

## Index

- Academy Awards, 10, 23, 108  
 Academy of Motion Picture Arts and Sciences, Best Student Film Award, 3  
 Adorno, Theodor, 68  
 aesthetic strategies, 74, 76, 89; in *Malcolm X*, 88–9  
 aesthetics, in Lee's films, 13, 33, 34, 41, 73–106  
 African-American community, Lee as mediator between white establishment and, 31–2, 46–7; *see also* black community  
 African-American culture, 75  
 African-American filmmakers, 22, 27  
 African-American music, 53  
 African-American urban folk cultures, 13, 26  
 African-Americans, 1, 8; in *DRT*, 11–12, 82; economic exclusion, 40; and ethnic minorities, 36; in film industry, 22; film portrayals of, 17; in film trade unions, 25; in films, 73; mediating expectations of Whites and, 46–7; New York City, 39–40; in U.S. society, 73, 74  
 Aiello, Danny, 8  
 alliance politics, 89, 98–9  
 American flag, 14, 122  
 antiurban bias, 41, 42, 43  
 Arrested Development, 52, 88  
 art, and public taste, 14; *see also* public art  
 artistic integrity, 17, 20–1  
 Auge, Marc, 41  
 aural dialectic, 53, 54  
 awards, honors, 10, 23  
 Baker, Anita, 68  
 Baraka, Amiri, 92  
 Bedford-Stuyvesant, 8, 11, 19, 26–7, 33–4, 36, 45, 58, 60; as microcosm of African-American culture, 69; neighborhood characters, 75; racial diversity, 53–4; romanticized vision of, 44  
 Bender, Thomas, 42  
 Bensonhurst, 11, 36, 60  
 Berlin Wall, 13, 126n8  
 Biko, Steve, 17  
 black aesthetic, 31  
 black community, 12, 28, 46; in *DRT*, 34, 35; extended family as, 3–8, 11; political weakness of, 40; and white establishment, 36; *see also* African-American community  
 black culture, 7, 68, 69  
 black family, 45  
 black films, 16; audience for, 74  
 black history, 51, 52, 70  
 black identity, 97, 99  
 Black Muslim(s), 87  
 black nationalism, 15n7, 40, 75, 77, 85  
 black performers/artists, 51, 52  
 black politics, 74, 77, 84; in *DRT*, 98–9; icons of, 80  
 black politics of identity, 89; *see also* identity politics  
 black pride, 69, 99, 111  
 Black United Front, 37  
 black urban experience, 75; in films, 28  
 black youth, killing of, 103–4n20  
 Blacks, *see* African-Americans  
 Blades, Ruben, 68  
 Blaxploitation period, 21  
 blues, 53, 55, 110  
*Boyz n the Hood* (film), 16, 31, 41, 45, 51  
 Brando, Marlon, 23  
 Brecht, Bertolt, 75, 76, 87, 89, 93, 96  
 Brechtian aesthetic strategies, 13, 74, 81, 86, 88, 89, 93, 96, 116  
 Brechtian morality tale, *DRT* as, 74–8

## 158 INDEX

- Brooklyn, 1, 12, 24, 25–6, 33–4, 44–6  
 Brooklyn ghetto, 74–5  
 budget; *see* production budget(s)  
 Bumpurs, Eleanor, 36  
 Burger, Peter, 76  
 Bush, George, 41
- Cannes Film Festival, Prix de  
 Jeunesse–Best New Director, 3, 23  
 capital, capitalism, 82, 123, 124  
 Capra, Frank, 7, 15n7  
 characterization, 56, 68  
 characters, 4, 11; *DRT*, 8–10, 58–9, 78,  
 113; “typical,” 93  
 cinematic style, Lee’s, 31–49  
 Cisneros, Henry, 43  
 cities, 38, 41–3, 44, 45  
 Civil Rights movement, 45, 82  
 Clarence Thomas–Anita Hill hearings,  
 27 class, in Lee’s films, 73, 74, 82–3,  
 91–2, 93, 96, 100  
 classic Hollywood films, music in, 50,  
 52, 58  
*Clockers* (film), 8, 44  
 clothes/fashion (*DRT*), 79–80  
 Columbia Pictures, 2, 19–20, 22  
 commercial-contemporary musical  
 tradition, 56  
 commercial film, and public art, 117–  
 19  
 commodity fetishism, 124  
 commodity practice, spectatorship  
 and, 69–70  
 communitarian myth, 42  
 community, racial identity and, 44–6  
 consumerism/consumption, 65, 80,  
 82–3, 90–1; Malcolm X products, 99  
 Coppola, Francis Ford, 23  
 corporate populism, 123–4  
 counterhegemonic cinema, 100  
 critics/criticism, 11–12, 17, 31, 70, 96,  
 123; on *DRT*, 43, 44, 84, 107  
*Crooklyn* (film), 4–5, 6–7, 73  
*Cry Freedom* (film), 17  
 cultural expression, polyphony and,  
 50–72  
 cultural heroes, 80, 81  
 cultural identity, 78, 79, 80–1, 89, 90–  
 1; politics as, 96–7  
 cultural politics, 96; *DRT* as, 78–86  
 cultural style, 78–80, 81, 89, 90, 97–8,  
 99  
 culture, and politics, 89–100  
 Cuomo, Mario, 110  
 “Da Butt” (song), 51  
 Dadaism, 76  
 Daughtry, Herbert, 37, 40
- Davis, Angela, 66  
 Davis, Mike, 45, 46  
 Davis, Ossie, 8, 113  
 “Day of Rage,” 37  
 Dee, Ruby, 8, 113  
 Democratic Party, 40  
 Denby, David, 17  
 Denzin, Norman, 78  
 Dickerson, Ernest, 3, 24, 27  
 didacticism, 34, 36, 46–7  
 didactic learning plays, 75  
 DiMaggio, Joe, 110  
 Dinkins, David, 38, 40  
 do(ing) the right thing, 28–9, 40, 45,  
 76, 77, 81, 85, 86, 116, 117; vio-  
 lence as, 83–4  
*Do the Right Thing* (*DRT*) (film), 2, 4–5,  
 6, 7, 16–30; as Brechtian morality  
 tale, 74–8; controversy over, 12, 20–  
 1, 46; cultural politics in, 78–86;  
 ending of, 20–1, 55, 69, 88; identity  
 politics in, 97–9; importance of, 10–  
 11, 14; Lee’s politics in, 90; musical  
 traditions in, 50–72; neighborhood  
 personalities in, 8; political back-  
 ground of, 36–44; as political moral-  
 ity play, 86; politics in, 31, 96–7; as  
 public art, 14–15, 107–28; reviews  
 of, 134–52; setting, 19, 33–5, 36; sex-  
 ual politics in, 105n37; as statement  
 on situation of Blacks in U.S. soci-  
 ety, 73; synopsis of, 8–10  
 drugs, drug dealing, 8, 28, 44, 45
- economic boycott, 82, 108, 112  
 economic participation/empow-  
 erment, 27, 112  
 economic violence, 123  
 economy of violence, 119  
 Edson, Richard, 8  
 Eisler, Hanns, 68  
 Ellington, Duke, 68  
 entertainment industry, 4–5, 7  
 epic drama, 75  
 Esposito, Giancarlo, 9  
 ethics, in Lee’s films, 73–106  
 ethnic groups, 36, 82–3  
 ethnic politics, 38  
 EU, 52, 68  
 expressionism, 76  
 expressive styles, and cultural identity,  
 81–2  
 extended family, as black community,  
 3–8, 11
- family, Lee and, 2, 3; *see also* extended  
 family  
 fetishes, 97, 108, 124

- "Fight the Power" (song), 10, 34, 53, 54, 56, 64, 77, 105n37, 109  
 film, images in, 99–100  
 film industry, 10, 28; and African-Americans, 12, 21, 22; portrayal of African-Americans, 17; Lee and, 32  
 film studios, 22–3  
 film trade unions, 12, 14, 23–9  
 films, black-directed, 74; of Lee, 1–15  
 final cut, right of approval, 20, 23  
 financing, 73, 75; *DRT*, 17, 18, 22, 23, 24–5  
 folk-jazz, 56–7, 62, 68  
 folk-style idiom, 58  
 Ford, John, 22  
 Forty Acres and a Mule Filmworks, 3, 4, 18, 33  
 Franklin, Aretha, 68  
*Friday* (film), 16  
 Fruit of Islam (FOI), 27, 34  
 futurism, 76
- Gannis, Sid, 20  
 gender, hierarchy of, 103n18; in Lee's films, 73, 74, 89–90, 92–6, 100  
 gender inequality, 118  
 gender politics, 93  
 genre(s), 68; mixing, 87–8  
 George, Nelson, 23–4  
 ghetto, 31, 34, 41, 43, 77; population movements, 44–5; space of, 117; violence in, 83–4  
*Glory* (film), 17  
 Goddess of Democracy (statue), 14, 117, 119–22, 123, 124, 125  
*Godfather, The* (film), 23  
 Gordy, Berry, 68  
 graffiti, 80, 98, 110, 111, 116  
 Grant, William, 12  
 Griffith, Michael, 37–8
- Hampton, Lionel, 52  
 Harlem, 11, 33  
 Hawks, Howard, 22  
 heat, and race, 60–2  
 heroes, African-American, 110  
 hip-hop culture, 65  
 Hispanics, 78  
 historic-nostalgic musical tradition, 55–60, 67  
 history, and Lee's films, 51–2  
 Hitchcock, Alfred, 22  
 Holliday, Billie, 52  
 Hollywood, 73; racism in, 12  
 Hollywood studios, 27; investing in black films, 16–17; *see also* film industry
- Holmes, Preston, 27  
 hooks, bell, 92, 98–9, 100, 105n37  
 Horberg, Bill, 21  
*House Party* (film), 16  
 Howard Beach, 38, 104n20  
 Hurston, Zora Neale, 126n5
- iconic images/iconography, 38, 45, 80  
 identity politics, 13, 31, 74, 85–6, 89, 97–9, 100  
 idyllic community, 59–60  
 images, of Blacks, 113; in *DRT*, 117; iconic, 38, 80; in Lee's films, 99–100; public, 119, 120, 121; violence fixating on, 108  
 Images of Postmodern Society (Denzin), 78  
 institutional racism, 82  
 instrumentation, 55, 58  
 International Brotherhood of Teamsters, 25  
 interracial conflict, 35, 36, 38, 75, 90  
 interracial relationships, 87, 93–4, 104n27  
 Island Pictures, 3, 19  
 issue politics, 96  
 issues in *DRT*, 28–9  
 Italian-Americans, 82; Blacks' relationship with, 10, 11, 90; Wall of Fame, 9, 66, 80, 108, 110
- Jackson, Jesse, 40, 80, 98  
 Jackson, Mahalia, 68  
 Jarreau, Al, 68  
 jazz, 5, 52, 53, 55, 57–8, 110; and race, 60–2  
 jazz musicians, exploitation of, 4, 7  
 Jefferson, Thomas, 42  
 Jews, 82  
*Joe's Bed-Stuy Barbershop, We Cut Heads* (film), 2, 3, 23, 73  
 Johnson, Victoria E., 12–13  
 Jordan, Michael, 35, 66  
*Jungle Fever* (film), 2, 8, 10–11, 33, 44, 73, 87; class in, 91; interracial relationships in, 104n27; music in, 51, 52; skin color in, 93; women in, 94–6
- Katzenberg, Jeffrey, 21  
 Kellner, Douglas, 13, 15n7, 65  
 Kempton, Murray, 125n1  
 Kilik, John, 24  
 King, Martin Luther, Jr., 2, 8, 13, 62, 77, 78; Lee's iconographic use of, 45; legacy of, 45–6; philosophy of, 84–5, 86; photos of, 80, 84, 85, 109, 124; quotation from, 43, 69, 88, 117

## 160 INDEX

- King, Rodney, 12, 28, 83  
 Kitt, Sam, 22  
 Klein, Arthur, 22, 23, 24  
 Knight, Richard, 41–2  
 Koch, Ed, 14, 38, 39  
 Koreans, 82  
*Kuhle Wampe* (film), 75  
*Last Temptation of Christ* (film), 22  
 Latinos, 34, 40, 53–4  
 Lee, Cinque, 2  
 Lee, David, 2  
 Lee, Jacquelyn, 1–2  
 Lee, Joie, 2, 92  
 Lee, Shelton J. (Spike), awards, 3, 10;  
 cinema of, 31–49; fashion store, 80;  
 films of, 1–15; as mediator between  
 African-American community and  
 white establishment, 31–2, 46–7;  
 reputation, 3, 18, 23–4, 73; success  
 of, 16, 22, 74  
 Lee, William (Bill), 1, 2, 68; scores by,  
 2, 56–7, 58  
 “Lift Every Voice and Sing” (song),  
 52–3, 69  
 Lincoln Center, “New Directors, New  
 Films” series, 3  
 Lindsay, John, 38, 39  
 Little, Malcolm; see Malcolm X  
 logical types, 103n18  
 Los Angeles Film Critics Association,  
 Best Director / Best Picture Awards,  
 10  
 Los Angeles uprising, 12, 31, 43, 47,  
 77, 83  
 low-budget films, 16, 74, 75  
 Luchesi, Gary, 20  
 Malcolm X, 13, 27, 62, 66; Lee’s icono-  
 graphic use of, 45; in Lee’s work, 74,  
 77, 78, 80, 84–5, 86–9, 97, 99; leg-  
 acy of, 46; photos of, 84, 85, 109,  
 124; quotation from, 43, 69, 117  
*Malcolm X* (film), 13, 31, 47, 51–2, 73;  
 class in, 91–2; as morality tale, 85,  
 86–9; women in, 93, 94  
 manhood, black, 85  
 Mao Tse Tung, 119, 124  
 Mapplethorpe, Robert, 14, 122  
 Marsalis, Branford, 61  
 Martin, Darnell, 27  
 Marx, Karl, 89  
 mass media, 13, 14  
*Mean Streets* (film), 126n5  
 media culture, 80–1, 96  
 media technology, 51  
*Menace II Society* (film), 16, 51  
 merchandising, 18  
 middle-class Blacks, 44–5, 91, 92  
 middle-class values, 92  
 Miller, Arthur, 37  
 Minnelli, Liza, 110  
*Mississippi Burning* (film), 17  
*Mr. Deeds Goes to Town* (film), 7  
*Mr. Smith Goes to Washington* (film), 7  
 Mitchell, W. J. T., 13–14  
 Mitchum, Robert, 102n12  
*Mo’ Better Blues* (film), 2, 4–5, 6–7, 33,  
 40, 73; class in, 91; music in, 51;  
 skin color in, 93; women in, 96  
 modernism, 13, 75, 76, 86, 89, 105n37  
 morality, 76–8, 86  
 morality tales, 81, 96; Malcolm X as,  
 85, 86–9  
 Morehouse College, 2, 3  
 Motown, 68–9  
 Muhammad, Elijah, 88, 94  
 Murphy, Eddie, 73  
 music, 66, 68, 70, 110; and cultural  
 identity, 81, 82–3; diegetic/nondie-  
 getic, 53, 56; *DRT*, 52–5; and Lee’s  
 films, 51–2, 87; subcultural forms of,  
 51  
 musical forms, black urban, 51  
 musical motifs (*DRT*), 59, 60  
 musical traditions (*DRT*), 50–72  
 musicals, 50  
 narrative, 51, 52; *DRT* source music,  
 56  
 narrative politics, 13  
 Nation of Islam, 27, 86, 88, 99  
 National Association of Broadcast Em-  
 ployees and Technicians, 2, 25  
 nationalism, 81; see also black nation-  
 alism  
 Natural Spiritual Orchestra, 58  
 negative pickup deal(s), 17, 20  
 neighborhood (*DRT*), 41, 58, 60, 61,  
 90, 112  
 neighborhood characters, 75  
 neighborhood radio station, 67–9  
 New York City, 12, 36; film trade  
 unions in, 24, 25; fiscal crisis, 38–9;  
 hospital workers’ union, 40; racial  
 incidents/problems, 10–11, 36–8  
*New Jack City* (film), 16  
 New York City Police Department, 27;  
 see also police  
 New York University Film School, 2–3  
*Night of the Hunter* (film), 102n12  
 nihilism, 77, 84, 86  
 Nike Corporation, 123

- non-lieu*, 41  
 nonviolence, 8, 43–4, 46, 77, 84, 117  
 North, Michael, 121  
 Nunn, Bill, 9  
 oppression, 7, 82, 89, 90, 91, 97, 99,  
 100; class, 91–2; gender, 93  
 Orion Pictures, 24  
 Owens, Brent, 26–7  
 Pacino, Al, 23  
 Paramount Pictures, 19, 20–1, 23  
 personal identity, in commodity fe-  
 tishism, 124  
 Picker, David, 19, 20  
 “Piss Christ” (artwork), 14, 122  
 police, 26, 27; in *DRT*, 10, 36, 83, 109,  
 123; oppression of blacks, 7  
 police brutality, 36–7  
 political activism, 46, 82  
 political background of *DRT*, 36–44  
 political learning play(s), 105n38  
 political message (Lee), 31; in *DRT*, 12,  
 44, 46–7, 55, 64, 77  
 politicians, black, 40, 47  
 politics, culture and, 89–100; of Lee,  
 13; in Lee’s films, 73–106; of *Mal-  
 colm X*, 88–9; and public art, 12, 120  
 politics of resistance, 34  
 Pollock, Tom, 22, 23  
 polyphony, and cultural expression,  
 50–72  
 popular culture, 1, 76  
 populism, 15n7  
 populist hero(ine)s, 7–8  
 postmodernism, 13, 77, 78, 84, 87, 97  
 Pouzoulet, Catherine, 12  
 Powell, Adam Clayton, Jr., 46–7  
 preproduction (*DRT*), 19, 23–9  
 production (*DRT*), 18–24  
 production budget(s), 22, 27; *DRT*, 18,  
 22, 24–5, 28  
 property, 108, 110, 112, 114; destruc-  
 tion of in *DRT*, 43, 113–16; violence  
 against, 84, 116  
 Pryor, Richard, 73  
 public art, commercial film and, 117–  
 19; contradictions of, 110–11; *DRT*  
 as, 14–15, 107–28; politics and, 12,  
 120; violence of, 107–28  
 public culture, 13  
 Public Enemy, 34, 52, 53, 54, 64, 65,  
 66, 77, 79, 109  
 public icons/idols, 108  
 public space(s), 45, 59  
 public sphere, 108, 110, 123, 125;  
 Blacks and, 111, 112, 117; violence  
 and, 119–22  
 Puerto Ricans, 34, 81, 82  
 Puttnam, David, 19, 20  
 race, 60–2; in Lee’s films, 73, 74, 78,  
 89–90, 93, 96, 100  
 race relations, 12, 56, 59, 92; *see also*  
 interracial conflict  
 racial epithets, 81–2  
 racial identity, and community, 44–6  
 racial pride, 45  
 racial stereotypes, 14  
 racial tensions/conflicts, 84, 90; *DRT*,  
 35, 67; in New York, 10–11, 36–8;  
*see also* interracial conflict  
 racial violence, fear that *DRT* would ig-  
 nite, 17, 84, 107–8, 114  
 racial virulence, hierarchy of, 103n18  
 racism, 8, 75, 77, 82, 99, 111; film  
 treatment of, 10; in Lee, 15n7, 28;  
 Lee accused of, 112–13  
 racialized territory, 32  
 Rafferty, Terrence, 125n5  
 rap aesthetic, 52–5, 69–70  
 rap films, 51  
 rap music, 26, 51, 52, 53, 56, 58, 96  
 rap style, 62–7  
 Reagan, Ronald, 41, 73  
 reception of Lee’s films, 3; *DRT*, 17,  
 107–8  
 Reed, Adolph, 97  
 reverse racism, 99  
 revolution, 77; politics of, 88  
 “Revolution” (song), 88  
 rock music, 50–1  
 rock-and-roll films, 50  
 Romanticism, 50  
 Roncayolo, Marcel, 33  
 Rose, Tricia, 62  
 Ross, Monty, 27  
 Salins, Peter, 42  
 Sal’s Famous Pizzeria, 8, 10, 26, 35–6,  
 66–7, 74; destruction of, 38, 41, 43,  
 67, 75, 83–4, 109–10, 113–16; Wall  
 of Fame, 9, 66, 80, 108–12, 124  
 San Francisco Film Festival, 3  
 Sarah (film), 2  
 Savage, John, 9  
 School of the Chicago Art Institute,  
 122  
 School Daze (film), 2, 3–4, 19, 21, 73,  
 87, 96; class in, 91, 96; commercial  
 success of, 22, 25; cost/profit, 18;  
 marketing of, 20; music in, 51; set-  
 ting of, 33; skin color in, 93  
 score(s), 50; by B. Lee, 2, 13, 56–7, 58

## 162 INDEX

- script (*DRT*), 20, 21, 22  
 Scorsese, Martin, 22, 125n5  
 segregation, 42, 45  
 Serra, Richard, 14, 121–2  
 Serrano, Andres, 14, 122  
 sexism, 7, 8  
 sexual politics, 96  
 sexual violence, 116  
 sexuality, 6, 74, 93, 103n18, 118  
 Sharpton, Al, 80  
*She's Gotta Have It* (film), 2, 3, 4–5, 6, 7, 51, 73; class in, 91; commercial success of, 23, 24–5; cost/profit, 18; women in, 96  
 Simpson, O. J., trial, 28  
 Sinatra, Frank, 66, 110  
 Singleton, John, 31, 34, 41  
 skin color, 93  
 social inequalities, 39–40  
 social pathology, 40–1, 67  
 socialization, media culture in, 81  
 “Sometime We’ll All be Free” (song), 88  
 soul music, 53, 56  
 soul radio, 67–9  
 space, public, 45, 59; raciogeographical, 11; reapportioning, 28–9, 46; symbolic (de)construction of, 41  
 spectator(s), 54, 55, 58, 64, 67; identification of, 67  
 spectatorship, and commodity practice, 69–70  
 spectral address, 52–5  
 Spike Lee Joint, 33  
*Spike Lee's Gotta Have It*, 18  
 Stallone, Sylvester, 110  
 Stearns, Marshall, 57–8  
 Steel, Dawn, 19–20  
 Steel Pulse, 68  
 stereotypes, 14, 93, 94, 96, 112–13  
 Stewart, Michael, 36–7  
*Superfly* (film), 21  
 surrealism, 76  
*Sweet Sweetback's Baadasssss Song* (film), 21  
 Take 6, 68  
 Tannen, Ned, 19, 20–1  
*Taxi Driver* (film), 125n5  
 territorial inscription of Lee's films, 33–6, 45, 46  
 texts, open, polyvocal, 76  
 Thomas, Wynn, 26  
*Three-Penny Opera*, 104n26  
 Tiananmen Square massacre, 13–14, 117, 119–23  
 “Tilted Arc” (artwork), 14, 121–2, 126n7  
 Touchstone Pictures, 19, 21  
 trade unions, 17; *see also* film trade unions  
 Travolta, John, 110  
 Turturro, John, 8  
 Tyson, Mike, 110  
 underclass, 77, 90, 91, 92, 93  
 Universal Pictures, 17, 22, 23, 24–5, 53, 56  
*Uplift the Race, The Construction of “School Daze,”* 18  
 urban apartheid, 46  
 urban black community, 46  
 urban black experience, 28, 65, 75  
 urban folk culture, 13, 26  
 urban space, 46  
 urban uprisings, 10  
 violence, 28, 69, 77; in *DRT*, 80, 111–12, 113–17; *DRT* as inciting, 7, 43–4, 84, 107–8, 114; in ghettos, 83–4; justifiable, 104n20, 114, 116; of public art, 107–28; and public sphere, 119–22; representation of, 118; retaliatory, 43–4; spectacles of, 13–14, 120; symbolic, 121, 122; threat of, 60  
 visual arts, 1, 2  
 visual-aural aesthetic, 70  
 visual-aural media, 51  
 visual culture, 123  
 visual design (*DRT*), 61  
 voice(s), 54; dialogical, 66; lack of, 65; politicized, 70  
 Wallace, Michele, 92  
 Washington, Denzel, 87  
 Washington, Mayor, 122  
 West, Cornel, 104n23  
 “What Is the Proper Way to Display the American Flag” (display), 122  
 white establishment, 36, 47; Lee and, 31, 32, 46–7  
 white women, black men and, 87; in Lee's films, 93, 96  
 Whites, mediating expectations of Blacks and, 46–7  
 women, in Lee's films, 92–6  
 Wonder, Stevie, 51  
 working-class Blacks, 90, 91  
 “word, the,” 62, 64  
 Zhang Longxi, 120