

THE NATIONAL COLLEGE OF ART AND DESIGN

CINEMAS AND CINEMA-GOING 1950-1978

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## INTRODUCTION

The original objective of the study was to examine and analyse the fare presented in Dublin city centre cinemas in the period 1950-1978.

From such an examination it was thought possible that the following could be determined:-

- a. the taste of Dublin filmgoers over the period in question,
- b. whether particular cinemas relied on a particular audience and specific types of films,
- c. if certain cinemas changed their image over the years,
- d. a complete record of films presented in Dublin in the period in question.

These objectives were to be achieved by examining:-

- a. the programmes and length of run of films in city centre cinemas,
- b. the pattern of change and closure of city centre cinemas,
- c. the creation of multi-screen cinemas.



From a preliminary examination of the period 1950-1978 at five-year intervals, it was found that the overall scope of the project was far too great to be covered in such a thesis as this. Consequently, the following report presents a general view based on the five-yearly information, and a detailed analysis of the period 1965-1975.

## CHAPTER 1

### METHOD OF RESEARCH

#### Collection of Data

The first stage was to determine the overall magnitude of the project. To do this five-year periods of the Evening Herald newspaper were examined - this was the only evening paper which covered the period 1950-1978 continuously - and all films advertised on Friday evenings were logged - the normal day for changing films in major cinemas.

A preliminary examination of this period indicated that time would not permit the gathering of data for this entire period, and as most of the changes in cinema and screen numbers took place in the period 1965-1975, these years were examined in detail. The data was correlated to present a detailed picture of films screened in each cinema over the period. See Appendix 1 for an example of correlation of such data.

#### Analysis of Data

From the general data obtained it was possible to determine the decline and growth of cinemas in Dublin 1950-1978 giving the change in the number of screens and the pattern of closure of cinemas.



From the detailed information on the period 1965-1975 it was possible to examine the type of films shown in cinemas:-

- a. which no longer exist,
- b. which exist in same locations as before, and
- c. which were only created in the period under study.

For ease of classification the cinemas are defined as either 'Mainstream' or 'Specialist' cinemas.

From the entire data it was possible to classify films - to place films into specific categories and to note the changes in popularity over the years. It was interesting to note the changing pattern in length of run of films screened.

The following chapters deal with each of these divisions in turn.

## CHAPTER 2

### DECLINE AND GROWTH OF CINEMAS IN DUBLIN 1950-1978

#### 1. Change in number of screens 1950 and 1978

There were seventeen cinemas in Dublin's city centre in 1950 (see Table 1a). By 1978, while the number of locations had decreased, to fourteen, the number of screens had increased to twenty-three (see Table 1b).

Of the seventeen cinemas in 1950 only five remained in 1978. They were the Adelphi, Carlton, Savoy, Corinthian and Green - the latter being the only second-run cinema to remain.

TABLE Ia

TABLE Ib

No. Screens/Cinemas 1950/Closing Dates			No. Screens/Cinemas 1978/Opening Dates		
1	Adelphi		1	Academy	Mar. 1965
1	Cameo	1950-1955	4	Adelphi	1, 2, 3, Oct. 1970 4, Nov. 1973
1	Capitol		1	Ambassador	1950-1955
1	Carlton		1	Astor	1950-1955
1	Corinthian		1	*Cameo	1975-1978
1	Grafton	Nov. 1973	3	Carlton	1, 2, 3, 1975-1978
1	Green		1	Curzon	Aug. 1968
1	Mary St.	1955-1960	1	Film Centre	Oct. 1966
1	Metropole	Mar. 1972	2	Green	2 opened Jul. 1973
1	New Electric	1960-1965	1	New Metropole	Mar. 1972
1	Palace/Forum	1955-1960	2	Odeon	1, 2 Oct. 1975
1	Phoenix	1955-1960	1	Plaza	1967
1	Plaza	Apr. 1967	1	Regent	May 1967
1	Regal	1960-1965	3	Savoy	Twins Nov. 1969 3, Oct. 1975
1	Rotunda	1950-1955			
1	Royal	1960-1965			
1	Savoy				
17	17		23	14	

\* Cameo in existence in 1978 was a different cinema to the Cameo of the 1950s.

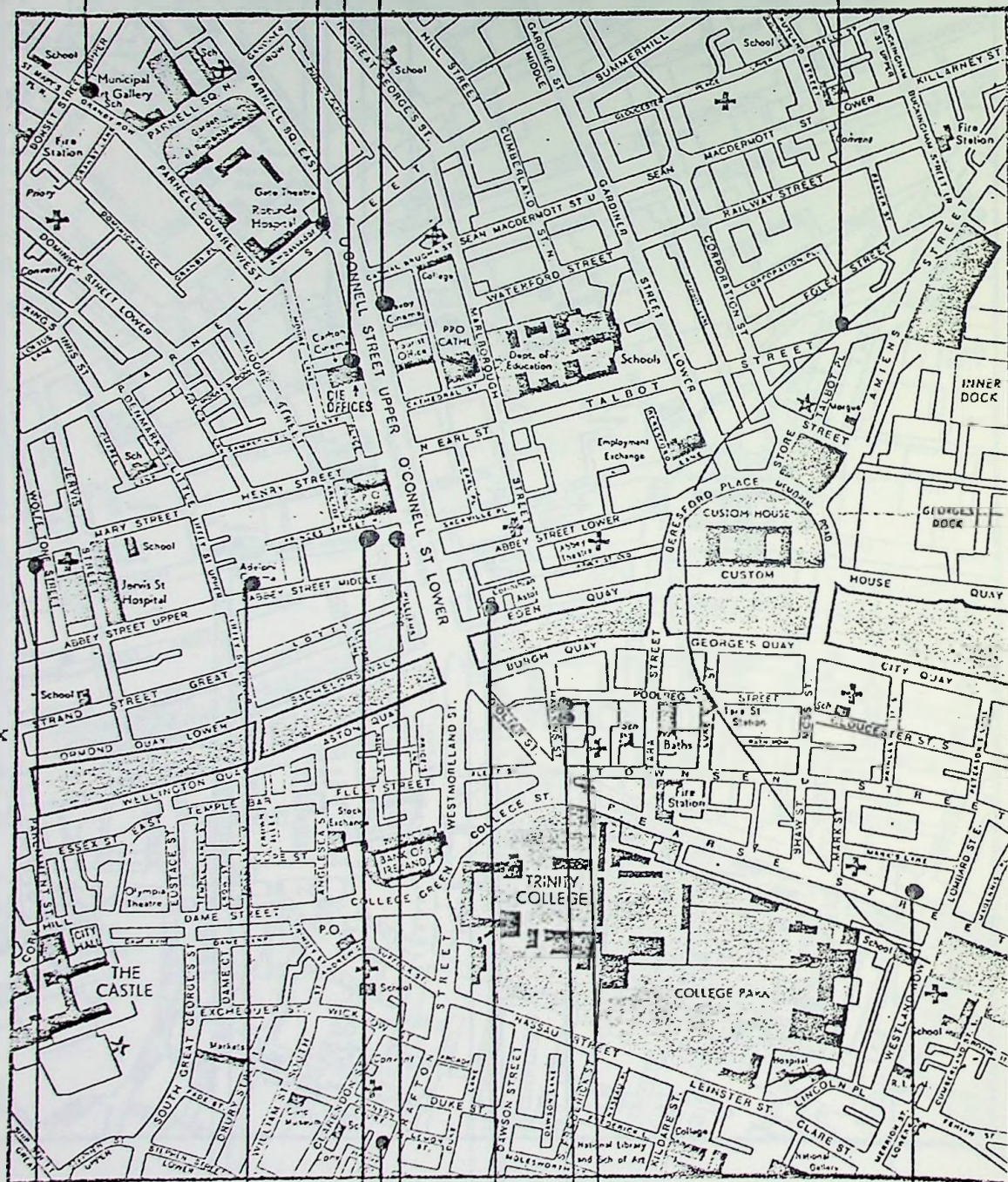


Illustration 1 - LOCATIONS OF DUBLIN CITY CENTRE CINEMAS 1950

Carlton

Plaza Rotunda Savoy New Electric

Phoenix



Mary St.

Adelphi

Green

Capitol

Grafton

Metropole

Cameo

Royal

Regal

Corinthian

Palace/  
Forum



Plaza Carlton Savoy Ambassador Regent

Ambassador Regent

Green Metropole Academy

Cameo Corinthian Adelphi Film Centre

Curzon - Astor



The pattern of cinema-going changed considerably in the period 1950-1978. This change was due to the following factors:-

## 2. Closures

There were six closures of second-run cinemas between 1950 and 1965 and further closures in the 1970s. Others closed and were reopened under different names as first-run cinemas and sometimes under new ownership. These included the Rotunda which changed to the Ambassador in 1955; the New Electric which changed to Cinerama between 1960 and 1965; the Embassy which changed to the Academy in 1965, and the Plaza which was completely rebuilt and opened as a Cinerama Theatre in 1967. The Metropole of the 1950s and 1960s closed in March 1972 along with the Capitol which closed in August 1974.

## 3. Specialist Cinemas

The period 1965-1975 saw the emergence of cinemas catering in a specialised way for types of films new to Dublin.

These included:-

- a. Cinerama/Superama (1,000 seats approx.);  
Plaza Cinerama (754 seats)
- b. Astor (320 seats); Academy (634 seats); International Film Theatre (240 seats)
- c. Curzon (400 seats); Film Centre 204 seats);  
Regent (369 seats).



With the exception of the Regent and the Academy, which will be referred to in section 5 of this chapter, all of these cinemas were known as 'independent' cinemas.

a. Cinerama/Superama and Plaza Cinerama

The term 'Cinerama' is applied to a particular type of projection different to normal commercial cinema. It comprises of a very big, wrap-around, semi-circular picture, arrived at by projecting three pictures which are joined at the edges. Cinerama was developed as a means to bring people back to the cinema - it proved quite successful here in Dublin.

b. Astor and Academy

These were the first 'art houses' to be established in Dublin. Thus giving audiences a chance to see a wider range of top quality foreign films, along with more high-quality British and U.S. films than had hitherto been screened here. The International Film Theatre opened in 1966 and screened similar high-quality films.

c. Curzon, Film Centre and Regent

All three cinemas opened in the 1960s. The Curzon and Film Centre showed mainly sex films while the latter screened mainly light entertainment films with a small number of sex films.

#### 4. Multi-screen cinemas

One important feature of the cinema trade in Ireland over the last ten years has been the subdivision of existing large cinemas into two, three and even four smaller cinemas. This has resulted in there being more screens in Dublin city centre than there has ever been.

The reason for this development and its effects are of interest:

Cinema owners had experienced declining audiences and a shortage of suitable films. At first it was considered that existing cinemas, with around 2,000 seats or more, were too large. Later, it was widely thought that even a cinema with 1,000 seats was too large and that 600 or 700 seats was an optimal size for the largest cinema, and that there was a need for smaller cinemas with some having as few as 90 or 100 seats.

The large cinema, it was felt, has two main disadvantages. First of all it is harder to fill a large cinema, and a house with a large number of empty seats loses a great deal of atmosphere and audience participation, thus discouraging people from attending the cinema. In the second place, particularly for the run of the mill films, which are in the majority, the large cinema would exhaust its potential audience in a very short time.



When audiences began to drop the film had to be replaced in order to fill half-empty houses. There was nowhere to move the film to cater for the remaining smaller audiences. Thus a large number of films were required - weekly replacement of films in the major Dublin cinemas was commonplace - but sufficient films were becoming scarcer. Another point is that films of limited audience-appeal, for example, cultural and foreign films, could not be exhibited in large cinemas.

The conversion of multi-screens had a number of significant advantages for the exhibitors. The more important films could be screened in larger cinemas while films of minority appeal could be shown in the smaller cinemas.

The public was provided with a larger choice of films, and there was the benefit of the 'spill-over'. People unable to get into one cinema might go to another films in the same complex which they might not have attended in the first place.

Another important advantage was the facility of 'moveover' in order to extract as much revenue as possible in one complex. This involves moving a film from a large house where the audience has diminished, to a smaller one in the same complex.<sup>1</sup>

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<sup>1</sup> This section on multi-screen cinemas is quoted from the "Restrictive Practices Commission - Report of Enquiry into Supply and Distribution of Cinema Films" - Government Publications, 1978.



5. Ownership of Dublin's main cinemas

Since the introduction of cinema in Ireland, Dublin city centre has been regarded as the focal point of the trade, and it has witnessed some of the more important changes since the 1950s. At that time the Odeon Group, a subsidiary of a U.K. firm owned five major cinemas in Dublin's city centre - Savoy, Metropole, Theatre Royal, Regal and the Corinthian, with a total of 8,700 seats. In the late 1950s and early 1960s the Royal and the Regal were closed, followed by the Metropole. A new and smaller Metropole with 878 seats was constructed on the site of the old Theatre Royal.

Due to the difficulty in booking films into the Savoy with well over 2,000 seats it was converted into twin cinemas of 1,072 and 780 seats in 1969. A third screen was added in 1975 and this brought the seating capacities of the Savoy cinemas to 1,072, 780 and 220.

In 1975 also, the Corinthian, renamed the Odeon was converted into twin cinemas with 200 and 323 seats. The Odeon Group now has six screens in three buildings with a total of 3,473 seats.

The Adelphi-Carlton group, a subsidiary of the EMI group in the U.K. owned for some time very large cinemas in the Adelphi and Carlton with 2,304 and 2,000 seats respectively. In 1970

the Adelphi was converted into three cinemas, with 1,054, 614 and 360 seats - a reduction of 276 seats. It was further sub-divided in 1973, the largest cinema being replaced by cinemas with 543 and 286 seats. The four Adelphi cinemas now have 1,803 seats, a reduction of 501 on the original cinema. The Carlton was converted into three cinemas in 1976, with 467, 589 and 268 seats - a total of 1,324 seats or a reduction of 700 seats.

The Ambassador has also been a major city centre cinema for a number of years with 1,100 seats. After closing down in 1976 it was acquired and reopened by Ward/Anderson in 1977. At the same time these interests also acquired the Regent (369 seats) which had opened in 1967, and the Academy with 634 seats (of which 220 are currently in use) all being purchased from Capitol and Allied Theatres. Ward/Anderson also own the Green cinema, which was twinned in 1972 to provide 340 and 377 seats. This is the only second-run cinema to be twinned.<sup>2</sup>

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<sup>2</sup> This section on ownership of Dublin's main cinemas is quoted from the "Restrictive Practices Commission - Report of Enquiry into Supply and Distribution of Cinema Films" - Government Publications, 1978.



- 15 -  
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### CHAPTER 3

#### CHANGES IN CINEMAS, THEIR LOCATIONS AND TYPES OF FILMS SHOWN 1965-1975

For clarity of description this chapter is divided into:

3A Mainstream Cinemas

3B Specialist Cinemas

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##### 3A Mainstream Cinemas

Two categories of cinemas come under this title. Included are those which -

- a. no longer exist - Capitol, Royal, Regal, Metropole and Grafton,
- b. retained the same locations as they occupied in the 1950s - Corinthian/Odeon, Savoy, Ambassador, Adelphi, Green and Carlton.

##### a. Cinemas which no longer exist

The Capitol which screened the first talking picture - THE SINGING FOOL with Al Jolson in the 1930s, generally showed light entertainment films such as: BACHELOR GIRL APARTMENT, CARRY ON ... pictures, HOW TO COMMIT MARRIAGE, along with adventure/suspense films; horror/science fiction films. The 1970s saw the appearance of the KUNG FU films along with sex films which replaced the light romances of

the 1950s and 1960s.

It is interesting to note how over the years some theatres have been used as venues for films. The Olympia Theatre screened films on Sundays only - therefore it hasn't been included in this study as a cinema. The Fine Arts Cinema - located in the Eblana Theatre, Busaras at weekends, screened films spasmodically in the early 1960s - this has also been omitted.

However, the Theatre Royal - the biggest theatre in Europe when it was built in the 1930s - it held four thousand people, had a marvellous programme of entertainment in the 1950s. It offered a full length feature film, a 1-1 $\frac{1}{2}$ hr. stage show, the March of Time Newsreel and a travelogue. The Capitol ran a similar cine-variety programme in the 1950s.

The Royal and the Regal closed down between 1960 and 1965. The New Metropole opened on the same site in March 1972. The move from O'Connell Street did not prove as successful as had been hoped - this was in part due to the time lapse of more than seven years when there was no theatre/cinema open on the site. The habit of going to that part of town, Townsend Street, for an evenings entertainment had been broken. In the days of the Royal and Regal the area was alive with people either going to the theatre/cinema, the tea rooms nearby or the very popular Cosmo pub.



So Dubliners not only lost the Royal, the Regal and the Capitol, but also the Metropole which had been a great landmark and rendezvous. It was also a favourite cinema/ ballroom/bar.

Although the Metropole changed its location it never changed the type of films screened. From 1950-1978 it concentrated on British and U.S. films which provided light entertainment for all the family. The programming of children's films was excellent, several films coinciding with the school holidays. Of course the Metropole showed some films only suitable for adults like THE GRADUATE which had a run of ten weeks.

The types of films screened through the years in the Met. as it was known, included the 'Doctor' films - DOCTOR IN THE HOUSE etc., the CARRY ON... films and of course Disney's films. While there were few long runs in the Metropole, DR. ZHIVAGO was screened for forty-two weeks between 1966 and 1967, and FUNNY GIRL ran for thirty-five weeks in 1969, most films did well there. It was the main cinema for children's pictures and family pictures in general, with the Corinthian running a close second.

The Grafton screened re-runs from 1950 on. It also went through a period of showing cartoons. Then in 1973 it came under new management and screened a couple of good foreign films including Rohmer's LOVE IN THE AFTERNOON. It closed



completely in December 1973.

b. Cinemas which retained the same locations as they occupied in the 1950s.

The Corinthian/Odeon situated on Eden Quay was known as "The Ranch" because of the enormous number of westerns screened there. The years studied in this report show that there was only one long run in the Odeon. This was the WILBY CONSPIRACY which was screened in Odeon 2 for nine weeks. Otherwise the programme was similar in 1978 to the 1950s, with westerns, adventures, horror pictures and comedy films mainly.

The Savoy has changed very little over the years with war, western, romance, musical, suspense/adventure films all very popular over the period. There were several long runs - mainly for the James Bond films which the Savoy always got first, but also for musicals like FIDDLER ON THE ROOF which was screened for twenty weeks in 1971/1972, and films based on historical events such as ANNE OF THE THOUSAND DAYS which ran for twenty-four weeks in 1970/1971. Spaghetti westerns were also very popular and had their first screenings in the Savoy.

The Ambassador cinema in Parnell Square occupies the same cinema as the Rotunda did in the 1950s. The epics of the

1950s and 1960s such as BEN HUR which had a run of fifteen weeks in the Ambassador during 1960, became the blockbusters of the mid-1960s and 1970s. Such films shown in the Ambassador included MY FAIR LADY - seventeen weeks in 1966; OLIVER - fifty-seven weeks in 1969/1970 and LOVE STORY - twenty-seven weeks in 1971. The Ambassador has never changed the types of films shown there - musicals mainly with adventure stories and war films to a lesser extent - and has always been the first cinema in Dublin to screen 'blockbuster'-type films.

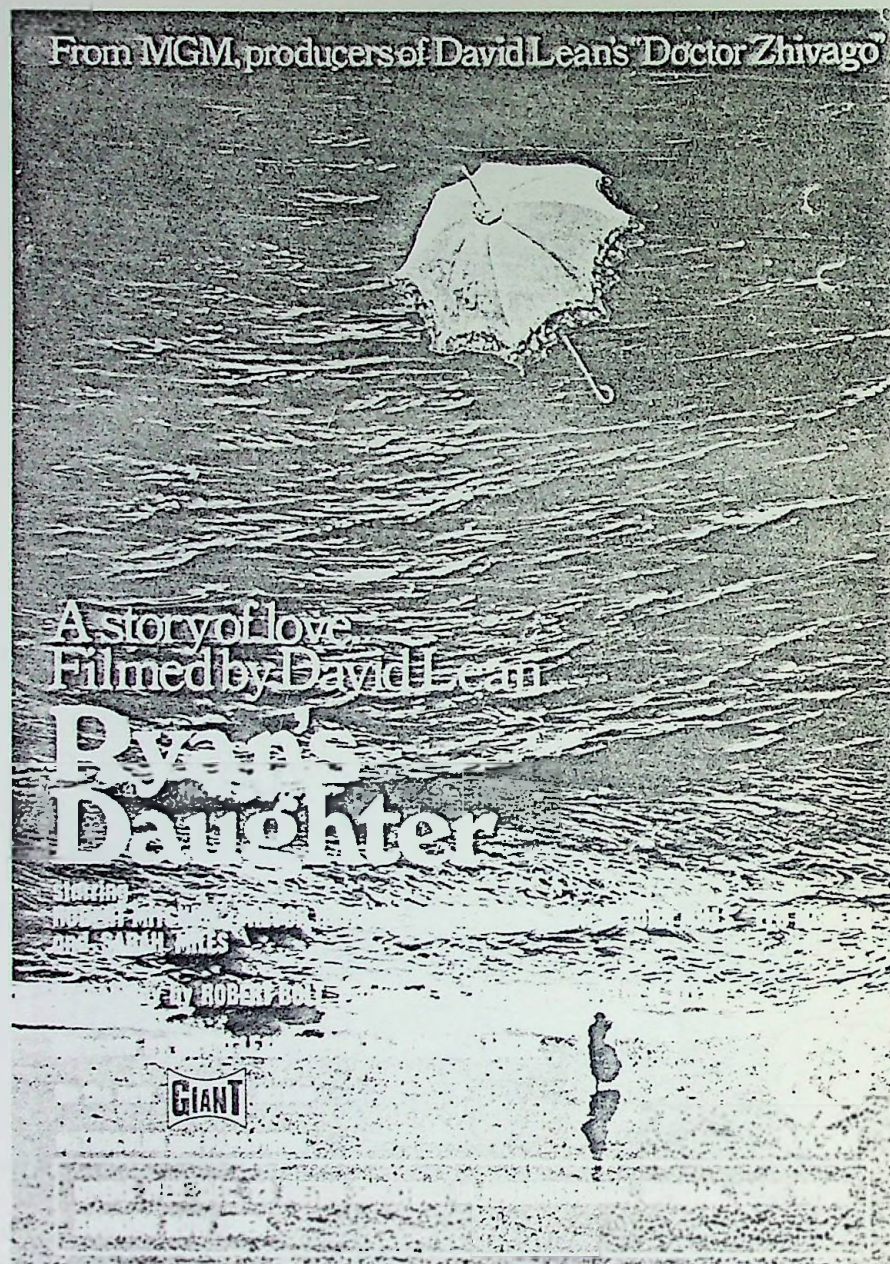
The Adelphi - a very large cinema in the 1950s and 1960s - had very short runs of popular films. With the tripling of the cinema in 1970, the length of run increased dramatically. This was due to the size of each cinema within the group. Obviously, Adelphi 1, the largest, was always kept for the most popular films such as RYAN'S DAUGHTER, which lasted forty-seven weeks in 1971/1972; and THE STING which played for fifty-three weeks in 1974/1975. On the other hand, Adelphi 3 mainly screened films of a very high quality from US and Europe such as Z which had a long run, and Visconti's THE DAMNED. The style of films shown there throughout the years changed very little. If anything, they improved. According to their type - musical, adventure, comedy, suspense, drama - the quality in each case improved. With the changeover to multi-screens, the Adelphi was the main cinema to make use of 'moving over' films from one screen to another as popularity dropped.



The Green is interesting in that it was the only second-run cinema in the city centre to survive throughout the period 1950-1978. There were always fairly short runs there of light entertainment films from Britain and the U.S. In the period under study, one of the few programmes that lasted any length was a double bill LOVE STORY/MADAME X which were screened in 1974/1975 for eleven weeks.


The Carlton screened light entertainment films similar to the Capitol - adventure/suspense: Hitchcock's films and TONY ROME; horror/science fiction: THE PLANET OF THE APES and the Frankenstein films. Like the Capitol, the Carlton screened KUNG FU and sex films in the 1970s.





Screened in the ADELPHI 1971/1972 for 47 weeks





*Love means  
never having  
to say  
you're sorry.*

PARAMOUNT PICTURES PRESENTS  
**Ali MacGraw • Ryan O'Neal**  
A HOWARD G. MINSKY-ARTHUR HILLER Production  
Starring **John Marley & Ray Milland**

**LOVE STORY**  
by ERICH SEGAL  
Screenplay by ERICH SEGAL  
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GP All Ages Admitted  
SOUND TRACK ALBUM AVAILABLE ON PARAMOUNT RECORDS

Screened in AMBASSADOR for 27 weeks  
in 1971



3B Specialist Cinemas

Two categories of cinemas come under this title:

- a. brand new cinemas which emerged between 1965-1975 -  
International Film Theatre, Film Centre, Regent and  
Curzon.
- b. cinemas which were converted - Astor, Academy, Plaza  
Cinerama/Superama.

a. New cinemas 1965-1975

The International Film Theatre, formerly the Irish Sugar Company Theatre in Earlsfort Terrace, it was opened in 1966. It always screened a high proportion of continental films and very good films from the United States. Most films ran for one to four weeks, although QUACKSER FORTUNE HAS A COUSIN IN THE BRONX, which was filmed in TCD had a good screening of ten weeks (the Curzon also ran this film for thirteen weeks, which amounted to a very good run altogether). However, the longest run in the International was for THE HEART IS A LONELY HUNTER which was screened for thirty-nine weeks in 1970 - a great weepy.

The Film Centre which opened in O'Connell Bridge House in 1966 screened the Russian classic THE CRANES ARE FLYING and A COMMON FASCIST. The Film Centre screened a mixture of films in the 1960s and included several superb British and

U.S. films such as THE WAR GAME and THE MANCHURIAN CANDIDATE. From 1969 on sex films predominated.

The Regent opened in 1967 and showed some very popular entertaining films right up to 1978. Unlike the Film Centre and Curzon, the Regent had some very long runs of films such as A MAN FOR ALL SEASONS in 1967 for thirty-three weeks; ANGELIQUE in 1968 for twenty-one weeks; and more recently, ALICE DOESN'T LIVE HERE ANYMORE which ran for twenty-three weeks in 1975. There were in fact very long runs almost every year since the cinema opened.

The Curzon opened in 1968 and showed a fair mixture of films such as WHISPERERS, ELVIRA MADIGAN and MONDO BIZARRE. From 1970 it showed predominantly sex films like ERICA THE PERFORMER and the OTHER CANTERBURY TALES while showing some horror and general entertainment films.

b. Cinemas which were converted

In the early 1960s the Astor was considered to be an 'art house' screening Renoir's LA GRANDE ILLUSION; Bergman's WILD STRAWBERRIES; Fellini's JULIET OF THE SPIRITS and 8½, and had a unique year in 1967 when the films shown encompassed all the arts. However, the cinema went over completely to sex films in 1969 and from 1970 on screened a



mixture of sex films, good foreign films and English comedy films. Overall the standard dropped radically over the years.

The Academy screened high-quality British and U.S. films. It also screened some of the best European films available. Each of these films ran for between one and five weeks, although when the Academy was first opened the runs were longer for such films as THE COLLECTOR, KING AND COUNTRY and WHO'S AFRAID OF VIRGINIA WOOLF? The standard of films screened never dropped although the odd sex films was thrown in, PECCATTO VENIALE LASTED nine weeks.

Cinerama/Superama - the longest running film ever screened here was the SOUND OF MUSIC which ran for ninety-one weeks in Superama in 1966/1967/1968. Musicals were very popular on Cinerama with SOUTH PACIFIC, HELLO DOLLY, CAMELOT and OKLAHOMA all having long runs.

The Plaza Cinerama - a second-run cinema in 1950s had a seating capacity of seven hundred when it was rebuilt and opened as Cinerama in 1967. It had a great run of twenty weeks in 1967/1968 with GRAND PRIX. The Plaza Cinerama screened both 2001: A SPACE ODYSSEY - which ran for nine weeks and later on for a further three weeks - and the Soviet WAR AND PEACE for the first time in Dublin. Both Cinerama theatres concentrated on family entertainment.



Screened over three years 1966/1967/1968 for 91 weeks -  
CINERAMA/SUPERAMA



#### CHAPTER 4

##### TYPES OF FILMS SCREENED IN DUBLIN BETWEEN 1950 AND 1978

This Chapter attempts to classify the films shown in Dublin's city centre between 1950 and 1978. Most films fall into several categories, however, one theme usually dominates in each film and they have been listed accordingly.

All the categories of films presented in 1950 were still being screened in the 1970s.

Cinerama films appeared and encouraged people back to the cinema, providing grand entertainment on very wide screens.

Other specialist cinemas opened to cater for the growing interest in films of considered artistic quality. Although such British, U.S. and non-English language films had been screened in Dublin before the advent of these cinemas, their numbers did increase a good deal with the opening of these houses. Of course high-quality films continued to be screened in more commercial cinemas - the Savoy, Adelphi, etc., screened many superb films over the period, however, very few of these were foreign (dealing with themes, cultures, languages, different to those Dublin audiences were familiar with).

1. Types of films screened over the entire period 1950-1978

a. Children's Films

TREASURE ISLAND, LADY AND THE TRAMP and MURDER AT ST. TRINIANS were all popular in the 1950s, while MARY POPPINS ran for eleven weeks in 1965 and the ARISTOCATS for eleven weeks in 1971. The latter two being screened at the Metropole which, as already stated, catered very well for children, particularly during school holidays.

b. Westerns

The straight western film of earlier years changed somewhat in the 1970s when BLAZING SADDLES, a satirical film based on the western format ran for thirty-five weeks, and in the late 1960s with the 'spaghetti' westerns - made in Italy. These starred Clint Eastwood as a very stylised gunslinger and included such films as: A FISTFUL OF DOLLARS - based on the Japanese film YOJIMBO; THE GOOD, THE BAD AND THE UGLY and FOR A FEW DOLLARS MORE. These films brought big audiences back to the western.

c. Suspense/Detective/Spy/Gangster

A very large proportion of commercial films, this group includes Hitchcock's films, many of which did well here in the 1950s and early 1960s; the Bond films, which were marvellous entertainment, and also includes CHINATOWN, BONNIE AND CLYDE and CHARLY VARRICK.



d. Adventure/War films

Many books were successfully adapted to film scripts over the period and included DELIVERANCE in 1973 and PAPILLON which ran for twenty-two weeks in 1974. War films were also popular - WATERLOO being screened in 1971 and the BATTLE OF BRITAIN in 1970 both having long runs.

e. Epics/Blockbusters

A wide variety of films come under this category. The epics of earlier years BEN HUR and THE TEN COMMANDMENTS became the blockbusters of the late 1960s and 1970s, DR. ZHIVAGO, SOUND OF MUSIC and of course the disaster movies like the TOWERING INFERNO and AIRPORT.

f. Musicals

While many of the musicals shown in Dublin over the period could be categorised as 'blockbusters' because of their appeal and length of run, they do deserve comment in their own right. These included MY FAIR LADY, SOUTH PACIFIC, THE SOUND OF MUSIC, FUNNY GIRL and HELLO DOLLY.

g. Romantic Films

As one would expect, there was an enormous market for this kind of film. Films with different classifications, like THE SOUND OF MUSIC, while being a musical is also very much a romantic film. Others are straight romance like THE WAY WE WERE. One of the main films of this type which had enormous success here in Dublin was RYAN'S DAUGHTER a U.S. film made in Kerry which

has done a great deal for our image and tourist business.

#### h. Comedy Films

The theme of comedy films emanating from the U.S. which were screened in Dublin changed during the period. The 1950s and early 1960s saw the popularity of Dean Martin's and Jerry Lewis' type of slapstick comedy, while the late 1960s and early 1970s introduced verbal comedy like Neil Simon's, which typifies this kind of humour.

Satirical comedy, while not new to the 1970s, DR. STRANGELOVE having been screened in the 1960s, did come into its own, certainly to judge by screenings in Dublin. Such films as M.A.S.H. and CATCH 22 sent up war in general and American involvement in other people's wars in particular; while KELLY'S HEROES sent up war; THE PRODUCERS sent up the entertainment business and BLAZING SADDLES, the American western film.

It would be an error to neglect to mention the films of Luis Bunuel within this section, many of which were screened here in the period under study - particularly from 1970 on in those cinemas screening foreign films. Bunuel, the greatest satirist of society in film-making today made THE DISCREET CHARM OF THE BOURGEOISIE, shown first in the Curzon, is one of his finest and sharpest-hitting films.



i. Horror/Supernatural

Dublin has always screened a fairly large proportion of horror films - the Carlton being the main cinema for these - but THE EXORCIST had one of the longest runs for this kind of film in the period under study. It was screened in the Adelphi cinemas for a total of twenty-five weeks in 1974.

j. Sentimental/Poignant Films

How does one react to these films - weep or laugh?

Certainly there is very little to say - their popularity is enormous. THE HEART IS A LONELY HUNTER ran for thirty-nine weeks and THE RAGING MOON for twenty-six weeks.

k. Science Fiction

This category includes FAHRENHEIT 451 based on the novel of the same name, and also the magnificent 2001: A SPACE ODYSSEY which was screened in the Plaza Cinerama for nine weeks in 1968 and a further three weeks in 1970.

l. Social Comment

Entertainment films appeared in the 1970s which, aimed at a market nostalgic for the 1950s - the music, dance - and its lost youth included such films as AMERICAN GRAFFITI and THE LAST PICTURE SHOW. Britain, and in particular the director Ken Loach, produced FAMILY LIFE and KES which ran for ten and seven weeks respectively in the early 1970s. Documentary in style, these films proved harrowing to the viewer, bringing to mind all the inadequacies of our social

system.

m. Films from literary sources

These continued to be made into the 1970s. A reissue of EXODUS ran for nine weeks in 1972 and WOMEN IN LOVE ran for eleven weeks, being two such films.

n. Political Films

THE RED MENACE, a propaganda film coming from the McCarthy era in the United States, was screened here in the 1950s. A few others appeared during the years, but in the period 1965-1975 the main films of this type screened here were: Z - Costa-Gavras' thriller dealing with the Greek colonels which was very popular in 1970, and THE BATTLE FOR ALGIERS, a documentary-style film of the guerrilla war before the French withdrew.

o. Historical Films

Films based on historical events became very popular in the late 1960s and 1970s. Most of these were adapted from books. These included NICHOLAS AND ALEXANDRA and MARY QUEEN OF SCOTS which had long runs. Also included are A MAN FOR ALL SEASONS which played during 1967 for thirty-three weeks, and ANNE OF THE THOUSAND DAYS which ran for twenty-two weeks.



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# The Railway Children



Starring  
**DINAH SHERIDAN JENNY AGUTTER BERNARD CRIBBINS**

with **WILLIAM MERVYN SALLY THOMSETT GARY WARREN**

Based on the novel by E. Nesbit Music by Johnny Douglas Screenplay by Lionel Jeffries

Produced by Robert Lynn Directed by Lionel Jeffries **TECHNICOLOR™**

DISTRIBUTED BY ANGLO-EMI FILM DISTRIBUTORS LTD

Screened in ADELPHI 2 for 4 weeks in 1970/1971



gone is the romance that was so divine.



Paramount Pictures presents  
DAVID MERRICK'S PRODUCTION OF  
A JACK CLAYTON FILM  
ROBERT REDFORD and MIA FARROW

THE  
GREAT  
GATSBY

co-starring KAREN BLACK SCOTT WILSON SAM WATERSTON  
LOIS CHILES and BRUCE DERN as Tom

Produced by DAVID MERRICK Directed by JACK CLAYTON Screenplay by FRANCIS FORD COPPOLA

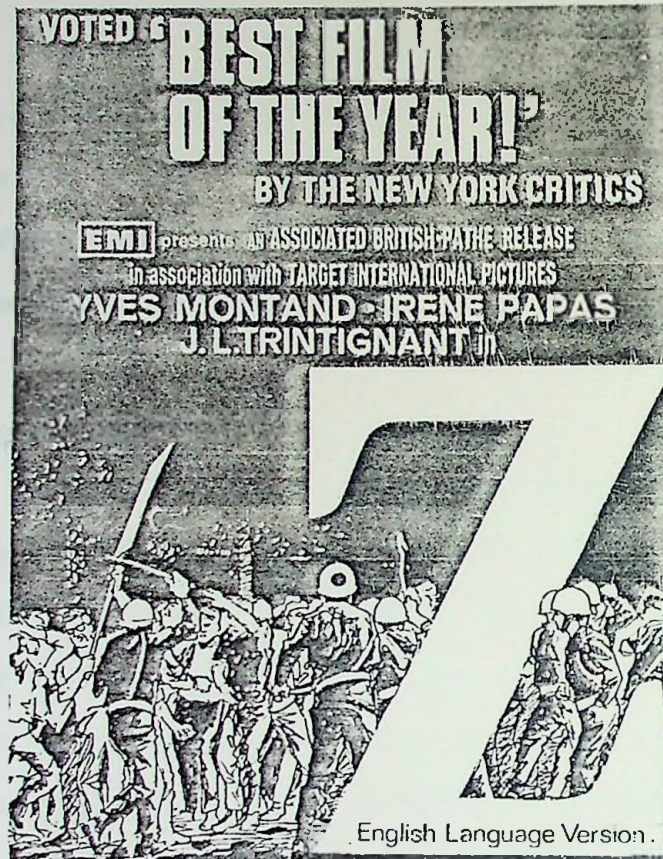
Based on the novel by F. SCOTT FITZGERALD Associate Producer HANK MOONJEAN

Musik Supervised and Conducted by Nelson Riddle \*Copyright © 1924 by Irving Berlin. Copyright Renewed 1951 A Paramount Picture

In Colour ORIGINAL SOUNDTRACK AVAILABLE ON PARAMOUNT RECORDS AND CBT TAPES Distributed by Cinema International Corporation

Screened in AMBASSADOR for 9 weeks in 1974





by COSTA GAVRAS - From the novel "Z" by

A

VASSILI VASSILIKOS - Editions Gallimard

Dialogues by COSTA GAVRAS AND JORGE SEMPRUN

Music by MIKIS THEODORAKIS - Arranged by BERNARD GERARD

Photography RAUL COUTARD with CHARLES DENNER - GEORGES GERET

JACQUES PERRIN - FRANCOIS PERRIER - PIERRE DUX - BERNARD FRESSON

JULIEN GUIOMAR - MARCEL BOZZUFFI - MAGALI NOEL and RENATO SALVATORI

TECHNICOLOR®

© production Warner-Pathe 1969

Distributed by Warner - Pathe

Screened in ADELPHI 3

17 weeks in 1970/1971

2. Types of films new to Dublin screened between 1965 and 1975

a. Cinerama

These films were mainly blockbusters of a light entertainment nature, such as GRAND PRIX, IT'S A MAD, MAD, MAD, MAD WORLD, and WONDERFUL WORLD OF BROTHERS GRIMM - films especially made to show Cinerama at its best.

b. Sex and Violence

Sex films were also new to Dublin screens during the period. Shown mainly in the Film Centre with other cinemas showing the odd one like, PECCATTO VENIALE in the Academy, and ANGELIQUE in the Regent (for twenty-one weeks) and OUR KINKY WORLD in the Astor. Some of the most violent films to be screened in the 1970s were DIRTY HARRY and MAGNUM FORCE, both starring Clint Eastwood. These tough, violent films coincided with the increase of violence in television films, particularly series' like STARSKY AND HUTCH.

c. Films of considered artistic quality

As stated in the introduction to this chapter, many superb films were screened in commercial cinemas between 1950 and 1965. However, the early sixties saw the Astor as the only cinema screening high quality foreign films (non-English speaking). Films of this type increased dramatically in Dublin between 1965 and 1975, with the opening of the Academy and the International Film Theatre.



A far wider range of films were presented, these included:

FELLINI SATYRICON

ONE DAY IN THE LIFE OF IVAN DENISOVITCH

A DOLL'S HOUSE

REPULSION

BLOW-UP

ZABRISKIE POINT

BATTLE FOR ALGIERS

Of course the term 'art films' covers films of many different themes which relate to the categories already given for the range of films available. However, it is necessary to separate them, along with the sex films shown in Dublin, from general classifications, since - even at the time of writing - such films are still confined to only a few houses and do not get a wide release here in Dublin.

## CHAPTER 5

### 'LENGTH OF RUN' OF FILMS

While a length of run may give some indication of the popular success of a film, comparisons of length of run are only valid in the context of size of cinema and number of shows per day in that cinema. However, in 1950, four weeks was an exceptionally long run in a cinema the size of the Savoy - but with the change in cinemas, twinning, tripling and quadrupling, the length of run of films increased due to the smaller seating capacity of Dublin cinemas.

In the three years studied in the period 1950-1960, long runs could be described as any film running for more than four weeks since most first-run cinemas were so large.

The Metropole was the only first-run cinema to have long runs in 1950 - THE SEARCH - five weeks; COME TO THE STABLE - four weeks; TRIO - four weeks; TREASURE ISLAND - five weeks.

The Metropole, Capitol, Adelphi and Carlton all ran films for several weeks in 1955, no mean feat for such large cinemas. MARTY was a phenomenal success in 1955 when it was screened in the Metropole for eleven weeks. However, the Astor



screened eight films for periods from four to seven weeks in 1955. This is not as surprising as it sounds since the Astor was a very small cinema with approximately 300 seats compared with the Adelphi, Carlton, etc., which had anything from 1,000-2,000 seats each. So, because MONSIEUR HULOT'S HOLIDAY ran for seven weeks, it does not mean that foreign films were extremely popular in the period.

1960 saw a far greater number of films running for long periods, including SOUTH PACIFIC and BEN HUR.

In the period 1965-1970 the main types of films which had extended runs were musicals. From 1970-1975, with the wider range of films screened in Dublin, and with the advent of multi-screens Dublin saw extended runs of a wider spectrum of films. Practically every type of film screened in Dublin was represented by one of its kind running for a long period of time.

The length of run didn't vary much between 1965 and 1975, but the number of films which had long runs increased considerably. The change in the size of cinemas over the period accounted in part for this increase. After all, Dublin city centre cinemas had almost half the number of seats in 1978 as 1950, with approximately five and a half thousand seats in 1978 compared to approximately thirteen thousand in 1950.



Screened in the ASTOR 1960



Screened in the METROPOLE for 11 weeks  
1955



## CHAPTER 6

### SUMMARY AND CONCLUSIONS

The three sections of this chapter summarize the following -

1. Changes in cinemas
2. Number of films screened
3. Types of films screened

and makes suggestions for further study.

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#### 1. Change in cinemas

Despite the increase in the number of screens between 1965 and 1975, the number of seats available were reduced by approximately half between 1950 and 1978.

The reason for this decrease was the greater competition from other leisure sources. Television being the major influence in this regard, people were disinclined to leave the comfort of their own homes, unless they could watch first-class films in first-class surroundings. To combat this, smaller and more intimate cinemas were formed from the larger, impersonal cinemas of the 1950s and 1960s. Even so, the number of seats available to a cinema-going audience decreased in the period under study.

The Savoy, definitely a first-class house, has decided to increase its number of screens to five by dividing its largest with 1,072 seats, into three to give a total of five screens.

## 2. Number of films screened

The biggest change can be seen in the period 1971-1975 when 2,055 films were available to the cinema-going audience compared to 1966-1970 when 1,571 films were screened. It is important to note that this count is not really accurate in that it does not take into consideration the number of re-runs of films, therefore some films may have been recorded more than once. Time did not permit a thorough examination. However, these figures give some indication of number of films screened. The increase in the number of films screened is also due to the greater number of double bills and number of screens.

## 3. Types of films screened

Most films screened in Dublin over the period came from the United States. The 1960s saw some very British films also being screened. However, since then far fewer British films have been available due to the decline in the British film industry.



The most outstanding film in the entire period under investigation was THE SOUND OF MUSIC which ran for ninety-one weeks in the Cinerama/Superama theatre over the period 1966/1967/1968. While Dublin screened many popular films over the years this film ran for a far greater number of weeks than any other.

While the variety of films shown in Dublin from year to year changed with the opening of specialist cinemas, the type of films screened by cinemas changed only gradually, if at all. There was one cinema which found it difficult to decide which way it was going - this was the Astor.

#### ASTOR

The Astor screened some good subtitled films back in the 1950s like MONSIEUR HULOT'S HOLIDAY. In 1960, it continued the trend - showing more non-English language than English language films, such as Rosellini's PAISA; Truffaut's LES QUATRE CENTS COUPS; Renoir's LA GRANDE ILLUSION. The Astor showed fewer subtitled films during 1965 and 1966.

1967 was a unique year for this cinema. It screened films representing almost every art form:

AGONY AND THE ECSTASY - the Fine Arts

SWAN LAKE and NUTCRACKER - Ballet

AIDA, TOSCA and DER ROSENKAVALIER - Opera

SONS & LOVERS - Literature

OTHELLO and HAMLET - Theatre

THE GOSPEL ACCORDING TO ST. MATHEW - Film-making

1968 saw the screening of more good quality serious films than hitherto had been screened. During 1969 half the year or more was given over to sex films. 1970-1973 saw mainly light entertainment films being screened, with a few foreign films thrown in. 1965-1973 film titles show that there were fair runs of one to three weeks with such films as CRIES AND WHISPERS by Bergman, ON THE BUSES and DICK EMERY: OOH YOU ARE AWFUL, appearing within weeks of one another.

It is particularly interesting to note when reading these lists of films shown during 1974, that the only first-run foreign film screened CRIES AND WHISPERS was retained for eight weeks while all the rest were screened for one to two weeks. Since 1975 the Astor has screened mainly sex films.

#### Further Study

Time did not permit a complete analysis of all trends since 1950. Further study could fill in the gaps in this thesis and produce a complete picture of films presented in Dublin over the entire period.



Also, time did not permit the collection of other information regarding attendances for the period. It would be interesting to study the types of films screened a) at different times of the year, and b) on a yearly basis, to note their length of runs and compare these findings to the attendances for the period. Because, once again, it must be emphasised that of itself a long run does not necessarily mean that a film was highly successful.

Another study worth considering would be an analysis of suburban cinemas for 1950-1978. It would be of interest to trace the decline and disappearance of many of these cinemas.

The International Film Theatre closed between 1975 and 1976. The Irish Film Theatre, a company set up by the Arts Council opened at the same location in March 1977 and operates on a membership basis to present films which would not otherwise be screened commercially. With further study it would be possible to see what, if any, effect this had on commercial cinemas.

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APPENDIX 1

This Appendix comprises all the data obtained for the Adelphi cinema over the entire period studied.

The Adelphi was chosen as a representative sample because it has always been a first-run cinema, it has multi-screens and because of the wide variety of films presented there.

It should be noted that on the arrival of Adelphi 4 the entire complex was rearranged. Adelphi 4 was formed from Adelphi 3, while Adelphi 2 was turned into Adelphi 2 and Adelphi 3.

1950

ADELPHI

No. Weeks

1	THE THREE MUSKETEERS
2	ANY NUMBER CAN PLAY
1	IN THE GOOD OLD SUMMER TIME
3	THE HASTY HEART
2	DON JUAN
1	FOR THEM THAT TRESPASS
3	LITTLE WOMEN
3	WHITE HEAT
1	TASK FORCE
1	UNDER CAPRISCORN
1	CHAIN LIGHTNING
1	THE CURE FOR LOVE
2	LOOK FOR THE SILVER LINING
1	EAST OF THE RISING SUN
2	IT'S A GREAT FEELING
1	PRIDE OF KENTUCKY
2	THE FORSYTHE SAGA
1	ADAM'S RIB
1	LAST HOLIDAY
2	NEPTUNE'S DAUGHTER
1	SOUTH OF ST. LOUIS
1	YOUNG MAN OF MUSIC
2	THE HAPPIEST DAYS OF YOUR LIFE
2	ON THE TOWN
2	KEY TO THE CITY
3	FATHER OF THE BRIDE
2	STAGE FRIGHT
1	TOO DANGEROUS TO LOVE
2	THE DANCING YEARS
1	MY DAUGHTER JOY
1	ONE SUNDAY AFTERNOON
1	INSPECTOR GENERAL

Note - the first Friday ev. of the year was on 6 Jan.  
thus accounting for one week's listing missing.



1955

ADELPHI

No. Weeks

2	TAKE THE HIGH GROUND
1	SEAGULLS OVER SORRENTO
3	DIAL 'M' FOR MURDER
1	VALLEY OF THE KINGS
1	DUEL IN THE JUNGLE
1	HIS MAJESTY O'KEEFFE
1	KING RICHARD AND THE CRUSADERS
1	LILACS IN THE SPRING
1	THE COLDITZ STORY
1	HER TWELVE MEN
4	SEVEN BRIDES FOR SEVEN BROTHERS
4	THE STUDENT PRINCE
2	THE HIGH AND THE MIGHTY
2	FOR BETTER, FOR WORSE
1	CARRINGTON V.C.
1	DRUM BEAT
1	BAD DAY AT BLACKROCK
1	RHAPSODY
2	A STAR IS BORN
1	CONSTANT HUSBAND
2	CAMILLE
2	RAISING A RIOT
1	SILVER CHALICE
3	LOVE ME OR LEAVE ME
3	THE DAM BUSTERS
3	BLACKBOARD JUNGLE
1	THE SEA CHASE
1	GEORDIE
2	IT'S ALWAYS FAIR WEATHER
2	MISTER ROBERTS

1960

ADELPHI

No. Weeks

1	TOMMY THE TOREADOR
3	THE F.B.I. STORY
1	THE MAN WHO COULD CHEAT DEATH
1	THE STRANGLERS OF BOMBAY
1	DON'T PANIC CHAPS
2	THE SCARFACE MOB
1	TWO-WAY STRETCH
1	THE WRECK OF THE MARY DEARE
1	MOMENT OF DANGER
1	CARRY ON CONSTABLE
5	OKLAHOMA
1	PLEASE TURN OVER
1	GUNS OF THE TIMBER LAND
1	THE ANGRY SILENCE
1	BOTTOMS UP
2	SCHOOL FOR SCOUNDRELS
1	GOLIATH
2	HELL IS A CITY
2	THE LAST VOYAGE
1	THE GAZEBO
2	HERCULES UNCHAINED
1	INN FOR TROUBLE
1	THE ADVENTURES OF HUCKLEBERRY FINN
2	THE RISE AND FALL OF LEGS DIAMOND
1	LIGHT UP THE SKY
1	FOLLOW THAT HORSE
1	SANDS OF THE DESERT
1	ICE PALACE
3	- Printing Strike -
2	WATCH YOUR STERN
2	OCEANS 11
1	A FRENCH MISTRESS
1	VILLAGE OF THE DAMNED
1	THE TUNNEL OF LOVE
1	THE CROWDED SKY
1	THE MIRACLE



1965

ADELPHI

No. Weeks

1	CARRY ON SPYING
2	SWEET BIRD OF YOUTH
2	CHEYENNE AUTUMN
2	ROUSTABOUT
1	PARIS WHEN IT SIZZLES
3	YOUNG CASSIDY
2	OF HUMAN BONDAGE
1	THE PATSY
3	CARRY ON CLEO
2	THE YELLOW ROLLS ROYCE
2	GIRL HAPPY
2	SHE
2	SEX AND THE SINGLE GIRL
1	BECKETT
11	- Printing Strike -
5	THE CARPETBAGGERS
1	THE SANDPIPER
2	THE DISORDERLY ORDERLY
1	WHERE LOVE HAS GONE
3	THE SPY WITH MY FACE
1	MARRIAGE ON THE ROCKS
1	THE FACE OF FU MANCHU/CITY UNDER THE SEA
1	DR. WHO AND THE DALEKS
1	THE SONS OF KATIE ELDER

1966

ADELPHI

- 53 -

No. Weeks

2	THE SONS OF KATIE ELDER
1	HAREM HOLIDAY
1	THE NANNY
2	THE CINCINNATI KID
1	SYLVIA
2	THE SPY WHO CAME IN FROM THE COLD
1	THE FAMILY JEWELS
1	IN HARMS WAY
1	TEN LITTLE INDIANS
1	DINGAKA
1	CLANCY BROS. (CONCERT)
2	ONE SPY TOO MANY
2	LADY L
1	THE SINGING NUN
1	SANDS OF THE KALAHARI
1	CARRY ON COWBOY
1	RASPUTIN MAD MONK
2	MOLL FLANDERS
2	THE GREAT ST. TRINIAN'S TRAIN ROBBERY
1	AROUND THE WORLD, UNDER THE SEA
1	OUR MAN IN MARRAKESH
1	THE GLASS BOTTOM BOAT
2	ONE OF OUR SPIES IS MISSING
1	PARADISE - HAWAIIAN STYLE
1	INSIDE DAISY CLOVER
2	BOEING, BOEING
3	LIQUIDATOR
1	JUDITH
2	THE MOVING TARGET
1	BIG DEAL AT DODGE CITY
1	CALIFORNIA HOLIDAY
2	NEVADA SMITH
1	THE OSCAR
2	CARRY ON SCREAMING
1	A FINE MADNESS
1	KALEIDOSCOPE
1	BATTLE OF THE BULGE

Note - the first Friday evening of the year was on 7 Jan.  
thus accounting for one week's listing missing.



1967

ADELPHI

No. Weeks

2	BATTLE OF THE BULGE
2	ONLY TWO CAN PLAY
1	THIS PROPERTY IS CONDEMNED
1	THE VENETIAN AFFAIR
1	THE TEN COMMANDMENTS
1	THE IDOL
2	THE SPY WITH THE GREEN HAT
2	ONE MILLION YEARS B.C.
1	THE 25th HOUR
4	ALFIE
2	DROP DEAD DARLING
1	MY FAIR LADY
1	THE WITCHES
2	FUNERAL IN BERLIN
1	NOT WITH MY WIFE YOU DON'T
1	DANGER GROWS WILD
1	THE PISTOLERO OF RED RIVER
1	EASY COME, EASY GO
1	THE DOUBLE MAN
1	HOTEL
1	IS PARIS BURNING?
5	EL DORADO
2	DOUBLE TROUBLE
1	THE KARATE KILLERS
5	THE FAMILY WAY
1	THE BOBO
5	THE DIRTY DOZEN
2	BONNY AND CLYDE

Note - the first Friday of the year was 6 Jan. thus accounting for one week's listing missing.

1968

ADELPHI

No. Weeks

1	BONNIE AND CLYDE
7	CAMELOT
2	TRIPLE CROSS
2	ROBBERY
2	COOL HAND LUKE
2	ZULU
1	POINT BLANK
1	WATERHOLE 3/GUNN
5	FAR FROM THE MADDING CROWD
2	POOR COW
2	THE MERCENARIES
2	UP THE JUNCTION
1	FIRECREEK
3	GUNS FOR SAN SEBASTIAN
2	THE MAN FROM U.N.C.L.E./HOW TO STEAL THE WORLD/ SPEEDWAY
2	HALF OF SIXPENCE
2	REFLECTIONS IN A GOLDEN EYE
2	NO WAY TO TREAT A LADY
2	FOX
1	BLUE
2	THE ODD COUPLE
3	WAIT UNTIL DARK
1	SWEET NOVEMBER
2	GONE WITH THE WIND



1969

ADELPHI

No. Weeks

8	GONE WITH THE WIND
4	BULLITT
3	FINIAN'S RAINBOW
1	TWISTED NERVE
5	MAYERLING
12	WHERE EAGLES DARE
2	THE ITALIAN JOB

Closed from the summer for alterations -

1970

ADELPHI 1

No. Weeks

Jan - Sept incl. no listing  
13 KELLY'S HEROES

1970

ADELPHI 2

No. Weeks

Jan - Sept incl. no listing  
3 CHISUM  
6 A MAN CALLED HORSE  
1 NEVER TAKE SWEETS FROM A STRANGER/  
HILL OF DEATH  
1 GYPSEY  
1 THE RAILWAY CHILDREN

1970

ADELPHI 3

No. Weeks

Jan - Sept incl. no listing  
13 Z



1971

ADELPHI 1

No. Weeks

11	KELLY'S HEROES
41	RYAN'S DAUGHTER

1971

ADELPHI 2

No. Weeks

3	THE RAILWAY CHILDREN
3	EL CONDOR
3	THE REIVERS
5	THE WILD BUNCH
3	MONTE WALSH
1	THE WORLD OF SUZIE WONG
2	PERFECT FRIDAY
4	EVERY HOME SHOULD HAVE ONE
2	THERE WAS A CROOKED MAN
1	A BOY NAMED CHARLIE BROWN
1	ZEPPELIN
1	BLACK BEAUTY
2	WUTHERING HEIGHTS
3	JA JA MEIN GENERAL
5	BIG JAKE
1	YOU CAN'T HAVE EVERYTHING
4	GIRL IN MY SOUP
3	PUPPET ON A CHAIN
4	JANE EYRE
1	SOMETHING BIG

1971

ADELPHI 3

No. Weeks

4	Z
7	THE APRIL FOOLS
7	THE DAMNED
1	JEALOUSY, ITALIAN STYLE
2	SAY HELLO TO YESTERDAY
6	DEATH IN VENICE
2	WUTHERING HEIGHTS

1971      ADELPHI 3 - continued..

No. Weeks

4	TALES OF BEATRIX POTTER
5	A TASTE OF HONEY
5	THE SWEET SINS OF SEXY SUSAN
3	CONNECTING ROOMS
6	S.W.A.L.K.

1972

No. Weeks

1	CONFESSIONS
4	SHOPS
1	IT'S A CLEAR DAY AND THE SUN IS OUT FOR GOOD
2	WILD BOYERS
9	SLATE
2	THE SLITTY DOGS
10	FLAT SLATE FOR MURDERERS, BURNING AND SLAY
2	SHOPS
2	SLITTY DOGS
11	THE SLOTTED
2	SHOPS
2	THE SLIT
2	SHOPS - 2nd issue on 1 day

1973

No. Weeks

1	S.W.A.L.K.
5	THE SWEET SINS OF SEXY SUSAN
10	THE SLOTTED
2	THE SLIT
2	THE SLOTTED
2	THE SLOTTED
2	THE SLOTTED
2	THE SLOTTED



1972

ADELPHI 1

No. Weeks

6	RYAN'S DAUGHTER
7	THE BOY FRIEND
9	THE COWBOYS
4	THE RED TENT
2	SITTING TARGET
7	FRENZY
5	SKYJACKED
6	SHAFT'S BIG SCORE/EVIL KNIEVEL
3	THE GODFATHER
1	THE HIRED HAND
1	LADY CAROLINE LAMB

Note - year began on 7 Jan.

1972

ADELPHI 2

No. Weeks

1	SOMETHING BIG
8	SHAFT
1	ON A CLEAR DAY YOU CAN SEE FOR EVER
2	WILD ROVERS
9	KLUTE
2	THE DIRTY DOZEN
2	PLAY MISTY FOR ME/UNMAN, WITTERING AND ZIGO
2	EMBASSY
6	DIRTY HARRY
13	THE GODFATHER
4	PRIME CUT
1	JOE KIDD

Note - year began on 7 Jan.

1972

ADELPHI 3

No. Weeks

4	S.W.A.L.K.
5	BLUE WATER WHITE DEATH
10	THE GO-BETWEEN
2	LOVE OF LIFE
6	I WANT WHAT I WANT
2	PLAZA SUITE
5	KING ELEPHANT
1	HAPPY EVER AFTER

1972

ADELPHI 3

No. Weeks

13

DIRTY HARRY

3

THE WAR BETWEEN MEN AND WOMEN

Note - the year began on 7 Jan. as far  
as Friday evening newspapers were concerned  
- thus accounting for one weeks listing missing



1973

ADELPHI 1

No. Weeks

10	LADY CAROLINE LAMB
1	- no listing -
9	DELIVERANCE
7	LADY SINGS THE BLUES
19	THE DAY OF THE JACKAL
6	JESUS CHRIST SUPERSTAR

1973

ADELPHI 2

No. Weeks

3	JOE KIDD
7	THE GETAWAY
1	- no listing -
2	WHERE DOES IT HURT?
2	THE GARNETT SAGA
5	THE POSEIDAN ADVENTURE
2	ULZANA'S RAID
2	PETE 'N' TILLIE
1	DANNY LA RUE - OUR MISS FRED
1	A WAR OF CHILDREN
1	THE DAY OF THE JACKAL
2	BAD COMPANY
3	JEREMIAH JOHNSTON/JOURNEY BACK TO OZ
2	THE TRAIN ROBBERS
2	VOICES
10	- cinema closed to make Adelphi 3 -
2	THE LAST OF SHEILA
4	THE MACKINTOSH MAN

1973

ADELPHI 3

No. Weeks

3	THE WAR BETWEEN MEN AND WOMEN
5	HENRY VIII AND HIS SIX WIVES
2	THE ASSASSINATION OF TROTSKY
1	- no listing -
3	LADY CAROLINE LAMB
7	PLAY IT AGAIN SAM
4	DARLING
11	THE POSEIDAN ADVENTURE
10	LADY SINGS THE BLUES
6	SCARECROW

1973

ADELPHI 4

No. Weeks

Opened 23.11.73.

6	THE 14
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<u>1974</u>	<u>ADELPHI 1</u>
<u>No. Weeks</u>	
8	JESUS CHRIST SUPERSTAR
39	THE STING
5	LUCY MAME

<u>1974</u>	<u>ADELPHI 2</u>
<u>No. Weeks</u>	
4	THE MACKINTOSH MAN
8	MAGNUM FORCE
9	PAPER MOON
19	THE EXORCIST
4	S.A.Y.S.
8	CHINATOWN

<u>1974</u>	<u>ADELPHI 3</u>
<u>No. Weeks</u>	
21	SCARECROW
6	THE EXORCIST
6	CALLAN
19	BLAZING SADDLES

<u>1974</u>	<u>ADELPHI 4</u>
<u>No. Weeks</u>	
4	THE 14
4	SLAUGHTERHOUSE 5
4	THE DAY OF THE JACKAL
7	MAGNUM FORCE
4	STATE OF SIEGE
12	CHARLEY VARRICK
6	PAT GARRETT AND BILLY THE KID
2	THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS
3	SERPICO
2	THE INHERITOR
4	THE STING

<u>1975</u>	<u>ADELPHI 1</u>
<u>No. Weeks</u>	
2	MAME
15	MURDER ON THE ORIENT EXPRESS
3	FREEBIE AND THE BEAN
30	THE TOWERING INFERNO
2	JAWS

<u>1975</u>	<u>ADELPHI 2</u>
<u>No. Weeks</u>	
7	CHINATOWN
18	AIRPORT 1975
6	MAN ABOUT THE HOUSE
11	DEATH WISH
4	THE EIGER SANCTION
4	MASSACRE IN ROME
2	BARRY LYNDON

<u>1975</u>	<u>ADELPHI 3</u>
<u>No. Weeks</u>	
16	BLAZING SADDLES
9	THE CONVERSATION
12	MONTY PYTHON AND THE HOLY GRAIL
3	THE PASSENGER
2	TALES OF MYSTERY
4	DEATH WISH
5	BLACK CHRISTMAS
1	MISTER QUILP



1975                      ADELPHI 4

No. Weeks

14	THE STING
7	THE DOVE
4	FREEBIE AND THE BEAN
2	LEPKE
3	ALL CREATURES GREAT AND SMALL/ BEAUTIFUL PEOPLE
1	STARDUST
6	THE DAY OF THE LOCUST
5	BREEZY
6	THE DROWNING POOL
3	POSSE/DIAGNOSIS MURDER
1	THE TOWERING INFERNO

1978

ADELPHI 1

No. Weeks

- listing Jan - May

5	ROLLERCOASTER
6	SLAP SHOT
5	SATURDAY NIGHT FEVER
2	ABBA - THE MOVIE
	SATURDAY NIGHT FEVER

1978

ADELPHI 2

No. Weeks

- listing Jan - May

4	THE GAUNTLET
5	GONE IN 60 SECONDS/THE STORY OF TUTANKAMUN
2	THE PACK/BLUE SUNSHINE
2	GUARDIAN OF THE WILDERNESS
2	SILVER BEARS
1	THE LAST SNOWS OF SPRING
2	SATURDAY NIGHT FEVER
	ABBA - THE MOVIE

1978

ADELPHI 3

No. Weeks

- listing Jan - May

5	THE DEVIL'S PLAYGROUND
8	LEOPARD IN THE SNOW
1	GUARDIAN OF THE WILDERNESS
3	THE GOODBYE GIRL
	SLAP SHOT



1978

ADELPHI 4

No. Weeks

2	THE CAR/INSIDE JOB
2	COUSIN COUSINE
7	THE GAUNTLET
6	SLAP SHOT
	THE GOODBYE GIRL