

HERITAGE ASSESSMENT REPORT

NAME: Victa Cinema (former Ozone Theatre)

PLACE: 26556

ADDRESS: Ramindjeri and Ngarrindjeri Country
37-41 Ocean Street, Victor Harbor

This heritage assessment considers that the place meets criteria (a), (d), (e) and (g). Refer to Summary of State Heritage Place for final approved wording, including criteria statements.



The Victa Cinema (former Ozone Theatre), 28 November 2022

Source: DEW Files

Note: unless otherwise indicated the images in this report were taken during the site visit on 28 November 2022.

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

The Victa Cinema (former Ozone Theatre) demonstrates the evolution of motion pictures as a new form of mass entertainment in the twentieth century, and in particular, the role of cinema-going and its contribution to community building in regional South Australia in the interwar period. As the first South Australian picture theatre purpose-built to screen 'talkies,' the Victa Cinema (former Ozone Theatre) established the pattern for all picture theatres that followed and is both an influential and pivotal example of its class, demonstrating an unusually high level of intactness

and integrity. The Victa Cinema (former Ozone Theatre) is an early, outstanding example of interwar streamlined architecture articulating many of the key attributes of the style such as clean, parallel lines, contrasting bands of dissimilar materials, and horizontal emphasis with vertical relief. The Victa Cinema (former Ozone Theatre) is also the only remaining intact picture theatre purpose-built by Ozone Theatres Limited, an innovative and influential family-owned exhibition company which grew to be the largest in South Australia in the first half of the twentieth century.

Relevant South Australian Historical Themes

5. Developing South Australia's economies

5.11 Developing South Australia's tourism industry

6. Developing Social and Cultural Life

6.5 Participating in sport, leisure and recreation

Comparability / Rarity / Representation:

The Victa Cinema (former Ozone Theatre) is associated with:

- seaside resorts,
- interwar picture theatres,
- Adelaide architect F. Kenneth Milne,
- Ozone Theatres Limited (established as the Ozone Picture Company, later known as Ozone Amusements Limited and then Ozone Theatres Limited from 1928), and
- interwar streamlined architecture.

Each is considered in turn below.

Seaside resorts

Most of the places included in the Register due to their association with South Australia's burgeoning seaside tourist trade in the late nineteenth and early twentieth centuries are those built for accommodation. The popularity of the seaside as a holiday destination resulted in both the conversion of existing dwellings and the construction of many purpose-built guest and/or boarding houses and hotels. A number of guest and/or boarding houses and hotels built and/or in operation at that time still exist, including the following State Heritage Places:

- Albert Hall (Oriental Hotel), 16 South Esplanade, Glenelg, 1878, (SHP 12558)
- Dwelling (former Del Monte Palace Guest House), 209 Esplanade Henley Beach, 1911, (SHP 14638)
- Dwelling (former Kangarilla Hotel, later and Temperance Hotel and guest house), Dashwood Gully Road, Kangarilla, c.1865, (SHP 14258)
- Dwelling (Mindacowie Guest Hotel), 48 Goolwa Road, Middleton, 1911, (SHP 14054)
- Arnella Guest House (former Port Elliot Hotel), 28 North Terrace, Port Elliot, 1852, (SHP 14164)

- Port Noarlunga Hotel (former Milliari Guest House), 29 Saltfleet Street, Port Noarlunga, c.1890, (SHP 14496)
- Dwelling (Karatta House), 7 Karatta Road, Robe, c.1850, (SHP 10464)
- Anchorage Guest House (former Aurora House, later Warringa Guest House), 20-23 Flinders Parade, Victor Harbor, c.1910, (SHP 11750)
- Ramsgate Hotel, 157 Esplanade, Henley Beach, 1897, (SHP 14637)
- Largs Pier Hotel, 198 Esplanade, Largs Bay, 1882, (SHP 10638)
- Tumby Bay Hotel, 1 North Terrace, Tumby Bay, 1904, (SHP 14247)
- Grosvenor Hotel, 32-44 Ocean Street, Victor Harbor, 1896, (SHP 12767)

State Heritage Places that are associated with seaside tourism that are not accommodation include:

- Victa Cinema (former Ozone Theatre), Ramindjeri and Ngarrindjeri Country, 37-41 Ocean Street, Victor Harbor (SHP 26556, provisionally entered 25 November 2022, also LHP), constructed 1923-1934, in part, to supplement the range of amusements provided to holiday makers at Victor Harbor,
- Semaphore Palais, Kaurua Country, Esplanade, Semaphore (SHP 13952), constructed as a tea room, bathing facilities and dance hall to supplement the amusements and bathing facilities at Semaphore,
- Semaphore Carousel, Kaurua Country, Esplanade, Semaphore (SHP 26552, provisionally entered 16 February 2023), built to supplement the amusement facilities provided first at Henley Beach and then later at Semaphore,
- Second Newland Memorial Uniting (former Congregational) Church, Ramindjeri and Ngarrindjeri Country, 20-28 Victoria Street, Victor Harbor (SHP 14090), the church was designed and constructed in the 1920s with more accommodation than necessary for the local community, to enable the seasonal influx of visitors to Victor Harbor to continue to worship while on holiday.

Interwar picture theatres

Motion pictures and the places associated with their exhibition are an important form of mass entertainment in the twentieth century. The interwar period is particularly significant due to the growth of the industry at that time and the introduction of new technology that gave rise to 'talkies'. Picture theatres are therefore considered to be of cultural significance in South Australia due to the role they played in popular mass entertainment and in community building, especially in country areas, during the interwar period. Most picture theatres were multi-purpose buildings with a stage and simple stage facilities for vaudeville shows or community use.

The arrival of motion pictures with a synchronised soundtrack, known as 'talkies,' was a major development in the film exhibition industry that occurred in 1928. However, due to the economic impact of the Depression, no new, purpose-built talkie theatres were built in South Australia until 1934. Sound-era 'talkie' picture theatres exhibit the same key features as silent-era picture theatres but demonstrate differences in the

implementation or scope of these features in response to aesthetic and technological change and growing recognition of the social significance of cinema-going.

Picture theatres were also sometimes included as a component of the class of place interwar civic buildings creating a complex that typically included offices, meeting rooms, council chambers and other local government facilities. Interwar civic buildings form a different class of place to that of interwar picture theatres as the latter is bespoke designed as a picture theatre and not as an element of broader civic amenities. One example is the Hindmarsh Town Hall (now the Education Development Centre) [Local Government Building – Town Hall] (SHP 11794) that was extensively modified in 1936 and included a picture theatre. Interwar civic buildings are not considered further here.

Key features of purpose- built interwar picture theatres include:

- architectural expression designed to create a sense of occasion and/or apartness from the ordinary world,
- a main entrance, foyer and ticket box, sometimes with additional circulation and gathering spaces and refreshment facilities,
- a single-volume auditorium, often with a cantilevered or stadium-style gallery, known as a 'dress circle,' sometimes with side boxes,
- a stage and simple backstage facilities,
- a reinforced concrete projection box with steel fire doors and glass projection ports, sometimes with rewind and transformer rooms,
- compartmentalisation of auditoriums from stage and projection facilities and neighbouring buildings through features such as fire walls, fire doors, safety curtains and parapet walls.
- features associated with the transport, storage and projection of flammable motion picture film,
- features associated with auditorium ventilation,
- artificial lighting and features designed to exclude daylight from auditoriums,
- features designed to facilitate rapid egress in the event of an emergency,
- self-contained shops flanking the main entrance, supplementing box office returns with rental income.

Few, if any purpose-built interwar picture theatres retain their original projection and associated equipment, which was typically upgraded over time. Two intact, purpose-built silent-era picture theatres are listed as State Heritage Places, namely:

- Capitol Theatre, 1926, 227-231 Main Street, Peterborough (SHP 16002, listed 1993),
- Waterside Workers' Federation Hall, 1927, 11 Nile Street, Port Adelaide, criteria (a), (d) and (g) (SHP 14269, listed 1996).

Five intact, purpose-built sound-era picture theatres are listed as State Heritage Places, namely:

- Victa Cinema (former Ozone Theatre) (subject of this assessment), 1934, Ramindjeri and Ngarrindjeri Country, 37-41 Ocean Street, Victor Harbor (SHP 26556, provisionally entered 25 November 2022),
- Lobethal Institute and Cinema, 1937, 30-36 Main Street, Lobethal, criteria (a) and (e) (SHP 18494, listed 2001),
- Bonney Theatre, 1938, 2-4 Barwell Avenue Barmera (SHP 13766, listed 1993), interior and exterior both highly intact,
- Forum Cinema [Piccadilly Cinema], 1940, 181-189 O'Connell Street, North Adelaide (SHP 13496, listed 1986),
- Capri Cinema (former New Goodwood Star, later New Curzon), 1941, 141 Goodwood Road, Goodwood (SHP 10670, listed 1990).



Capitol Theatre, 227-231 Main Street, Peterborough (SHP 16002)

Source: Google Street View



Lobethal Institute and Cinema, 30-36 Main Street, Lobethal (SHP 11578)

Source: Google Street View



Bonney Theatre, 2-4 Barwell Avenue, Barmera (SHP 13766)

Source: Google Street View



Piccadilly Cinema, 181-189 O'Connell Street, North Adelaide (SHP 13496)

Source: Google Street View

F. Kenneth Milne

F. Kenneth (Ken) Milne made a notable contribution to South Australian history through his architecture, especially early works such as the Scoreboard Adelaide Oval (SHP 13655), the Hampshire Hotel (SHP 11578) and residential bungalows. He is also known for his later works in the Georgian revival style. He also played an active role in the development of the profession of architecture in South Australia serving as

President of the South Australian Institute of Architects (SAIA) from August 1937 to August 1939 and as a founding member of the Architects' Board of South Australia, which administered the *Architects Act 1939*.¹

While 'reluctant to embrace modernism' in the post-war period, during his Presidency of the SAIA Milne allowed young architects with an interest in modern architecture to meet, form an association and publish their ideas while remaining under the auspices of the SAIA.² Milne also took a keen interest in emerging modern architecture on an overseas trip to Britain and Europe during the mid-1930s and on his return, he designed a number of commercial buildings in modern styles informed by this experience, notably several picture theatres for Ozone Theatres Limited (including the Victa Cinema, subject of this assessment).



**Hampshire Hotel. 110 Grote Street, Adelaide
(SHP 11578)**

Source: Jon Graham, <https://www.gdaypubs.com.au/>



**Adelaide Oval Scoreboard, Adelaide Oval
(SHP 13655)**

Source: Wikimedia Commons

Ozone Theatres Limited

Ozone Theatres Limited (hereafter Ozone Theatres), originally Ozone Amusements Limited (hereafter Ozone Amusements) was a family-owned South Australian company which grew to become one of two dominant film exhibitors in interwar and early post-war South Australia, also extending into regional New South Wales and Victoria by 1938. There are three State Heritage and two Local Heritage Places that have strong or notable associations with Ozone Theatres, namely:

- Semaphore Cinema [Semaphore Library, former Institute, Semaphore Town Hall and Semaphore Ozone Theatre], 1884, 1929 and 1952, 10-14 Semaphore Road, Semaphore (SHP 10602, listed 1983), venue for the Ozone Picture Company's first picture show on 24 April 1911, and subsequent early picture shows, internally renovated in 1929 by Ozone Theatres to create a dedicated picture theatre within the shell of the 1884 building,
- Chelsea Cinema [Regal Theatre, former Marryatville Ozone Theatre], 1925, 1941, 275 Kensington Road, Kensington Park (SHP 10952, listed 1983), acquired by Ozone Theatres in 1928 and extensively renovated in 1941 to create a new theatre within the shell of the existing building,

- Victa Cinema, (former Victor Theatre, later Victor Harbor Ozone Theatre, subject of this assessment), 1923, 1934, 37-41 Ocean Street, Victor Harbor (provisionally entered 25 November 2022; also LHP) leased by Ozone Theatres 1928, purchased 1930, rebuilt 1934, associated with the regional expansion of Ozone Theatres in the 1930s,
- Former Alberton Ozone Theatre (now Alberton IGA Supermarket), 1924, 33 Fussell Place, Alberton (LHP), Ozone Amusements' second purpose-built theatre, downstairs gutted 1964, roof structure and ceiling removed and replaced c.1988.

Four additional State Heritage Places are considered to have transient associations with Ozone Theatres, namely:

- Town Hall (former Port Adelaide Town Hall), 1866, 163 St Vincent Street, Port Adelaide (SHP 10931, listed 1980), venue for early Ozone Picture Company picture shows in 1911-1912 prior to the construction of the Port Adelaide Ozone Theatre (1913, demolished 1979).
- Bonney Theatre, 1938, 2-4 Barwell Avenue, Barmera (SHP 13766, listed 1993), leased by Ozone Theatres in 1947, operated until 1951,
- Henley Beach Town Hall, Council Chambers & War Memorial, 1922, 378 Seaview Road Henley Beach (SHP 10558, listed 1985), leased by Ozone Theatres in 1947, operated until 1951,
- Austral Theatre, 1935, 29 Murray Street, Gawler (LHP), leased by Ozone Theatres in 1948, operated until 1951.

Compared with the Semaphore Cinema and the Chelsea Cinema, the Victa Cinema has similarly strong associations with Ozone Theatres. The Alberton Ozone Theatre is the only other remaining theatre besides the Victa Theatre (former Ozone Theatre) purpose-designed for Ozone Theatres but demonstrates low integrity, having lost much of its original interior and its ceiling and roof.



Former Alberton Ozone Theatre, 33 Fussell Place, Alberton (LHP)

Source: Google Street View



Chelsea Cinema, 275 Kensington Road, Kensington Park (SHP 10952)

Source: Google Street View

Interwar streamlined architecture

Internationally, no consistent terminology exists surrounding the various styles of popular modern-idiom architecture created during the interwar period.³ In 1989, Apperly et al identified three modern Australian architectural styles which appeared between 1914 and 1940, which they called 'Interwar Art Deco,' 'Interwar Functionalism' and 'Interwar Skyscraper Gothic.'⁴

Subsequently in 2009, Carol Cosgrove completed the first and to date only comprehensive study of the popular architecture of the interwar period in South Australia. Cosgrove's findings were published in the report "Art Deco: its place in South Australia's architectural heritage"⁵ and the monograph *Moving to the Modern: Art Deco in South Australian Architecture*.

Most scholarly writers including Cosgrove, Apperly et al, Thorne and Meikle⁶ identify at least two key, consecutive strands of popular interwar architecture. The first strand appeared in the mid-1930s and was characterised by vertical emphasis and extensive use of stylised decoration not derived from any one historical precedent.⁷ The Frontage of Shop (former Sands & McDougall Pty. Ltd. building) (1934, SHP 26202) is an exemplar of this strand. The second strand appeared in the mid-to-late 1930s and was characterised by horizontal emphasis, 'sweeping curves'⁸ and clean lines with minimal decoration. This strand is exemplified by the former Port Adelaide Council Chambers, (1938, SHP 10931). The Victa Cinema (former Ozone Theatre) (subject of this assessment) is broadly consistent with this second strand.

Cosgrove implicitly refers to the first, predominantly vertical strand as 'Art Deco,' corresponding with Apperly et al's Interwar Art Deco and explicitly refers to the second, predominantly horizontal strand as 'Streamline Moderne' or 'Moderne', corresponding loosely with Apperly et al's Interwar Functionalism.

Likely drawing on the work of Freeman, Apperly et al consider Interwar Functionalism to be an emergent form of Modernism informed by contemporary avant-garde architecture in Europe, for example practitioners such as Le Corbusier, Dudok⁹ and Mendelsohn.

Some writers including Cosgrove also use the phrase Art Deco as an umbrella term for both the vertical and streamlined styles. Meanwhile *Encyclopedia of Australian Architecture* features conflicting entries on both Art Deco¹⁰ and Moderne; the latter entry also considers Moderne to be an umbrella term for both.

This assessment draws upon the findings of both Apperly et al and Cosgrove. It adopts descriptive terminology namely 'interwar streamlined architecture' instead of Streamline Moderne to avoid confusion between Cosgrove's term 'Moderne' and Modernism.

Interwar streamlined architecture is understood to have borrowed uncritically from Modernist aesthetics, materiality, form and planning where expedient, but did not draw upon a sophisticated awareness of Modernist design philosophy.

Key features of interwar streamlined architecture in South Australia may include:

- bold massing of simple geometric shapes,
- clean lines and minimal decoration,
- plain surfaces, light-toned cement and face brick,
- horizontal emphasis with contrasting vertical relief,
- contrasting bands of dissimilar materials,
- parallel line motif,
- circle motif,
- wrap-around bands and rounded corners,
- long horizontal spandrels or balconies,
- cantilevered elements including balconies, hoods and awnings,
- steel or bronze window frames,
- roofs concealed by parapets in a commercial context,
- architecturally integrated lettering,
- architecturally integrated lighting.

While not listed as examples of interwar streamlined architecture, the following State Heritage Places exemplify the style:

- Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence [Greenaways], c1938, 3 Prospect Road, Prospect, criteria (e) (SHP 26301, listed 2010), identified by Cosgrove as a defining example of Streamline Moderne in a domestic context,
- Town Hall [former Port Adelaide Council Chambers], 1938, 163 St Vincent Street, Port Adelaide (SHP 10931, listed 1980),
- Woodlands Apartments, 1939-1940, 125 Jeffcott Street, North Adelaide, criteria (e) (SHP 26299, listed 2013),
- Bonney Theatre, 1938, 2-4 Barwell Avenue Barmera (SHP 13766, listed 1993),
- Forum Cinema [Piccadilly Cinema], 1940, 181-189 O'Connell Street, North Adelaide (SHP 13496, listed 1986),
- Capri Cinema (former New Goodwood Star, later New Curzon), 1941, 141 Goodwood Road, Goodwood (SHP 10670, listed 1990),
- Everard Court Flats, 1939, 46 Anzac Highway Everard Park, criteria a), b) and e) (SHP 26529, provisionally entered 8 December 2022).



**Dwelling and Flat, 3 Prospect Road,
Prospect (SHP 26301)**

Source: Google Maps



**Woodlands Apartments 125 Jeffcott
Street, North Adelaide (SHP 26299)**

Source: Google Maps

Interwar streamlined architecture is especially associated with picture theatres. There are two purpose-built picture theatres in the Register in interwar streamlined styles, namely the Forum Cinema [Piccadilly Cinema] (SHP 13496) and the Capri Cinema (former New Goodwood Star, later New Curzon). The Victa Cinema is considered to demonstrate a similar or better level of intactness and integrity when compared with these places.

The Victa Cinema is believed to be the earliest surviving example of interwar streamlined architecture in South Australia and one of the first examples built. The Victa Cinema is also understood to be the first picture theatre in South Australia to be purpose-built in an interwar streamlined style and the first built in a modern architectural idiom.

**Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*.
All Criteria have been assessed using the 2020 Guidelines.**

(a) it demonstrates important aspects of the evolution or pattern of the State's history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.

Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

The Victa Cinema (former Ozone Theatre) demonstrates two historic themes 'Developing social and cultural life' and its subtheme 'Participating in sport, leisure and recreation', and 'Developing South Australia's economies' and its subtheme 'Developing South Australia's tourism industry.'

The emergence of leisure time in the late nineteenth century arose after changes to working conditions enabled a growing number of people to access public holidays and annual leave. Consequently, people sought new places and ways to spend their leisure time. South Australia with its extensive coastline and sandy beaches offered many opportunities for the development of seaside resorts. Victor Harbor emerged as a 'premier' seaside resort in the late nineteenth and early twentieth centuries. To provide activities other than the beach and to increase opportunities to support businesses, a number of places of amusement opened along the Victor Harbor foreshore including a skating rink and a picture theatre.

Unlike carousels, which are particularly associated with seaside resorts, venues for viewing cinema entertainment existed in most communities in South Australia and were an important community facility in regional centres and country towns. At Victor Harbor, cinema-going was an activity enjoyed on summer evenings or on rainy afternoons, when the weather made the beach and foreshore less appealing leisure options for holiday makers. In keeping with its role of serving its permanent community, as much as transient holiday makers, the Victa Cinema (former Ozone Theatre) was positioned away from the foreshore and was built instead on the main business street of the town. As such the Victa Cinema (former Ozone Theatre) is considered to have less strong associations with the theme of seaside resorts than similar places such as the Semaphore Carousel (SHP 26552).

In South Australia, cinema emerged as a dominant form of mass entertainment from around 1907. Cinema-going boomed during the 1920s, and by the end of the decade, most communities in South Australia possessed a venue for screening motion pictures, ranging from large, purpose-built picture theatres or town halls in urbanised centres to small rural halls retrofitted with projection facilities. As well as providing a popular leisure activity, 'Going to the pictures' was a regular social occasion and played an important role in community building, especially in regional areas.

Unlike many other interwar cinema venues in regional locations, the Victa Cinema (former Ozone Theatre) was purpose-built to screen motion picture entertainment, not adapted from an existing Institute or Town Hall. It was also the first purpose-designed and built picture theatre in South Australia for screening 'talkies' demonstrating a key transition in this significant form of twentieth century entertainment in South Australia.

Compared to other places with similar associations, the Victa Cinema (former Ozone Theatre) has particularly strong associations with the theme due to its high level of intactness and integrity, and its location in a regional centre, where cinema-going played a particularly important role in building community during the interwar period.

It is recommended that the nominated place **fulfils** criterion (a).

(b) it has rare, uncommon or endangered qualities that are of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.

Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.

The Victa Cinema (former Ozone Theatre) is associated with cinema-going in South Australia. Cinema emerged as a popular form of mass entertainment from around 1907. By the end of the 1920s, most communities possessed at least one venue for screening motion pictures and numerous such places are listed in the South Australian Heritage Register.

Despite competition from television and later video and streaming, cinema-going survived and thrived from the late twentieth century onwards, albeit on a less regular basis for most South Australians when compared with its heyday in the interwar and early post-war periods. Large, new multi-screen cinema complexes were built during the late 2010s, for example the Palace Nova Prospect Cinemas in 2017. While COVID has impacted cinema attendances since 2020, and the sector has been slow to recover with some venues closing permanently, at this time cinema-going is not considered to be a social custom in danger of being lost.

It is recommended that the nominated place **does not fulfil** criterion (b).

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.

Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.

The Victa Cinema (former Ozone Theatre) was built on the site of the former Victor Theatre, opportunistically incorporating parts of two walls and some footings from the earlier building, which was in turn built on the site of D. H. Griffin & Sons' motor garage.

The physical fabric of the Victa Cinema (former Ozone Theatre) is well-documented in photographs, architectural drawings and newspaper and journal articles. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

It is recommended that the nominated place **does not fulfil** criterion (c).

(d) it is an outstanding representative of a particular class of places of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.

Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.

The Victa Cinema (former Ozone Theatre) is associated with the class of place known as purpose-built interwar picture theatres.

Cinema-going emerged as a dominant form of mass entertainment during the 1920s. By the end of the decade, venues for viewing motion pictures existed in most communities in South Australia, ranging from large purpose-built picture theatres to small rural Institute or community halls retrofitted with projection facilities. Picture theatres played an important role in building community, providing places for people to mix and socialise. A growing awareness of the social significance of picture theatres encouraged film exhibitors to incorporate expanded circulation and gathering spaces into their purpose-built picture theatres from the late 1920s onwards.

To be considered an exceptional example of a class, the place must display a range of characteristics that is typical of the class, at a higher quality, intactness or level of historical relevance than are typical of places of the class. The Victa Cinema (former Ozone Theatre) retains an unusually high degree of integrity and intactness and displays many of the principal characteristics of the class at a higher quality than many other examples. The Victa Cinema (former Ozone Theatre) also demonstrates many of the principal characteristics of the class in a way that allows the class to be readily understood and appreciated, including:

- architectural expression designed to create a sense of distance from the ordinary world, in this instance, through an interwar streamlined style, expressing a sense of optimistic modernity removed from contemporary economic anxieties,

- a main entrance, vestibule, ticket box and foyer, with extensive circulation and gathering space and refreshment facilities, to encourage patrons to socialise and purchase refreshments inside the theatre,
- a single-volume auditorium (presently divided by reversible partitions), with a stadium-style gallery and extensive side boxes,
- a stage and simple backstage facilities including stage-house and under-stage store room,
- a reinforced concrete projection box with steel fire doors and glass projection ports, with rewind and transformer rooms,
- compartmentalisation of auditoriums from stage and projection facilities and neighbouring buildings through fire walls, fire doors, and parapet walls,
- features associated with the transport, storage and projection of flammable motion picture film, including cargo ports, chute and landing stage in store room under stage, and steel film storage cabinet in projection box,
- features associated with ventilation and climate control such as steel louvres over window openings, central auditorium ceiling ventilation spine, Diathermal heating installation and upright radiators,
- artificial lighting, including architecturally integrated auditorium lighting, and features designed to exclude daylight from auditoriums, including hit-and-miss screens over window openings (also achieved with steel louvres over window openings),
- features designed to facilitate rapid egress in the event of an emergency, including a side exit corridor, dual staircases from the dress circle, and emergency exits with panic bolts, exiting to laneways on both sides of the auditorium,
- self-contained shops flanking the main entrance.

The Victa Cinema (former Ozone Theatre) established a clear break with the past and also set the pattern for all purpose-built interwar picture theatres that followed, in terms of planning, acoustics, aesthetic expression and audience comfort. It is therefore considered to be an influential and pivotal example of the class of place.

It is recommended that the nominated place **fulfils** criterion (d).

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.

Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement,

while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.

The Victa Cinema (former Ozone Theatre) is an outstanding example of interwar streamlined architecture, demonstrating a high degree of aesthetic, creative and technical accomplishment.

The Victa Cinema (former Ozone Theatre) was rebuilt on the site of a previous picture theatre, with architect F. Kenneth Milne's new design opportunistically reusing parts of some walls and footings. However, due to the scale and extent of reconstruction, the Victa Cinema (former Ozone Theatre) is considered to be a predominantly new structure.

The Victa Cinema (former Ozone Theatre) was one of the first buildings designed in an interwar streamlined style in South Australia and is understood to be the earliest surviving example. The Victa Cinema was also the first South Australian picture theatre designed in an interwar streamlined style. The Victa Cinema (former Ozone Theatre) finely articulates many of the key attributes of the style, namely,

- bold massing of simple geometric shapes,
- clean lines, rounded corners and minimal decoration,
- plain surfaces, light-toned cement (now painted) and face brick,
- horizontal emphasis, achieved through features such as contrasting bands of dissimilar brick and render, and banded friezes with integrated window openings,
- contrasting vertical relief, expressed through facade fin and proscenium arch features,
- parallel line motif, notably in banded friezes and details such as multi-part kickplates and fluted vitrolite,
- circle motif, notably in foyer, side exit and shopfront terrazzo work, ticket box, noticeboards, door glazing, cool drinks counter, stair rails, and proscenium details,
- wrap-around bands and rounded corners,
- long cantilevered awning element (sans clutter of supporting brackets or stanchions),
- steel casement window frames,
- roofs concealed by parapets,
- architecturally integrated lighting, including custom-made fittings in foyers and auditorium, illuminated structures on auditorium walls, and indirect lighting troughs in auditorium ceiling.

The Victa Cinema (former Ozone Theatre) also demonstrates a high degree of technical accomplishment and attention to detail in construction, including high quality bricklaying and pointing, rendering, joinery, metal casting, chrome-plating, and terrazzo work.

Architecturally, the Victa Cinema (former Ozone Theatre) is highly intact. Modifications such as construction of the stage extension, addition of new screens and curtains, and partition walls creating two auditoriums from one, are considered to be reversible. These changes have not compromised the integrity of the building's architectural expression, nor diminished its ability to illustrate the main attributes of interwar streamlined architecture.

When compared with the Forum Cinema [Piccadilly Cinema] (SHP 13496) and the Capri Cinema (former New Goodwood Star, later New Curzon) [Regal Theatre] (SHP 10670), the Victa Cinema (former Ozone Theatre) demonstrates a similarly outstanding degree of aesthetic, creative and technical accomplishment.

It is recommended that the nominated place **fulfils** criterion (e).

(f) it has strong cultural or spiritual association for the community or a group within it.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

The Victa Cinema (former Ozone Theatre) has cultural associations for the Victor Harbor community and South Australian holidaymakers who may have viewed films at the venue while visiting Victor Harbor. However, the Victa Cinema is only one of many places in Victor Harbor that these groups may have an attachment to and consequently any cultural association with the Victa Cinema is not considered to be sufficiently strong to satisfy this criterion.

The Victa Cinema (former Ozone Theatre) has also been lauded by the Adelaide Chapter of the Art Deco and Modernism Society of Australia Inc. whose social media group has over 2,000 followers and has been featured in social media posts and publications created by this group. However, this group does not have regular interactions with the place. Additionally, the Art Deco and Modernism Society of Australia Inc. Adelaide Chapter have only held the Victa Cinema (former Ozone Theatre) in high regard for about fifteen years, a relatively short period of time.

As the place does not fulfil the second threshold test for criterion (f) with regard to groups or a community who may have a strong cultural association with the Victa Cinema, the remaining tests for this aspect of the assessment have not been considered further.

It is recommended that the nominated place **does not fulfil** criterion (f).

(g) it has a special association with the life or work of a person or organisation or an event of historical importance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.

Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

The Victa Cinema (former Ozone Theatre) is associated with South Australian architect F. Kenneth Milne, who played a significant role in South Australian history through his architecture and through his role in developing the profession of architecture in South Australia.

Milne has been critically recognised for architectural commissions such as Hampshire Hotel, (SHP 11578), the Scoreboard Adelaide Oval (SHP 13655) and his early residential work, as well as later works in the Georgian revival style informed by his experiences visiting Britain and Europe during the mid-1930s.

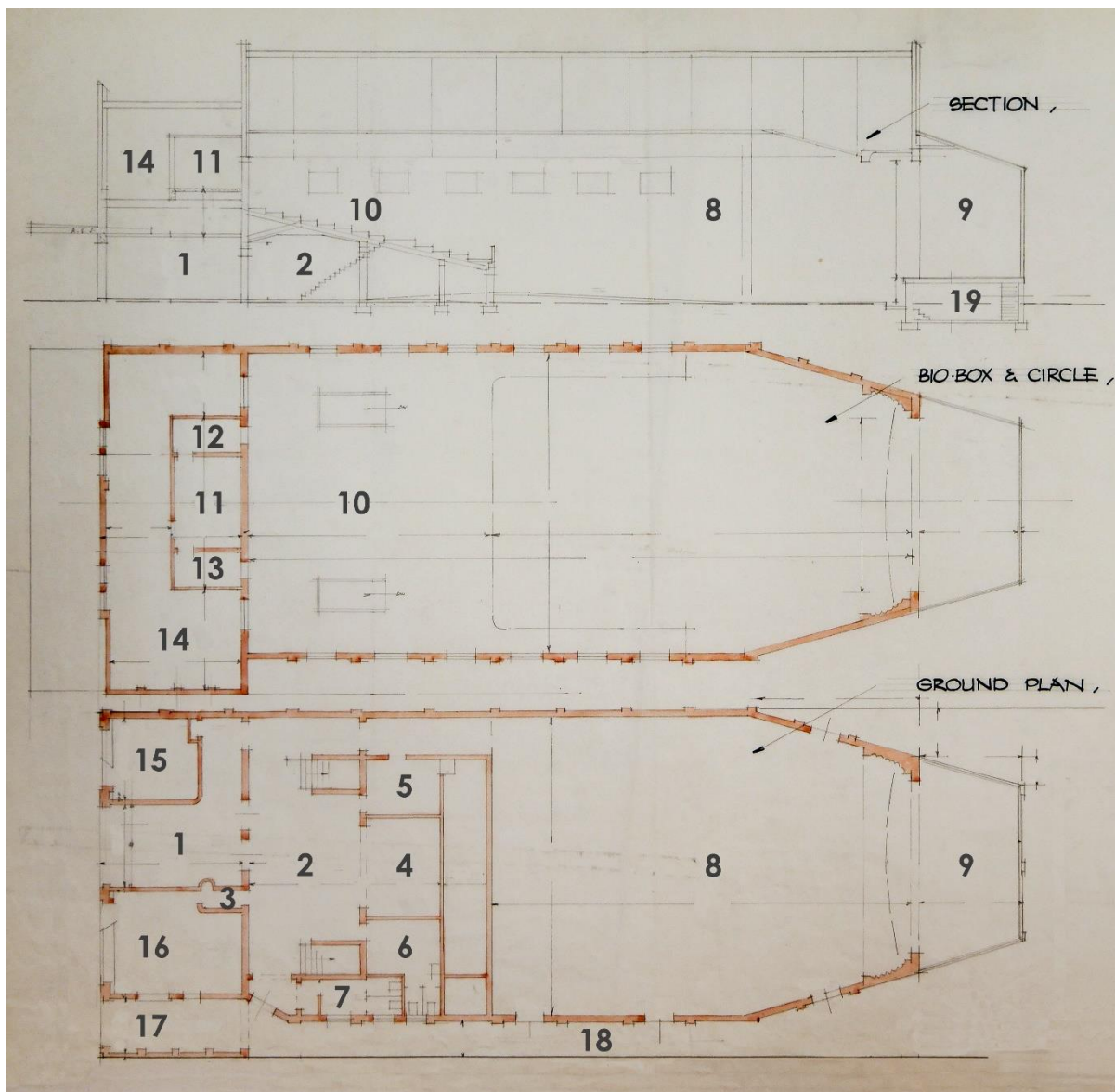
Milne also took an interest in modern architecture and designed numerous buildings in modern styles from the mid-1930s and into the early 1940s, including the Victa Cinema (former Ozone Theatre). However, these works have received limited critical recognition, and are therefore not considered to demonstrate close and enduring associations with F. Kenneth Milne's architectural practice.

The Victa Cinema (former Ozone Theatre) is also associated with Ozone Theatres Limited, a family-owned South Australian company which grew to become the largest film exhibitor in interwar and early post-war South Australia. Ozone Theatres Limited shared an effective duopoly in the Adelaide suburbs and large regional centres with rival exhibitor D. Clifford Theatres Limited, which prevented dominant interstate exhibitors from establishing meaningful footholds in South Australia. Ozone Theatres Limited shaped public experiences and expectations of cinema-going during the interwar period, establishing high standards for film exhibition and introducing numerous innovations in architectural expression, technology and comfort, especially during the sound film era after 1929.

Ozone Theatres Limited was responsible for building and/or adapting many picture theatres in suburban and regional South Australia and was at the vanguard of the transition to 'talkies'. The Victa Cinema (former Ozone Theatre) was the first theatre the company purpose-designed and built embracing this new technology; it is the only surviving intact theatre purpose-built by them; and is also closely associated with the rapid expansion of Ozone Theatres Limited into regional South Australia. The Victa Cinema is considered to meet criterion (g) for its association with Ozone Theatres Limited and the vital role the company had in providing recreational opportunities in suburban and regional South Australia through the medium of moving pictures.

It is recommended that the nominated place **fulfils** criterion (g).

PHYSICAL DESCRIPTION



Victa Cinema (former Ozone Theatre) indicative layout

Source: Adapted from Architecture Museum S89/50/68

- | | |
|----------------------------|----------------------------|
| 1. Vestibule | 11. Bio Box |
| 2. Foyer | 12. Transformer Room |
| 3. Ticket Box | 13. Rewind Room |
| 4. Servery/Cool Drinks Bar | 14. Void |
| 5. Manager's Office | 15. Shop 1 |
| 6. Men's Toilet | 16. Shop 2 |
| 7. Women's Toilet | 17. Side Exit |
| 8. Auditorium | 18. Laneway |
| 9. Stage House | 19. Store room under stage |
| 10. Dress Circle | |

The Victa Cinema is a two-storey brick, steel and reinforced concrete interwar picture theatre with a dominant front elevation facing Ocean Street, Victor Harbor. The building has corrugated steel roofs covering a main auditorium and front of house, with box gutters and parapets to both roofs; a timber-and-corrugated steel stage house at the rear of the theatre, standing on a brick plinth wall; brick firewalls between both auditorium and front-of-house and auditorium and stage house; a single-storey brick annexe with a lean-to roof on the northern side; and laneways on the northern, western and south-western sides of the theatre. The front elevation has a cantilevered awning suspended above the footpath, with a rendered façade above and a main entrance and flanking shopfronts below.

Additional external features include:

- folded sheet-metal detailing to awning fascia and herringbone matchboard soffit,
- Wunderlich brickette string course details, steel casement windows with brickette spandrels, and vertical fin feature to façade,
- terrazzo floors to re-entrant shopfronts, and terrazzo main entrance step, with faience tiles on piers and black vitrolite above,
- chromed multi-part kickplates to main entrance and shop doors,
- steel louvres over auditorium window openings,
- cargo ports in plinth wall at rear of theatre,
- rendered-brick boiler house (outbuilding).

Main internal spaces of the Victa Cinema comprise:

- vestibule, accessed through glazed doors from street,
- ticket box, accessed from foyer with opening to vestibule,
- foyer, accessed from vestibule through glazed doors,
- side exit linking foyer to street, via lean-to annexe,
- servery (cool drinks bar), adjoining foyer,
- manager's office, accessed from foyer,
- men's and women's toilets, accessed from foyer,
- large upstairs auditorium [originally upstairs section of single auditorium] with tiered seating, accessed from foyer via pair of staircases,
- acoustic airspace behind upstairs auditorium screen [not original fabric, airspace was originally part of single auditorium],
- large downstairs auditorium, narrowing towards a proscenium, with raked floor [originally downstairs section of single auditorium], accessed from foyer,
- stud-wall projection room located under acoustic airspace [not original fabric],
- stage house adjacent to downstairs auditorium,
- storeroom under stage,
- reinforced concrete bio box (projection room), with associated transformer and film rewind rooms, accessed from back of upstairs auditorium,
- two self-contained shops (shop 1 and shop 2), accessed from street on either side of the vestibule entrance.

Features of the front of house include:

- terrazzo floors with circle motif pattern to vestibule and side exit, and diamond motif pattern to shop 2 [floor in shop 1 undetermined],
- semicircular ticket box with glass and chromed steel window screen, and wall-mounted pigeonholes,
- black fluted vitrolite skirtings and moulded timber dado to vestibule following curves of walls,
- circular noticeboards on vestibule walls with decorative fibrous plaster frames,
- glazed doors located between vestibule and foyer, with chromed, multi-part kickplates and chrome handles, some with sandblasted circle motif design in glazing,
- fibrous plaster light fittings to vestibule and foyer ceilings, with glass diffusers,
- multi-sconce light fittings to foyer walls, with mirrored wall plates,
- bevelled upright mirrors, with stepped motif, to foyer walls,
- backlit glass sign 'Ladies Toilet' over toilet door,
- chrome-plated custom-made steel handrails to internal staircases,
- upright radiators in foyer,
- solid timber servery counter and vertical feature light fitting, with chrome trim,
- chandelier light fittings in foyer [not original fabric].
- timber external door with herringbone motif detail between side exit and laneway,
- ceramic urinals and timber stall joinery and doors in men's toilets,
- timber stall joinery and doors, bevelled mirror with fibrous plaster frame and associated shelf with chrome trim in women's toilets.

Features of both auditoriums include:

- studwork balustrades,
- horizontal, banded frieze on auditorium side walls, with cornice above, integrated with hit-and-miss perforated screens over window openings and rectangular sconce light fittings below window openings,
- central spine feature, with perforated fibrous plaster in herringbone pattern covering ventilation flue openings, and rectangular light fittings in sheet-metal and glass suspended from central spine feature.

Features specific to upstairs auditorium include:

- some original seating,
- Diathermal heating 'Comfoot' foot warmers and associated hot water pipes,
- projection ports and steel fire doors,
- proscenium, screen, masking and curtains [not original fabric],

Features specific to downstairs auditorium include:

- rectangular main auditorium with trapezoidal proscenium bay,
- screen, screen masking, curtain and pelmet [not original fabric],
- original proscenium with large vertical flutes to both sides and perforated fibrous plaster grille above (concealed behind pelmet and screen masking),
- stage extension [not original fabric],

- original stage front with chrome trim and orchestra rail (concealed by stage extension),
- indirect lighting battens suspended from soffit of proscenium bay,
- large vertical light fittings in proscenium bay and small vertical light fittings on front of proscenium,
- side boxes (disused),
- panic bolts to escape doors.

Features of the under-stage store room include:

- fixed timber storage cupboards, racking, and cardboard ceiling [part extant],
- fixed timber film case chute and landing stage associated with cargo port,
- inspection hatch in front of original stage with associated steps behind.

Features of the bio box include:

- steel fire doors,
- 35mm projector, platter and other digital and analogue equipment [not original fabric],
- fixed workbench in rewind room with storage cupboard below,
- steel film cabinet mounted on rewind room wall,
- acoustic tiles to ceiling [not original fabric].

Features of shop 2 include:

- terrazzo skirting integrated with floor,
- corner display case with mirror inserts in base.

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Picture theatre (period of significance is 1934-1951) and outbuilding,
- Original exterior and interior materials and material finishes including fibrous plaster, vitrolite, faience, terrazzo, chrome and sandblasted glass,
- Original fittings, including light fittings, joinery, doors and door fittings, stair rails, mirrors, ticket box window and door fittings, fixed seating, footwarmers and associated water pipes,
- Original proscenium and stage front (concealed behind later additions)
- Cool drinks counter (candy bar counter) and light fitting,
- Storeroom chute, landing stage and associated cargo ports,
- Bio box fire doors and steel film cabinets in rewind room.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Façade and awning lettering and signage suspended from awning soffit,
- Air-conditioning system,
- Auditorium partitioning and downstairs projection room,
- 1990s-2020s candy bar fitout and appliances,
- Digital projection equipment, speakers, projection screens, masking and curtains,
- Fixed 35mm projector and platter.

HISTORY

Interwar picture theatres

During the interwar period, venues that screened cinema (originally called cinematograph) entertainment were usually described as theatres or picture houses, while the term 'cinema' was not used to describe such venues until the late postwar period. In this assessment, the terms theatre and picture theatre are used interchangeably as appropriate while traditional theatres (where mentioned) are referred to specifically as stage theatres.

Motion pictures were first screened in South Australia from 1897 but cinema did not emerge as a dominant form of mass entertainment until after 1907. Cinema-going boomed during the 1920s and by the end of the decade, most communities in South Australia possessed a venue for screening motion pictures, ranging from large, purpose-built picture theatres in urbanised centres to small rural halls retrofitted with projection facilities.¹¹

'Going to the pictures' was a weekly outing for many families during the interwar period. During 1938, South Australians collectively accrued 9 million picture theatre attendances from a population of 598,000, the equivalent of 'every man, woman and child' attending the pictures fifteen times per year.¹²

As a regular social occasion that 'warranted good dressing,' the subject of films shown was 'immaterial' and many families had permanent bookings in preferred seats.¹³ The manager of the theatre typically appeared to greet patrons downstairs 'in a dinner jacket,' in some cases disappearing upstairs at show time to start the projectors rolling. A typical theatre programme always began with 'God Save the King' followed by a newsreel, a serial or cartoon and a feature. Intermission offered an opportunity to socialise in a foyer or lounge, visit the soda fountain or dash across the street to a confectioner (with police on duty outside suburban theatres to prevent this practice). In country centres, 'going to the pictures' had particular social value

...for children who might otherwise be isolated, for families coming to town together off properties, for couples who were courting and for the broader community where [people] could mix democratically.¹⁴

Many suburban theatres were built near public transport routes,¹⁵ and the length of the programme was often timed to end shortly before the departure of the last train or tram. The distribution of film prints throughout rural parts of the state also relied on the railway network¹⁶ in the absence of sealed roads.

Prior to the 1950s motion picture films, printed on a cellulose nitrate base, were highly flammable. Overseas, film fires leading to audience panic, stampede and mass death encouraged Australian state governments to introduce legislation governing the exhibition of motion pictures. In South Australia cinematograph entertainment was addressed in the *Places of Public Entertainment Act 1913*, through a series of

regulations.¹⁷ that shaped the plan, form and features of interwar picture theatre buildings.

By 1930 two local family-owned companies had grown to dominate South Australian film exhibition in the suburbs and in large regional centres, namely Ozone Theatres Limited (see below) and D. Clifford Theatres Limited, which operated theatres under the Star banner. The Ozone and Clifford companies followed similar trajectories over the course of their respective histories. Both were founded by Le Fevre Peninsula newsagents; both expanded rapidly through the 1920s, absorbing competing interests; both expanded into regional South Australia by the end of the decade; and both obtained large, lucrative city venues by 1940.¹⁸

The strength of the Ozone Theatres/Clifford duopoly meant that dominant interstate exhibitors Hoyts and Greater Union Theatres¹⁹ did not gain any significant foothold in suburban or country South Australia until the post-war period, when both firms were absorbed, Ozone Theatres by Hoyts and Clifford by Greater Union.

Community-owned picture shows and independent exhibitors predominated in rural areas, where audiences were smaller. Notable was Bill Benbow, an Adelaide-based film projector manufacturer who was screening in twelve rural towns by 1938.²⁰ For the large Ozone and Star chains, country venues served as 'layover houses' where valuable film prints could be exhibited during the 'contractual hiatus' between completing city screenings and commencing exhibition in the suburbs.²¹

Prior to 1929 motion pictures screened in South Australia did not typically have a synchronised soundtrack, nevertheless, 'silent' pictures were almost always accompanied by live music, and it was not unusual for suburban theatres to employ their own small orchestras. Motion pictures with an effective synchronised soundtrack, known as 'talkies,' arrived in early 1929. Initial scepticism was replaced by acceptance as talkies rapidly displaced silent cinema. The expense of wiring for sound (initially around £6000-£7000) combined with the economic shock of the Depression²² meant that no new, purpose-built theatres for screening talkies were built in South Australia prior to economic recovery in the mid-1930s.

Technology associated with the talkies matured during the early 1930s. When the construction of purpose-built picture theatres resumed from 1934, the resulting buildings were quite different from theatres of the 1920s (see Comparability / Rarity / Representation for key differences).

The appearance of drive-in theatres in South Australia from 1954, which offered a more informal cinema-going experience, eroded attendance at traditional picture theatres.²³ Later, following the introduction of television in South Australia in September 1959, attendance at suburban and country picture theatres dwindled and many had closed by the early 1960s.

Ozone Theatres Limited

Ozone Theatres Limited, originally known as the Ozone Picture Company, was founded in 1911 by Semaphore newsagent Hugh McIntyre Waterman and four friends: electrician J. E. (Jim) Woods, grocers Leslie John (Les) and Horace Warn, and Semaphore stationmaster Christopher Edward (Chris) Flaherty.²⁴ Chris Flaherty's sister Annie served as the Company's musical director from 1911 and by December 1916 was responsible for the Port Adelaide Ozone Theatre's house orchestra,²⁵ while Waterman's wife Henrietta (Hetty) at one point served as company secretary.²⁶

The Ozone Picture Company screened its first programme in the Semaphore Town Hall (SHP 10602) on 24 April 1911 and soon after in the Port Adelaide Town Hall (SHP 10931), thereafter alternating between venues.²⁷ The Company also rented an open-air theatre on Semaphore Beach²⁸ to stage vaudeville productions during the summer season. Located adjacent to the Semaphore Jetty, the theatre became known as the Ozone Pavilion and was home to regular shows referred to as 'the Frolics,' managed by Horace Warn.²⁹

As the Corporation of the City of Port Adelaide gave preference to community bookings over commercial picture shows in its two Town Halls,³⁰ the Ozone Picture Company sought to build its own exclusive venue in Port Adelaide. Debentures were sold to shareholders to fund construction and the business was floated as a limited liability company in May 1913,³¹ known as Ozone Amusements Limited, with Hugh Waterman, Jim Woods, the Warn brothers and Chris Flaherty serving as directors. An unusually large suburban theatre seating 2,000, the Port Adelaide Ozone Theatre (demolished 1979) was opened on 8 November 1913.³²

Sometime after the First World War Ozone Amusements Limited was restructured as a family business, with Hugh Waterman assisted by his seven sons,³³ who ultimately became company co-directors. It is understood that former partners Jim Woods, Les and Horace Warn and Chris Flaherty were no longer associated with the company by 1921.³⁴

Ozone Amusements Limited expanded after the First World War, opening purpose-built picture theatres at Alberton (1924) and Enfield (1926).³⁵ In 1928, Ozone Amusements acquired National Pictures Limited,³⁶ a rival exhibitor established at Prospect in 1922.³⁷ The deal included purpose-built picture theatres at Prospect, Colonel Light Gardens, Marryatville and two at Victor Harbor, as well as leases to the Norwood Town Hall and North Adelaide Institute Hall.³⁸ The acquisition of the two Victor Harbor theatres marked Ozone Amusements' first foray into exhibition in country South Australia. Around this time the company changed its name to Ozone Theatres Limited (hereafter Ozone Theatres).

As with other exhibitors, the Waterman family were initially sceptical of synchronised sound films, known as 'talkies,' believing them to be a temporary 'novelty,' but later embraced the new technology.³⁹ Ozone Theatres' first venue to be wired for sound⁴⁰ was the Semaphore Ozone Theatre (1929), newly-created inside the shell of the

existing Semaphore Town Hall and purpose-built for screening sound films. Following the success of this experiment, sound technology was rolled out in all Ozone theatres by December 1930.⁴¹ The Semaphore Ozone Theatre, built under a long-term lease agreement with the Corporation of the City of Port Adelaide,⁴² was also Ozone Theatres' last major building project before the beginning of the Depression.

As the Depression eased, Ozone Theatres resumed expansion predominantly through a program of buying or leasing existing venues including those at Port Pirie (1933-4), Renmark (two venues 1937⁴³ and 1940⁴⁴) and Mount Gambier (1939)⁴⁵. In 1934, Hugh Waterman's two oldest sons Ewen McIntyre and Lewis Clyde (Clyde) established a subsidiary company,⁴⁶ S.A. Theatres Limited, which they used as a platform to build the outdoor Chinese Gardens Theatre (1934), located behind the Jubilee Exhibition Building on North Terrace, and to lease the Royal Theatre, Hindley Street (demolished, originally the Theatre Royal). Another subsidiary company, Ozone Theatres (Broken Hill) Limited was established around the same time⁴⁷ to operate four theatres across two sites in Broken Hill (NSW).

Beginning in the mid-1930s Ozone Theatres Limited also began to modernise their older venues to bring them up to date and to make them more suitable for screening 'talkies'. The Victor Harbor theatre (subject of this assessment) was the first. Meanwhile Ozone Theatres opened a modern, purpose-built picture theatre at Glenelg in 1937, considered the company's 'flagship' venue (demolished 2011) and a similar theatre in Mildura (Vic.) the following year in conjunction with a local business.⁴⁸

In March 1938, S.A. Theatres acquired the Greater Wondergraph Company's two city theatres, the York (Rundle Street, demolished 1962) and Civic (25 Hindley Street) as well as the suburban Unley Wondergraph and the lease to the Goodwood Wondergraph.⁴⁹ This deal made the Waterman family owners of the largest film exhibition business in South Australia and one of the 'principal'⁵⁰ Australian exhibitors.

In 1936 Hugh Waterman attributed the success of Ozone Theatres both to the technical quality of the firm's cinema plant and the high 'class of entertainment' offered.⁵¹ During the interwar period Ozone Theatres was first in South Australia to introduce numerous architectural and technological innovations in their South Australian theatres, such as interwar streamlined architecture; draft-proof foyers; sound-proof crying and party rooms; Diathermal hearing; air conditioning; and landscaped car-parking.⁵² Waterman retired in 1939, leaving the family business in the hands of his sons.⁵³

Expansion continued after the Second World War through venues leased in Henley Beach, Barmera and Berri⁵⁴ in 1947, the purchase of the Regal Theatre, Gawler (LHP) in 1949 and the Tivoli Theatre, Adelaide in 1946.⁵⁵ By 1949, Ozone Theatres (Aus.) Limited controlled 34 theatres in South Australia, New South Wales and Victoria and was considered to be 'the main promoter' of British films nationwide.⁵⁶

In August 1951, the Waterman family sold a 'substantial interest' in their suburban and country theatres to Hoyts Theatres Limited. Hoyts then operated the former

Waterman-owned theatres as Hoyts Ozone Theatres Limited until most closed after the arrival of television in South Australia in September 1959. Meanwhile the Waterman brothers pursued 'promising new industrial outlets' under the banner of Waterman Bros. Australasia Limited.⁵⁷

Seaside tourism in South Australia, with a focus on Victor Harbor

The Ramindjeri and Ngarrindjeri peoples are the traditional owners of Encounter Bay and were 'impacted by Europeans long before official colonisation' began in 1836.⁵⁸ European whalers and sealers, who began visiting the South Australian coast from the 1790s, 'kidnapped and enslaved' Ramindjeri, especially women. Within ten years of colonisation, Ramindjeri lands were 'fully occupied' by European settlement, undermining and destabilising traditional lifeways.⁵⁹

The early history of the town of Victor Harbor, originally known as Port Victor, is associated with the development of transport on the River Murray during the nineteenth century. While Goolwa emerged as a major port for river traffic, the mouth proved hazardous to shipping. Deep sea ports were established at Port Elliot and later at Port Victor and linked to Goolwa by rail to facilitate the movement of cargo from the Murray to Port Adelaide and overseas.⁶⁰

The seaside has been a popular tourist destination in South Australia since the mid-nineteenth century. Initially, only those with the time and financial resources had the ability to take holidays. However, the introduction of half-day holidays for bank clerks in 1854, up to three weeks' annual leave for public servants from 1874, and the introduction of a range of public holidays throughout the late nineteenth and early twentieth centuries made holidays and day-trips at the beach an option for a much larger portion of the population.⁶¹

Improvements to roads and the construction of railways provided new opportunities for tourism, and places such as Henley, Semaphore and Victor Harbor became popular seaside locations for holidays and day-trips. The introduction of the car in the early twentieth century further increased accessibility and broadened the range of potential holiday destinations.⁶²

During the late nineteenth century, Victor Harbor's location on the South Coast led the town to become 'a major seaside resort, second only to Glenelg.'⁶³ Wealthy South Australian families built 'grand summer houses' such as Mount Breckan (SHP 13176), while guest houses provided accommodation for middle or working-class people with the means to travel but unable to afford their own holiday home.⁶⁴

In the early twentieth century Victor Harbor 'consolidated its position as a premier resort.'⁶⁵ Private car ownership rose steadily during the 1920s,⁶⁶ and motor traffic to Victor Harbor⁶⁷ complemented the visitors who arrived in Adelaide by train. Over summer, the population of the town swelled substantially. Attractions enjoyed by visitors included the causeway (1875, SHP 11050) linking Granite Island with the mainland, a horse-drawn tram passing over the causeway, a skating rink (c1910-1920),⁶⁸ Soldiers' Memorial Gardens (1917-1918, SHP 12746) completed as a part of a

broader proposed foreshore redevelopment scheme and two picture theatres (both 1923, one subject of this assessment). Victor Harbor retained and developed its position as a seaside resort into the post-war period.

The Victa Cinema (former Ozone Theatre)

The Victor Theatre

Seeking a seaside climate following a 'breakdown in health,'⁶⁹ David Henry Griffin arrived in Victor Harbor with his family, including sons George Henry (Harry) and Edgar David Gladstone, in 1918. In August the following year Griffin acquired land on Ocean Street, Victor Harbor. Trading with his two sons as D. H. Griffin & Sons, he built a 'fine and well-equipped motor garage'⁷⁰ to serve holiday motor traffic visiting the town.

D. H. Griffin subsequently became a notable community leader in his various activities including membership of the Freemasons, Oddfellows and Rechabites, and was elected 'unopposed' to the office of Mayor in 1921, a role he fulfilled for seven years. Meanwhile D. H. Griffin's sons toured Kangaroo Island, Adelaide Hills, Fleurieu and Lower Murray regions with a travelling picture show⁷¹ from about 1912. Griffin's Pictures established a reputation for 'clean, up-to-date and interesting'⁷² programmes and often screened at the Victor Harbor Town Hall (former Institute) (SHP 14055), especially after the First World War.⁷³

In February 1921, The Griffins considered building a 'picture palace' on top of their motor garage. After receiving advice from Thomas Edwin Smith, inspector of places of public entertainment, that such a scheme would be 'extremely dangerous,'⁷⁴ the Griffins decided instead to relocate the motor garage business further along Ocean Street and build a conventional ground-level theatre in place of the garage, known as the Victor Theatre.

The Victor Theatre was designed by Adelaide architect Chris A. Smith, built using local Port Elliot bricks and completed in four and a half months under the supervision of J. C. Leslie Tardrew,⁷⁵ for a contract price of £6,000.⁷⁶

The Victor Theatre was licenced to seat 617⁷⁷ and was designed for future expansion, with provision for an additional storey at the eastern end of the building to house gallery (cantilevered balcony) seating accommodating 300. Described as 'commodious, cool and comfortable'⁷⁸ in the local press, the Victor Theatre opened on 24 November 1923.

Just under a month afterwards on 22 December 1923, National Pictures Limited opened a competing picture theatre in Victor Harbor, the Wonderview Theatre (demolished 1991), also designed by Chris A. Smith. The Wonderview was a slightly larger building, located on Flinders Parade opposite the Soldiers' Memorial Gardens (SHP 12746), built with an integrated soda lounge that served carbonated beverages.



The Wonderview Theatre (1923) on Flinders Parade, with its integrated soda lounge on the left-hand side.

Source: University of South Australia Architecture Museum Collection S334/1

Induced by the competition, the Griffins built their own 'commodious' soda lounge and cafe along the northern side of the Victor Theatre.⁷⁹ The Griffin's lounge extended the full length of the theatre with a lean-to roof rising nearly to the same height as the theatre roof,⁸⁰ and is inferred to have cost an additional £4,000.⁸¹

From 24 November 1926,⁸² the Victor Theatre was licenced to National Theatres Limited⁸³ on a lease from D. H. Griffin. National Pictures then operated both Victor Harbor theatres into January 1928,⁸⁴ when Ozone Theatres Limited acquired the lease of the Victor Theatre and freehold ownership of the Wonderview Theatre as part of their takeover of National Pictures. Waterman initially planned 'thorough' renovations to the Victor Theatre, including a raised roof and gallery to seat 350,⁸⁵ however, all evidence indicates these plans were not carried out.⁸⁶ Ozone Theatres subsequently purchased the Victor Theatre freehold from D. H. Griffin (settled January 1930).⁸⁷

Despite the slightly larger size of the Wonderview Theatre, licenced to accommodate 696,⁸⁸ the Victor Theatre became the focus of Ozone Theatres' activities in Victor Harbor. Ozone Theatres installed a Western Electric sound system in the Victor Theatre in early November 1930, costing £3,000⁸⁹ and the first 'talking' pictures screened there on 25 November.⁹⁰ The Wonderview Theatre was not wired for sound; over the next few years the building saw use as a government High School during the daytime from February 1930⁹¹ and sporadic use as a dance hall at night.

Around 1932 local carpenter Allan Woodard became manager-projectionist of the Victor Theatre, having worked his way up from an assistant when Ozone Theatres were screening in both the Victor and Wonderview Theatres.⁹²



The Victor Theatre (right) on Ocean Street, Victor Harbor c1930.

Source: B 41882 <https://collections.slsa.sa.gov.au/resource/B+41882>

The fire

Shortly after midnight on Monday 15 January 1934, a fire broke out in the soda lounge⁹³ of the Victor Theatre. Reputedly the largest fire in the history of the town,⁹⁴ the incident was viewed by 'hundreds' of citizens and holidaymakers, 'many of whom had hurriedly left their beds in their pyjamas to watch the blaze.'⁹⁵

As well as damaging David Bell and Co's premises on the northern side of the theatre, the fire left stairs at the rear of the soda lounge 'destroyed' and the theatre roof 'sagging,' with 'considerable' water-damage to the floor.⁹⁶ The fire resulted in £3000 damage,⁹⁷ nearly a third of the cost of construction. Following the fire, manager Allan Woodard moved film projection and sound reproduction apparatus to the Wonderview Theatre, where screenings resumed while the fire-damaged theatre was rebuilt.⁹⁸

The Ozone Theatre

Instead of repairing and enlarging the Victor Theatre with a cantilevered gallery along lines suggested by Chris A. Smith in the 1920s, Ozone Theatres chose to build a largely new theatre on the site of the old, purpose-designed for screening talkies. Architect F. Kenneth Milne's design opportunistically re-used footings and lower walls from the southern and eastern sides of the old Victor Theatre. The northern and rear walls, front parapet and roof of the Victor Theatre were all demolished and some of the bricks reused in the new theatre. The new auditorium was substantially taller and wider than

the first;⁹⁹ purchase of Institute property at the rear of the Victor Theatre allotment¹⁰⁰ also allowed the new theatre to be substantially longer.

Sole practitioner Milne's design for the Victor Harbor Ozone Theatre drew directly upon experience and knowledge gained during a trip to Britain and Europe between March and December 1933, with a newspaper report noting his design was based on 'modern Continental theatre practice.'¹⁰¹ While Milne 'took a keen interest' in Georgian architecture,¹⁰² his was also impressed by emerging European Modernism, Art Deco and interwar streamlined architecture, recording details of numerous such buildings and building interiors in his diary for future reference, including works by Dudok. Certain features of the new theatre, such as double-brick banding on the façade and auditorium light fittings in the shape of 'v-projections' are strikingly similar to features of Dudok's Hilversum Town Hall that Milne recorded in his sketchbook.¹⁰³

Milne's design for the Victor Harbor Ozone Theatre established the pattern for the sound-era theatres that followed, with architectural expression in a modern idiom, serving acoustic needs as well as aesthetic preferences; an auditorium planned with consideration to both sightlines and acoustics, instead of sightlines only; a greater reliance on architecturally integrated artificial lighting, with ventilation openings in the side walls that served to efficiently admit and expel air while carefully excluding natural light; and larger and more complex indoor spaces encouraging patrons to gather, circulate and consume refreshments before and after programmes and during intermission.

The Victor Harbor Ozone was the first South Australian theatre designed in a modern architectural idiom and the first purpose-designed for screening 'talkies' (the earlier Semaphore Ozone Theatre of 1929 was an adaptation and retrofit of an existing 1880s auditorium). The Victor Harbor Ozone Theatre is also understood to be one of the first complete buildings in South Australia designed in an interwar streamlined style.¹⁰⁴

Streamlining, especially as applied to picture theatres, became 'highly emblematic of bright, comfortable modernity and progress'¹⁰⁵ around the world and was pervasive in South Australian commercial architecture by the late 1930s,¹⁰⁶ expressing a sense of optimism for the future as the state emerged from economic depression.¹⁰⁷ Streamlining could be less expensive than traditional architectural styles, with less reliance on applied ornamentation, and was particularly suited to picture theatre auditoriums, where smooth, protuberance-free surfaces were preferred on acoustic¹⁰⁸ and hygiene grounds.

Milne's design made use of numerous newly-available materials, including chrome-plated metal¹⁰⁹ and curved and fluted vitrolite. Chromed features included the ticket box window fittings, custom-made stair rails, multi-part door kickplates, and long strips lining the stage and side boxes. Custom-made black curved and fluted vitrolite was employed as skirting in the vestibule, following the curve of the semi-circular ticket box.

Milne also used familiar materials in new ways. Unlike picture theatres of the 1920s which typically had vestibules with tiled floors and walls, Milne employed terrazzo for the vestibule and side exit floors to create a seamless surface. Fibrous plaster was used to create the smooth foyer and auditorium ceilings and side walls, with architecturally integrated lighting in the auditorium while Celotex building board was used to line the fronts of balustrades and side boxes in the auditorium to reduce the prevalence of echoes.

Compared with most silent-era theatres, the Victor Harbor Ozone featured unusually extensive circulation space its front-of-house area, comprising a vestibule with ticket box, a large foyer and a servery, which encouraged theatre patrons to remain in the theatre to buy refreshments instead of doing so elsewhere. These enlarged spaces reflect a growing awareness among film exhibitors of the social significance of cinema-going during the interwar period and the importance of picture theatres as places of socialisation as well as entertainment.

Glazed doors between vestibule and foyer were designed to trap sea breezes and prevent them entering the foyer and auditorium, a successful feature replicated by Milne in all subsequent Ozone theatres. Greater attention to audience comfort was also signalled by the presence of carpeted aisles throughout the theatre featuring an 'amazing' pattern of 'black rippled stripes on a cream ground'¹¹⁰ (carpeting of the aisles also had an acoustic rationale). The theatre was also the first in South Australia to be fitted with Latex sponge rubber cushions to the auditorium seating.¹¹¹

Openings in the side walls of the theatre were fitted with steel louvres concealed behind hit-and-miss fibrous plaster screens designed to trap daylight while allowing air to pass freely. Steel casement windows in the front elevation could be opened to allow ventilation of both the bio box and the theatre, the latter through openings in the rear wall of the auditorium. Hot air was also exhausted from the auditorium through a continuous perforated fibrous plaster spine in the ceiling, which connected to a series of ventilator openings in the roof. Unlike many picture theatres of the 1920s (including the first Victor Theatre) where large areas of the ceiling were nailed directly to the underside of purlins, the Ozone Theatre had substantial roof space over the whole auditorium, improving its thermal and acoustic performance.

The Victor Harbor Ozone was Milne's first commission from Ozone Theatres. During the 1920s the company relied upon Adelaide architect Chris A. Smith almost exclusively for their architectural work,¹¹² then switching to the services of Adelaide designer and interior specialist E. Grant Walsh in the early 1930s. Milne subsequently served as Ozone Theatres' appointed architect for all South Australian projects until about 1942, when wartime restrictions curtailed new construction.

The new Victor Harbor Ozone Theatre was built by contractor W. T. Weetman of Russell Terrace, Woodville.¹¹³ Work began in early September 1934¹¹⁴ and was completed ahead of schedule,¹¹⁵ allowing the theatre to be opened¹¹⁶ on 22 December 1934.¹¹⁷ The new theatre cost about £15,000¹¹⁸ and was licenced to seat 661 in the stalls (downstairs) and 302 in the dress circle (upstairs), a total of 963.¹¹⁹

Weetman followed Ozone Theatres' preference for subcontracting and/or employing local labour whenever possible and employed at least twenty men on the project.¹²⁰ Theatre manager Allan Woodard (then aged 23) is likely to have been subcontracted in the early stages of the project as a carpenter; in the later stages, he is said to have supervised construction in his capacity as theatre manager to the satisfaction of both Milne and Ozone Theatres' directors.¹²¹

The Victor Harbor Ozone Theatre was particularly popular during 'sour' weather over the holiday season, when hotel guests had nothing else to do.¹²² During the early 1940s, manager Howard Williamson was able to regularly 'pack' the theatre on rainy days by phoning the local hotels and advising a 'special matinee' was being organised.



Victor Harbor Ozone Theatre c1950

Source: Victa Cinema

In 1937 the capacity of the Victor Harbor Ozone Theatre was expanded slightly to seat 687 in the stalls and 312 in the dress circle, a total of 999.¹²³ From 1940, Ozone Theatres installed 'Diathermally' heated 'Comfoot' foot-warmers¹²⁴ in all of its theatres. Diathermal heating was installed in the Victor Harbor Ozone Theatre by April 1949.¹²⁵ Like Ozone Theatres' other suburban and country venues, the Victor Harbor Ozone Theatre was acquired by Hoyts Ozone Theatres Limited in 1951.

Subsequent history



Victor Harbor Ozone Theatre auditorium before CinemaScope installation, 1955

Source: Victa Cinema/John Thiele

The arrival of television in the United States in the late 1940s spurred the major Hollywood film studios to differentiate their product from television through technological innovation to remain competitive. One of these innovations, namely films presented in various wide-screen formats through proprietary technology, became pervasive during the post-war period.

Hoyts Ozone Theatres installed wide-screen CinemaScope (2.55:1 picture ratio) equipment in their suburban and country theatres during 1955. At the Victor Harbor Ozone Theatre, a new screen was installed on the stage, replacing the old Academy Ratio (1.37:1) screen. This meant major changes were not required to the proscenium,¹²⁶ unlike some other theatres such as Marryatville (Regal Theatre), where the proscenium was partly destroyed.

Attendances at the Ozone Theatre dwindled after the introduction of television in South Australia in September 1959. By 1960, the Theatre was closed on four days each week outside school holiday periods and by April 1962 was only open on Saturdays. Beginning in 1963 the theatre closed entirely for several months of the year, a pattern which continued over the next seven years.

Hoyts Ozone Theatres closed their Victor Harbor theatre for the 1970 summer season on 28 March, then sold the property in September to Roy Denison, trading as South Coast Drive In Theatres Pty Ltd,¹²⁷ for \$25,000.¹²⁸ Denison reopened nightly¹²⁹ for the 1970/1971 Christmas school holidays as the Victa Theatre,¹³⁰ committed to Friday, Saturday and Sunday screenings over the next four years, and subsequently operated the venue regularly each school holiday period until 1995.¹³¹ Denison also operated the South Coast Drive-In Theatre at Port Elliot and film prints were regularly shuttled between the two venues for screening on the same night.¹³²

In 1975 Denison extended the stage area forward into the auditorium to accommodate live concerts and shows, with a new screen, mask and curtain in front of the old proscenium. He also rewired the theatre. These changes cost \$40,000, including a \$5,000 grand piano, and reduced the seating accommodation to 919.¹³³ The original stage front and orchestra rail remains largely intact underneath the stage extensions.

After Roy Denison's retirement, the Victa Cinema was purchased by local man Geoff Stock in September 1995. With the help of his family, Stock began restoring the theatre, repainting the exterior in July 1996, removing drapes in the foyer, repainting the foyer walls, and reinstating original light fittings which had been removed and stored. Stock also changed the name from Victa Theatre to Victa Cinema.¹³⁴

During the late 1990s, film distribution companies favoured multiplex (multi-screen) cinemas, leading Stock to 'reluctantly' twin the Victa Cinema in 1998. After the Victa Cinema closed for renovations on 10 August 1998, Stock used local builders and tradespeople to build a pair of walls in front of the dress circle balcony, with an airspace in between and a new projection room below, dividing the auditorium in two. During renovations the seating was reupholstered, light fittings were restored, fibrous plaster surfaces repaired and the foyer recarpeted. Original ventilation openings in the rear wall of the auditorium were also covered over at this time. The new upstairs cinema seating 286, opened on 11 September 1998, while the new downstairs cinema, seating 297, opened on 6 November 1998.¹³⁵

David and Carol Stonehill purchased the Victa Cinema in 2005. In 2007-2008 they installed reverse-cycle air conditioning. Seating was also upgraded in both auditoriums in 2008, with some older seating remaining upstairs. An eCinema digital projector was installed downstairs in 2009 for screening limited digital content. Both cinemas were refitted with 2K digital projectors in November 2012 and a new screen was installed downstairs. A 3D projector was also installed downstairs in July 2015.¹³⁶

In January 2016 the exterior of the Victa Cinema was again repainted and older signage was replaced. In late 2016 the City of Victor Harbor installed a digital projector on the other side of Ocean Street, forming part of the City's Main Street Precinct upgrades, allowing digital art to be projected onto the façade of the building seven nights a week. In October 2020 the Victa Cinema was purchased by the City of Victor Harbor, with an intention to incorporate the building into a future Arts and Cultural Centre.¹³⁷

Chronology

Year	Event
1897	First motion pictures screened in South Australia.
1907	Cinema first emerges as a dominant form of mass entertainment.
1911	24 April, Ozone Picture Company screens its first programme in the Semaphore Town Hall.
1912	Harry and Edgar Griffin tour Kangaroo Island, the Adelaide Hills, the Fleurieu and Lower Murray with a travelling picture show.
1913	Places of Public Entertainment Act 1913 May, Ozone Amusements Limited floated as a limited liability company. 8 November, Port Adelaide Ozone Theatre opens.
1918	D. H. Griffin arrives in Victor Harbor with his family.
1919	D. H. Griffin and Sons open motor garage on Ocean Street, Victor Harbor.
1921	D. H. Griffin elected mayor of Victor Harbor. D. H. Griffin and Sons consider building a picture theatre on top of their motor garage.
1923	23 November, Victor Theatre opens. 22 December, National Pictures Limited opens Wonderview Theatre at Victor Harbor.
1924	Alberton Ozone Theatre opens.
1926	Enfield Ozone Theatre opens. 24 November, Victor Theatre is licenced to National Theatres Limited on a lease from D. H. Griffin.
1927	12 December, National Pictures Limited advertises the Wonderview Picture Theatre for sale, freehold, for £5000.
1928	31 January, Hugh Waterman announces Ozone Theatres Limited takeover of National Pictures Limited from Victor Harbor.
1929	2 March, talking pictures first screened in the Adelaide CBD. December, renovated Semaphore Ozone Theatre opened.
1930	8 January, Ozone Theatres acquires Victor Theatre from D. H. Griffin. 25 November, first talkies screen at the Victor Theatre. December, Ozone Theatres completes wiring its theatres for sound.
1932	Allan Woodard becomes manager-projectionist of the Victor Theatre.
1933	March, Adelaide architect F. Kenneth Milne embarks on a nine-month trip to Britain and Europe. December, F. Kenneth Milne returns from Europe.

- 1934 **15 January, a fire breaks out on the soda lounge of the Victor Theatre resulting in £3000 damage.**
- 2 October, L. C. Waterman, manager of Ozone Theatres, submits Milne's plans for 'reconstruction and modernisation' of the Victor Theatre to the Inspector of Places of Public Entertainment.**
- 22 December 1934, Victor Harbor Ozone Theatre opens.**
- 1937 Glenelg Ozone Theatre opens.
- Capacity of the Victor Harbor Ozone Theatre expanded to seat 999.**
- 1938 South Australian cinema audiences accrue 9 million aggregate attendances for the year from a population of 598,000.
- March, Ozone Theatres Limited acquires the York and Civic Theatres in Adelaide and other venues. Ozone Theatres Limited operates 18 theatres in suburban and country SA.
- 1939 Hugh Waterman retires from the board of Ozone Theatres Limited.
- Ozone subsidiary SA Theatres Limited opens an outdoor theatre at Whyalla.
- 1940 **(approx.) Howard Williamson replaces Woodard as manager of the Victor Harbor Ozone Theatre.**
- 1946 Ozone Theatres purchases the Tivoli Theatre, Adelaide.
- 1947 Ozone Theatres leases Henley Beach, Barmera and Berri venues.
- 1949 Ozone Theatres purchases the Regal Theatre, Gawler.
- 1951 **Ozone Theatres sells suburban and country theatres, including Victor Harbor, to Hoyts Ozone Theatres Limited.**
- 1954 December, South Australia's first Drive-In Theatre, the Blue Line at West Beach, opens.
- 1955 **CinemaScope equipment installed at the Victor Harbor Ozone Theatre.**
- 1959 11 January, South Coast Motor-Vu Drive-In opened by Roy Denison and Gill Smith trading as South Coast Drive In Theatres Pty Ltd.
- September, introduction of television into South Australia.
- 1960 **Victor Harbor Ozone Theatre is closed on four days each week outside school holidays.**
- 1962 **April, Victor Harbor Ozone Theatre is only open on Saturdays.**
- 1970 **28 March, final screening under Hoyts ownership.**
- September, Roy Denison trading as South Coast Drive In Theatres Pty Ltd purchases the Victor Harbor Ozone Theatre.**
- December, Roy Denison reopens the Victor Harbor Ozone Theatre as the Victa Theatre.**
- 1975 **Denison extends the stage and installs new screen, masking and curtains.**

- 1993 **Roy Denison reports record (post-1970) attendance at the Victa and South Coast Drive-In Theatres.**
- 1995 **September, Victa Theatre purchased by Geoff Stock and renamed Victa Cinema.**
- 1997 **December, projection platter system and Dolby Digital Sound installed.**
- 1998 **10 August, Victa Theatre closes for renovations.**
11 September, upstairs auditorium reopens.
6 November, downstairs auditorium reopens.
- 2002 South Coast Drive In Theatres Pty Ltd in liquidation.
- 2005 **Victa Cinema purchased by David and Carol Stonehill.**
- 2008 **Reverse-cycle air conditioning installed, and some seating upgraded.**
- 2012 **November, 2K digital projectors installed.**
- 2016 **Exterior repainted.**
- 2020 **Victa Cinema purchased by the City of Victor Harbor.**

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SITE RECORD

NAME: Victa Cinema (former Ozone Theatre) **PLACE NO.:** 26556

FORMER NAME: Ozone Theatre

DESCRIPTION OF PLACE: Two storey picture theatre and outbuilding

DATE OF CONSTRUCTION: 1934

REGISTER STATUS: Nominated 3 November 2022
Provisionally entered 25 November 2022

LOCAL HERITAGE STATUS: Local Heritage Place, 2 October 2003

CURRENT USE: Picture theatre/cinema
1934-Present

ARCHITECT: F. Kenneth Milne
1934

BUILDER: W. T. Weetman, Woodville
1934

LOCAL GOVERNMENT AREA: City of Victor Harbor

LOCATION: **Street No.:** 37-41
Street Name: Ocean Street
Town/Suburb: Victor Harbor
Post Code: 5211

LAND DESCRIPTION: **Title** CT 5309/931 A86 D99; CT 5309/930
Reference: A97 F165303
Hundred: Encounter Bay

PHOTOS

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



Downstairs auditorium showing proscenium bay



Downstairs auditorium ceiling

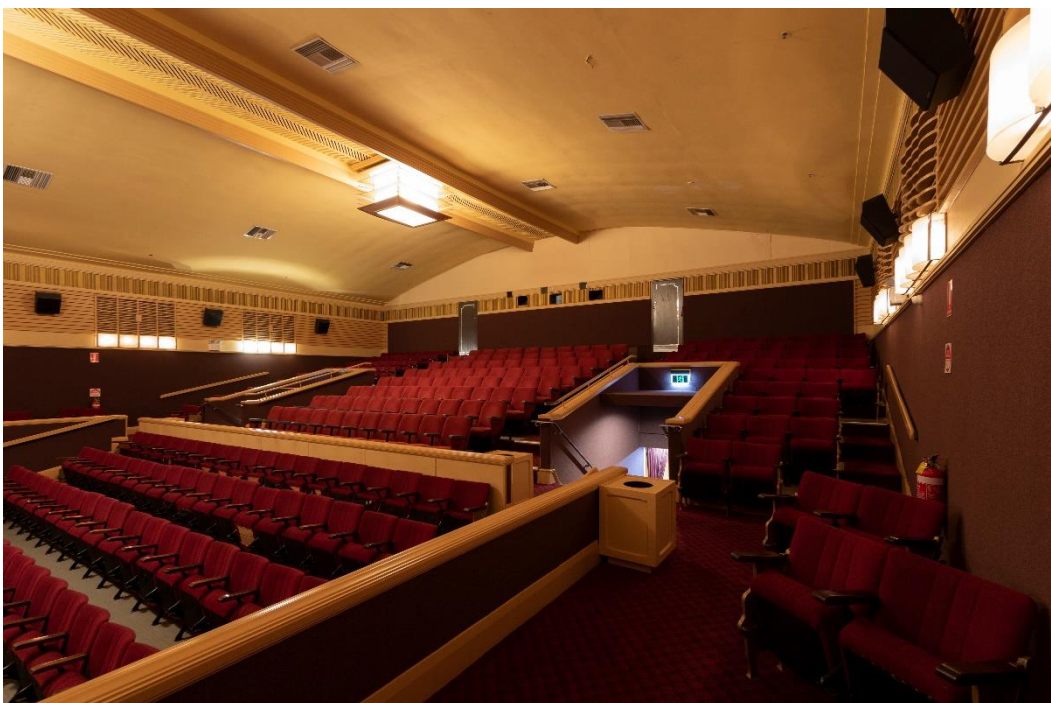
PHOTOS

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



Upstairs auditorium looking towards screen



Upstairs auditorium looking towards projection box

PHOTOS

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



Vestibule showing terrazzo floor



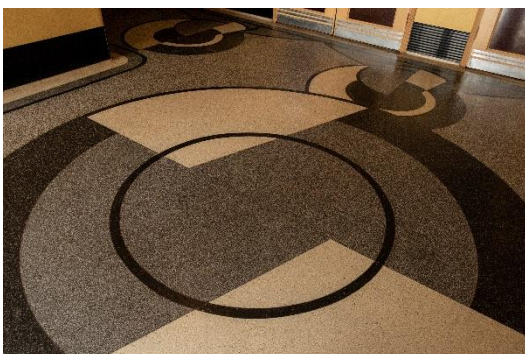
Ticket Box in vestibule, note curved black vitrolite skirting



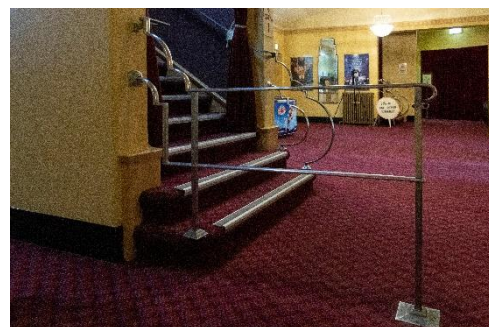
Notice board in vestibule, with fibrous plaster frame



Details of doors between vestibule/ foyer, note sandblasted motif and chromed kickplates



Vestibule terrazzo floor



Star rails in foyer

PHOTOS

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



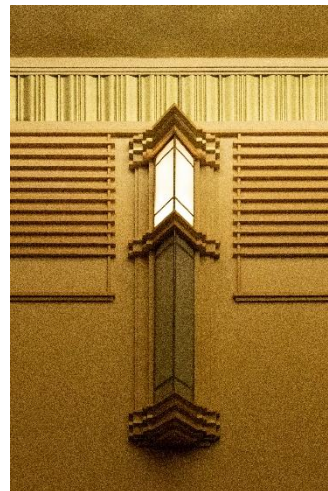
Foyer sconce light fitting



Foyer radiator



Auditorium ceiling light feature



Auditorium wall light feature



Upstairs auditorium seating



Diathermal foot warmer

PHOTOS

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



Original proscenium hidden behind screen with perforated fibrous plaster frieze at top



Cargo port, chute and landing stage in store room under stage



Terrazzo and corner display case in Shop 2



Interior stage house



Side exit terrazzo floor

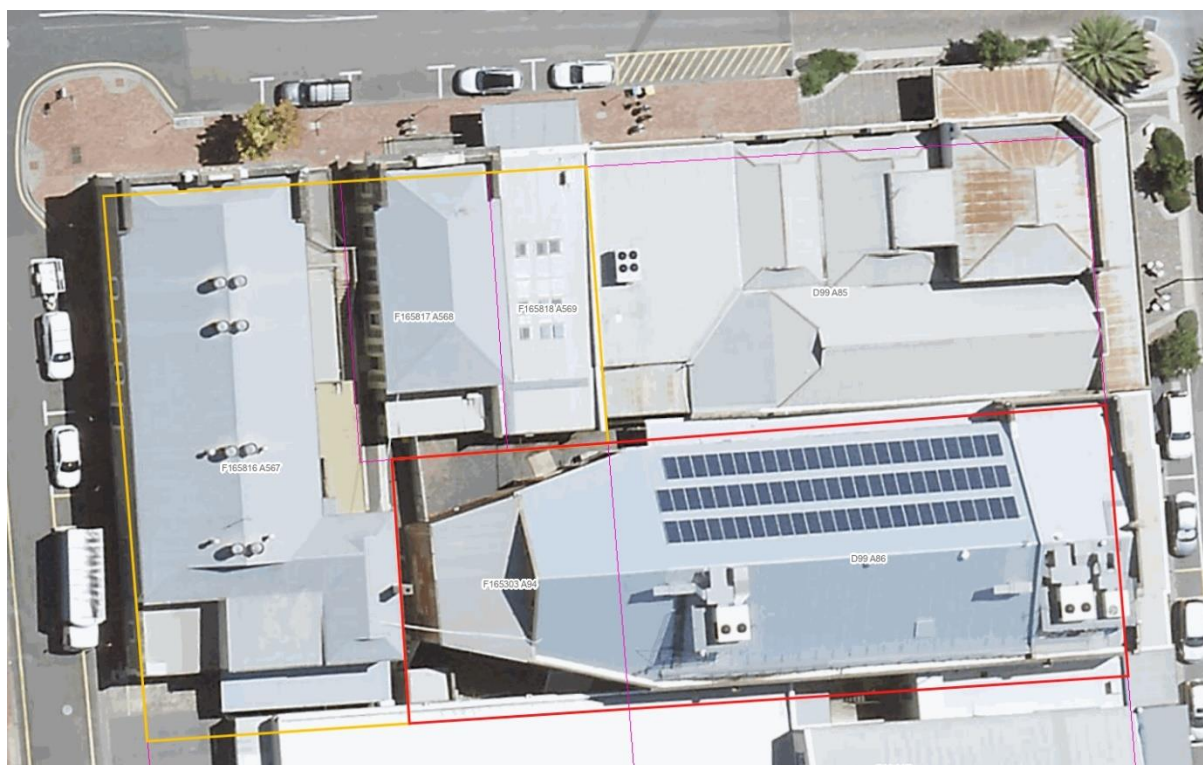


Terrazzo re-entrant floor to Shop 1

SITE PLAN

NAME: Victa Cinema (former Ozone Theatre)

PLACE NO.: 26556



**Victa Cinema (former Ozone Theatre) (CT 5309/930 A94 F165303, CT 5309/931 D99 A86
Hundred of Encounter Bay)**

Elements of heritage significance include (but are not necessarily limited to):




- Picture theatre (period of significance is 1934-1951) and outbuilding,
- Original exterior and interior materials and material finishes including fibrous plaster, vitrolite, faience, terrazzo, chrome and sandblasted glass,
- Original fittings, including light fittings, joinery, doors and door fittings, stair rails, mirrors, ticket box window and door fittings, fixed seating, footwarmers and associated water pipes,
- Original proscenium and stage front (concealed behind later additions)
- Cool drinks counter (candy bar counter) and light fitting,
- Storeroom chute, landing stage and associated cargo ports,
- Bio box fire doors and steel film cabinets in rewind room.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Façade and awning lettering and signage suspended from awning soffit,
- Air-conditioning system,
- Auditorium partitioning and downstairs projection room,
- 1990s-2020s candy bar fitout and appliances,
- Digital projection equipment, speakers, projection screens, masking and curtains,
- Fixed 35mm projector and platter.

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LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Existing State Heritage Place(s)
-  Outline of Elements of Significance for State Heritage Place

¹ Susan Collins, "Milne, Frank Kenneth"

https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=57

² Louise Bird, *Russell S. Ellis: Pioneer Modernist Architect* (2007) Adelaide SA: University of South Australia Architecture Museum pp. 16-17

³ Jeffrey Meikle, *Twentieth Century Limited: industrial design in America, 1925-1939* (2001) Philadelphia PA: Temple University Press p. xiii

⁴ Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture* (1989) North Ryde NSW: Angus and Robertson pp. 188-191, 184-187, 192-193

⁵ Caroline Cosgrove, "Art Deco: its place in South Australia's architectural heritage," Department for Environment and Heritage South Australian Built Heritage Research Fellowship Report 2007/2008 (2009); Carol Cosgrove, *Moving to the Modern: Art Deco in South Australian Architecture* (2009) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia

⁶ Ross Thorne, *Cinemas of Australia VIA USA* (1981) Sydney NSW: University of Sydney, Department of Architecture pp. 34-40; Jeffrey Meikle, *Twentieth Century Limited* p. xiii

⁷ Chris Burns, "Beacon of Modernity: a new façade for Sands & McDougall Pty Ltd, Adelaide" in *Spirit of Progress* Winter 2020 pp. 24-26

⁸ Chris Burns, *Art Deco in South Australian Architecture* (2018) Adelaide SA: Art Deco and Modernism Society of Australia Inc. Adelaide Chapter

⁹ J. M. Freeland, *Architecture in Australia: a history* (1968) Ringwood, VIC: Penguin Books pp. 252-263

¹⁰ Roy Lumby, "Art Deco" in Philip Goad and Julie Willis (eds), *Encyclopedia of Australian Architecture* (2012) Port Melbourne VIC: Cambridge University Press pp. 42-43; Julie Willis, "Moderne" in *Encyclopedia of Australian Architecture* p. 462-463

¹¹ Dylan Walker, *Almost an Institution: Sustaining Rural Exhibition in South Australia (1897-1935)* (August 2017) pp. 3, 21; Heritage Matters Pty Ltd, "Jaffas Down the Aisles: A Survey of Cinemas in Country Victoria" (June 2008) p. 9

¹² Alison Painter, "Entertainment: the changing scene" in Bernard O'Neil, Judith Raftery and Kerrie Round (eds), *Playford's South Australia: Essays on the history of South Australia, 1933-1968* (1996) Adelaide SA: Association of Professional Historians Inc. p. 298

¹³ Alison Painter, "Entertainment" p. 298; In 1930s Renmark, the Crowle family held regular seats in the dress circle of the Arcadia Theatre adjacent to the main stairs; Pete Crowle Pers. Comm.

¹⁴ Heritage Matters Pty Ltd, "Jaffas Down the Aisles" p. 14

¹⁵ Dylan Walker, *Almost an Institution* p. 64

¹⁶ Dylan Walker, *Almost an Institution* p. 9

¹⁷ Dylan Walker, *Almost an Institution* pp. 41-43

¹⁸ "Rise of Dan Clifford" in *News* 6 January 1928 p. 8; see also John Thiele and Ross Lange, *Thanks for the Memory...* (1991) Goodwood SA: Theatre Organ Society of Australia, South Australian Division Incorporated

¹⁹ Heritage Matters Pty Ltd, "Jaffas Down the Aisles" p. 13

²⁰ Dylan Walker, *Almost an Institution* p. 74

²¹ Dylan Walker, *Almost an Institution* p. 67

²² Dylan Walker, *Almost an Institution* pp. 81-85

²³ "First Drive-In Theatre To Open Tomorrow" in *Advertiser* 27 December 1954 p. 9; Alison Painter, "Entertainment" p. 299

²⁴ Dylan Walker, *Adelaide's Silent Nights: a pictorial history of Adelaide's picture theatres during the silent era 1896-1929* (1996) Canberra: National Film and Sound Archive

²⁵ "An Interesting Building. Of which Port Adelaide is Proud. The Ozone Picture Theatre." in *Port Adelaide News* 22 December 1916 p. 10

²⁶ Blake Brownrigg, "South Australian Profiles — No. 11: Those Watermans" in *News* 28 June 1952 p. 5

²⁷ "Ozone Picture Company." in *Daily Herald* 24 April 1911 p. 8; "Ozone Picture Company." in *Daily Herald* 26 April 1911 p. 2

²⁸ Not to be confused with the Wondergraph Open-Air Picturedrome, which was located on the eastern side of the Esplanade between Evancourt and the Customs House.

- 29 "The Directors of Ozone Amusements, Ltd." in *Port Adelaide News* 22 December 1916 p. 1
- 30 GRS/662 Minutes of Corporation meetings - Corporation of the City of Port Adelaide; "Ozone Picture Company." in *Daily Herald* 26 April 1911 p. 2
- 31 "Ozone Amusements, Limited" in *Register* 3 May 1913 p. 11
- 32 "Ozone Theatre, Port Adelaide." in *Advertiser* 8 November 1913 p. 23
- 33 "Romantic Rise, Success of Mr. H. Waterman, Controls Ten Theatres" in *News* 23 March 1928 p. 6
- 34 Helen Myhill Pers. Comm. 16 November 2022
- 35 "New Picture Theatre for Alberton, Ozone Amusements Limited Enterprise" in *Port Adelaide News* 29 February 1924 p. 7; "Ozone Theatre, Enfield. Fine Picture Theatre Opened." in *Register* 14 December 1926 p. 13
- 36 "Ozone Amusements Limited. Take Over National Pictures Limited." in *The Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 3 February 1928 p. 1
- 37 "A New Theatre." in *Advertiser* 2 September 1922 p. 12
- 38 "Ozone Amusements Limited. Take Over National Pictures Limited."
- 39 Dylan Walker, *Almost an Institution* p. 86; "'Talkies' for the Suburbs." in *Advertiser* 7 January 1929 p. 13
- 40 Dylan Walker, *Almost an Institution* p. 86
- 41 Dylan Walker, *Almost an Institution* p. 86
- 42 J. E. Trotman, *Pictorial Historical Souvenir, Back to Semaphore, January 1930* (1930) Semaphore SA: Back to Semaphore Committee p. 39
- 43 "Ozone Theatres Ltd." in *Murray Pioneer and Australian River Record* 8 April 1937 p. 10
- 44 "New Ozone Theatre Opens. Benefit Night for War Funds. Mayor Performs Ceremony." in *Murray Pioneer and Australian River Record* 19 December 1940 p. 3
- 45 Roy Tuohy, *A History of the Waterman family activities in the Theatre Business as set out by Roy Tuohy - June 1995*, DEW Files; "Mount Gambier and District. (From our correspondent), Another Picture Company." in *South Eastern Times* 31 October 1939 p. 3
- 46 "Amusements" in *Advertiser* 29 November 1934 p. 2
- 47 "Early Film Exhibitor, Mr. H. Waterman's Jubilee" in *Barrier Miner* 16 April 1936 p. 2
- 48 "Modern Building, Mildura's New Theatre Will Rival City's Best." in *Herald* (Melbourne) 7 January 1938 p. 8
- 49 "£200,000 Deal in Theatre Properties" in *Advertiser* 31 March 1938 p. 20
- 50 "More Waterman Theatres, York and Civic Sold, Purchase Price More Than £200,000" in *Recorder* 31 March 1938 p. 1
- 51 "25 Years in Film Business, Mr. H. M. Waterman has Anniversary Today, How An Industry Grew" in *Recorder* 18 April 1936 p. 18
- 52 "Car Parking Problems Solved at New Theatre" in *News* 3 May 1940 p. 7
- 53 "South Australian Profiles — No. 11 Those Watermans"
- 54 Roy Tuohy, *A History of the Waterman family activities*; "Ozone Theatres take Over Rivoli and Bonney" in *Murray Pioneer* 17 July 1947 p. 1
- 55 "Tivoli Sold For Stage Shows" in *Advertiser* 24 October 1946 p. 2 from
- 56 Roger Andre, "Waterman, Sir Ewen McIntyre (1901-1982)" <https://adb.anu.edu.au/biography/waterman-sir-ewen-mcintyre-15904>
- 57 "Ozone Theatres In Big Merger" in *Advertiser* 31 August 1951 p. 1; "South Australian Profiles — No. 11 Those Watermans"
- 58 The Ramindjeri are the western-most Ngarrindjeri lakyinyeri (a unit comprising several dialect-linked family groups); Christine Lockwood, "Early Encounters on the Adelaide Plains and Encounter Bay" in Peggy Brock and Tom Gara (eds), *Colonialism and its Aftermath* (2017) Mile End SA: Wakefield Press p. 65
- 59 Christine Lockwood, "Early Encounters" pp. 65-67
- 60 Donovan and Associates, *Victor Harbor Heritage Survey Volume 1* (November 1997) p. 1-19
- 61 Lesley Abell, "Holidays and Health in Nineteenth and Early Twentieth Century South Australia" in *Journal of the Historical Society of South Australia* (1994) vol. 22, pp. 82-97

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- ⁶² Lesley Abell, "Holidays and Health" pp. 82-97; Lester Firth & Murton Pty Ltd, "An insight into The Development of Western Adelaide" (1982) Adelaide: Lester Firth & Murton pp.39, 54, 65, 77-78, 104-105, 108, 120, 140; HT Burgess (ed), *Cyclopedia of South Australia* (1909) Adelaide: Cyclopedia Company, pp.197-199, 830, 839-840, 877, 988-989, 895; Henley and Grange Historical Society, *From Sand and Swamp to Seaside City: A Chronicle of the Henley and Grange Area 1836-1986* (1986) Adelaide: Henley and Grange Historical Society pp.14-22; Rob Linn, *A Land Abounding: a History of the Port-Elliott & Goolwa Region South Australia* (2001) Goolwa: Alexandrina Council pp.130, 159-161; Averil Holt, *The Vanishing Sand Commemorating 150 Years of Brighton South Australia* (1991) Adelaide: City of Brighton, pp.149, 224, 229.
- ⁶³ Donovan and Associates, *Victor Harbor Heritage Survey* p. 1-33
- ⁶⁴ Donovan and Associates, *Victor Harbor Heritage Survey* p. 1-33
- ⁶⁵ Donovan and Associates, *Victor Harbor Heritage Survey* p. 1-41
- ⁶⁶ Peter Donovan, "Motor cars and freeways: measures of a South Australian love affair" in Bernard O'Neil, Judith Rafferty and Kerry Round (eds), *Playford's South Australia* p. 202
- ⁶⁷ "Aid for Motorists, Station at Victor Harbor" in *News* 14 December 1927 p. 14
- ⁶⁸ "Skating Carnival at Victor Harbor." in *Southern Argus* 24 November 1910 p. 3; "Town of Victor Harbor" in *The Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 22 December 1922 p. 3
- ⁶⁹ "Death of Mr. D. H. Griffin" in *Southern Argus* 13 July 1938 p. 6
- ⁷⁰ "Griffins' Motor Garage" in *Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 5 December 1919 p. 4
- ⁷¹ "The Late Mr. G. H. Griffin" in *Victor Harbour Times* 27 July 1945 p. 2
- ⁷² "Griffin's Pictures" in *The Mount Barker Courier and Onkaparinga and Gumeracha Advertiser* 10 August 1917 p. 4
- ⁷³ "Country News. Victor Harbor. March 7th." in *Southern Argus* 9 March 1916 p. 3
- ⁷⁴ GRG 67/33 File 9/1921 SRSA
- ⁷⁵ "The Victor Theatre. A Few Facts and Figures." in *Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 14 December 1923 p. 1
- ⁷⁶ Alexander Glouffsis, *Hindmarsh Town Hall* (1985) n.p.
- ⁷⁷ GRG 67/33 File 81/1923 SRSA
- ⁷⁸ "Opening of Victor Theatre." in *Southern Argus* 6 December 1923 p. 4
- ⁷⁹ "The Victor Theatre. A Few Facts and Figures."
- ⁸⁰ This structure is visible in SLSA B 4965 and B 4966
- ⁸¹ After the fire, total cost of construction was stated to have been £10,000, while Chris A. Smith valued the contract price of the Victor Theatre at £6,000.
- ⁸² GRG 67/33 File 81/1923 SRSA
- ⁸³ "Ozone Amusements Limited. Take Over National Pictures Limited."
- ⁸⁴ "National Theatres, Victor Harbour." in *The Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 20 January 1928 p. 3
- ⁸⁵ "Ozone Amusements Limited. Take Over National Pictures Limited."
- ⁸⁶ A scheme to install a gallery is indicated, with sightlines, in pencil on drawings of the Victor Theatre held by the University of South Australia Architecture Museum, S5/8/5.
- ⁸⁷ CT 1565/179
- ⁸⁸ GRG67/33 Files 81/1923 and 89/1923 SRSA
- ⁸⁹ "Talkies for Victor Harbour. £3,000 equipment for Victor Theatre." in *Times Victor Harbour and Encounter Bay and Lower Murray Pilot* 14 November 1930 p. 1
- ⁹⁰ Donovan and Associates, *Victor Harbor Heritage Survey* p. 1-53; see also "Talkies at Victor Harbour." in *Times Victor Harbour and Encounter Bay and Lower Murray Pilot* 28 November 1930 p. 2
- ⁹¹ "Victor Harbour High School, Opened by Director of Education" in *Victor Harbor Times and Encounter Bay and Lower Murray Pilot* 14 February 1930 p. 3
- ⁹² "Films Switch-Boy Now Director, Promotion for Alan Woodard" in *Victor Harbour Times* 9 December 1947 p. 3
- ⁹³ "South Australia" in *Weekly Times* (Melbourne) 20 January 1934 p. 8
- ⁹⁴ "Victor Harbor Fire, Biggest In History of Town, Damage About £1200" in *Barrier Miner* 16 January 1934 p. 4

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- ⁹⁵ "Huge Blaze at Victor Harbor" in *Recorder* 15 January 1934 p. 1
- ⁹⁶ "Victor Harbor Fire, Biggest In History of Town"
- ⁹⁷ "No Enquiry into Victor Fire" in *News* 16 January 1934 p. 5
- ⁹⁸ GRG 67/33 File 81/1923 SRSA
- ⁹⁹ S5/08 University of South Australia Architecture Museum
- ¹⁰⁰ "Corporation of Victor Harbour" in *Victor Harbour Times* 24 August 1934 p. 3
- ¹⁰¹ "Building Trade Improving, More Houses Being Erected, Two Country Theatres" in *Advertiser* 30 October 1934 p. 16
- ¹⁰² Susan Collins, "Milne, Frank Kenneth"
https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=57 ;
- ¹⁰³ S327 University of South Australia Architecture Museum
- ¹⁰⁴ Besides a showgrounds kiosk in a semi-streamlined style dated September 1932 ("New Kiosk and Cafeteria..." in *News* 6 September 1932 p. 6, demolished) and a similar café interior dated 1933 ("Adelaide's First Food Market" in *Building and Construction* 16 February 1933, Gavin Lawson Scrapbook S327/9 Architecture Museum Collection, also demolished), no earlier examples have been located; see *Building and Construction* 1930-1934; Cheesman Collection Scrapbooks S327/9/2-4 Architecture Museum; contemporary newspapers via TROVE.
- ¹⁰⁵ Bruce Peters, "The Impact of the Talkies on Scottish Cinema Architecture" in *Visual Culture in Britain* (2019) p. 210
- ¹⁰⁶ Carol Cosgrove, *Moving to the Modern*
- ¹⁰⁷ Chris Burns, *Art Deco in South Australian Architecture*
- ¹⁰⁸ Bruce Peters, "The Impact of the Talkies" pp. 204-207
- ¹⁰⁹ "New Cinema at Victor Harbour" in *Advertiser* 24 December 1934 p. 10; The chrome-plating process was first commercialised in the United States during the late 1920s, <https://www.pfonline.com/articles/history-of-chromium-plating>
- ¹¹⁰ "Surf Spartans Cheered On By Shivering Crowd" in *News* 24 December 1934 p. 6.
- ¹¹¹ "Ozone Theatre to Open in Fortnight" in *Murray Pioneer and Australian River Record* 5 December 1940 p. 1
- ¹¹² Chris Burns, Chris A. Smith: Register of Works in South Australia (February 2015), unpublished, University of South Australia Architecture Museum Collection
- ¹¹³ "Building Trade Improving"
- ¹¹⁴ "Building Boom in Victor Harbour." in *Victor Harbour Times* 7 September 1934 p. 2
- ¹¹⁵ "Opening of New Theatre" in *Victor Harbour Times* 7 December 1934 p. 3
- ¹¹⁶ A 19 September 1934 Victor Harbour Day [sic] picture show, reported to have been held in the then under-construction Ozone Theatre ("Cinema History in Victor Harbor Spans 75 Years" in *Times* 19 November 1998 p. 17), was actually held in the nearby Wonderview Theatre: "Victor Harbour Day" in *Victor Harbour Times* 21 September 1934 p. 3
- ¹¹⁷ "New Cinema at Victor Harbour, Official Opening By Mayor" in *Advertiser* 24 December 1934 p. 10; Allan Woodard is not mentioned in any of the press coverage associated with the new Victor Harbor Ozone Theatre.
- ¹¹⁸ "May be Rise in Cost Of Building Materials" in *News* 21 November 1934 p. 9
- ¹¹⁹ GRG 67/33 File 81/1923 SRSA
- ¹²⁰ 'Gleaner', "Gleanings" in *Victor Harbour Times* 23 November 1934 p. 2; "Labour for Ozone Reconstruction" in *Recorder* 10 August 1933 p. 2
- ¹²¹ Brian Pearson, "Celebrating Alan Woodard Cinema Pioneer" in *CinemaRecord* (70/2011) p. 20
- ¹²² John Thiele, "The Victa Theatre at Victor Harbour, South Australia" in *Kino Quarterly* (Autumn 1999) p. 7
- ¹²³ GRG 67/33 File 81/1923 SRSA
- ¹²⁴ "Port Adelaide Ozone Theatre" in *Citizen* 31 March 1940 p. 6; "Advanced form of Central Heating in use at Theatre" in *News* 2 June 1941 p. 7
- ¹²⁵ "Modern Heating System for the Ozone Theatre, Victor Harbour." in *Victor Harbour Times* 1 April 1949 p. 1
- ¹²⁶ Roberts & Hall Collection, SLNSW
- ¹²⁷ CT 1565/179
- ¹²⁸ John Thiele "The Victa Theatre" p. 8
- ¹²⁹ Advertising in *Victor Harbour Times* 23 December 1971 p. 6
- ¹³⁰ Victa Cinema History <https://www.victacinemas.com.au/history/>
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¹³¹ John Thiele "The Victa Theatre" p. 8

¹³² Tony Crawford, "South Coast Memories" in *CinemaRecord* (81/2014) p. 41

¹³³ "Victa Theatre Feature" in *Victor Harbour Times* 23 December 1975 p. 9

¹³⁴ John Thiele "The Victa Theatre" p. 8; the Victa Theatre was occasionally referred to as the Victa Cinema in the late 70s, however the name was not formally changed until Stock acquired the venue; see for example advertising in *Victor Harbour Times* 8 March 1978 p. 11

¹³⁵ John Thiele "The Victa Theatre" p. 9; Victa Cinema History <https://www.victacinemas.com.au/history/>

¹³⁶ Victa Cinema History <https://www.victacinemas.com.au/history/>

¹³⁷ Victa Cinema History <https://www.victacinemas.com.au/history/>