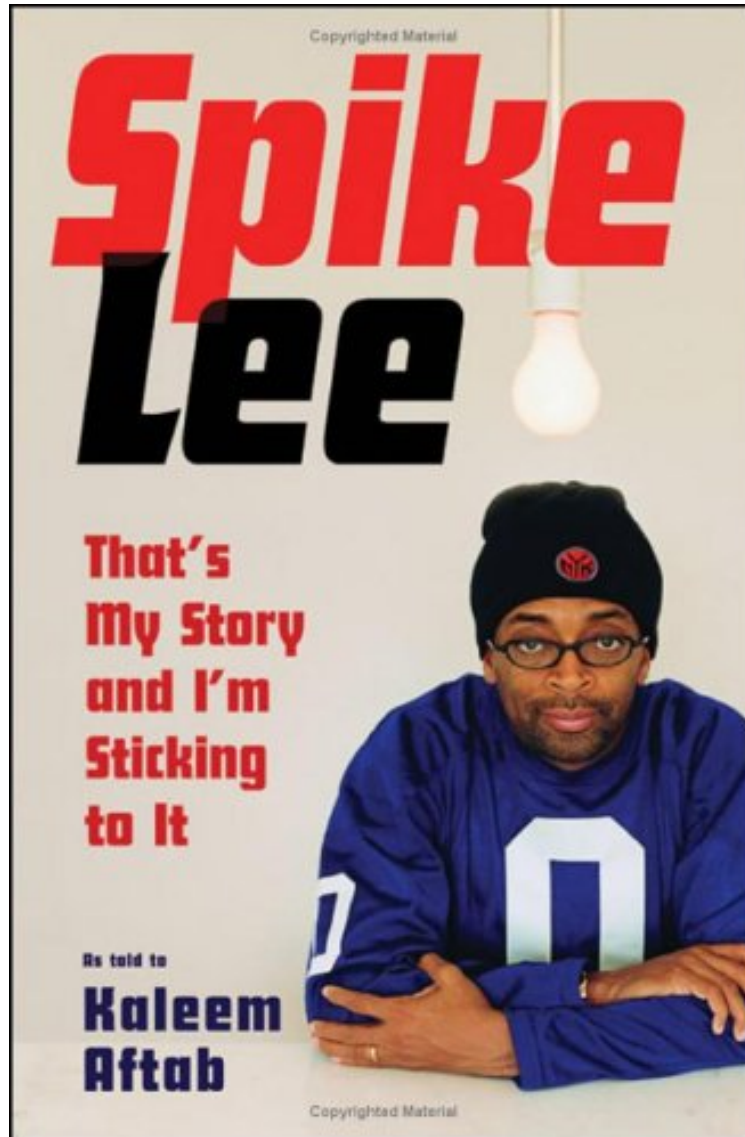


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Spike Lee: That's My Story and I'm Sticking to It

Spike Lee, Kaleem Aftab

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Spike Lee, Kaleem Aftab : Spike Lee: That's My Story and I'm Sticking to It before purchasing it in order to gauge whether or not it would be worth my time, and all praised Spike Lee: That's My Story and I'm Sticking to It:

1 of 1 people found the following review helpful. Delightful!By JPCouldn't put it down! Very balanced autobiography. Happy, sad, all the emotions one can experience was experienced while reading this expertly done book. Fun to read the background surrounding all of Spike's movies--you felt a part of his journey as you read. Learned so much about him that I never new. Will read it again and again!0 of 0 people found the following review helpful. Five StarsBy

Daniel J. EXCELLENT BOOK! 10 of 0 people found the following review helpful. Good read. By 20grand. Purchased this to read on vacation. It was a quick read that was at times insightful and other times humorous.

The extraordinary life story filled with fresh, firsthand accounts of one of America's most provocative filmmakers. This new biography tells the cinematic story of the preeminent director whose pioneering films—from *Do the Right Thing* and *Jungle Fever* to *Malcolm X*—helped transform the face of late twentieth-century America. Since bursting onto the scene in 1986 with the sexually provocative *She's Gotta Have It*, Lee has been one of America's most visionary and controversial cinematic figures. Film critic Kaleem Aftab chronicles Lee's explosive rise to stardom, exploring such important issues as Black Nationalism, Hollywood stereotyping, and the rise of a powerful black middle class. With Lee family interviews and the candid revelations of stars like Halle Berry, Denzel Washington, Samuel L. Jackson, Laurence Fishburne, Ed Norton, John Turturro, Rosie Perez, and Wesley Snipes, this book is the story of a visionary life in the cinema, telling us as much about Lee as it does about the past two decades of American social history. 40 photographs.

From Publishers Weekly: The work of one of America's more important filmmakers is ill-served by this reverential biography. Aftab arranges the narrative around Lee's films, from breakout hit *She's Gotta Have It* (1986), through such cinematic touchstones as *Do the Right Thing* (1989) and *Malcolm X* (1992), ending with the flop *She Hate Me* (2004). The resulting string-of-boxcars structure is a little disjointed, but it keeps the focus on Lee's often controversial and politically engaged films and delivers a flow of moviemaking anecdotes that give a sense of the director's domineering, manipulative, charismatic personality. Unfortunately, this very authorized biography staggers under the weight of the many lengthy tributes to Lee's genius and his statesmanship as the standard-bearer of African-American cinema. Complaints are sometimes aired about the director and his movies (he does cop to allowing "unreconstructed male chauvinism" to mar his films), but criticisms are quickly shouted down by rebuttals from Lee and a chorus of admiring actors and colleagues. Aftab's poorly organized text often feels like a collection of barely edited interview transcripts, with Lee and his friends' rambling on for paragraphs on end. The outcome is a sluggish, defensive biography of a man who deserves a more incisive treatment. Photos. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist: Over the course of his career, film director Spike Lee has alienated many groups: Italian Americans, Asian Americans, Jews, lesbians--and, most recently, paying moviegoers. Because of this book's packaging (first-person subtitle, head-on author photo, "as told to" writing credit), fans and foes alike may think they're getting a candid, jointly authored memoir written in Lee's voice. But Spike Lee is actually an oral history in which the director's voice is but one of many. Aftab interviewed scores of family, friends, and filmmaking collaborators, then created a reportorial narrative, organized by film. (The method will be familiar to anyone who's read the companion books to Lee's earlier films.) But if readers are disappointed at not getting more from Lee himself, there's consolation in that what his colleagues and critics say can be more revealing. And although the book has Lee's imprimatur, Aftab is not afraid to take issue with Lee. As might be expected with such a controversial subject, too much time is spent getting sides of arguments, and the writing is somewhat stiff, but this is still an invigorating look back at the work of one of our least predictable, most important filmmakers. As for really getting to know Lee, we'll have to wait until he writes his own story. Keir Graff Copyright American Library Association. All rights reserved. Fresh, judicious. (Washington Post Book World)