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A SERIOUSLY SEXY COMEDY

SHE'S GOTTA HAVE it



16 West 61st Street, New York, N.Y. 10023 (212) 247-6110

A SPIKE LEE JOINT

"SHE'S GOTTA HAVE IT"

Written, Directed and Edited By.....Spike Lee
Photographed By.....Ernest Dickerson
Music Composed and Conducted By.....Bill Lee
Produced By.....Shelton J. Lee
Associate Producer.....Pamm Jackson
Production Design.....Wynn Thomas
Art Direction.....Ron Paley
Sound Design.....Barry Alexander Brown
Production Supervisor.....Monty Ross
1st Assistant Camera.....Li Shin
Frank Perl
Frank Prinzi
2nd Assistant Camera/Loader.....Dean Pollack
Sound Recordist.....Steve Ning
Carol Everson
Paul Holtzman

CAST

Nola Darling.....Tracy Camila Johns
Jamie Overstreet.....Tommy Redmond Hicks
Greer Childs.....John Canada Terrell
Mars Blackmon.....Spike Lee
Opal Gilstrap.....Raye Dowell
Clorinda Bradford.....Joie Lee
Dr. Jamison.....Epatha Merkinson
Sonny Darling.....Bill Lee
Ava.....Cheryl Burr
Noble.....Aaron Dugger
Keva.....Stephanie Covington
Shawn.....Renata Cobbs
Toby.....Cheryl Singleton

Running Time: 84 Minutes

Synopsis:

A modern love story set in contemporary Brooklyn, the strong willed and engaging protagonists of SHE'S GOTTA HAVE IT all have their own particular version of the events that make up the story. The first of the major characters we meet in SHE'S GOTTA HAVE IT is the beautiful and charismatic Nola Darling, the hub around which the entire story revolves. Nola is a sexual magnet, attracting men as a matter of course. Jamie Overstreet (Tommy Redmond Hicks) is drawn to Nola: "I believe that there is only one person meant to be your soulmate," Jamie says, and it is his firm belief that Nola has been put on earth to complete him.

Spike Lee, in addition to writing and directing SHE'S GOTTA HAVE IT gives a wild performance as the aptly named Mars Blackman. Mars is a fast-talking Brooklyn boy who travels on a ten-speed clad in a satin baseball jacket and Air Jordan leather basketball sneakers that he absolutely refuses to take off at any time. Mars, too, is one of the men that falls under the spell of the fleshy Nola and it is his gleeful spirit and constant cocky banter that she finds endearing. He is a small man with a big mouth, and the two laugh together as bedmates.

The last in Nola's triptych of love is Greer Childs. (John Canada Terrell). Greer, a fashion model, is blessed with matinee idol good looks and cursed with a personality that exists primarily of two traits: self-obsession and self-love. "I was the best thing that ever happened to Nola," he says as he checks himself out in a car mirror, "when we walked down the streets, heads turned."

As Jamie falls deeper in love with Nola, he is disturbed more and more, put off by her three way situation, which she makes no attempt to hide from him. In trying to ease things for the men vying for her attentions, she even has a Thanksgiving dinner and invites them all over. But the affair makes it clear that she feels strongest about Jamie. And the three men, each in his own way, intensifies his efforts to make Nola his very own. And Nola, fully in charge of herself fights even more to retain her sense of self and maintain her ties to the three men, each of whom offers her something special. It is Mars, of all people, who deduces that each man provides something special and the trio comprises a whole person of sorts.

Thereafter, Nola decides to break up this mutant whole. She's motivated to do so after Jamie begins seeing someone else, unable to keep up his part. For once, she finds herself going after someone and a harsh, emotional battle begins, with Nola and Jamie resolving to work things out as a couple.

In the end, the relationship does not work out. Nola is unable to sublimate what she is, to be what Jamie wants. "Besides," she says proudly, "I don't want to belong to someone else."

This portrait of Nola, along with a look at men who wanted to control a force of nature, ends with Nola, speaking into the camera: "So there you have it, from a number of people who claim to know what makes Nola Darling tick."

Spike Lee:

Spike Lee, the 29-year old writer, director and editor of SHE'S GOTTA HAVE IT, calls the picture a Spike Lee Joint. "A joint," says Lee, "is just New York talk for a cool place to be, like a hamburger joint or a pizza joint."

A Georgia-born 1982 New York University graduate, Lee has three shorts to his credit, including SARA and JOE'S BED-STUY BARBERSHOP: WE CUT HEADS. Both were photographed (as was SHE'S GOTTA HAVE IT) by his best friend from college, Ernst Dickerson, who also shot John Sayle's THE BROTHER FROM ANOTHER PLANET, and Michael Schultz's KRUSH GROOVE.

Lee and Dickerson shot the project in the filmmaker's Brooklyn neighborhood in twelve days on an initial shooting budget of \$23,000, with a crew made up of fellow NYU grads and actors on deferrals. Finishing money came from investors who saw a rough cut. Lee's family also participated: The director's father, respected jazz composer and bassist Bill Lee, scored the film. still-photography sequences were provided by brother David, and sister Joie appears as Nola's estranged best friend.

Lee has been guaranteed a budget of more than \$1 million from Island Pictures for his next film, scheduled to begin shooting in March 1987. Close-lipped in the main about future projects, Lee will admit to a perverse desire to do a black musical in the manner of some of his old MGM favorites. His own impetus to make films was inspired by both a love of the medium and a frustration with the stereotypical, if not presumptuous representations of blacks all too common in American cinema. "I wanted to see black stories on the screen and I figured the only way that was going to happen was if I put them there."

Though the deal with Island is a considerable breakthrough for him, and possibly for the black independent film movement as a whole, Lee remains committed to making his own personal kinds of black movies. "Eventually I'll probably work in Hollywood, but it'll have to be on my own terms. I come out of that guerrilla filmmaking school—low-budget, nonunion, shooting on the run. I really believe I'll always be one of those filmmakers. If I can't raise the money, then I'll just finance the film out of my own pocket."