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My Indecision Is Final Rise

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My Indecision is Final: The Rise and Fall of Goldcrest ... Hardcover, 678 pages. Published January 1st 1990 by Atlantic Monthly Press. More Details... Original Title. My Indecision Is Final: The Spectacular Rise and Fall of Goldcrest Films, the Independent Studio That Challenged Hollywood. ISBN. 087113392X (ISBN13: 9780871133922) Edition Language. English.

My Indecision Is Final: The Spectacular Rise and Fall of ... In 1983, Goldcrest Films was hailed as the "saviour of the British film industry" but within two years the company was virtually bankrupt. This book tells the story of Goldcrest Films and was one of "The Financial Times" Business Books of the Year. Format: Paperback Published: in UK in 1992 Publisher: Faber & Faber

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My Indecision Is Final: The Spectacular Rise and Fall of ... Reviewed in the United States on March 10, 2009. Part memoir and part case study, My Indecision Is Final, is the story of Goldcrest Films, an independent British film studio, which had immense success from 1976-1987 and then fizzled into obscurity after a string of failures and miscalculations. Though written with exhaustive details about the story of Goldcrest, the book raises many questions about independent

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studios.

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My Indecision Is Final: The Rise And Fall Of Goldcrest Films Reviews
He was known for risk-taking and producing a consistently high caliber
of movies including such award-winning titles as Chariots of
FireuncreditedGandhiDances with Wolvesand the successful animated
feature Chicken Run He then spent three years as a Wall Street
investor.

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PDF by ð Jake Eberts Part memoir and part case study, My Indecision Is
Final, is the story of Goldcrest Films, an independent British film
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industry but within two years the company was virtually bankrupt. This
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"To explain the logic of these arrangements, the author draws on the
analytical resources of industrial economics and the theory of
contracts. He addresses the winner-take-all character of many creative
activities that brings wealth and renown to some artists while dooming

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others to frustration; why the "option" form of contract is so prevalent; and why even savvy producers get sucked into making "ten-ton turkeys," such as Heaven's Gate."--BOOK JACKET.

Over 39 chapters *The Routledge Companion to British Cinema History* offers a comprehensive and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

Draws on the actor, director, and producer's personal documents to offer insight into his complex life behind his famous roles, discussing the death of his son, his relationship with Sydney Pollack, and his establishment of the Sundance Film Festival.

Sir Ronald Harwood (1934-2020) was one of the most prolific playwrights and screenwriters of his generation. His acclaimed play, *The Dresser*, has been constantly revived since its premiere in 1980 and has been adapted for both cinema and television, most recently the 2015 BBC production starring Sir Anthony Hopkins and Sir Ian McKellen. Harwood's other notable film adaptations included Roman Polanski's haunting depiction of life in the Warsaw Ghetto, *The Pianist* (2002), Baz Luhrmann's frontier epic, *Australia* (2008), and Dustin Hoffman's poignant celebration of old age, *Quartet* (2012). His many awards included an Oscar for *The Pianist* and a BAFTA for *The Diving Bell and the Butterfly* (2007). *Speak Well of Me* turns the focus onto Harwood himself. Based on extensive interviews with the playwright during his final years, the biography recounts Harwood's gradual transformation from lacklustre South African schoolboy to doyen of theatreland and Hollywood. While dissecting each of his major works, the book candidly explores Harwood's friendships with the likes of Harold Pinter, J. B. Priestley, André Previn, Sir Donald Wolfit (who inspired *The Dresser*) and, most controversially, Roman Polanski. The result is a biography as gripping and morally complex as one of Harwood's own dramas. This new paperback edition includes memoirs and assessments of Harwood by Gyles Brandreth, Sir Tom Courtenay, Lady Antonia Fraser, Frederic Raphael, Sir Antony Sher and the playwright's oldest friend, Gerald Masters.

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The Historical Dictionary of British Cinema has a lot of ground to cover. This it does with over 300 dictionary entries informing us about significant actors, producers and directors, outstanding films and serials, organizations and studios, different films genres from comedy to horror, and memorable films, among other things. Two appendixes provide lists of award-winners. Meanwhile, the chronology covers over a century of history. These parts provide the details, countless details, while the introduction offers the big story. And the extensive bibliography points toward other sources of information.

This book takes a broad perspective and analyses the ways in which the British film industry has dealt with women and their creativity from 1930 to the present. The first part of the book deals comprehensively with different historical periods in British film culture, showing how the 'agency' of production company, director, distribution company or scriptwriter can bring about new patterns of female stereotyping. The second part looks at the input of women workers into the film process. It assesses the work of women in a variety of roles: directors such as Wendy Toye and Sally Potter, producers such as Betty Box, scriptwriters such as Clemence Dane and Muriel Box, costume designers such as Shirley Russell and Jocelyn Rickards, and editors and art directors. This is a polemical book which is written in a lively and often confrontational manner. It uses fresh archival material and takes energetic issue with those explanatory models of film analysis which impose easy answers onto complex material.

In the 1930s there were close to a billion annual admissions to the cinema in Britain and it was by far the most popular paid-for leisure activity. This book is an exploration of that popularity. John Sedgwick has developed the POPSTAT index, a methodology based on exhibition records which allows identification of the most popular films and the leading stars of the period, and provides a series of tables which will serve as standard points of reference for all scholars and specialists working in the field of 1930s cinema. The book establishes similarities and differences between national and regional tastes through detailed case study analysis of cinemagoing in Bolton and Brighton, and offers an analysis of genre development. It also reveals that although Hollywood continued to dominate the British market, films emanating from British studios proved markedly popular with domestic audiences.

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