

The Ultimate Survivor

The untold story of a legendary cinema



"remarkably accomplished and thoroughly engaging"

David Parkinson (Oxford Times)

Written and Directed by Philip Hind

<i>Original Music</i>	Nia Williams
<i>Historical Consultant</i>	Ian Meyrick
<i>3D animation</i>	Zack Lipson
<i>Associate Producers</i>	Martin Lipson and John Maloney
<i>Narrator:</i>	Neil Wood

<i>Supported by</i>	Oxford Preservation Trust Oxford City Council OFVM Film Oxford Donnington Hospital Trust
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<i>Pre-production</i>	March - September 2010
<i>Filming</i>	October - November 2010
<i>Post-production</i>	December - February 2011
<i>Delivery</i>	24 th February 2011

Certificate (local) **PG**

IMDB: <http://imdb.to/ultimatesurvivor>

Official Website <http://www.picturepalace.org.uk>

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Availability

1. Available on DVD PAL R0 (NTSC on request)
2. BluRay Disc (on request).
2. HD secure online screener

OVERVIEW

A historic cinema marks the 100th anniversary of its opening. Owners, staff, cinemagoers and historians tell the story of a unique cinematic relic.



Children's Matinee (1911)



Picture Palace and Elm Tree Pub (1911)

(Oxford Journal Illustrated, courtesy of The Oxford Mail picture library)

OBJECTIVE

The Ultimate Survivor celebrates an important Oxford landmark. Over the years the cinema has survived neglect, squatters, threat of demolition, a myriad of managers and an at times dubious reputation. But as well as being an intriguing remnant of Oxford past it remains an active and much loved feature of Oxford's present cultural scene.

This film will help nurture local filmmaking talent and produce a lasting record of a little explored aspect of our local history.

SCREENINGS

The film premiered at the Ultimate Picture Palace on the 100th anniversary. Copies have been deposited at the Centre for Oxfordshire Studies, the Bodleian Library and the Oxfordshire Record Office. It is available on limited run DVD and will be exhibited at film festivals. Broadcasting opportunities will be explored but the focus is on local dissemination.

FUNDING

OFVM Film Oxford provided equipment and grants were received from Oxford City Council, Oxford Preservation Trust and Donnington Hospital Trust.

ABOUT THE PRODUCER

Philip Hind (40) was born in Oxford, 26th May 1971. *The Ultimate Survivor* is his first solo project. He works part-time as the new media manager for a local charity. Being part time has given him the opportunity to develop freelance projects. Through producing DVD projects for his employer and attending a documentary filmmaking course at OFVM Film Oxford he gained the expertise and confidence to develop this, his first, full-length documentary.

PART ONE 1910-1917 : "The photo-electric sensation of the age"

Historian Ian Meyrick describes how films first came to Oxford in 1896 and how commercial and regulatory pressures saw them move from fairground novelty to ever more elaborate purpose-built theatres.

Archive plans, images and oral history recordings are used to show the design and construction of the building and the experience of cinema going in the early years. Period advertising and archive film demonstrate the type of films that were shown.

Finally we learn how the war finally intervened and why the cinema was forced to close in 1917.

PART TWO 1970s-1990s : "The Tarnished Jewel"

In the midst of the 1976 heatwave an American entrepreneur and his partner breathed new life into the old building.

Over the years the *Penultimate Picture Palace* became famous for challenging censorship. Interviews illustrate this colourful period in the cinema's history.

PART THREE 1994 : Section 6 Cinema

Financial concerns and managerial disagreements lead to closure in 1994. That summer squatters protesting at the new Criminal Justice Bill occupy the cinema and reopen it for free community film shows and concerts. Two of the original squatters talk about their experiences.

PART FOUR 1996-Present : Ultimate Picture Palace

In the face of almost certain demolition or redevelopment new owners step in to restore and renew the old cinema. The film ends optimistically with the cinema, at age 100, facing a brighter future.

