


A black and white portrait of Spike Jonze, wearing glasses and a dark shirt, looking directly at the camera.

# SPIKE

# MIKE

A black and white portrait of Mike Nichols, wearing glasses and a dark shirt, smiling slightly.

# RELOADED

**A GUIDED TOUR ACROSS A DECADE  
OF AMERICAN INDEPENDENT CINEMA**

"The bible of independent film." —Peter Biskind

# JOHN PIERSON

With a new foreword and last word by

A black and white portrait of Kevin Smith, with a beard and glasses, looking directly at the camera.

## KEVIN SMITH

# Spike Mike Reloaded A Guided Tour Across

**Ed Bowker Staff, Staff Bowker, Ed**



## **Spike Mike Reloaded A Guided Tour Across:**

Spike Mike Reloaded John Pierson, 2004-02-18 An insider's account of what goes on behind the scenes in independent film covers John Pierson's pivotal role in the launching of such films as *Stranger than Paradise*, *Clerks*, *She's Gotta Have It* and *Roger and Me* *Shaping Film Festivals In a Changing World* Dorota Ostrowska, Tamara Falicov, 2025-10-01 This volume is a collective attempt on the part of a community of academics, film festival curators and archivists to come to terms with practical and intellectual challenges of the pandemic and post pandemic realities affecting cultures of film festivals. The collection draws contours of critical inquiry orienting current film festival research and practice to explore new directions in archiving and decolonizing practices and big data analysis in the post Covid 19 context and beyond. The four part study gathers the voices of academics and practitioners who engage in a dialogue to articulate critical areas for both study and practice of film festivals and identifies conceptual tools to address them. *Archival Turn: Decolonizing Film Festival Studies Post Covid 19 and Film Festival Studies and Data Visualization and Film Festival Research and Practice* Chainsaws, Slackers, and Spy Kids Alison Macor, 2023-01-06 During the 1990s Austin achieved overnight success and celebrity as a vital place for independent filmmaking. Directors Richard Linklater and Robert Rodriguez proved that locally made films with regional themes such as *Slacker* and *El Mariachi* could capture a national audience. Their success helped transform Austin's homegrown film community into a professional film industry staffed with talented, experienced filmmakers and equipped with state of the art production facilities. Today Austin struggles to balance the growth and expansion of its film community with an ongoing commitment to nurture the next generation of independent filmmakers. *Chainsaws, Slackers, and Spy Kids* chronicles the evolution of this struggle by re-creating Austin's colorful movie history. Based on revealing interviews with Richard Linklater, Robert Rodriguez, Mike Judge, Quentin Tarantino, Matthew McConaughey, George Lucas and more than one hundred other players in the local and national film industries, Alison Macor explores how Austin has become a proving ground for contemporary independent cinema. She begins in the early 1970s with Tobe Hooper's horror classic *The Texas Chainsaw Massacre* and follows the development of the Austin film scene through 2001 with the production and release of Rodriguez's 100 million blockbuster *Spy Kids*. Each chapter explores the behind the scenes story of a specific movie such as Linklater's *Dazed and Confused* and Judge's *Office Space* against the backdrop of Austin's ever expanding film community.

Hollywood and the Baby Boom James Russell, Jim Whalley, 2017-12-28 Between 1946 and 1964 seventy five million babies were born dwarfing the generations that preceded and succeeded them. At each stage of its life cycle the baby boom's great size has dictated the terms of national policy and public debate. While aspects of this history are well documented, the relationship between the baby boom and Hollywood has never been explored. And yet for almost 40 years baby boomers made up the majority of Hollywood's audience and since the 1970s boomers have dominated movie production. *Hollywood and the Baby Boom* weaves together interviews with leading filmmakers, archival research and the memories of hundreds of ordinary

filmgoers to tell the full story of Hollywood's relationship with the boomers for the first time. The authors demonstrate the profound influence of the boomers on the ways that movies were made, seen and understood since the 1950s. The result is a compelling new account that draws upon an unprecedented range of sources and offers new insights into the history of American movies.

**Not Hollywood** Sherry B. Ortner, 2013-02-27 The pioneering anthropologist Sherry B. Ortner combines her trademark ethnographic expertise with critical film interpretation to explore the independent film scene in New York and Los Angeles since the late 1980s. *Not Hollywood* is both a study of the lived experience of that scene and a critical examination of America as seen through the lenses of independent filmmakers. Based on interviews with scores of directors and producers, Ortner reveals the culture and practices of indie filmmaking, including the conviction of those involved that their films, unlike Hollywood movies, are telling the truth about American life. These films often illuminate the dark side of American society through narratives about the family, the economy and politics in today's neoliberal era. Offering insightful interpretations of many of these films, Ortner argues that during the past three decades, independent American cinema has functioned as a vital form of cultural critique.

**American Independent Cinema** Geoff King, Claire Molloy, Yannis Tzioumakis, 2013 The American independent sector has attracted much attention in recent years, an upsurge of academic work on the subject being accompanied by wider public debate. But many questions remain about how exactly independence should be defined and how its relationship might be understood with other parts of the cinematic landscape, most notably the Hollywood studios. Edited and written by leading authors in the field, *American Independent Cinema* offers an examination of the field through four sections that range in focus from broad definitions to close focus on particular manifestations of independence. A wide variety of examples are included, but within a framework that offers insights into how these are related to one another. More specifically, this collection offers an account of recent developments as well as reviewing, reassessing and revising a number of central positions, approaches and arguments relating to various parts of the independent and/or indie sector. Individual case studies range from the distinctive qualities of the work of established quality filmmakers such as Wes Anderson, Steven Soderbergh and Rebecca Miller to studies of horror genre production at the more disreputable end of the independent spectrum. Examples of the limits of independence available in some cases within Hollywood, including studies of the work of Stanley Kubrick and Hal Ashby. Case studies of under-researched areas in the margins of American independent cinema, including the Disney nature films and Christian evangelical filmmaking. A number of wider overview chapters that examine contemporary American independent cinema from a number of perspectives. Together, the chapters in the collection offer a unique contribution to the study of independent film in the United States.

Contributors: Warren Buckland, Philip Drake, Mark Gallagher, Geoff King, Peter Kr. mer, Novotny, Lawrence, James MacDowell, Claire Molloy, Michael Z. Newman, Alisa Perren, James Russell, Thomas Schatz, Michele Schreiber, Janet Staiger, Yannis Tzioumakis, Sarah Wharton.

**Acting Indie** Cynthia Baron, Yannis Tzioumakis, 2020-01-29 This book illustrates the

many ways that actors contribute to American independent cinema Analyzing industrial developments it examines the impact of actors as writers directors and producers and as stars able to attract investment and bring visibility to small scale productions Exploring cultural aesthetic factors the book identifies the various traditions that shape narrative designs casting choices and performance styles The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent indie indiewood and late indiewood forms Chapters on actors involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism modernism postmodernism and Third Cinema influence films and performances

*Indie, Inc.* Alisa Perren, 2012-05-15 During the 1990s films such as *sex lies and videotape* *The Crying Game* *Pulp Fiction* *Good Will Hunting* and *Shakespeare in Love* earned substantial sums at the box office along with extensive critical acclaim A disproportionate number of these hits came from one company Miramax Indie Inc surveys Miramax s evolution from independent producer distributor to studio subsidiary chronicling how one company transformed not just the independent film world but the film and media industries more broadly As Alisa Perren illustrates Miramax s activities had an impact on everything from film festival practices to marketing strategies talent development to awards campaigning Case studies of key films including *The Piano* *Kids* *Scream* *The English Patient* and *Life Is Beautiful* reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s Indie Inc does what other books about contemporary low budget cinema have not it transcends discussions of American indies to look at the range of Miramax released genre films foreign language films and English language imports released over the course of the decade The book illustrates that what both the press and scholars have typically represented as the rise of the American independent was in fact part of a larger reconfiguration of the media industries toward niche oriented products

*The Writers Directory 2008* Michelle Kazensky, 2007-06 Features bibliographical biographical and contact information for living authors worldwide who have at least one English publication Entries include name pseudonyms addresses citizenship birth date specialization career information and a bibliography

**Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004

*American Book Publishing Record* , 2003

*Il cinema di Robert Rodriguez* Fabio Migneco, 2009

*Library Journal* , 2006-04

**TV Guide** , 2005-10

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