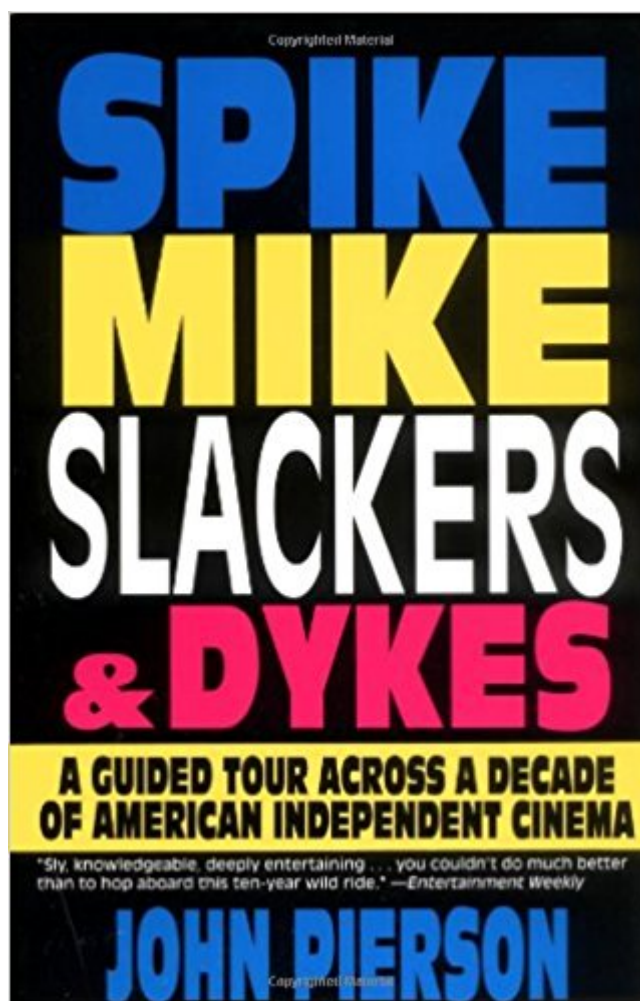




The book was found

Spike, Mike, Slackers, & Dykes: A Guided Tour Across A Decade Of American Independent Cinema



Synopsis

In this book, John Pierson--who is responsible for getting films such as Michael Moore's *Roger & Me* and Spike Lee's *She's Gotta Have It* produced--provides an account of what goes on behind the scenes in independent filmmaking. "Mr. Pierson covers his territory with urgency and conviction."--New York Times Book Review.

Book Information

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Customer Reviews

The deals, enlivened by the author's bio, never lose their human complexion.... Mr. Pierson, who has lived, breathed and hunted film for most of his adult life, covers his territory with urgency and conviction, and his single-mindedness is ravishing. -- : The New York Times Book Review, Liesl Schillinger

i recommend this but the breakdowns are not as precise as i was hoping for.

Great book, I enjoyed very much reading it. It is fun to read.

Great read about the Indie film industry.

Great item, great service! Thanks for a great item and the speedy turnaround. Really appreciate the great item and service!

The "A Guided Tour Across a Decade ..." portion of the title is a little misleading to some. While he talks to and about Kevin Smith, Quentin Tarantino, Michael Moore, Jim Jarmusch, Spike Lee and others, and while it's a first account of the American independent film movement circa 1990s - this is NOT a book about their films (either as analysis or critique) or them (as directors and their techniques or merely celeb gossip). This is a book about the trials and tribulations of being a producer's rep. There are two types of people who should read this book and would find it useful. If you plan on directing or producing a movie - consider this book a MUST READ - film distribution 101 reading. He talks in relevant detail about representing some of the most important American independent films of the 1990s including SHE'S GOTTA HAVE IT, CLERKS, ROGER & ME and others. While he gives an almost day-by-day blow of some of these films as they travel from film festival circuit to deal making to publicity tours - the real value is in the details about the process that one can expect as an independent film maker. Now, a decade later, many things have changed (especially the financing numbers and studio/distribution situation today versus the 1990s) - what hasn't changed is the overall process of what you might encounter and expect. Here's a great opportunity to read what they encountered and what lessons you might learn from them. The detailed summary on a deal-memo and points that they negotiated regarding the distribution contract and revenues from distribution and home video - are worth the price of a USC Film School class (not the whole education - the book not that great - just a excellent class :-). If you are a film fanatic and want to learn a portion of the nuts and bolts of the process of film festivals and independent distribution - you should find this book of interest. Why only three stars? Deduct one star for ... this book would've been more interesting if we got more of a first hand account from the directors and their feelings during the process along with John Pierson's. Deduct another star because the industry and the financial numbers and the players have changed so the details of the situations are not very useful. But the foundation of Sundance and other buzz-worthy festivals reached the public eye during this period so if you're going (or thinking of going) to Sundance, Toronto, et al - get up to speed on all that's transpired so far. Again, this is a MUST READ for aspiring directors and producers. For others, it all depends on how interested you are in the history of the business process of independent film-making ...

I enjoy reading about film, and had previously read (and enjoyed) "Shooting to Kill" by Christine Vachon and David Edelstein and "Down and Dirty Pictures" by Peter Biskind, so I thought this would be a great book for me. I haven't seen many of the "classic" indies detailed in the book (i.e. Slacker, She's Gotta Have It, Go Fish, etc.), so I had trouble understanding (and sometimes paying

attention to) parts of Pierson's book. I did learn a lot (and I'm happy about that), but I was also confused much of the time. It would have certainly helped if I would have seen the movies he was detailing. He didn't write the book for people like me. He probably wrote it for people with already strong backgrounds in independent film. I predict it's a really good read if . . . you have seen loads (i mean loads!) of indie films since the "Stranger Than Paradise" (1984) and you already know about the directors and distributors of the post-1984 indie scene. If you don't feel like you're an industry expert just yet, trying reading "Shooting to Kill" or "Down and Dirty Pictures." They assume much less about the reader. Then watch the "classics" mentioned in these books. Then read this book. You'll appreciate it much more.

Although I'm a big fan of indie films, I found this book a bit dull. Not that I'm looking for a typical Hollywood put on the glitz and glamour type of book, but the book basically deals with how the author put together financing and got distribution for some indie films. It definitely could have been told in a more exciting way. The best thing about it is the interviews with Kevin Smith that are interspersed through the first half or so of the book. Then, they drop off, and I did as well. The author is definitely a huge fan of Kevin Smith, which is great, as there are a lot of Kevin's journal entries included about when Clerks was at Sundance. If you like Kevin Smith, this is a good read, if only for the interviews and the chapter about Clerks. If not, then well...you might like it, but it's a little dull. If you haven't seen Slacker, Go Fish, Roger and Me, Clerks, She's Gotta Have It, Amongst Friends, Reservoir Dogs, etc., then you might have a hard time as well.

this is a long history of indie films. One thing the reader must know before reading this: if you are not interested in the aspects of filmmaking or an indie film buff, DO NOT READ THIS! From an objective, weekend big-budget moviegoer point of view, this is VERY boring!!! the aspect i enjoyed best however were the discussions that the author and Kevin Smith (director of "Clerks", "Mallrats", and "Chasing Amy") had. Otherwise, it's just a bunch of near-worthless drivel about movie festivals and how this guy financially backs many diverse films.

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