



## Spike Lee's Gotta Have It: Inside Guerrilla Filmmaking

By Spike Lee

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### Spike Lee's Gotta Have It: Inside Guerrilla Filmmaking By Spike Lee

Spike Lee wrote, directed and starred in She's Gotta Have It, the independent-film success story of 1986. Shot on a shoe-string budget of \$175,000 in black-and-white 16mm, the film was made with Spike Lee's persistence and talent plus the help of family and friends. It grossed \$8 million at the box office and proved to be a major hit with both critics and audiences. Now Spike Lee reveals how he did it, mapping out the entire creative and production processes-from early notebook jottings to film festival awards. Spike Lee's Gotta Have It is a unique document in film literature - it's funny, absorbing, and fresh as the hit film itself.

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### Editorial Review

#### From Publishers Weekly

The focus here is Spike Lee, writer, director and star of the 1986 independent film *She's Gotta Have It*, which cost \$175,000 to make, grossed \$8 million and won the Prix de Jeunesse at Cannes. In an extended interview with George, Lee discusses his childhood, parents, film school, friends, influences, early films and *She's Gotta Have It*, about which he says, "We wanted to show some kind of black sensuality that I know people want to see, but for whatever reason don't because white people don't know how to handle it." The centerpiece of the book is a journal Lee kept from 1984 to 1986. It traces the film from his earliest ideas ("Men . . . are encouraged to have and enjoy sex, while it's not so for women. Why this double standard?"), scriptwriting and revising, money-raising efforts, production crises, personal notes ("lost weight, down to 115 pounds"), deal-making and Hollywood interest. This diary communicates Lee's fierce drive and determination and is an engrossing document of the creative process. His fans oughtta get it.

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#### From Library Journal

In 1986, Lee's *She's Gotta Have It* exploded on the cinema world. This is his journal describing how the film came to be, beginning in October 1984, when he thought up the title. Lee's account of his seat-of-the-pants operation is a harrowing tale of the plight of the independent filmmaker especially the endless scraping around for money (despite only \$45,000 start-up costs, not millions.) The book is a vivid account of a talented filmmaker at work, and it is work: We see the project take shape, ideas discarded, others developed, unexpected inspirations, the shooting itself; and we witness Lee's optimism, energy, and faith in himself.

Includes an interview and the screenplay. David Bartholomew,

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