

**MILL ROAD HISTORY PROJECT**

**BUILDING REPORT**

# 44a Mill Road, Cambridge

Playhouse (1912–1956)

Fine Fare Supermarket (c.1963–c.1984)

'Sally Ann' Charity Shop (1985–present)



**Ian Bent and Kieran Perkins**

The Mill Road History Project was officially launched in 2013 under the umbrella of Mill Road Bridges<sup>1</sup> to study the heritage of Mill Road, Cambridge, its buildings (residential, commercial and industrial), institutions and community. It was supported by a two-year grant from the Heritage Lottery Fund.

First Edition: 2014

Second Edition: April 2015

Third Edition: September 2015

Authors: Ian Bent and Kieran Perkins

*Cover picture: 'The Picture Play House' – the Playhouse pre-1935, artist's impression (Cambridgeshire Collection in the Central Library)*

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<sup>1</sup> 'Mill Road Bridges seeks to grow and maintain the community spirit, heritage and rich cultural diversity of the Mill Road area by improving the flow of information between and about individuals, businesses, voluntary organisations and local stakeholders.'

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## Abbreviations

ABC Associated British Cinemas Ltd	IB Ian Bent
<i>CIP Cambridge Independent Press</i>	KP Kieran Perkins
CTA Cinema & Theatre Association Archive	LW Lucy Walker
CW Caroline Wilson	SA Salvation Army
EM Elena Moses	

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## NOTE

This report has been produced by a small investigative team, which visited the site three times:

### 44a Mill Road team:

Ian Bent, Elena Moses (photographer), Kieran Perkins (architect), Lucy Walker, Caroline Wilson

### Visits to the site:

20 December 2012: preliminary visit (IB, LW, CW, with Julio Matos)

23 January 2013, 11 a.m.–1 p.m.: first main visit (IB, EM, KP, CW)

21 February 2013, 10–11 a.m.: visit by EM for further photography.

### Location Of Site

Address: Sally Ann's Charity Shop, 44a Mill Road, Cambridge CB1 2AS

tel: (01223) 316161

National Grid reference: 545989 257985 = Lat: 52° 12' 2.813992 Long: 0° 8' 5.25057"

The site is located at the south-east corner of the junction of Mill Road with Covent Garden. To the east of the site on Mill Road, the neighbouring building is *The Locomotive* public house (still standing, though renamed, currently as *The Loco*), which dates from 1850 (the railway arrived in Cambridge in 1845), and before that date was most probably *The British Admiral*, a public house that was in existence before 1839 and was sold in 1842.<sup>2</sup>

The present building is designated a 'Building of Local Interest' by the Local Planning Authority.

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<sup>2</sup> 'History of Mill Road – Brewery and Public Houses' [anonymous typed document with handwritten additions: CTA Cambridge Playhouse 205]. See also Allan Brigham, *Mill Road, Cambridge, 1823–1851*, Mill Road History Project Building Report (2015).

## OUTLINE HISTORY OF SITE AND OCCUPATION

### pre-1912

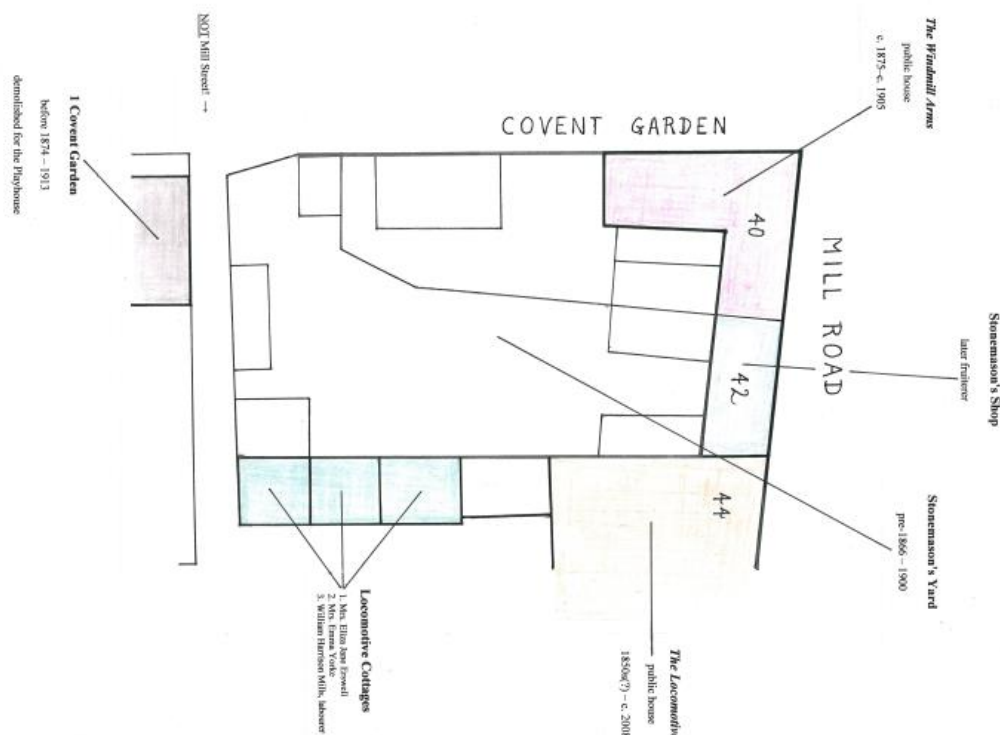
By 1868, the site appears to have been a stonemason's yard (R. S. Naylor; by 1878 George Mann; by 1884 George Bailey). The L-shaped corner building of the site was called *The Windmill (Arms)*, for from 1878 the corner and adjacent sites are described as:<sup>3</sup>

*Here comes Covent Garden.* / Cowell, Frederick, the Windmill / Mann, George, stonemason / Lamberton, J. C. *Locomotive*

In 1884, the two sites are described (from the opposite direction) as:

4 Newman, Fdk., *Locomotive* / 3 Bailey, George, stonemason and sculptor, cemetery works / Bailey, George, *Windmill* / *Here is Covent Garden*

The reference to 'cemetery works' draws attention to the fact that the Mill Road Parish Burial Grounds lie directly opposite the site. The likelihood is, thus, that the site had been a stonemason's yard since soon after the opening of the Burial Grounds on 7 November 1848 – possibly with official status – just as the south-west corner of the Mill Road/Covent Garden junction was a nursery garden in some way associated with the Cemetery.



**Figure 1** Site before 1912  
(IDB = doc 1 [see Appendix])

<sup>3</sup> The information given here is drawn from *Mathieson's Directory of Cambridgeshire* (1866, 1867) and *Spalding's Street & General Directory of Cambridge* (1874-). (These directories are prone to error and must be used with caution.)

The 1885 and 1886 Ordnance Survey maps show an L-shaped building line extending from the *Locomotive* to the corner and a short way down Covent Garden, with outbuildings and sheds behind. Directly to the rear of the *Locomotive* itself was a range of three small dwellings known as *Locomotive Cottages*. Between them and the corner building was an open yard. The 1901 Ordnance Survey map shows the layout largely unchanged [docs 2–4].

By 1891, the site was numbered '6' (corner) and '8' Mill Road, and by 1895 '40' and '42'. By 1898 it finally surrendered its role as a mason's yard to the firm of Ivett & Reed, which had established itself across Mill Road, between the entrance to the Avenue of Limes and Mackenzie Road, and served the Cemetery. The corner of Covent Garden was now listed as '40 Bailey, George, *The Windmill* / 42 Whitehead, A. fruiterer'.

That *The Windmill* was indeed a public house is lent credence in 1911, when George Bailey's successor, Albert Brand, is listed as 'licensed victualler'. Thus the two relevant census reports read:

### 1891

#### The Windmill, Mill Road, Cambridge

George Bailey	Head	M 38	Monumental Mason	b. Cambridge
Annie Bailey	Wife	M 29		b. Birmingham
Walter P Bailey	Son	S 4		b. Cambridge
Stanley G Bailey	Son	S 10 mo		b. Cambridge
Jane Reeves	Servant	S 14	General Servant	b. Cambridge

### 1901

#### 42 (The Windmill) Mill Road

Albert Brand	Head	M 48	Licensed Victualler	b. Shelford
Mary Ann Brand	Wife	M 52		b. Hinxton, Cambs
Elizabeth S Brand	Dau	S 19	None	b. Cambridge
Harriett Brand	Dau	S 16	Pupil Teacher	b. Cambridge
Elliott Brand	Son	S 14	Hairdresser's Apprentice	b. Cambridge

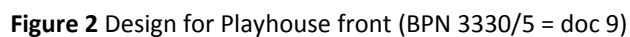
In fact, *The Windmill* is recorded as far back as the early 1840s, with its publican, Rebecca Sutton, so its prior existence is well established.<sup>4</sup> In 1909–11, No. 40 was listed as 'Cambridge, R. O., photographer' and No. 42 as 'Green, Solomon, greengrocer and florist'. In 1912, the site was listed – prophetically – as '40 & 42 *Site of Picture Palace*'.

## 1912–1956

With this, a new chapter of the site's history began.<sup>5</sup> Between 1896 and 1912, films had been shown in Cambridge not in purpose-built cinemas but on a temporary basis in theatres, at circuses and fairs, and in meeting and lecture halls, notably the Arcadia Music Hall (Downing Street), Alexandra Hall (Lion Yard), Corn Exchange, Guildhall and the Working Men's Club (Fitzroy Street/East Road). In 1911, the Victoria Assembly Rooms (Market Hill) established the 'Electric Theatre' in its large hall, but failed to procure a license for flammable films and closed in 1915.

<sup>4</sup> See Allan Brigham, *Mill Road, Cambridge, 1823–1851*, Mill Road History Project Building Report (2015), pp. 41, 43.

<sup>5</sup> Information in the following paragraphs is taken from a typed document, Cambridge Playhouse 208, held by the CTA in Margate.



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**Figure 3** The Playhouse c. 1936 (I.L..I3\_20129 = doc 15)

The 'Playhouse' opened on Whit Monday, 12 May 1913. On 4 February 1916 a dancing license was granted by the Borough Justices, for purposes of dance turns on the stage.

In 1927 the cinema was sold to the syndicate called Playhouse (Cambridge) Ltd, which operated the Central Cinema in Hobson Street. In 1930 sound equipment was installed for the first time and sound pictures were presented. An image of the frontage from before 1935 shows the name given as 'THE PICTURE PLAYHOUSE' [doc 14].

In 1935, the company (by then Cambridge Cinemas Ltd) was taken over by the Union Cinema Co Ltd of Wardour Street, London, and the Playhouse was absorbed into the Union circuit, only for the company to be taken over in 1937 by Associated British Cinemas Ltd (ABC). During that period, the frontage declared 'THE PLAYHOUSE' and below that 'UNION



CINEMAS PLAYHOUSE' [doc 15 = Figure 3], the latter also displayed in the lobby on the side of the ticket kiosk [doc 16]. Under ABC, the Playhouse then exchanged its pictures mid-week with The Tivoli (Mitcham's Corner).

Photographs of the interior exist from the 1930s. Figure 4, below, shows the screen, proscenium arch, with decorated pillars to either side, arched ceiling and candelabrium.



**Figure 4** Playhouse screer (I.L.K3\_20130 = doc 17)

Stan Howchin, who was the news film runner and later projectionist for the Playhouse in the mid-1930s, recalls:

The screen could be rolled away to make room for variety acts. Mr Dwyer was the stage electrician, and he was in charge of this operation.

Stan reports:

I also had to man the spotlights while the film was running – amber for men, surprise pink for women. (All characters entered from the left except the villains, who entered from the right.) On Monday morning of each week there was a rehearsal of the film for that week of the film change-overs and sound system. The manager at that time, Mr Mann, would sit in the back row and press a button for up or down of the sound level. The operator had a rehearsal sheet in front of him from which he worked.

Figure 5, below, shows the auditorium, with stalls, balcony, projection box, arched ceiling, house lighting and chandelier.



**Figure 5** Playhouse auditorium (I.L. K3\_20131 = doc 18)

Stan Howchin remembers:

There were five or six steps up into the projection room, which had a Gaumont British Sound System [...]. There were four Strand Electric dimmer pots (house lights), which had to be filled with water and special salts added that were obtained from Strand Electric in London. I also used to have to go to Boots on the corner of Tenison Road and Mill Road for film cement, and wait while they made it up.

On 24 November 1956, ABC finally closed the Playhouse, and the Tivoli, blaming the entertainments tax for the decision.

## 1956–present day

By 1916, buildings on this section of Mill Road had been renumbered yet again, and '40' and '42' were used for new commercial premises west and north of Covent Garden. With *The Locomotive* numbered '44', the Playhouse lacked a number, and so became '44a'. Between 1956 and 1963 the premises remained vacant.<sup>6</sup>

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<sup>6</sup> Interview given by former projectionist Stan Howchin to Ian Bent and Frank Agger on 31 May 2013.

### *Fine Fare Supermarket*

On 8 August 1961, Fine Fare Ltd, 2 Mundells, Welwyn Garden City, submitted plans, drawn up by J. H. Irving, dated 27 May 1960, to the Cambridge Council (Planning Application No. 27727 [doc 20]).<sup>7</sup> These required the removal of the Playhouse frontage and a single-storey extension to be built to house five checkouts and the separate entrance and exit. Approval was granted on 23 October 1961.<sup>8</sup>



**Figure 6** Fine Fare c.1960 (K70\_1659 = doc 21)

Fine Fare already had a store on Fitzroy Street, but that on Mill Road was the first to be called 'Fine Fare Supermarket', and to have open shelves and checkouts. A dramatic pho-

<sup>7</sup> Information taken from the planning application, Cambridge City: Building Byelaw Plans, No. 27727, held at the Guildhall, Cambridge. My thanks to Melissa McGreechan for arranging for me to consult these documents.

<sup>8</sup> Plans Sub-committee, 23 October 1961 (CB/2/CL/3/9/16). Also a 1030 (revised application) for the fascia display was approved under the Town and Country Planning Act.

tograph of 1963 shows the building with its frontage removed [doc 19 = Figure 11, see below]. The new store was opened in 1963, and operated for twenty-two years.

Fine Fare closed the store in 1984[?], and an application, received from Mr & Mrs B. Smith of 13 Sandys Lane, Soham, to convert the premises to a 'billiard and snooker club' was turned down by the Council on 22 January 1985 on grounds of unsuitability, parking difficulties, and 'that Mill Road should remain the primary shopping centre serving St Matthew's'.

Later in 1985[?], the Salvation Army acquired a 20-year lease on it for its charity shop, which had been successively located on Tenison Road (the building of which is still standing, but now closed up), then further down Mill Road, then at the old Tesco site on Regent's Street (now Mandela House). All the Fine Fare equipment, including walk-in fridges and check-outs, remained and had to be dismantled and stripped out. The configuration at the rear of the building was retained exactly as it was, with the folding door at the rear entrance. The small basement below the rear area contained Fine Fare's large safe, concreted to the floor, and this had to be removed.<sup>9</sup>

The owner of the freehold was then, and apparently still remains, the Freshwater Group of London (St Alban's), a family group that also owns No. 90 Hills Road (recently refurbished). Mr. Tony Wilson, who handled the lease negotiations and contract in 1985, handed over to the SA Corps Officer six or seven boxes of documentation when he retired about nine years ago.

### *Sally Ann's Charity Shop*

The Salvation Army (Sally Ann's) Charity Shop opened on 5 August 1985 (See Figure 7, below). It was unusual among charity shops at the time for having its own laundry facilities and canteen upstairs. Despite some uncertainties, the Charity Shop has continued to trade up until 2015. (See p. 22 below for more on the future of the building.)

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<sup>9</sup> Information from Tony Wilson, May 2013.



**Figure 7** Salvation Army Charity Shop (J\_IMG\_1632 = doc 22)



# ARCHITECTURAL DESCRIPTION AND HISTORY

## Introduction

As described in the previous section, the current building has been put to various uses over its c.100-year history and the built-fabric is a composite construction that attests to this varied past. Elements of the building remain from its first use as a playhouse, notably the majority of the flank and rear walls, roof structure and vaulted ceiling. Many other elements of the original structure have been removed, in particular the original 'front of house' areas, and the elevation and towers facing Mill Road.

As well as the removal of parts of the original building, various 'layers' of built fabric have been added as the building has been adapted to alternative uses, first as an early supermarket, and later as the Sally Ann's store.

The following description will first outline the form and history of the 'original' Playhouse building before moving on to describe the alterations and additions.

## Original Building of 1913

The original, highly articulated, frontage to Mill Road concealed a simple, shed-like volume containing the main auditorium space. The main volume was essentially rectangular in plan – with the ridge line of the pitched roof running centrally along the long dimension of the building (i.e. broadly perpendicular to Mill Road). The front and rear-most portions departed from a purely orthogonal plan in order to accommodate the building to the site.

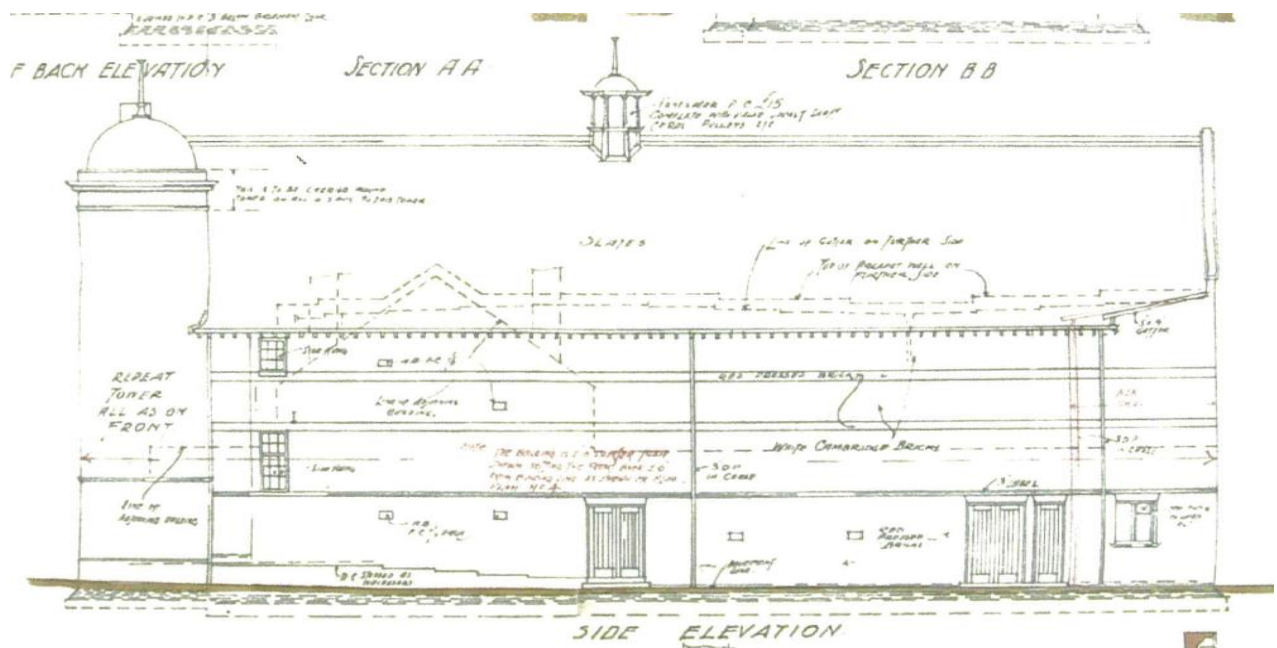
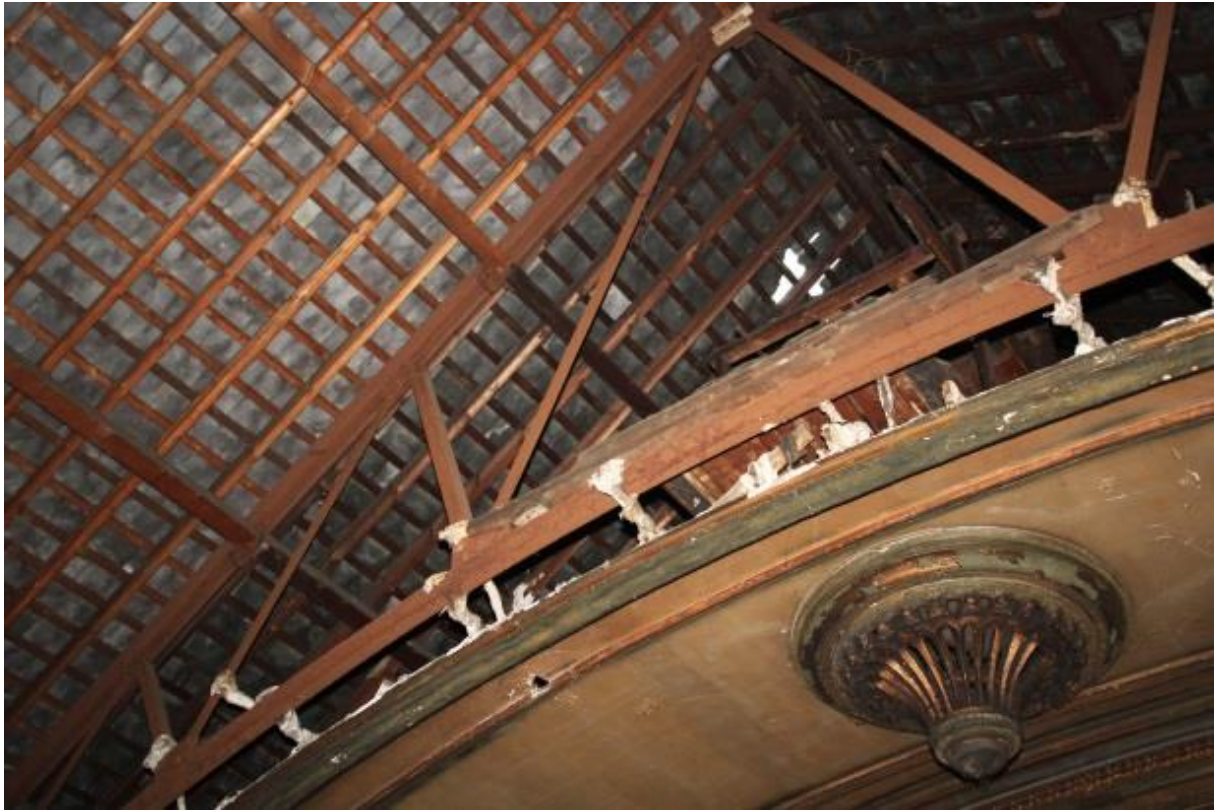


Figure 8 Playhouse : side elevation (BPN 330/6 = doc 10)

The 25-feet-high side- and end-walls were in brick and were 14 inches thick, with equidistantly placed stanchions projecting c. 6 inches, and thus complied with current byelaws, i.e. could withstand high winds without buckling.<sup>10</sup> The six pairs of stanchions supported six large transverse steel trusses over the main space, which in turn support the pitch slate roof (see Figure 9 – JIMG 1485).



**Figure 9** Playhouse: roof truss [JIMG 1485]

The steel trusses supporting the roof were arranged at regular centres spanning onto a series of brick 'columns', manifest as thicker portions of the flank walls, setting up a rhythm of pilaster and infill along the walls. Openings (doors, ventilation grills etc.) were located between the thicker portions of wall.

There was within the main volume a barrel-vaulted auditorium space – with a panelled plasterwork ceiling hung from the steel roof trusses above. The original drawings indicate that the interstitial space between the ceiling and the roof structure contained ventilation ducting, presumably to extract warm, stale air at high level over the audience.

A structural proscenium arch, possibly in *in situ* concrete, separated the audience space from the stage area. The top portion of this arch is still visible in the upstairs sorting/storage area.

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<sup>10</sup> *CIP*, 11 May 1913, information given by the architect, George Baines, and the Cambridge Borough Surveyor.



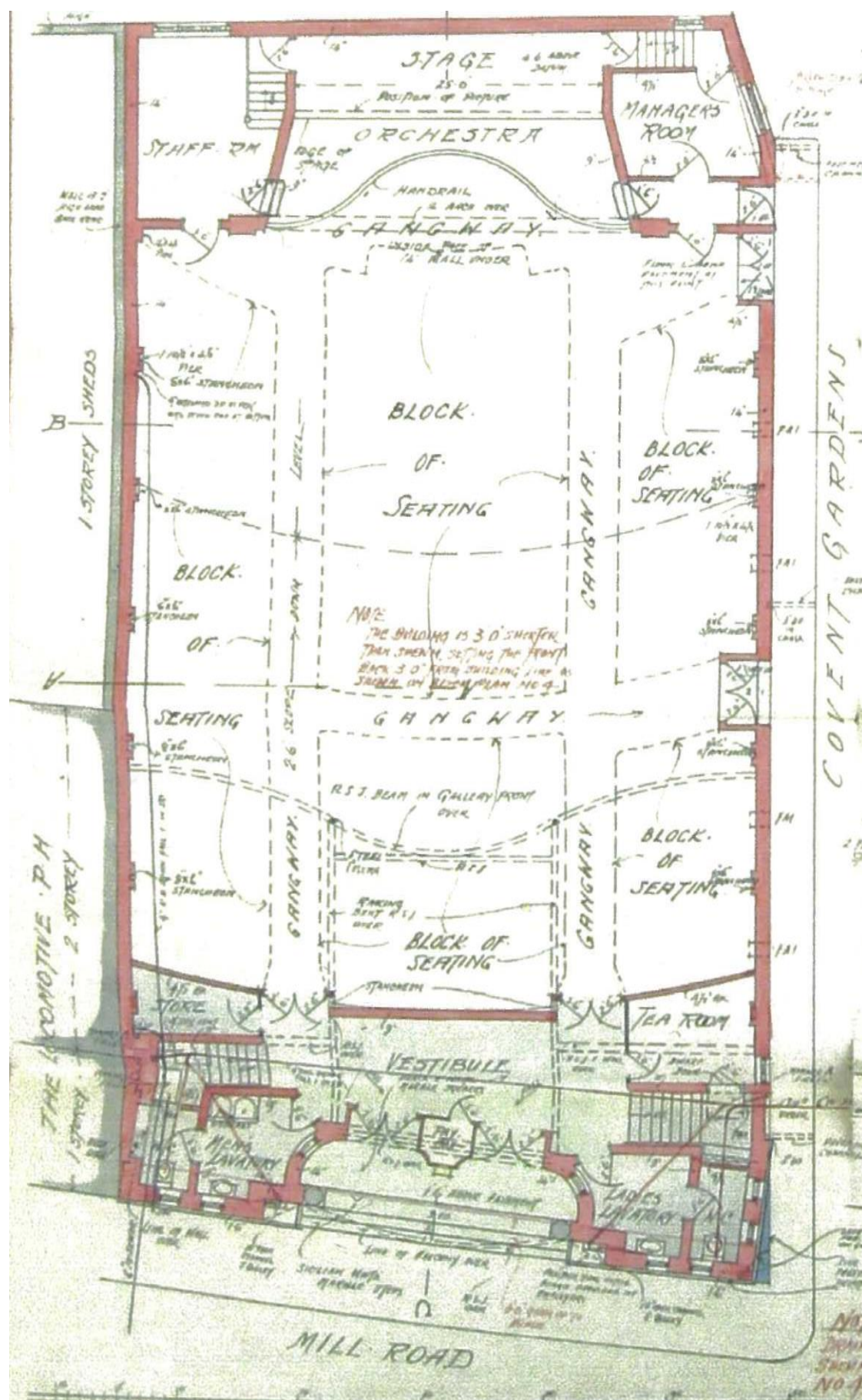


Figure 10 Playhouse, ground-floor plan (BPN 3330/6 = doc 9)

Behind the line of the proscenium was a small backstage area. If the original drawings correspond with what was originally built in terms of internal partitions, then this area seems to have been extensively remodelled internally. Furthermore the original stage/orchestra pit arrangement shown in the drawings is not easily discernible in what remains today, although the presence of the shallow basement/semi-basement seems to correspond with the idea of a lowered orchestra pit.

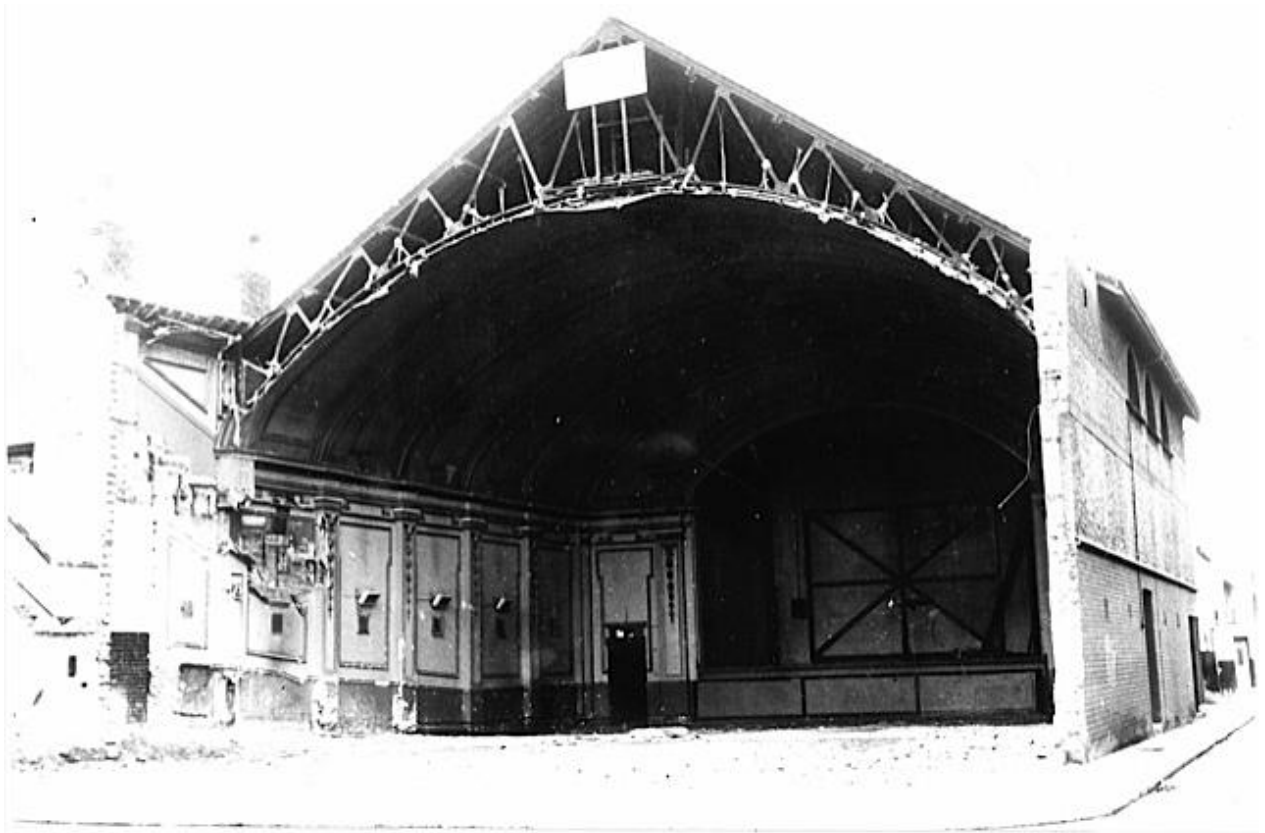
The south-west corner of the main volume was (and is) extensively chamfered, it is assumed to ease access to the yard at the rear, to tie in with the building-line established by the adjacent properties (at the time of construction Nos 1, 3, 5, 7 Covent Garden) although possibly on account of ownership constraints – but almost certainly not as a deliberate ‘architectural’ move.

In contrast to the relatively modest architecture of the rear portion of the building the front portion was highly articulated and elaborately decorated, with two stair ‘towers’ giving access to the first floor level seating balcony (and external balcony, projection box etc.) flanking a central arched portal itself framing the entrance [doc 14].

The frontage was predominantly of red brick with white (rendered?) panels (see Figures 2 and 3). The central portal consisted of a ‘coved’ recess above which the upper portion of the elevation featured a gable – concealing the pitched roof behind – with horizontal bands of contrasting brickwork. The ‘towers’ to each side featured a brick plinth/base to c. 6ft above ground, above which a central recessed panel contained first a pair of windows, and, further up, a round window. At high level a compound cornice detail was surmounted by a copper dome – according to the original drawings. The drawings also indicate that stone detailing, such as the profiles and window detailing was to be completed in ‘Mansfield’ stone. The entrance at the centre features four white marble steps, which led up to the ticket kiosk – probably constructed, as with the main entrance doors, from hardwood timber and glass. Above the entrance was a curved balcony, dividing the central portal, within the upper portion of which there was a semi-circular arch with spokes resembling the sun’s rays, and recessed behind that a semi-circular window [docs 14 and 15].

The drawings of the architects, George Baines & Son, 5 Clements Inn, London W. C., dated 6 June 2012, submitted for planning permission to the Cambridge Borough Council on 1 July, and approved on 11 July, are preserved in the Cambridgeshire County Archives [docs 5–13].

The building was closed on 24 November 1956, allegedly on account of the entertainments tax, and remained shut up until it re-opened as the Fine Fare Supermarket in 1963 (exact date unknown).

**Alterations made c. 1963**

**Figure 11** Playhouse: frontage demolished (1963) [= doc 19]

The building was acquired by Fine Fare Ltd in or before 1960, and plans for modification of its frontage were drawn up by Fine Fare's Works Division on 27 May 1960, bearing the name J. H. Irving. The plans were submitted to the Cambridge Council on 8 August 1961, having undergone a series of modifications since 3 May of that year, and were granted approval. Whether plans were submitted separately for the other structural modifications (see below) is unknown.





**Figure 12** Playhouse: balcony profile [JIMG\_1483]

In or shortly before 1963, the north end of the building (entrance, vestibule, towers) was demolished (Figure 11 above). The auditorium balcony – the profile of which can still be seen on the flank walls within the attic space (Figure 12) – was also demolished.

Having closed in the truncated principal volume with a brickwork gable wall at first-floor level – itself supported on a large transverse concrete beam that bears on to localised reinforcement/enlargement of brickwork piers within the flank walls (Figure 13 below) - Fine Fare's architects made two principal changes to the building:

(1) They constructed a new one-storey display window and checkout area with separate entrance and exit at the north end, where the old frontage had been. This structure, which survives today, had a flat roof at first floor level with a high parapet wall surrounding the roof. It is substantially glazed with storey-high shop windows to Mill Road and the angled return at the corner. The entrance area is recessed. The materials for the new shop front were described as follows: 'Terrazzo stallriser,<sup>11</sup> stainless steel sash and trim. African mahogany door frames & doors. 3/8" plate glass, mosaic tiling to pilasters and columns, glazed tiling to lobby wall'. These high-quality materials are for the most part still in place today – although perhaps somewhat unnoticed and uncared for.

<sup>11</sup> stallriser: panel beneath the window of a shop front.



**Figure 13** Playhouse alterations: reinforced pier [JIMG\_1561]

(2) They inserted an intermediate floor, providing an upper level over much of the plan. The upper floor comprises/d a number of rooms worked around and between the older building elements in an *ad hoc* fashion. The walls enclosing these rooms generally extend up to the underside of the original ceiling. Outside of the upstairs rooms, in the residual roofspace there is an accessible attic from where some sense of the original auditorium volume can be gained.

It is thought that the inserted upper floor is carried on a series of concrete/concrete-encased steel beams spanning to the piers at the flank walls — enabling a clear open space unencumbered with columns at the shop-floor level.

An additional leaf of brickwork was added internally to the flank walls at ground level concealing the original wall profile, of bays and pilasters, and decorative finishes. The new internal leaf provided a flush surface presumably suited to current hygiene requirements – desired decorative finish – of a modern supermarket.

A suspended ceiling, assumed to have been that installed at the time of conversion to the supermarket, is present today and is hung from the steel beams that support the first floor.



**Figure 14** Salvation Army shop interior [JIMG\_1611]

There were a number of other modifications to the original structure that it is assumed were put in place at the time of its conversion into a supermarket:

- infill at ground level of the proscenium arch.
- construction (within this arch infill) of an elevated, glazed supervisor's window at the rear of the shop floor. (Such windows were a common feature in Fine Fare supermarkets around the country.)
- new internal finishes to the walls and floor, including an interesting canted mirror strip – possibly to increase visibility over the aisles to deter shoplifting?
- new rear stair with characteristic hardwood timber handrail.
- a number of openings within the flanks wall facing Covent Garden were modified or infilled – and at some point a layer of render was added externally.

Subsequently, with the building ceasing to be used as a supermarket, but with its continued use as the Sally Ann's Charity Shop, there have almost certainly been a number of piecemeal, *ad hoc* changes to the building, but it is thought that no major alterations have been undertaken since 1963.

## Future of the Building

In 2013, one detractor commented: 'There can be no doubt about the building on the corner of Covent Garden. This is one of the vilest in the whole of Cambridge.'<sup>12</sup>

The future of the building at the time of writing (April 2015) is uncertain. The owner apparently intends to submit an application to introduce a second intermediary floor in the upper part of the building, to convert the resultant two upper floors to accommodation, and to remodel the shop. It is unclear whether the Salvation Army expects to return to the premises once the redevelopment is complete.

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## PERSONALIA

The following is a list of the managers of the building as recorded in the Spalding's street directories and Salvation Army records and personal recollections:

### Playhouse:

<b>1913</b>	Adrian P. Jordan (manager of the Cambridge Electric Theatre from 1911)
<b>1914–17</b>	J. Sandy
<b>1918</b>	Walter C. Gibbs <sup>13</sup>
<b>1919–24</b>	G. Haddon
<b>1925–27</b>	L. Freeman
<b>1928–29</b>	Victor Carne
<b>1929–30</b>	C. Wood
<b>1930–33</b>	F. H. Curtis
<b>1934–36</b>	F. Mann (he was German, and lived over the opposite corner shop, No. 42A)
<b>1937–39</b>	I. Jones
<b>1940–</b>	I. Reed

A photograph from 1935 (Figure 15 below) shows three members of staff and names them as Percy Johnson, doorman, Stan Howchin, film news runner, and Albert "Buttons". Mr. Howchin, who lives in Cambridge, also recalls that the fireman at that time was Horace Yaxley. The fireman's uniform was black tunic with brass buttons, whereas the other members of staff wore blue uniforms identical to those at the Central, Tivoli and New Theatre.

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<sup>12</sup> David Jones, *Hideous Cambridge: A City Mutilated* (Thirteen Eighty One LLP, 2013), p. 129.

<sup>13</sup> *CIP*, 25 October 1918 (thanks to Allan Brigham)





**Figure 15** Playhouse Staff, Summer 1935 [I.L.K3\_51558]

Stan Howchin recalls how this picture came to be taken, and adds some other colourful information:

It was one of several that were taken of the Playhouse (and other Cambridge cinemas) in summer 1935 with my father's box camera. It was taken at the back of the Playhouse building, with the wall and houses of Mill Street behind us. Mill Street residents fenced off their gardens and allowed bicycle parking for cinema users at 2p a time. On birthdays, the staff would go to *The Six Bells* (where we were less likely to be caught out than at *The Locomotive*) in the morning. I also took a photo of the projection room, and I gave all that I had taken to Chris Jakes at the Cambridgeshire Collection for a '100 Years of Cinema' exhibition in the Central Library about a year ago.<sup>14</sup>

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<sup>14</sup> Interview given by former projectionist Stan Howchin to Ian Bent and Frank Agger on 31 May 2013.

**Fine Fare** (unknown)

### **Salvation Army (dates unavailable)**

**1985–** Tony Wilson  
Joy Wilson  
Margaret Butchers  
Major John Mott  
Tony Wilson  
Janet Johnson  
Julio Matos

## **DOCUMENTATION**

### **Bibliography**

Tapsell, Martin, 'The Cinemas of Cambridge', *Picture House* No. 12 (Autumn 1988), pp. 16–23

Brigham, Allan, *Mill Road, Cambridge, 1823–1851*, Mill Road History Project Building Report (2015)

### **List of documentary materials**

Cinema & Theatre Association Archive (all preceded by 'Cambridge Playhouse')

200 : coloured playbill for April 1930

201 : black-and-white schedule of films for 3 April [no year]

205 : typed document : summary history of Playhouse [undated]

206 : typed document : 'Early Films Associated with Cambridge' (Ely 23.3.1983)

207 : printed document: 'cinemas in Rural Cambridgeshire' [undated]

208 : typed document: 'Playhouse, Mill Road, Cambridge' [undated]

Union001.tif : view of lobby towards entrance

### Cambridgeshire Collection

Fine\_Fare\_B.Mill K70\_1659.jpg : Fine Fare frontage [= Figure 6]

I.L.K3\_20129 (Playhouse frontage).jpg frontage taken from cemetery gates (portrait)  
[= Figure 3]

I.L.K3\_20130 (Playhouse screen).jpg : interior view facing proscenium arch and screen  
[= Figure 4]

I.L.K3\_20131 (Playhouse interior).jpg : interior view facing towards balcony and projection room  
[= Figure 5]

I.L.K3\_51557 (Playhouse entrance).jpg : frontage taken from Mackenzie Rd

I.L.K3\_51558 Three members of Playhouse staff in 1936 (Howchin) [= Figure 15]

Artist's impression of Playhouse frontage and street with people [= title-page]

Playhouse-1963.jpg : building after frontage stripped [= Figure 11]

'Cinema Memories' : newspaper article, 29 June 1996

Cambridgeshire Archives (Shire Hall)

Building Plan and Notice No. 3330 (11 July 1912) [planning application and set of 6 architect's drawings] [= Figures 2, 8, 10]

Cambridge City (Guildhall)

Cambridge City : Building & Byelaws Plans : No. 27727 (8 August 1961) [planning application with architect's drawing of Fine Fare frontage: entrance/exit, checkouts]

**Newspaper article**

*Cambridge Independent Press*, 11 May 1913 ('Licence granted')

**List of photographs**

see CTA and Cambridgeshire Collection lists above

c.250 colour photographs taken by Elena Moses [Figures 7, 9, 12, 13, 14]

**Personal Contacts**

Conversations with Tony Wilson (information about the transfer from Fine Fare to Sally Ann), March–May 2013

Interview with former Playhouse projectionist Stan Howchin, 31 May 2013

**Acknowledgements**

Martin Whybrow, Christine Pearce: Cambridge Citadel Corps of The Salvation Army

Julio Matos, manager: Sally Ann's charity shop

Melissa McGreechan, archivist, Debra Lyons, archives assistant, Sue Martin, photographer and technician: Cambridgeshire Archives

Chris Jakes, Acton Josh: Cambridgeshire Collection

Clive Polden, archivist: Cinema Theatre Association

Jonathan Hurst, Shirley Saunders, Chris Tweed: Cambridge City Council

Tim Glasswell: Ordnance Survey, Cambridge

Frank Agger, Francis Hookham, Stan Howchin, Neil McCartney, Simon Middleton, Elena Moses, Lucy Walker, Caroline Wilson, Tony Wilson

**Authors: Ian Bent, Kieran Perkins (5<sup>th</sup> Studio, Cambridge)**

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## DOCUMENTARY APPENDIX

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