EDITORIAL

Welcome to the latest edition of The Cinematograph. While publication had been less frequent over the past few months, you may be happy to hear that we have been using time and resources to pursue meaningful conservation projects. We are now back on track with a brand-new issue, our biggest yet at 22 pages. The next issue (#043) will reach you again in May with yet more entertaining and informative news, including events, historic cinemas, classic movies, preservation issues and latest developments. In the meantime we have set up a brand-new Facebook page and issued our first Flicker News Flash in our bid to get up-to-date cinematic news, events and alerts to you as they develop.

We have big news to report; our dedicated heritage casework has paid off with the official recognition of Malta's Art Moderne gem, the RIALTO cinema in Cospicua, which was recently scheduled (i.e. listed) as a heritage property. In our brand-new feature, the Planning Review, we will keep a regular close eye on all applications relating to the conservation, alteration or demolition of historic cinema buildings in Malta, Ireland and beyond. This will improve both transparency and the ease with which your comments can be submitted to the relevant planning authorities.

This issue focuses once more on Malta (Part 2). In spite of their 'pocket size' the Maltese islands have a rich cinematic history, easily rivalling that of most major cities and regions around the world. The country's historic venues encompass numerous commercial cinemas matched in number by less familiar screens that include once-packed parish halls and raucous, smoky Armed Forces auditoria. Furthermore, the islands (including Gozo and Comino) have hosted over 100 large-scale foreign and local movie productions ranging from blockbuster (Troy, starr. Brad Pitt) to somewhat obscure (Pulp, starr. Michael Caine).

This issue's Nickelodeon Dictionary shines a light on a pocket-sized 'cinema', while Mystery Cinemas presents two venues with a sketchy history (one in Malta, the other in Ireland) that await your cinematic sleuthing to uncover more of their history.

Our Review takes a closer look at a bi-lingual publication from Italy that combines international preservation concerns with venue histories in Italy, making for a very worthwhile read. We have also hit the pause button again on our DVD player to take another look at cinemas' starring roles in the movies. Attention movie enthusiasts and filmmakers, job opportunities await in our Jobs, Training & Funding section.

As you read on, you will find entries relating to developments in MENA countries, several of which are currently experiencing political unrest, crises and civil wars. We encourage our members to travel wisely and stay safe. Contact your Ministry for Foreign Affairs/State Department for the latest information. Once political stability has been restored, we will run more extensive features on heritage-rich locations, including Tunisia.

If you would like to submit an item to this magazine, alert us of cinematic events, publications or developments, or if you have comments/suggestions regarding the contents or style of The Cinematograph, we will be glad to hear from you. Contact {editor@cinemaheritagegroup.org}

Join us on Facebook and let us know what's happening cinematically in your neighbourhood.

Marc Zimmermann

CINEMA HERITAGE GROUP (CHG)

[Preservation Work] The CHG has obtained official recognition of the RIALTO cinema in Cospicua (Malta) through scheduling (i.e. official
[Exhibition] Recently the glamorous and highly cinematic Viareggio Carnival landed in Malta for the very first time with the exhibition Carnival & Cinema: Malta Meets Viareggio. It was organised jointly by EuropaCinema Viareggio {http://viareggioeuropacinema.com}, the Viareggio Carnival, the Cinema Heritage Group, the Malta International Short Film Festival, and Mr. Tony Cassar Darien (former Artistic Director of the MANOEL THEATRE). Hosted by the Italian Institute of Culture (IIC) at their Grand Salon in Valletta, it attracted 1,300 visitors with a keen interest in carnival history and traditions, film and design students, as well as carnival artists, between 16 February and 4 March, coinciding with the start of the Malta Carnival.

The exhibition showcased outstanding vernacular art, revealing a rarely-seen stage of an historic tradition through 55 prints of unique, cinematically inspired artwork created for the renowned Viareggio Carnival between 1966 and 2010.

The exhibition was inaugurated by the Italian Ambassador, H.E. Efisio Luigi Marras, during a reception at the IIC {www.iicvalletta.esteri.it}. It was followed by a special cultural talk held by cinema expert Dr. Umberto Guidi, titled Guidi Fotogrammi di Allegria: Brevi Cenni sulla Storia dei Rapporti fra il Cinema e il Carnevale di Viareggio (Stills of Happiness: Brief Insights on the History of the Relationship of Cinema & the Viareggio Carnival). It illustrated the rich cinematic and carnival history of the Versilia region (Tuscany) and the influences each of the two art forms have on each other. Such 'cross pollination' includes classic movies and their iconic imagery traditionally being incorporated in the design of the annual Viareggio carnival floats, to carnival artists having been employed in the creation of film sets such as Federico Fellini's Juliet of the Spirit (IT 1965) and Boccaccio '70 (IT 1972).

This event was the first in a series, further to include the 2011 Malta Short Film Fest (to take
place in September 2011) {www.maltashortfilmfest.com}, designed to further enhance cultural ties between Malta and Italy by showcasing carnival- and cinema-rich traditions in both countries. The Tuscan seaside resort of Viareggio is rich in carnival and cinema history, having hosted movie stars and film crews from the nearby major Tirrenia Film Studio throughout the first half on the 1900s, while always welcoming Maltese holidaymakers and carnival enthusiasts who have been visiting this Art Deco destination throughout the decades. {FLZ}

[Welcome] I would like to extend a warm welcome to our many new members from Malta, the UK, Ireland, the USA and India who have recently joined the organisation. {MZ}

CHG WEBSITE NEWS

[Facebook] The Cinema Heritage Group has set up a brand-new Facebook page to ensure that up-to-date news and events can be shared among our members, associates and friends. It is administrated by CHG member Charlie Cauchi and Chairman Marc Zimmermann. To join us on Facebook, browse our page, and share your cinematic news on our wall, log on to {www.facebook.com}, go to Cinema Heritage Group, and submit a friend request.

MALTA CINEMA ARCHIVE & MUSEUM (M-CAM)

[Donation] The Cinema Heritage Group acknowledges the kind donation of two volumes on historic theatres, the 1675 CASTLE THEATRE in Český Krumlov (Czech Republic) and the 1766 SLOTTSTEATER Drottningholm (Sweden), presented by Mr. Tony Cassar Darien.

[Museum] Our archival and artefact collection is steadily growing, to be exhibited in the near future. Should you have a cinematic item, a poster, brochure, book, artefact or photograph you would like to share (e.g. to be photographed or scanned), donate or loan temporarily to MCAM, I will be glad to hear from you at {chairman@cinemaheritagegroup.org}.

HERITAGE NEWS

[Malta] The International Cospicuans Foundation (TICF, see #041) has nominated the whole of the historic Cospicua (a.k.a. Bormla) township -in its historic footprint within the Knights of St. John's Cottonera Fortification Lines- for the World Monuments Fund 2012 Watch List (see also Organisations below). In its bid to achieve national and international recognition of its numerous, significant heritage sites
(incl. the former Rialto cinema, see Historic Cine News below), as well as stem the looming destruction of several sites in the historic town, TICF is supported by the Cinema Heritage Group. Check out the brand-new, growing TICF website at {www.thecospicuansfoundation.org}

EVENTS NEWS

If you would like to promote your own event through The Cinematograph (screening, conference, tour etc.), submit details to {editor@cinemaheritagegroup.org}

[Malta] A Free Screening of Brother Sun, Sister Moon (IT/UK, dir. Franco Zeffirelli), a visually striking dramatisation of the life of St. Francis of Assisi, will take place at the Italian Institute of Culture in Valletta on 7 April. Full details on {www.iicvalletta.esteri.it}

[Ireland] Part 2 of the Jerzy Skolimowski Season will showcase celebrated works of this Polish writer/director, including The Deep End (DE/UK 1970) and Four Nights with Anna (PL/FR 2008) at the Irish Film Institute in Dublin on 3-24 April. {www.irishfilm.ie}

[UK] Sensoria, a 'Festival of Music, Film & Digital', will include live music performances and music docs in Sheffield from 29 April to 8 May. {http://2011.sensoria.org.uk}

[Belgium] The Brussels International Fantastic Film Festival will be centring on fantasy, myth and otherworldly creatures in Brussels on 7-19 April. {www.festivalfantastique.org}

[Australia] Melbourne's last surviving single-screen cinema, the repertory Astor Theatre, celebrates its 75th birthday as 'one of Australia's last truly independent movie theatres' with a special screening of the 1933 King Kong. There will also be live music, champagne and finger food in St. Kilda (Melbourne) on 3 April. For event details, venue history & more go to {www.astor-theatre.com}

[Australia] The 5th annual Night of Horror International Film Festival will screen a wide range of cult horror in Sydney from 31 March to 8 April. {www.anightofhorror.com}

[Canada] The Calgary Underground Film Festival also brings horror to the big screen at the Plaza Theatre in Calgary (Alberta) on 11-17 April. {www.calgaryundergroundfilm.org}

[USA] The Dallas Film 2011 International Festival combines an extensive range of screenings with special events, such as a panel discussion on Why Film Matters, in Dallas (TX) from 31 March to 10 April. {http://dallasfilm.org}

[USA] The Faux Film Festival presents mockumentaries, faux trailers and commercials, spoofs and satirical movies at the Hollywood Theatre in Portland (OR) on 1-3 April. For details check out {www.fauxfilm.com}

[USA] The Sarasota Film Festival offers diverse screenings plus a wide range of special events, including a U.N. women filmmakers’ reception, a Sensory-Friendly Screening, and a Student Cinema Showcase, in Sarasota
[USA] The 44th annual WorldFest, a.k.a. the Houston International Film and Video Festival will premiere 50+ new features and 100+ shorts in Houston (TX) on 8-17 April. {www.worldfest.org}

[USA] The RiverRun International Film Festival will feature 118 films from 32 countries and host panels on DIY Filmmaking and Careers in Film, in Winston-Salem (NC) on 8-17 April. {http://2011.riverrunfilm.com}

[USA] The Sunscreen Film Festival presents features, documentaries, music videos, as well as narrative and experimental shorts (also check out their Cinematography and Video Editing courses) in Clearwater (FL) on 13-17 April. {www.sunscreenfilmfestival.com}

[USA] The 4th Indie Spirit Film Festival screens features, shorts, documentaries and animation for filmmakers and film lovers in Colorado Springs (CO) on 14-17 April. {www.indiespiritfilmfestival.org}

[USA] The Tribeca Film Festival will include panel discussions with Martin Scorsese, Sean Penn and festival co-founder Robert De Niro, as well as screenings with such promising (documentary) titles as Revenge of the Electric Car, in New York (NY) from 20 April to 2 May. {www.tribecafilm.com}

[USA] The fifth Los Angeles United Film Festival will kick off with a special screening of 2001: A Space Odyssey at the historic VISTA THEATRE, to be followed by unique features and documentaries, such as The People vs. George Lucas, in Los Angeles (CA) from 28 April to 5 May. Full details on {www.theunitedfest.com/losangeles}

**PUBLICATION NEWS**

[USA★Cinema] *The Projectionist* [book by Kendall Messick and Brooke Anderson; out now] presents cinema projectionist Gordon Brinckle (1915-2007) of Middletown, Delaware (US). Brinckle meticulously constructed a miniature version of a grand movie palace -the SHALIMAR- in the basement of his 1950s-era home. Lushly designed and decorated with an obsessive attention to detail, this fully functional micro cinema is equipped with nine authentic cinema seats, a projection booth with a 16-mm projector, speakers, and even a working organ. He adapted various cinema architecture styles of the twentieth century, including a distinctly 1960s marquee and a 'semi-atmospheric' 1930s auditorium, complete with three opulent working curtains. Filmmaker, photographer and former neighbour Kendall Messick has documented this unique movie theatre and its one-of-a-kind creator, capturing every detail of Brinckle's colourful fantasy world. {www.papress.com}

[Museums] *Museums of Cinema and their Audience* [book by Rinella Cere, out now] examines how cinema has been transformed and strengthened through museological and archival activities since its origins, and asks what paradoxes may be involved in putting cinema in a museum. Cere examines the ideas which developed around the need to establish national museums of cinema and the tensions between the history of film as an aesthetic product and
cinema as a leisure activity. {www.routledge.com}

[USA★Magazine] The Film Journal International [FJI, print and online magazine] combines news and features with reviews, columns and blogs, industry guides and more in a print and a digital version, as well as on an informative website. FJI offers a free one-year subscription to its digital version {flagged by Andreas Fuchs}. To access your 12 free copies, register at {www.filmjournal.com}

If you have written or come across a cinema- or film-related article or book, do let me know; I will be happy to make readers aware of it. Contact {editor@cinemaheritagegroup.org}

REVIEW

This month's review takes a closer look at a new, bi-lingual publication from Italy that offers cinema architecture enthusiasts -as well as professionals in the field of preservation- a comprehensive mix of venue histories, architectural trends and assorted preservation issues. To submit a publication or a review of your own, or to suggest a book/magazine title for review, contact {editor@cinemaheritagegroup.org}

LUOGHI E ARCHITETTURE DEL CINEMA IN ITALIA [IT] [€34.00] {www.edizioniets.com}


Review:

This new title is a welcome addition to the field of cinema history as it does not restrict itself to specific venues or a locality but combines a range of relevant subjects investigated by experts in the field of architectural history and preservation. The bilingual entries (Italian and English) include overviews of Italian cinema architecture periods (including Futurism and the Belle Époque in Sicily), preservation issues and adaptive reuse concerns, restoration casework (the TEATRO-CINEMA in Lamporecchio), and spotlights on selected locations, including Naples and Viareggio (see also #041).

Caccia's own essay discusses cinema heritage, its significance, surviving historic venues (both as operational screens and as converted buildings) in Italy and abroad. Further included -offering additional, international context- is British expert Richard Gray's overview of cinema preservation in the UK. The book is rounded out by 132 assorted capsule histories of historic cinemas across the whole of Italy, from Venice to Palermo, many of which are described here for the first time. This section is in Italian only.

Unfortunately most of the translation of the book's main body into English is quite literal and cumbersome; the English cover title gives an indication (Cinema Houses: Places and Architectures in Italy). Nevertheless, covering a wealth of highly relevant subjects linked to both the documentation and the conservation of built cinema heritage, this tome, richly illustrated with black and white period photographs, floor plans and design drawings, provides a highly informative resource, the relevance of which extends beyond Italy.

Verdict: ★★★★★ ☺ Pertinent subject mix, conservation-oriented contents ☞ Poor English translation

{Reviewed by Marc Zimmermann}
HISTORIC CINEMA NEWS

[Malta] The historic RIALTO cinema (Paolino Vassallo Square, Triq il-Gendus, Cospicua) was scheduled Grade 2 by the planning authority MEPA in December 2010, following a year of dedicated casework and advocacy by the Cinema Heritage Group. Considering the building’s rarity and significance, the CHG had proposed Grade 1 scheduling. However, this was reduced to Grade 2 by the MEPA Board not to apply measures that would prohibit the reuse of the building. While the CHG applauds the decision to schedule this building, we have raised our objections regarding the fact that it was not strictly the significance of the historic fabric that was taken into consideration but that the potential reuse of the building was factored into the unconventional decision.

(Note: Grade 1 buildings are of outstanding architectural or historical interest that shall be preserved in their entirety. Alterations which impair the setting or change the external or internal appearance, including any fittings contained within the overall premises, will not be allowed. Grade 2 buildings are of some architectural or historical interest. Alterations to the interior will be allowed if proposed to be carried out sensitively and causing the least detriment to the character and architectural homogeneity of the building. See also #039)

This Art Moderne landmark -a unique example of its style and period surviving in Malta- was designed by renowned local architect Edwin England Sant Fournier. Its construction was part of the extensive rebuilding of the area in the 1950s, which had been heavily damaged during Italian and German WWII bombing raids of the nearby shipyards. The sizeable venue (approx. 900 seats) opened in 1956 as the premier cinema on Malta’s Malta Film (MiC) and the largest in the country, equipped with the latest electrical and projection technologies for an authentically modern viewing experience.
1,200 seats) opened on 5 May 1956 with a screening of the MGM musical *The Student Prince* (US 1954).

The building features restrained Art Deco and Art Moderne elements, including tall arched windows with deep blue stained glass and a hand-moulded proscenium arch surrounding its large, raised stage. It features level stalls (typical for Malta) and a raked balcony (including side balconies). After the cinema's closure in 1988 the small bank branch that originally took up part of its ground floor space (below auditorium level) expanded into the cinema entrance and foyer.

The building subsequently passed into the hands of the Malta Labour Party who used it as a venue for meetings and rallies. A 1995 proposal to redevelop the venue as a 3-screen cinema plus bowling alley and games venue did not bear fruit.

The auditorium was later stripped of its seats (most of which survive in storage) and has been increasingly neglected. Fortunately both façade and interior layout survive largely unaltered and even the historic twin Peerless projectors survive (albeit stripped of their lenses).

In its pursuit of achieving recognition of this heritage landmark -to be followed by a sensitive conservation of the building- the Cinema Heritage Group is being supported by The International Cospicuans Foundation. Recently the Labour Party has embarked on a cleanup project that involved clearing the interior of refuse and built-up pigeon droppings, as well as painting the ground floor façade. The CHG is proposing the regeneration of the venue as a multi-use cultural hub for Cospicua and the Three Cities, including a cinema/screen on the balcony space, a concert/performance/conference venue in the stalls area, a cinema exhibition space, a bookshop and a café/restaurant. Watch this space for future developments. For scheduling details see [www.doi.gov.mt/en/gazetteonline/2010/12/gazts/GG 10.12.pdf](http://www.doi.gov.mt/en/gazetteonline/2010/12/gazts/GG 10.12.pdf).

[Ireland] It appears the demolition of the former IFCO CINEMA (1945-2009) and offices appears to be currently on hold as the recent economic downturn has affected numerous large-scale redevelopment projects, such as PA5119/08 proposing a mixed-use development on the site (see #030). {flagged by Jane O'Halloran}

### PLANNING REVIEW

This new section we will flag [a] new planning applications affecting historic cinema buildings in Malta and Ireland, [b] collate scheduling/heritage listing notices of historic cinemas and theatres, and give an overview of [c] relevant planning applications of recent years. It is intended as a tool to improve transparency for the public and to ensure that your comments or objections can be submitted to the relevant planning authorities in time, ensuring that the loss of significant heritage is stemmed.

This first instalment gives an overview of Planning Applications (PA) and Enforcement Notices (ECF; typically issued to halt/reverse illegal alterations) in Malta since 1997, plus the latest heritage scheduling by Government Notice (GN). This list is currently being updated further by the CHG with the kind assistance of MEPA's Heritage Unit; Part 2 will collect entries going further back. (For Malta Environment & Planning Authority heritage planning details see www.mepa.org.mt). The full lists (MT and IE) will be made available on our website {www.CinemaHeritageGroup.org} in the near future, while the latest PA submissions will further be flagged on our Facebook page.
### Malta: Planning Applications, Enforcement Notices & Scheduling relating to Cinemas

<table>
<thead>
<tr>
<th>Type</th>
<th>No.</th>
<th>Structure</th>
<th>Locality</th>
<th>Protect.</th>
<th>Decision</th>
<th>Summary</th>
<th>see</th>
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<tr>
<td>GN</td>
<td>1225 (2010)</td>
<td><strong>RIALTO</strong></td>
<td>Cospicua</td>
<td>Grade 2</td>
<td>scheduled</td>
<td><strong>RIALTO Cinema, Misraħ Paolino Vassallo, Bormla</strong> [i.e. Cospicua] [scheduled, i.e. listed] a Grade 2 property in terms of Structure Plan Policy UCO7</td>
<td>#042 #026</td>
</tr>
<tr>
<td>PA</td>
<td>00553/10</td>
<td><strong>AUSTRALIA HALL</strong></td>
<td>Pembroke</td>
<td>Grade 2</td>
<td>suspended</td>
<td>Restoration of <strong>AUSTRALIA HALL</strong> and its environs.</td>
<td>#041</td>
</tr>
<tr>
<td>PA</td>
<td>03895/09</td>
<td>General Workers' Union (GWU) HQ</td>
<td>Valletta</td>
<td>none</td>
<td>approved</td>
<td>To convert a currently disused printing press at basement level below the GWU into a commercial cinema theatre with adjoining souvenir shop.</td>
<td>#038</td>
</tr>
<tr>
<td>PA</td>
<td>03521/09</td>
<td><strong>ROYAL OPERA HOUSE</strong></td>
<td>Valletta</td>
<td>Grade 2</td>
<td>granted + appeal received</td>
<td>Construction of new city gate, Parliament building, new [open-air] theatre [at the ROYAL OPERA Site], and ditch landscaping.</td>
<td>#037</td>
</tr>
<tr>
<td>PA</td>
<td>02987/08</td>
<td><strong>CITY LIGHTS/CAPITOL</strong></td>
<td>Valletta</td>
<td>none</td>
<td>approved</td>
<td>Change of use to class 9 (Bingo Hall), structural alterations and fixing of signs.</td>
<td>#034 #032</td>
</tr>
<tr>
<td>PA</td>
<td>01078/08</td>
<td><strong>ROXY</strong></td>
<td>Birkirkara</td>
<td>none</td>
<td>deferred to DCC/MEPA Board</td>
<td>To demolish existing building and construct mixed-use complex [offices and shops], community centre, apartments and garages.</td>
<td>#041</td>
</tr>
<tr>
<td>PA</td>
<td>03464/05</td>
<td><strong>PILOT</strong></td>
<td>Mgarr</td>
<td>none</td>
<td>refused 2007, granted 2009</td>
<td>To demolish existing cinema, construct basement garages, overlying residential units and penthouses.</td>
<td>#035 #021</td>
</tr>
<tr>
<td>ECF</td>
<td>00185/97</td>
<td><strong>PILOT</strong></td>
<td>Mgarr</td>
<td>none</td>
<td>Stop demol.</td>
<td>Note: internal demolition was started w/out approved PA</td>
<td>#035 #021</td>
</tr>
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</table>

**PLANNING NEWS**

[Malta] Development planning fees for new applications relating to social, cultural, educational and sports activities have been cut by about 39 percent. A Legal Notice issued recently by the planning authority MEPA ([www.mepa.org.mt](http://www.mepa.org.mt)) includes fee cuts for entities such as hospitals, residential and educational institutions, museums, places of worship, sports facilities and social clubs. A cap of €40,000 has also been introduced for such applications, a measure through which the government and the planning authority intend to assist non-profit organisations.

The planning fees were first revised last July, calculated on the basis of the size of the proposed project. Those new fees reflected the costs incurred by the authority, especially after the government decided to stop its annual subsidy to MEPA of €6m. The planning authority said the latest revisions to the planning fees were implemented following consultation with organisations, associations and...
local councils. Furthermore, the flat rate on demolition works has been converted to one based on the area to be demolished. {www.timesofmalta.com}

THEATRE NEWS

[Morocco] Renowned architect Zaha Hadid and Lemghari Essakl, Managing Director of the Bouregreg Valley Development Agency signed an agreement for the architectural design of the Rabat Grand Theatre, to be located in the Bouregreg Valley in the heart of the Moroccan capital Rabat (pop. 0.65m), in November 2010. The 27,000 m² venue will include a 2,050-seat theatre and an additional 520-seat auditorium, creative studios, and a fully-equipped 7,000-seat amphitheatre. The cost of the project is estimated at 1.35bn Moroccan Dirham (€120m). With its dynamic, innovative design and cutting-edge infrastructure, the Rabat Grand Theatre will be a major landmark in the region.

According to Mr. Esskal it is "part of a national programme of cultural development initiated by His Majesty King Mohammed VI. The construction of the Grand Theatre will allow Rabat to showcase its rich cultural heritage as one the world's greatest cultural centres."

Zaha Hadid is "delighted to be building the Grand Theatre in Rabat," acknowledging that "Morocco's unique musical traditions and rich cultural history in the performing arts are renowned throughout the world". Hadid (see also our Portrait in #029) was recently awarded the Woman at the Top Award for Excellence by the Financial Times and Visionary of the Year by Harper's Bazaar magazine. {www.zaha-hadid.com}

[China] The sinuous, organic and striking 1,200-seat Guangzhou Opera House -designed by Zaha Hadid- was inaugurated on 25 February in the country's third largest city, Guangzhou.
The Cinematograph (a.k.a. Canton, pop. 6m, urban area 12m). The 70,000 m² complex further features a 400-seat hall for performance art, opera and theatre in the round. {www.zaha-hadid.com}

It is yet another example of Hadid’s visionary work, creating truly unique architecture for the 21st century. Considering how many designs of her architectural practice are for avant-garde theatres, we are still hoping that sometime soon a visionary cinema operator will commission an equally outstanding multiplex design. {MZ}

**REDISCOVERED**

[Germany] CHG member Lutz Zimmermann (DE), an engineering project manager with a keen eye for historic cinemas, has sent us proof that the historic cinema in Weißenfels (Lower Saxony, Germany) has survived the demolition-cum-redevelopment boom that followed the sweeping closures of historic single-screen venues in the wake of the country’s reunification and the flood of new multiplex developments surging into the former East throughout the early to mid-1990s.

Designed by renowned Modernist architect Karl Fugmann from Erfurt, the 1,200-seat GLORIA-PALAST opened in 1928. It operated successfully as a rather sizeable, single-screen venue for the town and region for seven decades until it was forced to close in the 1990s. The cinema was known for its enormous, hand-painted posters adorning the façade above its canopy, which were created as bespoke artwork for each major film, well into the 1980s.

In recent years the building at Merseburger Strasse 3 appears to have served as a restaurant. While its façade and tower signage survive remarkably unaltered from their 1928 appearance, the building has suffered considerable neglect. The extent of the alterations carried out internally, its current use, as well as its long-term fate, remain uncertain. {LZ}

[Syria] CHG member Jim Calhoun (USA), an artist and cinema enthusiast who created the cover for our issue #035, lived in Syria for some time. On a recent return trip he discovered the abandoned CINEMA ARMIR in a Damascus street. The cinema appears to originally have been incorporated into a residential block.

[This practice was common in several countries, such as Romania, predominantly during the 1960s and 70s. By combining a compact street frontage with a long corridor cutting through the building, accessing the auditorium situated behind the complex, it allowed for cinemas to be located within newly created, densely-built residential areas (often designed in pre-fab concrete elements) without losing any desirable residential street frontage. Ed.]

The historic CINEMA ARMIR appears to have been abandoned some time ago and the status of
its interior, as well as its future, remain uncertain. {JC}

MYSTERY CINEMAS

Among the multitude of historic cinemas once in existence across the world, numerous venues especially early, small and transient cinemas were poorly documented and have consequently slipped into obscurity. The history of the following two venues currently remains sketchy. Go on, put on your deerstalker cap and use your sleuthing skills, we'll be glad to hear from you with further details or images (to be shared in a future issue of the magazine) at {chairman@cinemaheritagegroup.org}

[Malta] A Teatro Nazionale venue on Valletta's Republic Street took up part of the Auberge d'Auvergne. This structure had been built by the Knights of St. John in 1570-74 during their construction of Valletta as a brand-new capital city, complete with rectangular street grid and underground drainage as arguably the most modern city of its time. After the arrival of the British in 1800 the building served different uses, including Malta's Courts of Law -from 1860 onwards- when this main Valletta artery was called Strada Reale or King's Way. This 1917 photo shows a 'Teatro Nazionale' canopy over just one of the façade's thirteen bays. The Auberge d'Auvergne was completely destroyed by aerial bombing during WWII and a new, imposing Law Courts building was subsequently erected on the site.

As Valletta's Manoel Theatre (in close proximity) was also known as the National Theatre of Malta, it is possible that these two venues were linked. However, it is unclear whether this particular Teatro Nazionale entrance simply fronted a ticket office (doubtful) or whether it operated as a cine-variety, stage or movie theatre. Details, including its opening
year and capacity, will have to be established. Can you assist in lifting the veil on this venue?

[Ireland] Dublin's lesser-known BAYNO was a unique children's cinema that operated mainly during the 1930s and '40s. It formed part of the historic red-brick complex of buildings off Bull Alley Street, which originally encompassed tenement housing, a hostel, public baths, a school and a play centre. This sizeable complex was built by the Iveagh Trust -initiated by Sir Arthur Guinness- from the 1890s onwards. Its impressive assembly hall, designed by McDonnell & Reid in 1913, regularly screened films for children and is still fondly remembered by some. It was known as the BAYNO, a corruption of the word beano, meaning feast, as the children received cocoa and a bun each day.

Little is known about this venue's screening schedules or its exact years of operation and readers' input in unravelling its intriguing history is sought. Can you shed some more light on the BAYNO?

MOVIE & DOCU NEWS

[Malta] Asterix and Obelix are returning to Malta shortly with a French production crew filming parts of the movie's fourth live-action sequel on the island. Asterix and Obelix: God Save Britannia, to be shot in 3D for a 2012 release, follows Asterix and Obelix: Mission Cleopatra which was also (partly) filmed in Malta in 2000. Shooting is expected to start in April at the Mediterranean Film Studios' water tanks near Fort Rinella. {www.timesofmalta.com}

[Malta] As Malta's film industry keeps attracting international companies, a local production service firm has recently expressed concern about the lack of local film crews. "The film servicing [sic] industry in Malta has for a long time been experiencing shortages of local professional crews. The estimated influx of foreign productions arriving in Malta over the next twelve months and more is expected to put a similar, if not increased, strain on local human resources," Malcolm Scerri-Ferrante of Producer's Creative Partnership (PCP) said. Among other services the company provides location management for film production in Malta.

Productions lined up for 2011 include the 13-part series Sinbad the Sailor, commissioned by Sky 1, expected to start shortly, several Italian feature films and a Discovery channel docudrama. "Currently, there are only about fifteen Maltese freelancers who dedicate themselves fully to the film servicing industry and who don't work in local TV or other industries. Another thirty to forty or so actively try to keep themselves free for film servicing but have other jobs, usually in local TV or media related industries," Mr. Scerri-Ferrante said.

The problem is fuelled by a lack of a home-grown films industry and training, especially in the past. Moreover, many seem discouraged by the idea of not having a guaranteed pay cheque at the end of the month. The influx of productions, Mr. Scerri-Ferrante argued, was largely the
result of the government's 2005 financial incentives given to producers, who were obliged to provide trainee positions. However, unlike other countries where hopeful trainees patiently waited for a 'golden opportunity' to start a film career, producers often had a tough time finding them in Malta, Mr. Scerri-Ferrante added.

Outgoing Film Commissioner Luisa Bonello said she hoped the "unprecedented level of incoming productions" and the "successful trajectory of the established local crews" would encourage interested newcomers to the industry. "Until a few years ago, Malta's film-servicing industry continued to face a chicken-and-egg situation," she said. "The industry could not offer year-round employment to locals because there was a sporadic flow of productions coming Malta's way but, at the same time, lacking skilled crew meant film-makers would opt to shoot elsewhere where labour was more plentiful, specialised or cheaper," she said.

Financial incentives and the improvement of film-related services attracted constant overseas production work, which was providing a more permanent footing on which to develop and improve, Ms. Bonello concluded.

In an effort to address the crew shortage in the long term, PCP launched an online application form for anyone wishing to pursue a professional film career. For further details see Jobs, Training & Funding below. {www.timesofmalta.com}

SMALL SCREEN NEWS

[Malta] Anthony Tabone, a director of the Farsons Group, was appointed Chairman of the Public Broadcasting Authority's (PBS) Regulating Board on 3 March despite the Labour Party's (PL) objection to his appointment. Having repeatedly told the Prime Minister it disagreed with Mr. Tabone's appointment and having submitted alternative names, the party was disappointed no agreement had been reached.

Mr. Tabone previously held the PBS Chair position from 2000 to 2003. This time he will occupy the regulator's role. He is replacing Joseph Scicluna whose term ended in December 2010. A veteran business consultant specialised in marketing, Mr. Tabone previously also served as an officer on the management board of the Chamber of Commerce, Enterprise and Industry. Further members of the regulator's board are lawyers Reno Borg and Peter Fenech, business consultant Alfred Mallia Milanes and legal procurator Rose Sciberras. {www.timesofmalta.com}

[Malta] Malta has been given ten weeks to clarify important issues raised by Brussels regarding the implementation of the EU's general broadcasting rules, the Audiovisual Media Services Directive (AVMS). The European Commission decided to send a fact-finding letter to the Maltese authorities as it has doubts whether certain aspects of this directive have been properly implemented. The Commission said this was not an infringement procedure but an information gathering exercise. The Commission has sent similar letters to 15 other EU member states.

The AVMS Directive ensures a single market and legal certainty for Europe's TV and audiovisual industry by creating a level playing field for both broadcast and on-demand audiovisual media services across Europe's
borders. The directive is based on the 'country of origin' principle, whereby audiovisual media service providers are subject to the regulations in their country of origin only and cannot be subjected to regulation in the destination country, except in very limited circumstances. Originally known as the 'Television without Frontiers' directive, it deals with many aspects of broadcasting, including audiovisual commercial communications, product placement, sponsorship, TV advertising and teleshopping, basic obligations such as identification requirements, rules on incitement to hatred, balanced coverage obligations and the right of reply. {www.timesofmalta.com}

THE NICKELODEON DICTIONARY

This section brings you international terms from the world of cinema and TV that have become outdated or that have faded from memory. If you have a word in mind that you’d like to submit for closer inspection, send it to {editor@cinemaheritagegroup.org}

[Flip Book] [noun, Engl.] Placed somewhere between technical experiment and entertaining toy this optical illusion tool proliferated during the late 1800s, leading up to the development of the Bioscope and -ultimately- the cinema. This pocket-sized booklet creates the illusion of moving pictures by allowing the viewer to flick through its pages depicting progressive still photos (or drawings) from a motion sequence such as Eadweard Muybridge's famous 1877 galloping horse experiment. Flicking the pages rapidly, an animated sequence is created. Just as in projected film, this effect is based on the persistence of human vision that merges single, successive images into the illusion of continuous motion.

They are alternatively known as flick book or flicker, as well as Kineograph (its original 1868 term). The German term Daumenkino (lit. thumb cinema) alludes even more closely to the movie theatre. {MZ}

The first flip book was patented by John Barnes Linnett in 1868 under the name Kineograph (from moving picture). It was the first form of animation to employ a linear sequence of images rather than a circular one (such as in the older Phenakistoscope). The German film pioneer Max Skladanowsky first exhibited his serial photographic images in flip book form in 1894, as he and his brother Emil did not develop their own film projector until the following year. In 1894, Herman Casler invented a mechanized form of flip book called the Mutoscope, which mounted the pages on a central rotating cylinder rather than binding them in a book. The Mutoscope remained a popular attraction into the early 1900s, appearing as coin-operated machines in penny arcades and amusement parks. In 1897, the English filmmaker Henry William Short marketed his Filoscope, a flip book placed in a metal holder to facilitate flipping.
Flip books are now largely considered a novelty for children, and were once a common prize in cereal boxes. However, in addition to their role in the birth of cinema, they have also been an effective promotional tool since their creation for such decidedly adult products as automobiles and cigarettes. They continue to be used in marketing of all kinds, as well as in art and published photographic collections. Vintage flip books are popular among collectors, and especially rare ones from the late 19th to early 20th century have been known to fetch thousands of dollars in sales and auctions.

The first international flip book festival was held in 2004, by the Akademie Schloss Solitude in Stuttgart. The first flip book in stereoscopic 3D was published in September 2005 in Stereo News and subsequently in the Stereoscopy journal.

With the rapid development of cinematic flip books' popularity declined. However, they have repeatedly resurfaced as a quaint toy. Recently their historic charm has found a wider audience with the introduction of software tools that can convert digital video files into custom-made flip books {www.wikipedia.org}. For animated demonstrations of antique flip books head to {www.flipbook.info}

**CENSORSHIP ISSUES**

[Malta] The producers of the satirical series **VIP Xow**, a comedy programme poking fun at political personalities, aired on TVM until early this year, are to file judicial proceedings against Public Broadcasting Services (PBS, see also Organisations below) following the editorial board’s decision to axe the programme from the national station’s schedule. **VIP Xow** made headlines recently when a clip from one of the episodes was censored on 3 January with an allegedly offensive clip being blacked out without explanation.

In the clip in question former Alternativa Democratica party chairman Arnold Cassola is portrayed winning a mock quiz show by knocking over a picture of President George Abela, (alongside PM Lawrence Gonzi and Opposition leader Joseph Muscat) with a shoe. PBS Head of News Natalino Fenech defended the decision to censor the clip stating that ridiculing the President of the Republic was illegal. However, the law as stipulated by the Press Act (Chapter 248, Laws of Malta) is restricted only to outlawing the 'inciting of others to take away the life or liberty of the President, imputing ulterior motives to the acts of the President, and anything that may insult, revile or bring into hatred or contempt or excite disaffection against the person of the President.' A ban on any satirical representation, however, is not included.

Producers of the show, ZOO TV, have since been informed that the entire programme will now be discontinued, following a decision taken by the PBS editorial board in January. Producer and presenter Chrysander Agius said that his company is currently preparing to take legal action against PBS, objecting to the suspension of the programme which was contractually designed to run until June 2011. The decision entails financial implications for the production company, with a potential substantial loss.

**Political satire** is in fact severely frowned upon in 21st century Malta, as can be attested by laws against Carnival costumes/floats poking fun at individual politicians [or Catholicism, although all other religions are not protected, Ed.], as well as a number of libel cases instituted over political cartoons. Satirical publications such as *In-Niggezie*, *Il-Hmara* or *Il-Banana*, so plentiful in the past, are practically non-existent today. And despite individual calls for an overhaul of Malta's stringent anti-satire laws -by parliamentary secretary for the elderly Mario Galea and Opposition MP Owen Bonnici among others- no effort has been made to change the status quo.
Paradoxically, the situation was markedly different in the 1980s, when political criticism often elicited violent reactions, and TVM (then known as Xandir Malta) was boycotted by the Nationalist Opposition because of the extreme bias of its political reporting. {www.timesofmalta.com}

**ORGANISATIONS IN FOCUS**

[Malta] The Friends of Cottonera Forum was established in March this year with the aim of advocating on behalf of local residents of Cospicua, Senglea, Vittoriosa (a.k.a. the Three Cities) and neighbouring Kalkara with the support of local heritage NGOs, including the Cinema Heritage Group. The organisation will act as a monitoring and advocacy group for sensitive heritage preservation (including the local RIALTO cinema's, see Historic Cine News above), as well as transparent, controlled and sympathetic development of the area that is rich in significant built heritage spanning from Byzantine to British colonial times. It will facilitate clear and direct dialogue between residents, NGOs, and government bodies, including planning authority MEPA. To stay informed of heritage and planning issues in the area and to make your voice heard, contact {cottonera.forum@gmail.com}

[Malta] Luisa Bonello, who occupied the post of Film Commissioner for the past four years, resigned in early March. Anthony Sammut has been appointed Acting Film Commissioner until a replacement is chosen. Finance Minister Tonio Fenech, under whose umbrella the Malta Film Commission falls, thanked Ms. Bonello for her valuable work. She has been involved in the Film Commission since its inception and resigned for personal reasons, saying that after eleven years in the industry, she felt it was an appropriate time to "move on and seek new challenges".

Ms. Bonello leaves behind a film-serving industry that is doing particularly well, with several productions lined up for 2011, continuing the consistency that has been achieved over the last few years. The local creative sector is also responding well to recent developments in regards to training and the Film Fund.

Since 2007, at least one film production was being set up or shooting every day of the year, except for a few months in 2009, due to the global financial crisis. People working in the industry were full of praise for the outgoing Film Commissioner and sorry about her resignation. Reacting to the news, freelance line producer Malcolm Scerri-Ferrante said Ms. Bonello was doing "sterling" work in promoting Malta and administering incentives, leaving a question mark as to who could replace her. "She grasped this specialised industry incredibly fast, even though these things take time. I think I can speak on behalf of the industry when I express concern about who could take her place," Mr. Scerri-Ferrante said. "This is not an easy role to occupy and it is important to speak the language. You have to understand the mind of producers and the politics involved," he said. "Whoever replaces her must not have any private economic interests in the film industry and must not use their position for personal benefit on the side, a strict rule in the International Association of Film Commissioners," he added. For Simon Sansone, Small Island Films production manager, Ms. Bonello was an "incredible asset" to the industry and great at nurturing productions, from attracting them to Malta to their realisation. "Apart from the political aspect of handling the producers very well, she was very hands-on in terms of assisting with the day-to-day nitty-gritty and understanding the importance of her assistance." Ms. Bonello covered a wide spectrum of required qualities, from knowing the industry and what was going on overseas to the financing and conceptual point of

![Outgoing Film Commissioner Luisa Bonello © ToM](image_url)
view, right down to being available for productions that had operational problems, he said.

[Malta] The government will set up a **National Theatres Board** composed of the chairmen of the [country's stage] theatre venues with a view to coordinating activities, Prime Minister Lawrence Gonzi told Labour MP Owen Bonnici in reply to a parliamentary question. The board will be tasked with focussing attention on the utilisation of resources. It will also help to achieve the aims of the National Cultural Policy. He said that it was "essential for the board to work hand-in-hand with the sector's regulator, the Malta Council for Culture and the Arts".

[World] The **World Monuments Fund** is the leading independent organisation dedicated to saving the world's most treasured places. Since 1965 its experts have been racing against time, applying proven techniques to preserve important architectural and cultural heritage sites in more than 90 countries around the globe. Through partnerships with local communities, funders and governments, the organisation aims to inspire an enduring commitment to stewardship for future generations. Nearly 85 percent of its revenue goes directly toward preservation projects, fieldwork, advocacy, and educational programs.

**TOP 5: CINEMA & HERITAGE**

This new section will present a selection of the very best in cinema and heritage, including historic cinema buildings, books, films and more, combining your nominations with our very own suggestions. Are you impressed with an outstanding publication, enthusiastic about a surviving single-screen venue, passionate about a classic movie? Let us know and we will share it here as a recommendation. The first instalment of our **Top 5** will feature in issue **#043**, highlighting outstanding **books on the history of cinemas worldwide** (combining architectural and social histories). To nominate your own favourite(s) send a brief message with title and explanation to {editor@cinemaheritagegroup.org}

**RECOMMENDED VIEWING**

[The Way] Actor/director Emilio Estevez' new film **The Way** (US 2010) has been released in stages, across the globe, over the past few months. Estevez is known as an actor in among others **The Breakfast Club** (US 1985) and as a writer and director of the award-winning Robert Kennedy biopic **Bobby** (US 2006). His latest movie -which he also wrote and directed- is poignant, spiritual and life-affirming. It follows Californian ophthalmologist Tom (played by Estevez' father Martin Sheen) on a trip to France to recover the body of his estranged son Daniel (played by Estevez in a flashback) who has died in a freak-weather accident in the Pyrenees mountains. Daniel had just embarked on El Camino de Santiago (a.k.a. The Way of St. James), a traditional pilgrimage leading from France to Santiago de Compostela in Spain.

Tom’s decision to simply bring his son's ashes back home falters and is abandoned as he decides to finish his son's pilgrimage for him. Over the next 800 kilometres that lead him through French, Spanish and Basque mountains a colourful band of misfits from different corners of the globe (including the justly popular James Nesbitt), each battling with their own
demons, drives and expectations for this journey, gather around him to share, discover, argue, celebrate, open up and ponder life. 
Along the way we get to discover the pilgrim’s backgrounds, the local culture, political and interpersonal issues. There are imperfections, such as Deborah Unger's stiff performance and the expectation that a 48 year-old Estevez could credibly play his character as a 20-something Ph.D. drop-out in a flashback. However, the movie is spiritual without being preachy, pensive but without overriding melancholy, and quirky, yet of substance. As such it should appeal to cinemagoers in search of food for thought. Seek it out. {MZ} 

[Current Affairs Note] The Malta premiere of The Way was hosted by the Embassy of the United States of America and attended by Martin Sheen on 28 February. Proceeds from the fundraising screening went to the Hal Far Peace Lab. CHG wishes to commend the commitment of H.E. Douglas Kmiec and US Embassy staff in supporting Peace Lab, while simultaneously working on urgent evacuation operations of US and EU citizens from MENA countries in crisis. {FLZ} 

CINEMAS IN THE MOVIES

Cinemas and theatres frequently play a starring role in films, both on the big and the small screen. For this issue we have hit the pause button on two WWII-set dramas, the black-and-white crime thriller The Good German and the acclaimed HBO series Band of Brothers, each featuring a cinema as the backdrop for one of their tense and dramatic scenes. 

[The Good German] Set in post-war Berlin in July 1945, director Stephen Soderbergh’s film (US 2006, Art Director Doug Meerdink, source novel by Joseph Kanon) features a derelict cinema in the German capital, the -presumably fictional- KINO AM ZEPPELINPLATZ. A survivor of the allied raids, the façade of this 'Lichtspielhaus' has nevertheless suffered, losing much of its lettering. Here mysterious German Lena Brandt (Cate Blanchett) secretly meets [caution: plot spoiler!] her husband-in-hiding Levi (Dominic Comperatore) while trying to evade the American Armed Forces, including her former lover Jake Geismer (George Clooney). This tense scene (start your DVD at 01:22:00) features the cinema's exterior (a studio back-lot construction), the projection booth (check out the Stadt Anatol [DE 1936] movie poster on the wall), and the large auditorium with its balcony, the latter a set-dressed, real period cinema. The movie was shot in black-and-white, using filming methods prevalent at the time, including rear projection and incandescent lighting. Opening with a 1940s Warner Brothers logo, the film is presented in the old, compact Academy format of 1:1.33. It was shot mainly on studio back-lots, augmented by a few Los Angeles locations. The cinema's interior is -in all likelihood- that of a surviving period cinema, possibly in Los Angeles, set-dressed for the film. {MZ} 

[Set] The KINO AM ZEPPELINPLATZ back-lot façade featuring in The Good German © Warner Bros. 
[Real] Unknown cinema used as KINO AM ZEPPELINPLATZ interior in The Good German © Warner Bros.
**Band of Brothers** The award-winning HBO television series (based on the acclaimed non-fiction book by Stephen Ambrose and produced by Tom Hanks) features a **tent cinema** for the Armed Forces, specifically the paratroopers who are about to make their fateful D-Day jumps at the Utah and Omaha beaches in Normandy.

Part 1, *Currahee* (Director Phil Alden Robinson, Art Director Don Dosset) leads up to the days in late May and early June 1944 when the men of Easy Company, 506th Regiment of the 101st Airborne Division are stationed near the town of Upottery (England) and its airfield, awaiting orders for their first jump into enemy territory. To provide some distraction and welcome relief in the tense days preceding their mission, their makeshift cinema is screening a Cary Grant movie, quite possibly *Mr. Lucky* (US 1943), in which he plays the character of Joe Adams, who takes on the identity of a dead gangster in order to avoid being drafted for the war. Check out your DVD from 00:57:30 onwards. {MZ}

**CINEMA SHOPPING**

[On Location] *Movie Move* is an Italian travel package offering guided tours of beautiful Italian cities and the locations immortalised in films such as *The Leopard* (Palermo), *Angels & Demons* (Rome) and the films of celebrated Italian comedian/aristocrat Totò (Naples). It is one of over a dozen thematic travel packages, further including art, food and agriculture. Check out {www.specialmove.it}

**JOBS, TRAINING & FUNDING OPPORTUNITIES**

[Malta: Film Jobs] In an effort to address Malta’s professional film crew shortage in the long term (see also Movie & Docu News above), Producers’ Creative Partnership (PCP) has recently launched an **online application form** for anyone wishing to pursue a professional film career. Industry ‘newcomers’ can fill the form on {www.workinfilm.info}. All applications will be shared with leading service providers in Malta and with the Malta Film Commission, to maximise the placing of trainees. Those who have already worked on more than one foreign film production can fill in a separate, confidential form on {www.maltafilmcrews.info}

[Ireland: Volunteering] The Radharc Trust oversees the preservation and promotion of its archive of 400+ **documentary television films**. A number of projects are organised or sponsored every year. 2012 will see the 50th anniversary of the screening of the first Radharc film in 1962. Currently the organisation has vacancies for one full time and a number of part-time volunteers to assist it in its work, including promotional and administrative duties. Knowledge of films and filmmaking is an advantage for some positions. For contact details go to {www.radharc.ie}
The **CINEMA HERITAGE GROUP** (estd. 2006) is an NGO with free membership, bringing cinema enthusiasts and industry experts together to encourage joint efforts in the recording, preservation and dissemination of cinemagoing history. We pursue the following **MAIN GOALS:**

1. Carry out, circulate and encourage **RESEARCH** on historic cinemas
2. Secure the protection and **PRESERVATION** of highly significant surviving cinemas
3. Establish and maintain **EDUCATIONAL RESOURCES** relating to cinemas and film
4. Promote **DEVELOPMENTS** in the cinema industry, including exhibition and filmmaking

**SUBJECT:** Historic cinemas, multiplexes, cinemagoing history & developments worldwide

**FOCUS:** Our work focuses on Malta and Ireland (where the organisation was founded), as well as on global cinema trends, while it is further assisting in cinema-related projects around the world, including documentation, research, filmmaking and conservation schemes.

**NETWORK:** Our international organisation is progressively expanding, forming a network of 17 member countries to date (IE, UK, CA, US, DE, FR, AU, MT, CH, PT, NO, SK, BG, PL, ES, IN & RU). We are associated with several archives, heritage & conservation organisations worldwide.

**THE CINEMATOGRAPH:** Our monthly electronic magazine (PDF, via e-mail) is free to members.

Visit our [website](http://www.CinemaHeritageGroup.org) for more information and updates.

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