of the film or to be supplied with advertising material or any other goods required for the exhibiting of the film

TERMS OF SUPPLY AND ORDERING PROCEDURES

MEMBERSHIP
An application form for Membership and Location Approval must be completed to cover each of the locations at which you intend to hold a screening. Copies of this form are available on request and once approval has been granted it remains in effect until further notice.

ORDERING FILMS
When ordering your programmes remember to quote the film(s) Release Numbers in addition to the Titles. Where more than one version of the film is available care should be taken that the correct number is quoted.
Please note that a special anamorphic lens and screen are necessary for the effective projection of Cinemascope and Panavision 16mm prints customers must ensure that they have the necessary equipment.
When ordering your programmes and ON ALL CORRESPONDENCE always quote your ACCOUNT REFERENCE
Prints may be reserved by telephone
With all of your orders please enclose an envelope to give the titles of

ACCEPTABLE ALTERNATIVES
Where, after confirming a booking we find for reasons outside our control we are unable to provide the film which has been booked we will use our best endeavours to provide an alternative film for exhibition on the same terms.
Please book as far in advance as possible especially for your December playdates
Settlement Terms are net within seven days of the Screening Date unless otherwise agreed in writing Please ensure you allow your remittance advices with your payment

LICENCE FEES
Licence Fees for each initial screening are given for each title in the Catalogue. These apply to private exhibitions only, for audiences up to 100 adults or 250 children. Terms for large groups and for the following types of exhibition can be supplied on receipt of your fully completed Application Form: SOCIAL CLUBS HOLIDAY CAMPS HOTELS COMMERCIAL ORGANISATIONS AND PUBLIC EXHIBITIONS In respect of [illegible] series of bookings
For any further day, for which the same copy will be used, there will be an additional Licence Fee of [illegible]
At present [illegible] Licence Fees are subject to VAT
Filmbank Distributors Limited reserves the right to impose an additional charge for any film which is withdrawn from booking prior to the screening date. This is currently £5 but will be reviewed

DESPATCH AND RETURN OF FILMS
The collection and return of films booked is normally handled through Securicor Ltd. Please note the following procedures
Securicor can only collect from and deliver to premises during normal business hours
When booking your films you will be asked whether or not you will require the print to be delivered (DESPATCH ADDRESS)
As soon as the film arrives [illegible] your local Securicor Office (the number is in the telephone directory under Securicor) and ask them to collect the film from you on the first working day after your screening. The return date for your films will be shown on the Confirmation of Booking to ensure that this return date will result in additional hire charges being incurred in the event of any query contact us on 01 992 8744
Do not use Securicor for return of films if there are more than Filmbank Distributors Limited film in the consignment as Securicor will only carry one form of carriage note per consignment
Note: the Securicor service is not available to customers in Eire the Scottish Islands or the Channel Islands [illegible]
Please do not rewind films

INSURANCE
A fee is added and shown as a separate item on the invoice which insures the film(s) against accidental damage during projection. The insurance covers accidental damage to a limit of 35p feet of film, irrespective of how many minutes. Cost of reassessment for any damage in excess of the amount will be charged to the Exhibitor.
Whenever the Exhibitor returns a film that has been damaged we will notify him so that he can arrange for his apparatus to be checked. We must also reserve the right to refuse to accept bookings from any Exhibitor who constantly damages films.

EXHIBITOR S LIABILITY
The Exhibitor will be held responsible for any loss or damage to the print (not covered by the preceding paragraph) occurring between the time the print is delivered at the Exhibitor s delivery address and the time the print is returned and actually received at our Despatch Depot

CANCELLATION OF BOOKINGS
Cancellation of bookings cannot be accepted if the film or films have already been despatched to you. Under these circumstances a cancellation charge to a maximum of £10 00 per film will be made.
Any request for an alteration to or a cancellation of an order MUST be accompanied by the original Filmbank Distributors Limited confirmation notice

GENERAL
Films are supplied by Filmbank Distributors Limited in accordance with the Standard Conditions of Licence for Non-Commercial Exhibition reproduced above Hirers should familiarise themselves with these Conditions which are required to comply with them
All films supplied by Filmbank Distributors Limited are protected by International Copyright International agreements and National Laws protect copyrighted motion pictures Unauthorised reproduction, exhibition or distribution can result in severe criminal and civil penalties

RIGHTS RESERVED
We reserve the right to alter any of the above Fees Charges and/or Premiums at any time without notice
We reserve the right to refuse to accept bookings from any Exhibitor, either generally or in respect of any particular film or films without stating any reason therefor
We cannot guarantee the availability of any particular film and since it is a matter over which we have no control the previous Exhibitor of the print will be asked to accept liability for any failure to supply a print at a particular time
We reserve the right to cancel forthwith any bookings of any Exhibitor where there are reasonable grounds to believe that the Exhibitor may be involved in unauthorised screenings

NOTICE TO SCHOOLS
PLEASE DO NOT LEAVE FILMS IN SCHOOL OVER HOLIDAY PERIODS If the school is closed and Securicor cannot collect from there please arrange for collection from the home of a member of the staff

VIDEO
Video Tapes of most of the titles listed in the Catalogue are available on both VHS and Betamax format
These are available for screening ONLY to Non-Theatrical Groups or Institutional Audiences and are subject to precisely the same Terms and Conditions as 16mm Films
Please write for further details

x) Filmbank film hire ordering procedures and conditions

xi) Filmbank film hire application and venue permission form

BOOKING APPLICATION FORM

IT IS EASIER TO RING US AND BOOK YOUR FILMS – WE CAN GIVE YOU AN IMMEDIATE ANSWER ON AVAILABILITY – CALL- 01-993 8144. IF YOU PREFER COMPLETE THIS FORM AND POST IT TO US AT THIS ADDRESS.

FILMBANK DISTRIBUTORS LIMITED

Acorn House, Victoria Road, Acton, London W3 6XU

NOTE: ALL FOUR BOXES MUST BE COMPLETED. INVOICES WILL BE SENT TO THE ADDRESS IN BOX 1. ALL OTHER CORRESPONDANCE TO THE ADDRESS IN BOX 4

BOX 1 NAME AND ADDRESS OF PERSON OR ORGANISATION RESPONSIBLE FOR PAYING ALL INVOICES

BOX 2 LOCATION WHERE FILMS WILL BE SHOWN

BOX 3 ADDRESS TO WHICH FILMS SHOULD BE DESPATCHED

BOX 4 CORRESPONDANCE ADDRESS

ALL THE FOLLOWING DETAILS MUST BE GIVEN WITH EVERY APPLICATION

NAME AND DISTANCE FROM NEAREST CINEMA

HAVE YOU DEALT WITH US BEFORE? YES/NO
WILL YOU BE CHARGING ADMISSION? YES/NO
WILL MEMBERS OF THE PUBLIC BE ADMITTED? YES/NO
CAN CINAMASCOPE PRINTS BE SHOWN? YES/NO

WHAT TIME WILL FILM BE SHOWN?
WILL ANYONE UNDER 18 BE ADMITTED? YES/NO
WILL ANYONE UNDER 15 BE ADMITTED? YES/NO

WHAT IS THE EXPECTED AUDIENCE SIZE (No.)

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AMERICAN NINJA	THRILLER	MICHAEL DUDIKOFF, STEVE JAMES	18	95	VHS CS	£27 £40
BABY-SECRET OF THE LOST LEGEND	ADVENTURE	WILLIAM KATT, SEAN YOUNG	PG	93	CS	£38
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BEST OF TIMES	COMEDY	ROBIN WILLIAMS, KURT RUSSELL	15	103	CS	£35
BODY DOUBLE	THRILLER	CRAIG WASSON, MELANIE GRIFFITH	18	115	CS	£45
BREAKDANCE II ELECTRIC BOOGALOO	MUSICAL	LUCINDA DICKEY, ADOLF QUINONES	PG	93	CS	£40
BREWSTERS MILLIONS	COMEDY	RICHARD PRYOR, JOHN CANDY	PG	97	VHS CS	£27 £45
BRIDE-THE	FANTASY	STING, JENNIFER BEALS	15	119	VHS CS	£30 £45
CAR TROUBLE	COMEDY	JULIE WALTERS, IAN CHARLESON	18	93	CS	£50
CATHOLIC BOYS	DRAMA	DONALD SUTHERLAND, JOHN HEARD	15	103	VHS CS	£34 £45
CATS EYES	HORROR	DREW BARRYMORE, JAMES WOODS	15	94	CS & CC	£40
CHAIN-THE	COMEDY	WARREN MITCHELL, BERNARD HILL	PG	96	CS	£40
CHORUS LINE-A	MUSICAL	MICHAEL DOUGLAS, SHARON BROWN	PG	118	CS	£60
CLOCKWISE	COMEDY	JOHN CLEESE, ALISON STEADMAN	PG	97	VHS CS	£40 £60
COCOON	FANTASY	DON AMECHE, WILFORD BRIMLEY	PG	117	CS	£50
CODE OF SILENCE	THRILLER	CHUCK NORRIS, HENRY SILVA	18	100	CS	£45
CRIMES OF PASSION	DRAMA	KATHLEEN TURNER, ANTHONY PERKINS	18	106	VHS CS	£30 £50
DEATH WISH III	THRILLER	CHARLES BRONSON, MARTIN BALSAM	18	90	VHS CS	£34 £45
DEFENCE OF THE REALM	THRILLER	GABRIEL BYRNE, GRETA SCACCHI	PG	96	CS	£40
DESPERATELY SEEKING SUSAN	DRAMA	ROSANNA ARQUETTE, MADONNA	15	103	VHS CS	£27 £50
DREAMCHILD	DRAMA	CORAL BROWNE, IAN HOLME	PG	94	VHS CS	£34 £45
DUNE	FANTASY	FRANCESCA ANNIS, KYLE MACLACHLAN	PG	136	CS	£50
EMERALD FOREST-THE	ADVENTURE	POWERS BOOTH, CHARLEY BOORMAN	15	114	CS	£50
FLETCH	COMEDY	CHEVY CHASE, TIM MATHESON	PG	96	VHS CS	£34 £40
FRIDAY THE 13TH A NEW BEGINNING	HORROR	JOHN SHEPARD, MELANIE KINNAMAN	18	92	VHS CS	£27 £40
FRIGHT NIGHT	HORROR	CHRIS SARANDON, WILLIAM RAGSDALE	18	106	CS	£45
FROG PRINCE-THE	COMEDY	JANE SNOWDEN, ALEXANDER STERLING	15	90	CS	£40
GOONIES-THE	ADVENTURE	SEAN ASTIN, JOSH BROLIN	PG	114	CS & CC	£50
GRACE QUIGLEY	DRAMA	KATHERINE HEPBURN, NICK NOLTE	15	87	CS	£40
HOLOCROFT COVENANT	THRILLER	MICHAEL CAINE, ANTHONY ANDREWS	15	112	CS	£40
INDIANA JONES & THE TEMPLE OF DOOM	ADVENTURE	HARRISON FORD, KATE CAPSHAW	PG	117	CS	£60
INTO THE NIGHT	THRILLER	JEFF GOLDBLUM, MICHELLE PFEIFFER	15	115	CS	£40
INVASION USA	THRILLER	CHUCK NORRIS, RICHARD LYNCH	18	107	VHS CS	£27 £40
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MAD MAX BEYOND THUNDERDOME	ADVENTURE	MEL GIBSON, TINA TURNER	15	107	CS, CC	£45
					VHS	£30
MARIE	DRAMA	SISSY SPACEK, JEFF DANIELS	15	111	CS	£45
MASK	DRAMA	CHER, ERIC STOLTZ	15	120	CS	£40
MEAN SEASON-THE	THRILLER	KURT RUSSELL, MARIEL HEMINGWAY	15	104	CS	£40
					VHS	£27
MICKI & MAUDE	COMEDY	DUDLEY MOORE, AMY IRVING	PG	117	CS	£40
					VHS	£27
MISHIMA	DRAMA	KEN OGATA, KENJI SAWADA	15	120	CS	£75
MRS SOFFEL-TRUE STORY	DRAMA	DIANE KEATON, MEL GIBSON	PG	111	CS	£40
NATIONAL LAMPOONS EUROPEAN VACATION	COMEDY	CHEVY CHASE, BEVERLY D'ANGELO	15	99	CS	£40
PALE RIDER	WESTERN	CLINT EASTWOOD, MICHAEL MORIARTY	15	115	CS, CC	£50
					VHS	£34
PERFECT	DRAMA	JOHN TRAVOLTA, JAMIE LEE CURTIS	15	120	CS	£45
PLENTY	DRAMA	MERYL STREEP, CHARLES DANCE	15	124	CC	£50
					VHS	£34
POLICE ACADEMY II	COMEDY	STEVE GUTTENBERG, BUBBA SMITH	PG	87	CS	£55
					VHS	£37
PRIZZI'S HONOUR	COMEDY	JACK NICHOLSON, KATHLEEN TURNER	15	129	CS	£50
					VHS	£34
PURPLE ROSE OF CAIRO	COMEDY	MIA FARROW, JEFF DANIELS	PG	82	CS	£45
					VHS	£30
QUICKSILVER	DRAMA	KEVIN BACON, JAMI GERTZ	15	106	CS	£35
					VHS	£24
RAMBO:FIRST BLOOD 2	ADVENTURE	SYLVESTER STALLONE, CHARLES NAPIER	15	96	CS, CC	£60
					VHS	£40
RAPPIN'	MUSICAL	MARIO VAN PEEBLES, TASIA VALENZA	PG	92	CS	£40
RED SONJA	FANTASY	BRIGITTE NIELSON, ARNOLD SCHWARZENEGGER	PG	88	CS	£35
RESTLESS NATIVES	COMEDY	VINCENT FRIELL, JOE MULLANEY	PG	89	CS	£40
					VHS	£27
RETURN TO OZ	FANTASY	FAIRUZA BALK, NICOL WILLIAMSON	U	109	CS	£45
					VHS	£30
REVENGE OF THE NINJA	THRILLER	SHO KOSUGI, KEITH VITAL	18	84	CS	£35
					VHS	£24
REVOLUTION	DRAMA	AL PACINO, NASTASSJA KINSKI	PG	125	CS, CC	£50
RIVER-THE	DRAMA	MEL GIBSON, SISSY SPACEK	PG	124	CS	£40
ROMANTIC COMEDY	COMEDY	DUDLEY MOORE, MARY STEENBURGEN	15	101	CS	£40
					VHS	£27
ST.ELMOS FIRE	DRAMA	ROB LOWE, ALLY SHEEDY	15	106	CS, CC	£45
					VHS	£30
SILVERADO	WESTERN	KEVIN KLINE, SCOTT GLENN	PG	132	CS, CC	£55
SPIES LIKE US	COMEDY	CHEVY CHASE, DAN AYKROYD	PG	102	CS	£50
STARMAN	FANTASY	JEFF BRIDGES, KAREN ALLEN	PG	115	CS	£50
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SWEET DREAMS	DRAMA	JESSICA LANGE, ED HARRIS	15	114	CS	£40
					VHS	£27
TEACHERS	COMEDY	NICK NOLTE, JOBETH WILLIAMS	15	106	CS	£35
THATS DANCING	MUSICAL	HOLLYWOOD DANCE SEQUENCES	U	104	CS	£40
					VHS	£27
TIGHTROPE	THRILLER	CLINT EASTWOOD, GENEVIEVE BUJOLD	18	114	CS	£45
					VHS	£30
VIEW TO A KILL-A	THRILLER	ROGER MOORE, CHRISTOPHER WALKEN	PG	131	CS	£60
					VHS	£40
VOLUNTEERS	COMEDY	TOM HANKS, JOHN CANDY	15	107	CS	£45
WEIRD SCIENCE	FANTASY	ANTHONY MICHAEL-HALL, KELLY LE BROCK	15	92	CS	£45
WHITE NIGHTS	THRILLER	MIKHAIL BARYSHNIKOV, GREGORY HINES	PG	136	CS	£55
WILD GEESE II	THRILLER	SCOTT GLENN, EDWARD FOX	15	124	CS	£45
					VHS	£30
WITNESS	DRAMA	HARRISON FORD, KELLY MCGILLIS	15	112	CS	£55
					VHS	£37
YEAR OF THE DRAGON	THRILLER	MICKEY ROURKE, JOHN LONE	18	134	CS, CC	£55

**** CS = COLOUR STANDARD. CC = COLOUR CINEMASCOPE. VHS = VHS VIDEO

THE MIDLAND GROUP

ANNUAL GENERAL MEETING 1986

Chairman' Report

In my report to company members last year I observed how many changes could occur between the end of the year being reported upon and the Annual General Meeting. This year the meeting is earlier but the changes probably even greater.

1985/86 was a year of exceptional artistic achievement which I would wish to refer to later, but it will be inevitably be remembered for the circumstances leading to the review of contemporary arts provision in Nottingham by a working group established by the centre' prinipal funding agency, East Midlands Arts.

In the Autuumn of 1985 the Management Committee considered its budgets for the financial year 1986/7 and analysed the deficit that was being produced during the current year. It was significanly aided in this task by a newly created Finance Committee. Its analysis showed that the centre's financial problems largely stemmed from its grant dependence and the very limited earned income outside of its artistic activity. This had resulted in a contuing and cumulative pattern over a period of years whereby grant increases had been progressively outpaced by the rising costs of overheads and in staffing the operation.

The same examination also indicated that there was no prospect for significantly reducing other overheads as these had already been pared to minimum levels. The Management Committee was aware that the net result had been a progressively reducing balance available for artistic activity, which it felt was close to falling below a practical level.

A number of options lay open for the company. The first was to increase its trading revenue, a coures already agreed upon and initiated through the opening of the bar development. However, the fruits of this activity were clearly going to take a number of years to realise and no capital was immediately available for further investment.

Another possible solution was to seek a major increase in the level of grant awards. This was in any case likely to be only a short term solution, but was quickly ruled out by the difficult circumstances of the funding agencies' own situations.

The remaining options if the company was not to go further into debt, were to consider again a reduction in the programme of activity or in the centre's overheads and staffing. Because of the wide range of acivity undertaken, the diversity of the staff's skills and the full use of the centre's building, these options were largely interdependent. Provisional plans were considered that included a number of redundancies. However, it became clear that these alone were unable to provide a complete solution and the Management Committee, as it was continually aware of the regional responsibilities of the company, felt obligated to create a wider debate in seeking a full resolution.

i) Midland Group A.G.M. 1986 Chairman's Report which includes mention of need for redundancies

It was therefore, at the company's iniative that the Review Group was established by the Association. The Management Committee anticipated that a full examination would take place of local needs and how they could best be met within available funds. It was hoped that this debate would stimulate a greater interest in the contemporary arts, paving the way for greater co-operation between organisations and leading to a situation where expectations and resources could realistically be matched.

At the time of writing the review Group has finished its work and the Association is considering its findings. However, it is already clear that the Company is seen as having a major part in future provision, though it will do so in a substantially altered way. The Midland Group can look back over a 43 year history that can be characterised by an evolution that has responded well to changing needs and opportunities. The changes this review will bring can be seen as part of that same pattern, but equally clearly, they will be of greater magnitude than any change in the operation of the Midland Group since it came to reside in Carlton Street.

Artistic Activity

It is not within the scope of this report to enter into great detail of the year's programme; there is merely the scope to reflect on some of the highlights and hope that you have been able to participate in much of it.

The company has been able to broaden the grant support it recieves this year. Most significantly, it was one of only three organisations entrusted with funds made available in an exciting new Arts Concil iniative that enabled us to commission new performance work. This a pilot scheme that will be eagerly followed as its extension into other areas of Arts Council funding would mark a major policy shift. It has meant that the centre has been able to develop with selected companies, work particularly suitable for our programme which allows much greater freedom in artistic policy. It has also meant taking on the responsibility for promoting that work on a national basis. That exercise has brought with it benefits to the centre by creating an improved national profile, an asset essential in fundraising . One element of the activity was the presentation of a showcase of work at the Edinburgh Festival, that won for one of the contributing companies the much coveted *Perrier Award*.

For the first time in several years the Arts Coucil also funded a major touring exhibition produced by the Midland Group. "Miners' World" was exhibited in collaboration with the D.H.Lawrence Festival and has subsequently had a much acclaimed national tour.

Cinema audiences continue to increase and this undoubtedly gives confidence to the proposals for a new Media Centre development in the city. The Midland Group continues to be an active member of the Consortium developing these proposals. The cinema has also benefited through the generosity of the British Film Institute who funded a much needed and overdue replacement for our 16mm projector.

The centre has also been a key participant in the Secondary Arts Project funded by the County Council with support from arts agencies. A most

succesful series of residencies were staged at the centre early in 1986 and these have given rise to much more extensive plans for the future. Our Education Department has pursued a more considered policy during the year with greater involvement with schools at a more fundamental curricular level. . Such a policy not only increases the number of visits, but does much for their quality.

The centre continues to work towards greater accessibility and has pursued its Black Arts policy with vigour. It has engaged in a self-assessment by staging an open meeting that indicated how much more remains to be done in seeking to provide an equal opportunity for all. During the year the centre was able to create a Black Arts Worker position, funded throug the Community Programme of the M.S.C..

Staff

The Midland Group represents a major investment by several agencies. Much of that is vested in its staffing without whom its policies and good intentions would remain unrealised. Once again I am able to report on their high level of professionalism, amply matched by their commitment to the company. Our considerable thanks are due to them in what are very difficult times for the company that makes their day-to-day activity that much more demanding

Management Committee

I must also express considerable gratitude to members of the Management Committee who have given of their time and expertise so freely. During the course of the year an enhanced committee structure has been developed which, whilst being absolutely essential to the company is more demanding of Management Committee members. A number of changes took place in membership during the year:

Left	Joined
Vyndham Heycock	John Deere
Janet Wallace	Chris Hughes
	Howard Kendall

I must conclude my report by looking forward. The company is undoubtedly in difficult cicumstances in a time when the arts themselves are under considerable pressure. The Review Group's report cannot, by itself, be a solution, but it does establish a basis for the future that will be carefully considered and which will demand a co-operation between agencies which is a valuable asset in these times. The next year will be one of change, searching questions and often difficult answers.

DAVID JONES
CHAIRMAN

October 1986.

ART ATTACK

ASTMS UNION MEMBERS VICTIMIZED AT THE MIDLAND GROUP

21 OCTOBER 1986

ASTMS unionised staff at the Midland Group are planning a major demonstration following the serving of redundancy notices on eight full-time members of staff.

The sackings come after proposals by East Midlands Arts were only partially accepted by the Midland Group's Management Committee on Wednesday night.

The management committee has thrown out recommendations about core staffing during closure for refurbishment. EMA recommended that certain ASTMS staff were kept on as part of their proposals for core staffing. Redundancy notices have only been issued to ASTMS members.

THE UNION IS CALLING FOR

* All redundancy notices to be rescinded whilst formal negotiations occur
* A redundancy agreement which matches that given to EMA staff for those workers whose posts can't be maintained during the closure period
* Redeployment of all unionised staff who so wish when the Centre reopens
* The broad outlines of the EMA review to be implemented and for the details to be the subject of consultation between EMA, Midland Group Management, Midland Group workers, and the arts organisations who contributed to the review (as explicitly promised by the review panel)

WHAT YOU CAN DO TO HELP

* Attend the demonstration which will take place at the next meeting of the Midland Group Management Committee - outside the Midland Group in Carlton Street, Hockley - WEDNESDAY 29TH OCTOBER BETWEEN 5PM & 6PM
* Become members of the Midland Group (£6 waged and £3 concessions) and attend the ANNUAL GENERAL MEETING - MONDAY 3RD NOVEMBER AT 5.30PM where there will be candidates standing for election to the Management Committee committed to the above demands.
* Write in support of the workers demands to:-
  - David Jones, Management Committee Chairman c/o The Midland Group, 24-32 Carlton Street, Hockley
  - John Buston, Director of East Midlands Arts, Mountfields House, Forest Road, Loughborough, Leics.
* Raise the issue with your local councillor. The Midland Group is also in receipt of funds from the Leisure Services Committees of both the City and County Councils

- -

Fuller details of the dispute are contained overleaf. The East Midlands Arts review document is available from John Buston at the address above.

THIS LEAFLET HAS BEEN PRODUCED BY THE TRENT BRANCH OF ASTMS

The Nottingham Community Arts Centre, one of the arts organisations who contributed to the review, have indicated their desire to co-sponsor this leaflet because they feel that this dispute goes way beyond trade union issues, important though those are. It involves crucial issues about how arts organisations are publically accountable, and the access of all people to arts provision and participation. It needs clearly stating that it is the ASTMS members at the Midland Group, and not the Director and Management Committee (with individual exceptions) who have consistently shown the desire to respond, in practice, to the criticisms levelled at the organisation. Their sacking, if succesfully implemented in this way, will be the death knell of any hopes of real change in the Midland Group.

ii) Association of Scientific, Technical and Managerial Staffs reply to the aforementioned redundancies

BACKGROUND TO THE DISPUTE.....BACKGROUND TO THE DISPUTE

In recent years the Midland Group Arts Centre has acquired a national reputation as a prestigious arts centre, and a local reputation as a centre for a relatively privileged elite. Over-ambitious plans have resulted in financial crisis and massive deficits. In February 86, as a response to the financial crisis, 3 workers at the Midland Group were threatened with redundancy. The workplace union (ASTMS) rejected the Management Committee's proposals for job losses and voted overwhelmingly to take industrial action if these plans went ahead.

The Management of the Midland Group then called for its primary funding body, East Midlands Arts, to carry out a review of the Midland Group and its role within the contemporary arts in Nottingham. This review was welcomed by all parties. No action was to be taken on jobs whilst the review was in progress. Whilst the review was being undertaken the Midland Group Director and Management Committee drew up plans to close the Centre at Christmas for 3 months, with many redundancies, as a way of avoiding financial disaster.

The review took place over the summer and received written and verbal submissions from the Midland Group and a range of local arts organisations and individual artists. The Midland Group staff were not allowed to see their own organisations submission which was written by the Director with some assistance from 2 members of the Management Committee. It advocated a significant number of job losses. The review has just reported its findings. In general it is very critical of the Midland Group and we belive the following quotes give a fair flavour of the nature of the criticism. (full copies are available from East Midlands Arts)

> The evidence presented to it, with a few exceptions, has been highly critical of the Midland Group programming policy and current management practice on the basis of two issues - access and communications (internal and external).
>
> The alienating attitudes and methods of communication appear from the evidence gleaned, to be to a great extent the combined result of artistic and management policy. A number of those who submitted views express little confidence in the Midland Group, both externally and internally. In the opinion of the Black Arts community the Midland Group has not succeeded in engaging with the local Black community.
>
> The most significant criticism received by the Review was about the Midland Group's attitude to artists and organisations working locallyin Nottingham. The exclusivity of the perfurced arts programme was a particular area of contention, but there was a general thread of discontent with the treatment received from Midland Group staff from both visual and performing artists. The representatives of the Black arts community felt particularly excluded from the centre's activities.

The review recommends that the proposed closure period should last for 6 - 9 months in order to allow for major refurbishment of the building. It advocates a number of major changes in management structure and artistic policy based on an underlying philosophy of making the Centre more accessible both to local artists and performers and to a wider cross section of the public. It recommends only 5 core staff to be kept on during the closure period.

Since then the Management Committee (with union reps excluded) has agreed to partially reject the recommendations about core staff. Of the 9 staff members in ASTMS, 8 have been issued with redundancy notices whilst the position of the other is being reviewed. One of the sacked workers, the publicity officer, was on the EMA core staff list. The worker left in limbo, the cinema director, was also on the reviews core staff list, and was the only Midland Group worker to be specifically singled out for praise by the review. Both these workers are union reps. The 5 staff who are definitely to stay include 3 non-unionised workers (including the Director who was expelled from the Labour Party in Nottingham for refusing to join a union) and 2 individual members of EQUITY who have never participated in union activity at the Midland Group. These actions represent the conclusion of months of excluding the union members from participation in discussion about the future of the Midland Group, and a banning of union meetings in work time (now lifted but restrictions on union activity remain).

For many months the unions' position has not been one of simple opposition to all redundancies. They were aware that some were inevitable, in the short term at least, both for financial reasons and to respond effectively to the need for changes in policy and structure which outside bodies were demanding. They have shown far more interest in talking to outside critics than either the Midland Group Director or Management Committee. They broadly welcome the review report, wishing to press for reasonable redundancy terms and redeployment after closure. We suspect that most outside arts organisations would also broadly welcome the review report

The ODEON Chain - The First Choice

27 February 1987

Rank announces 1987 development programme for Odeon cinemas

Rank Theatres, the company which operates the Odeon cinemas, announced today (Friday 27th February) its plans for cinema development and refurbishment in 1987, which include the provision of 18 new auditoria for Odeon customers.

The programme will involve transforming the company's Kingswest Centre in Brighton into a multi-entertainment complex; the refurbishment of its 'flagship' cinema the Leicester Square Odeon to a luxurious standard, and improvements or additions at eighteen other cinemas throughout the UK.

In Brighton, the Kingswest Centre is to be redeveloped to include "The Boulevard". Incorporated in this redevelopment will be 2 additional cinema auditoria expanding the existing refurbished Odeon cinema to a total of five auditoria. The existing dancing, banqueting and disco facilities will also be refurbished and modernised. A newly created walk through "Boulevard" will include a new restaurant, bar and other retail outlets and a central computerised ticket selling and advance booking facility. The scheme will be complete in time for the Brighton Film Festival in May.

New twin auditoria Odeons are planned for Finchley, Uxbridge, Chelmsford and Sheffield. Odeons to benefit from the addition of new auditoria will be at Ayr, Glasgow, Harlow and Ipswich, the last being increased from two to five auditoria.

In London's West End the Leicester Square Odeon, Leicester Square Theatre and Odeon, Haymarket will be refurbished.

more/...

Rank Press release (27.2.87)

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Refurbishment and improvements will also take place at Odeon cinemas in Barking (London), Colchester, Leeds, Liverpool, Plymouth Drake, Portsmouth, Reading and Torquay.

Commenting on all these developments, Mr Jim Whittell, Managing Director of Rank Theatres, said "The continuing investment in the Odeon cinema chain confirms the company's confidence in the future of the business in this our Golden Jubilee year".

Rank Theatres is a company within The Rank Organisation.

Ends

For further information :
J Whittell (Rank Theatres) 08832 3355

ODEON FILM CENTRES NOTTINGHAM 417766

5 SCREENS — 5 CHOICES — EVERY DAY

Due to the continued success of this busy City Centre cinema a vacancy has arisen for an

ASSISTANT MANAGER/ESS

The successful applicant will be a mature person aged 21 or over whose eventual responsibilities will be the co-ordinating of the customer service operation plus motivation, training and development of staff, etc. Applicants must be prepared to be mobile as occasional release at other theatres will be required. A commencing salary of £5,294 will be paid together with a wide range of fringe benefits.

Applications are invited in writing stating full details of age, experience and qualifications to:

Gordon Roebuck, General Manager

ODEON FILM CENTRE

ANGEL ROW, NOTTINGHAM

Evening Post advertisement for Odeon assistant manager/ess (11.4.86)

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