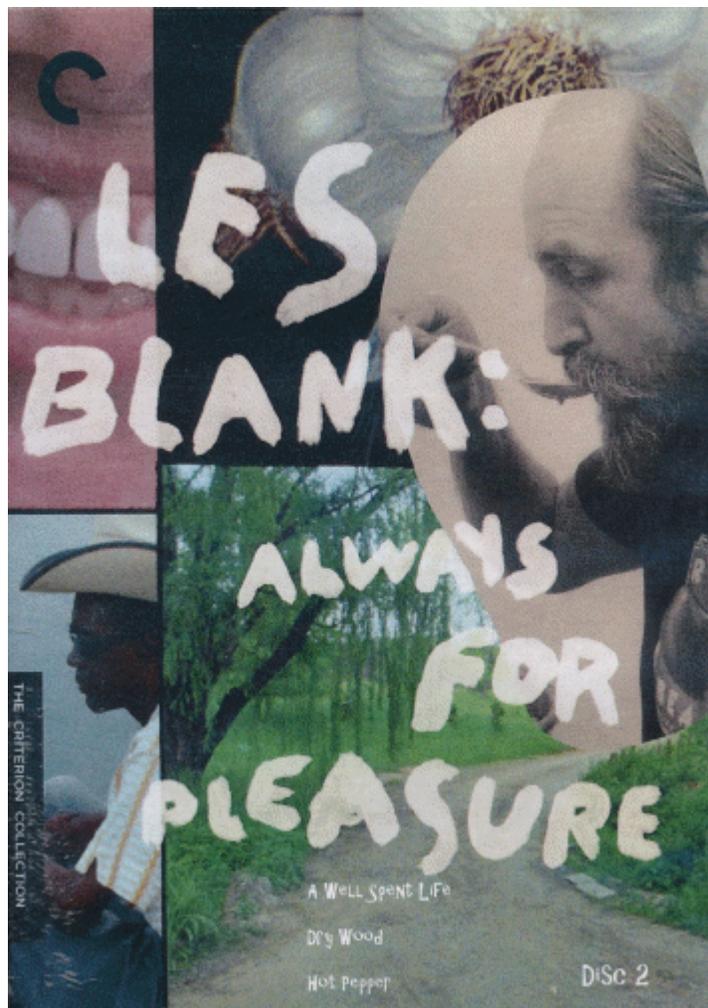


# HOT PEPPER -- ILLUSTRATED SCREENPLAY

Directed by Les Blank  
© 1973 Flower Films  
© 2014 The Criterion Collection

YOU ARE **REQUIRED** TO READ THE **COPYRIGHT NOTICE AT THIS LINK BEFORE** YOU READ THE FOLLOWING WORK, THAT IS AVAILABLE SOLELY FOR PRIVATE STUDY, SCHOLARSHIP OR RESEARCH PURSUANT TO 17 U.S.C. SECTION 107 AND 108. IN THE EVENT THAT THE LIBRARY DETERMINES THAT UNLAWFUL COPYING OF THIS WORK HAS OCCURRED, THE LIBRARY HAS THE RIGHT TO BLOCK THE I.P. ADDRESS AT WHICH THE UNLAWFUL COPYING APPEARED TO HAVE OCCURRED. THANK YOU FOR RESPECTING THE RIGHTS OF COPYRIGHT OWNERS.



The Criterion Collection, a continuing series of important classic and contemporary films, presents

# LES BLANK: ALWAYS FOR PLEASURE

An uncompromisingly independent filmmaker, Les Blank made documentaries for nearly fifty years, elegantly disappearing with his camera into cultural spots rarely seen on-screen—mostly on the peripheries of the United States, but also occasionally abroad. Seemingly off-the-cuff yet poetically constructed, these films are humane, sometimes wry, always engaging tributes to music, food, and all sorts of regionally specific delights. This collector's set provides a diverse survey of Blank's vast output, including fourteen of his best-known works and eight related short films.

## FIVE-DVD SPECIAL EDITION FEATURES

• New 2K digital restorations of all fourteen films: *The Blues Accordin' to Lightnin' Hopkins* (1968); *God Respects Us When We Work, but Loves Us When We Dance* (1968); *Spend It All!* (1971); *A Well Spent Life* (1971); *Dry Wood* (1973); *Hot Pepper* (1973); *Always for Pleasure* (1978); *Garlic Is as Good as Ten Mothers* (1980); *Sprout Wings and Fly* (1983); *In Heaven There Is No Beer?* (1984); *Gap-Toothed Women* (1987); *Yum, Yum, Yum! A Taste of Cajun and Creole Cooking* (1990); *The Maestro: King of the Cowboy Artists* (1994); and *Sworn to the Drum: A Tribute to Francisco Aguabella* (1995)

• Excerpt from *Les Blank: A Quiet Revelation*, a film project by Harold Blank and Gina Lebrecht

• New interviews with Blank's sons, Harold and Beau; Blank documentary subject Gerald Gaskiola (a.k.a. the Maestro); Blank's friends and collaborators Skip Gerson, Maureen Gosling, Taylor Hackford, Werner Herzog, Susan Kell, Tom Luddy, David Silberberg, and Chris Simon; and chef and author Alice Waters

• Related shorts by Blank: *The Sun's Gonna Shine* (1968); *Juke: Old Time Tales of the Blue Ridge* (1991); *My Old Fields: A Visit with Tommy Jarrell to the Blue Ridge* (1994); *The Maestro Rides Again!* (2005); and *Lagniappe* (2006)

• Two outtake performances from *The Blues Accordin' to Lightnin' Hopkins*

• PLUS: A booklet featuring an essay by film scholar Andrew Horton



DVD EDITION

1968-95  
563 MINUTES  
COLOR  
MONAURAL/STEREO  
1.33:1 ASPECT RATIO

Under exclusive license from Les Blank Films. The Blues Accordin' to Lightnin' Hopkins © 1968 Les Blank. God Respects Us When We Work, but Loves Us When We Dance © 1968 Les Blank. Spend It All © 1971 Les Blank. A Well Spent Life © 1971 Les Blank. Dry Wood © 1973 Les Blank. Hot Pepper © 1973 Les Blank. Always for Pleasure © 1978 Les Blank. Garlic Is as Good as Ten Mothers © 1980 Les Blank. Sprout Wings and Fly © 1983 Les Blank. Alice Waters. Cecil Conway. In Heaven There Is No Beer? © 1984 Les Blank. Gap-Toothed Women © 1987 Les Blank. Yum, Yum, Yum! A Taste of Cajun and Creole Cooking © 1990 Les Blank. Maestro: King of the Cowboy Artists © 1994 Les Blank. Sworn to the Drum: A Tribute to Francisco Aguabella © 1995 Les Blank. All rights reserved. © 2014 The Criterion Collection. All rights reserved. Cat. No. CC0180. ISBN 978-1-60485-806-6. Warning: Unauthorized public performance, emulating, or copying is a violation of applicable laws. Printed in USA. First printing 2014.



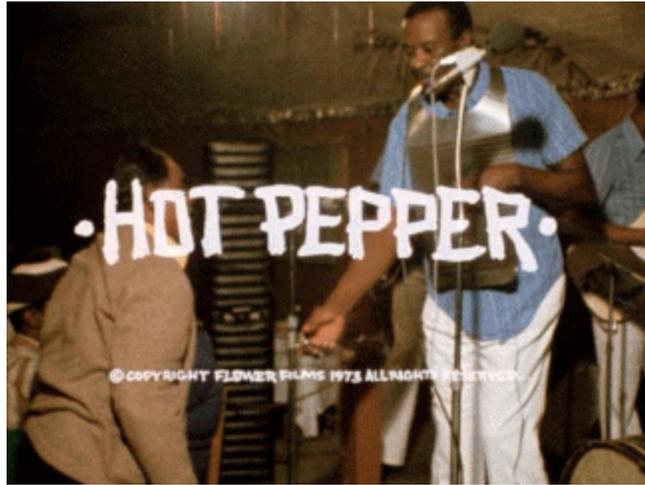
THE CRITERION COLLECTION

The Criterion Collection is dedicated to gathering the greatest films from around the world and publishing them in editions of the highest technical quality with supplemental features that enhance the appreciation of the art of film. Visit us at [criterion.com](http://criterion.com)



## HotPepper01 Video Clip





HOT PEPPER. Copyright Flower Films 1973. All rights reserved.



[Crowd chattering]

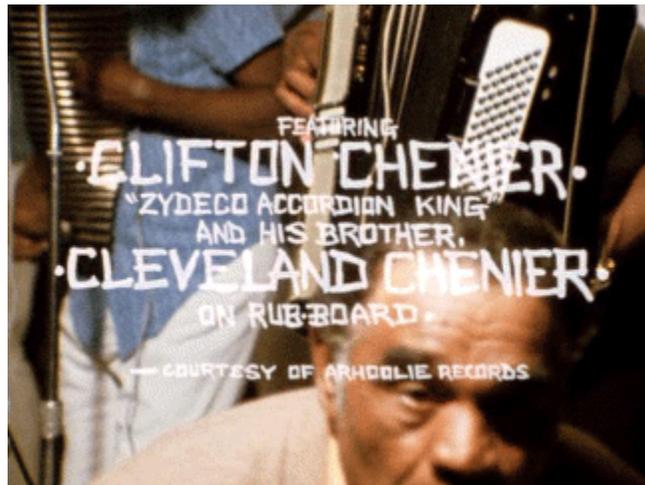
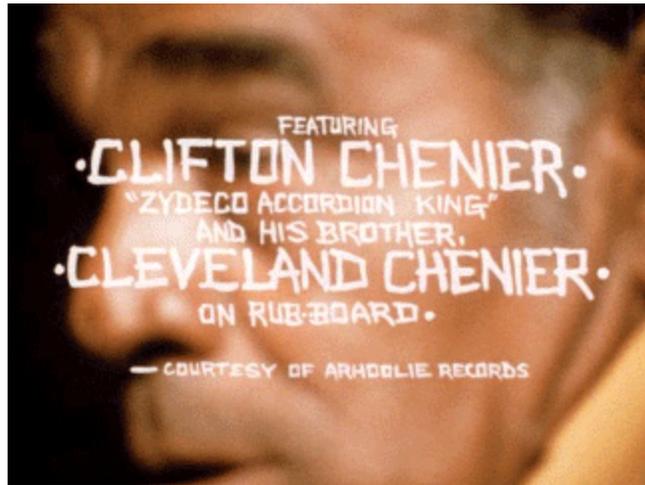




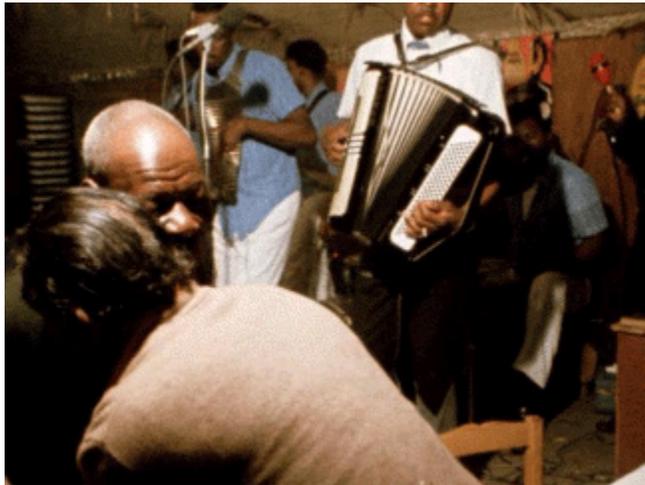
[Zydeco]



Featuring Clifton Chenier  
"Zydeco Accordion King"  
And his Brother  
Cleveland Chenier  
on Rubboard  
Courtesy of Arhoolie Records



[No audible dialogue]





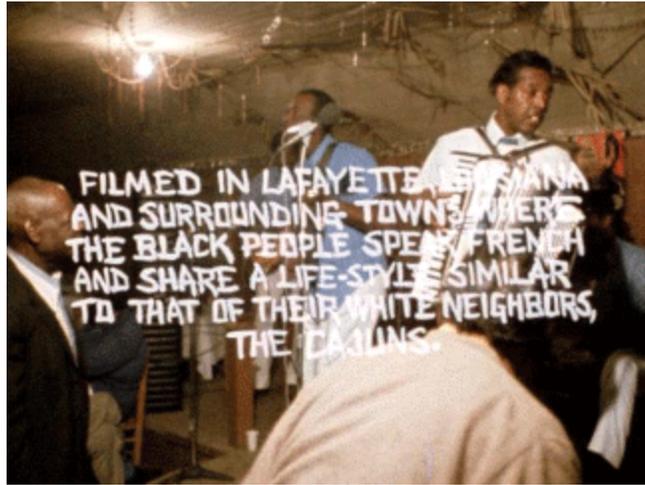


Robert S. Julien -- Drums  
Felix James Benit -- Guitar  
Charles Goodman -- Bass  
Junius St. Julien -- Rhythm  
And Equipment Manager



[Clifton Chenier] [Singing in Creole French]



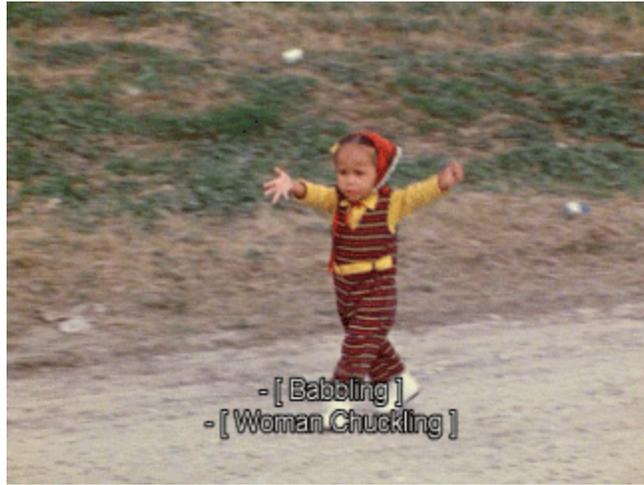


Filmed in Lafayette, Louisiana and surrounding towns where the Black people speak French and share a lifestyle similar to that of their White neighbors, the Cajuns.





[Baby] [Babbling]



[Mother [Laughing]



Let me hold you. Here, honey.





See that man there? You tell them, say, "How y'all feel?"



[Baby] How feel?

[Les Blank] I'm fine. How are you?



[Mother] All right.

HotPepper02 Video Clip

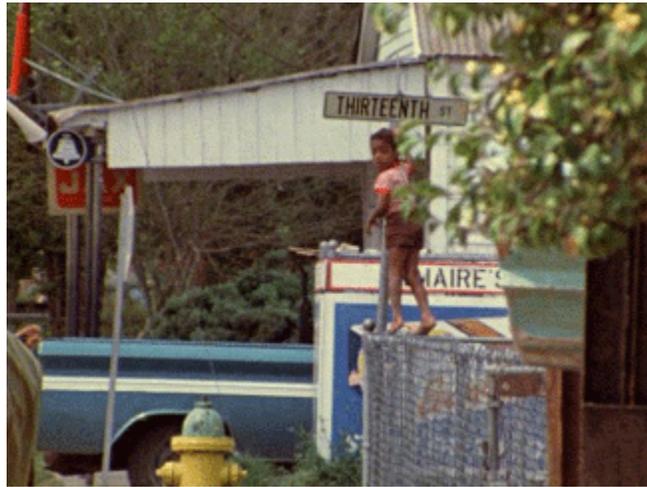
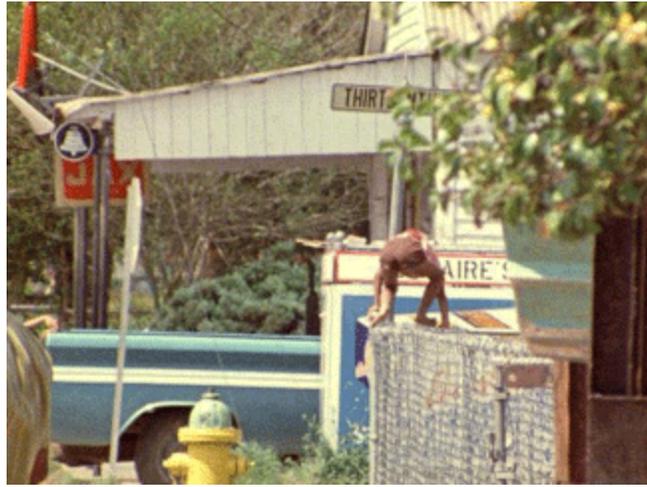


[Zydeco waltz]

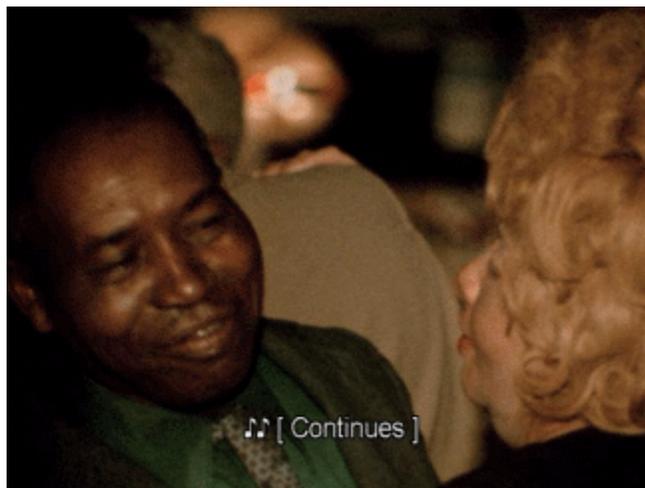
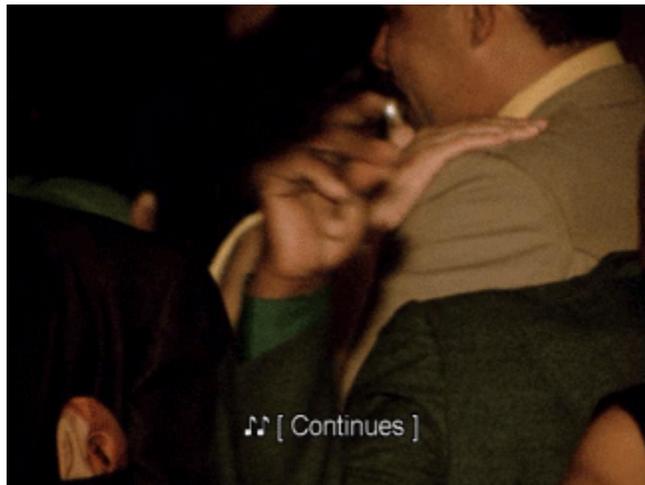














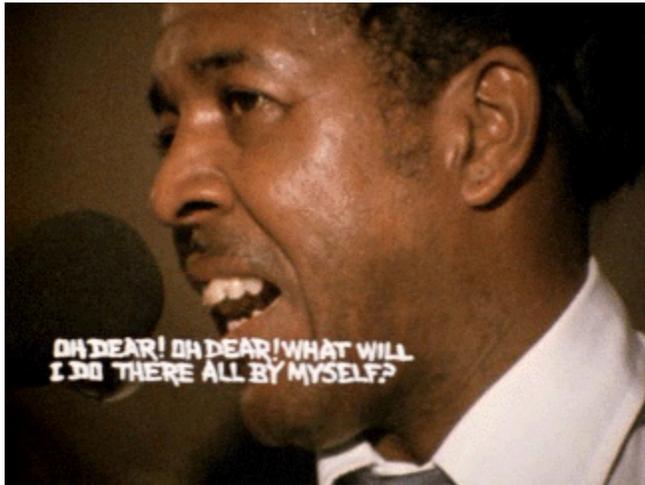


[Clifton Chenier] [Singing in Creole French]



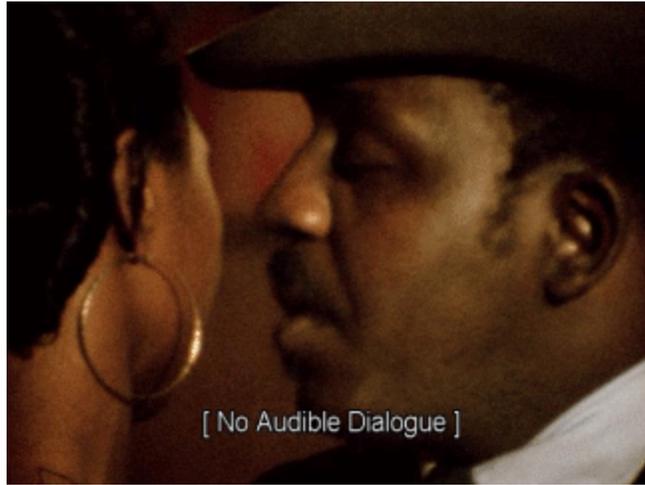
I'm going back home to big Mamou!





Oh dear! Oh dear! What will I do there all by myself?













[Singing in Creole French]



















[Men speaking Creole French]



You look like of smart when you're working!



You must kind of laugh when you're working.





[Tools clattering]





[Horn blaring]



Dominique

Dominique.





[Men] [Chattering]





[Chattering]



[Man] Lookin' good.



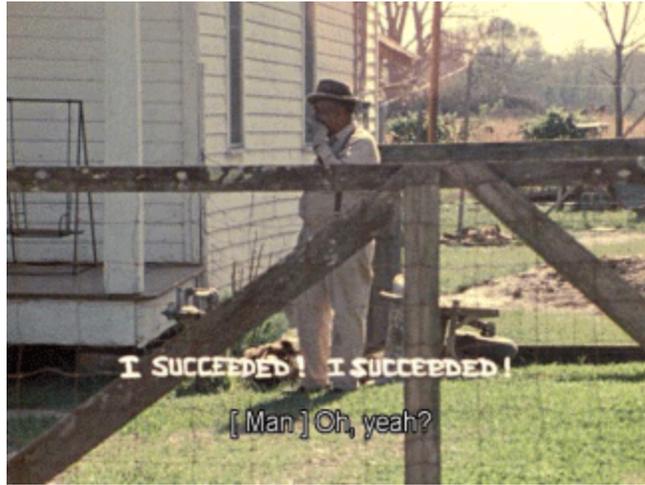




[Man] [Speaking Creole French]



[Man 2] I succeeded! I succeeded!



[Man] Oh, yeah?

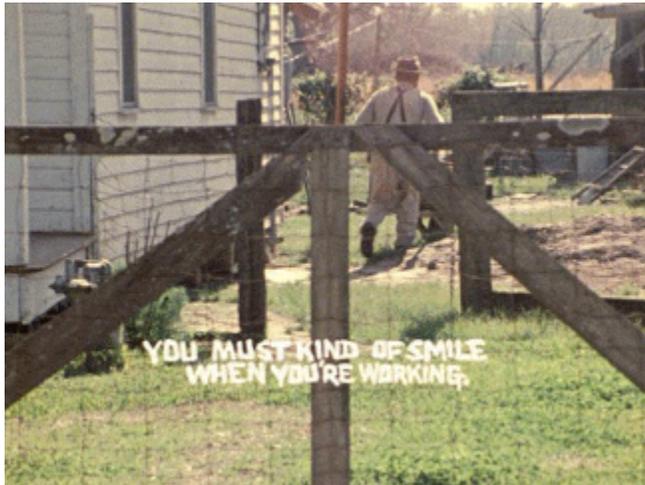












You must kind of smile when you're working.



[Men] [Chattering]





[Clifton Chenier] All you gotta do is hold it in the road!



Just hold it in the road. That's all you got to do!



[HotPepper03 Video Clip](#)



[Zydeco Blues]







[CLIFTON CHENIER AND HIS BAND  
Recording Artist  
For Engagement  
Call  
Texas E56924]





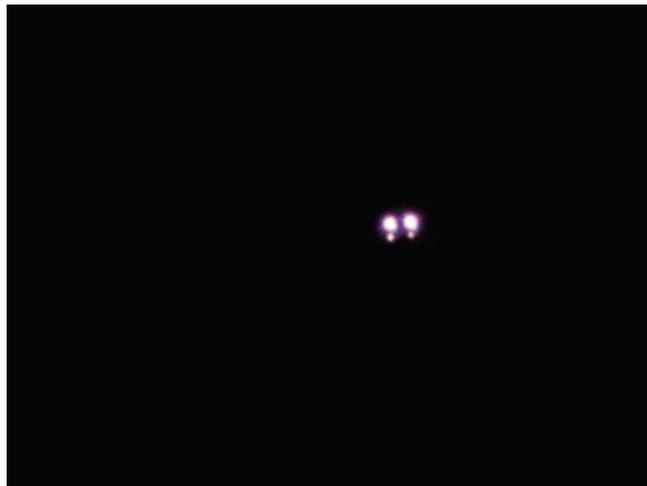


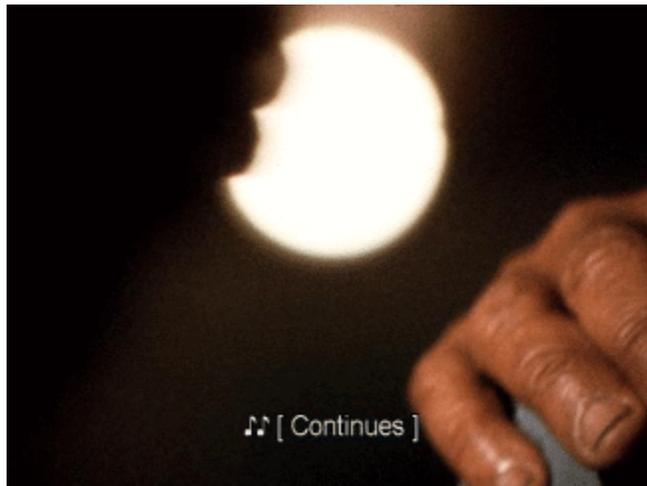


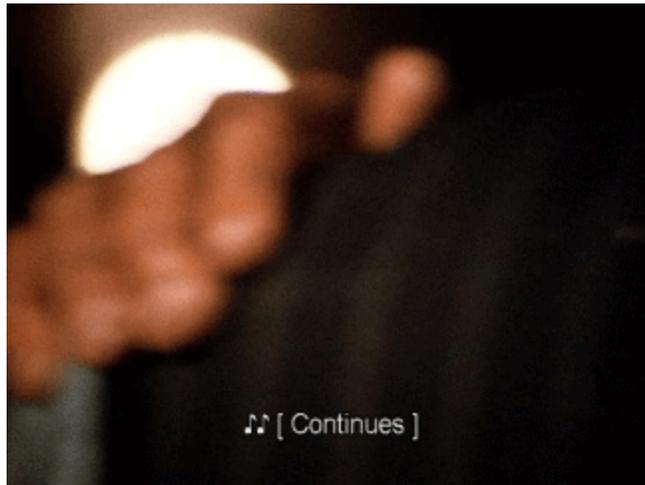












♪ [ Continues ]









[Fades]

HotPepper04 Video Clip



[Zydeco]



[Clifton Chenier] That's where it's at. That's where it's at.



[Carlton King, Clifton's first cousin]



[Clifton Chenier] That's where it's at, baby.





[Dancing]



∴ [ Continues ]



Hey!

Hey!



[Laughing]



[Applauding]

[Clifton Chenier] See? He don't know where he at.



Way out here in the country where you was born and raised and I don't know where you at?



[Clifton Chenier] We'll make you catch us a rabbit back here.



[Man] I'm sure ready to catch it. I hope that rabbit going to Lafayette.



[Laughing]

[Man] I sure hope that rabbit going to Lafayette.



[Clifton Chenier] Boy, you'll be running.

[Man] Give me a -- What you do with that thing, sis?



Gimme that thing, girl!

[Sister] It's over there.



I don't have nothing to do with that.



[Clifton Chenier] What that there? V.O.?



[Man] You can drink in my cup, Carlton.



[Carlton King, Clifton's first cousin] [To boy] Go get my glass

[Clifton Chenier] That's fine. You can drink in my cup.



[Man] Hey, that's the thing there, right there.



That's what Clifton Chenier was born and raised on.



That's what he started on.



That. That's what he started off on. That's how he got famous.



Clifton Chenier from double-note to triple-note. Triple-note to piano-note.



- No, I never played them kind.  
- Yeah, you played them kind.

[Clifton Chenier] No, I never played them kind.

[Man] Yeah, you played them kind.



- You can play them kind.  
- No, I can't.

You can play them kind.

[Clifton Chenier] No, I can't.



Oh, yeah. That's how you learned  
"Paper in My Shoe" on them kind.

[Man] Oh, yeah. That's how you learned "Paper in My Shoe" on them kind.



[Clifton Chenier] In the beginning?  
Yeah, I play piano-note.



[Man] This is where he started out. Right here in the woods.



[Clifton Chenier] [Playing notes]





[Man] Go on, Cliff. Go on and work it. You know you can work that thing.



You didn't unsnap the bottom.



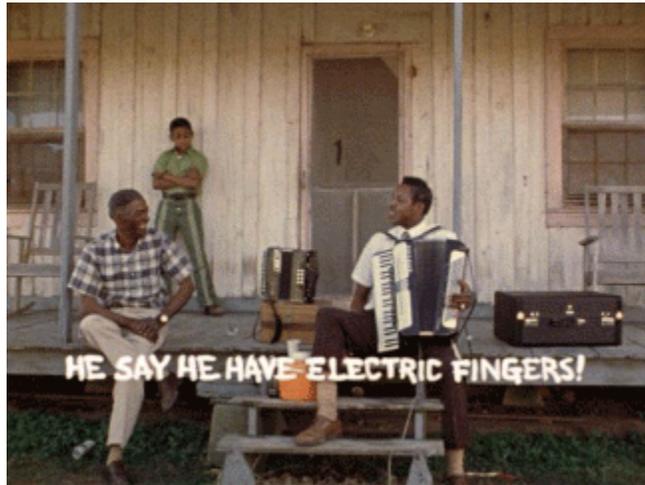
[Clifton Chenier] You don't have to -- if you know how to play, you don't have to unsnap the bottom.



[Man] Go ahead on, Mr. Chenier.



[Clifton Chenier] [Singing] He say "see that old nigger, there, don't have nothing to do with him!"



He say he have electric fingers!



He say that all the time! Watch, I'll ask him ...



"Cliff, what kind of fingers you got?"



I say, "I have electric fingers."



He say, "What I tell you?"

[HotPepper05 Video Clip](#)



[[ Zydeco ]]

[Zydeco]





[Clifton Chenier] Yeah, coz.



Way down in the woods.

[Carlton King, Clifton's first cousin] You not tryin' no more.



[Clifton Chenier] [Singing] Baby, please don't go, baby  
Baby, please don't go.  
Baby, please don't go down to New Orleans  
I love you so



[Ends]



Yeah, coz.

Yeah, coz.



:: [ Zydeco ]

[Zydeco]





[Clifton Chenier] My baby gone



My baby gone away



[Laughing]

[Clifton Chenier] I nearly died







[Clifton Chenier] [shouting]



Yeah.



[Laughing]





[Chattering]





[ Laughing ]

[Laughing]



He used to say ...

[Clifton Chenier] He used to say ...



"What is this black fella -- What is this here?"



We was all in the bed, now. That was it.



Now, look. We been raised up that way.



Huh?



[Woman] You got a dollar?



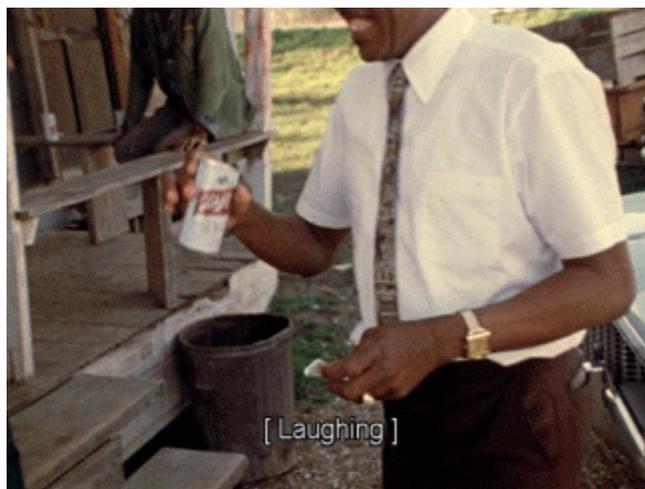
[Clifton Chenier] You got a dollar? Uh-uh, I ain't go no dollars no more. Now, wait a minute. Hold it.



I'm gonna --



Les is gonna shoot that if I give her a dollar.



[Laughing]



She -- Now, she want a dollar.



Albert, what you think about that dollar? That dollar cost --



That's plenty of money there.



[ Woman ] I'm gonna give it to you.  
I'm gonna give it back -

[Woman] I'm gonna give it to you. I'm gonna give it back --



[ Woman ] I'm gonna give it to you.  
I'm gonna give it back -





[Clifton Chenier] See? Now look at that.

[Woman] Oh, Les. [Laughing] [Throws a coin]



I don't wanna go.

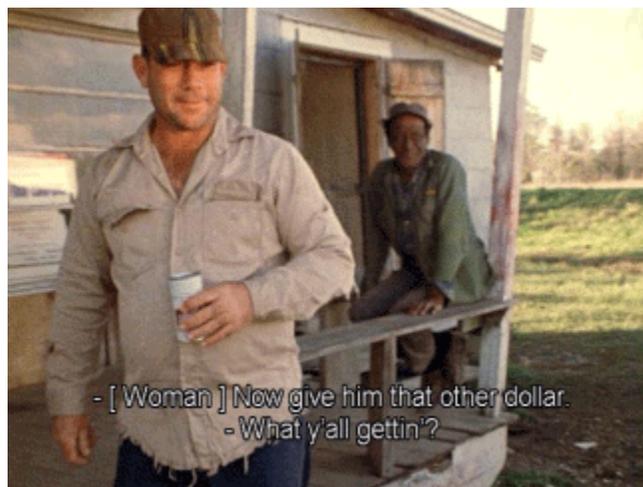
[Child] Hey, Daddy, look!



[Albert] That's all right. I'm gettin' that money. I don't care what y'all want.



[Laughing]



[Woman] Now give him that other dollar.

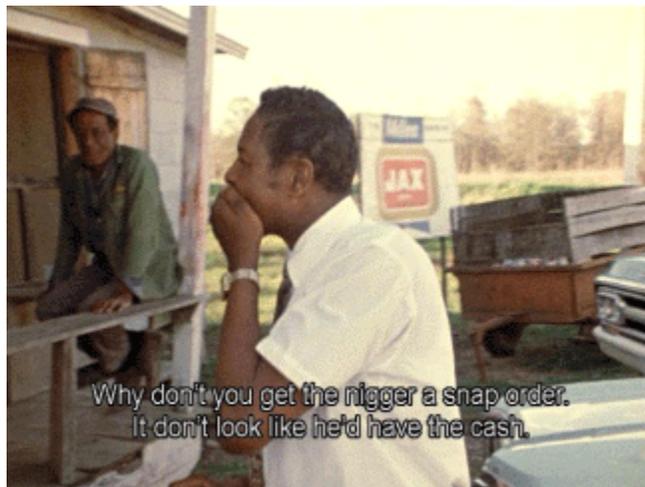
[Clifton Chenier] What y'all gettin'?





[Woman] A bag of --

[Clifton Chenier] A bag of --



[Albert] Why don't you get the nigger a snap order. It don't look like he'd have the cash.



[Laughing]

[Man] Don't worry about it, Clifton.



[Clifton Chenier] Boy, he's just like his daddy. His daddy wasn't no taller than him.



You remember that?

[Man] Mm-hmm.



[Clifton Chenier] Oh, yeah.

[Man] Oh, yeah.



[Clifton Chenier] Hey, Les.

[Man 2] I'm gonna hit it again.



[Clifton Chenier] Huh? Now get you another. I told y'all --



Get you a beer. I told you I was gonna buy a beer.



I wanted to buy all y'all a beer. Y'all got all a beer?



Hey, I ain't no big shot. I'm a poor boy. Look here.



[Man 3] His own mama, I sucked on her own breast.



[Clifton Chenier] That's right. My mama.

[Man 3] It's funny to say that.



[Clifton Chenier] He's -- Look, when I was a little bitty one, he sucked on my mama's breast.



[Albert] Yeah.

[Clifton Chenier] That's right.



[Man 3] My mama wouldn't give enough, so I'd go and get some more.



[Clifton Chenier] That's right. My mama.



[Man 4] The only thing that kind of separated us is when we got married.



[Clifton Chenier] Yeah.

[Man 4] That made it a little different.



Because , you see, once you're married ...

[Man 3] You can't follow them --

[Man 4] You can't bring --  
Oh! Anytime he come to my house ...



he's welcome and he can sit down at my table and eat with me.

[Clifton Chenier] I'm home there.

[Man 4] And if I'd happen to go up --

HotPepper06 Film Clip



[Children] [Chattering]





[Woman] Uh, well, uh --



There was a time when there were black and white people.



And the black people would --



Shut up.

[To little girl] Shut up.



And black people  
would go to their school...

And black people would go to their school ...



and the white people  
would go to their own school.

and the white people would go to their own school.



Now it's not that anymore.



The, uh, black people and the white people are integrated.





And on first, when they first got integrated ...



the white people didn't want to get with the black people.



Now they're too glad to be with the black people.



Because in certain places the black and whites are marrying legally in church.



They don't have to elope anymore.



[Chuckling]



HotPepper07 Video Clip



[Barber] We not no white people. We not no black people.



We are the American people.



That's what we are, the American people.



Together we stand. Divided we fall.





The Declaration of Independence was signed in Philadelphia, July 4, 1776.



Say "Government by the people, for the people, of the people."



Democracy, freedom.  
Liberty, justice for man --



I'm speaking history -- For all mankind.



Didn't say, "Black over here.



Didn't say,  
"Black over here. White over here."

White over here."



The American people.

The American people.



[ Man ]  
How about world people?

[Man] How about world people?



[Barber] The world. American people. We are the American people.



I'm for the people of the whole entire world.



All the people of the whole entire world.



But we are Americans.





We ain't no Jews. We ain't no Africans.  
We black people. We ain't no white people.



We the American people.



And I like that. Do you know I like America?



Do you know I'm very pleased with that?



That's a very nice, beautiful country to live in.





Next!



[Man 2] Oh, boss.



What you say about my --  
What you say about my --

What you say about my -- What you say about my --



That's three mans I'm gettin' here  
while you're gettin' the pictures.

[Barber] That's three mans I'm gettin' here while you're gettin' the pictures.



That's three mans I'm gettin' here  
while you're gettin' the pictures.

Thanks a lot.

[Barber] Thank you.



May God bless you.



[Man 2] [To Les] Don't take mine. I'm looking too bad.



I'm too ugly, if you don't mind.



- I'm looking too ugly.  
- Don't take mine either.

I'm looking too ugly.

[Barber] Don't take mine either.



Oh, man, you can take me  
anytime you want, mister.

[Man 1] Oh, man, you can take me anytime you want, mister.



- I'm glad, you know.  
- I'm glad.

I'm glad, you know.

[Barber] I'm glad.



[Man 1] You talkin' about, "You too ugly." You born ugly.

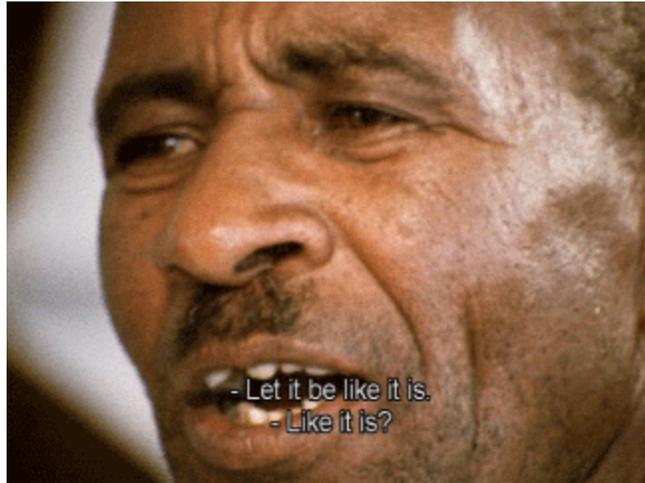
[Barber] I was born ugly myself.

[Man 2] [Indistinct]

[Man 1] You got old now.

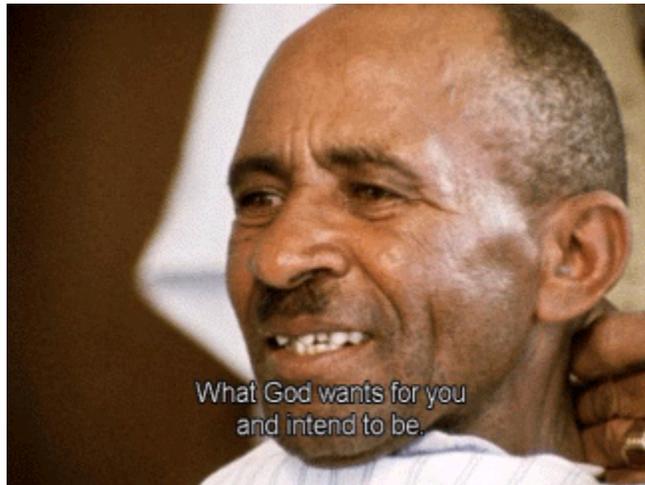


[Man 2] [Indistinct]

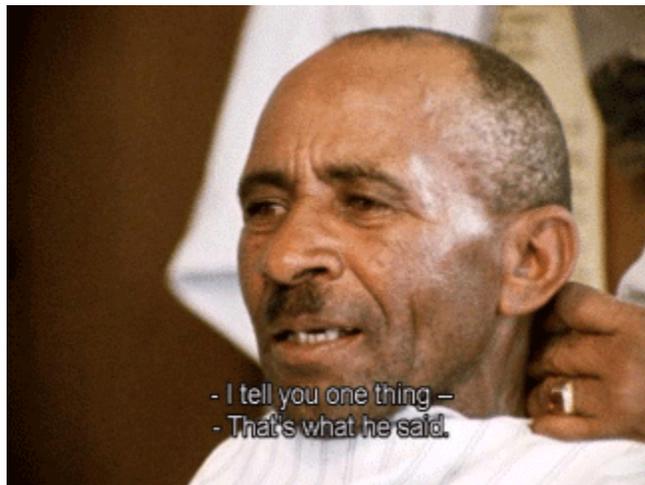


[Man 1] Let it be like it is.

[Man 2] Like it is?



[Man 1] What God wants for you and intend to be.



[Barber] I tell you one thing --

[Man 2] That's what he said.



[Barber] I tell you -- I tell you one thing. When I was younger than I am, I was pretty.



[Man 1] Yeah.

[Laughing]



[Man 1] Yeah, but when old age go stealing on, then look here --



When old age go to steal on, it makes a devil, you understand me.



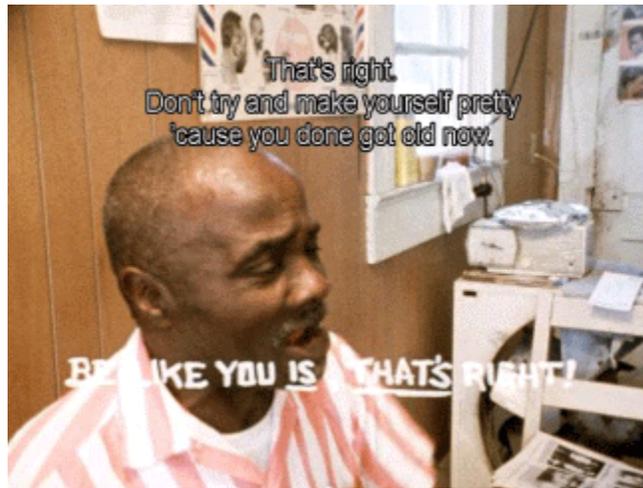
Whatever you is, be that!



[Barber] Everything is ...

[Man 1] Yeah, that's right. If you're old and ugly, be old and ugly.

[Man 4] Be old and ugly.



[Man 1] That's right. Don't try and make yourself pretty 'cause you done got old now.  
Be like you is, that's right!

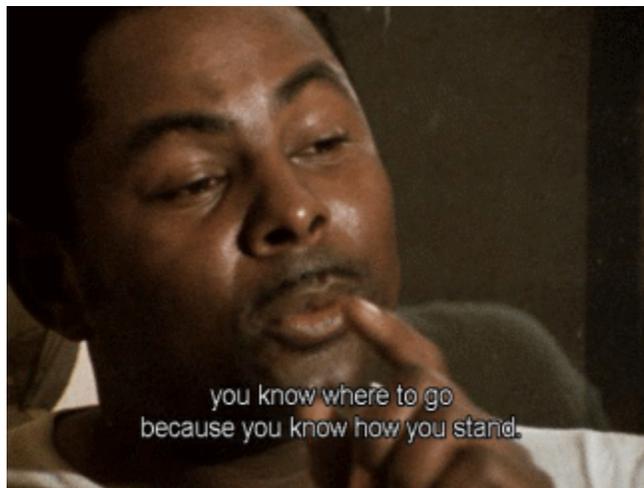
### HotPepper08 Video Clip



[Man 3] Be your own. There's nothing like honest.



Anything that come up ...



you know where to go because you know how you stand.



But if you try to be somebody else, that don't work.



That's good this minute.



Ten, 15 minutes later, somebody will come ask you this thing that ...



you done forgot about what you was trying to do like this other.



But there's nothing like your own.



That's the way I feel.  
And that's the way I live.



Everything I do, I do it like I think I should do, my own.



The way I feel it. There's nothing like your self.



[Man 1] You should talk and be like you should be with people.



People is people, right?

[Man 2] Everywhere you go.



[Man 1] Yeah, you're right.

[Laughing]



[Man 2] That's for sure.

[Man 1] That's what I'm trying to tell you.



That's what's happening, you know. That's the real thing.



[Man 2] That's what's gonna happen. That's gonna be happening.



[Man 1] That's the real chocolate flavor.

[Man 2] That's the issue there. You can't stop progress.



[Man 1] Well, progress is progress.

[Man 2] That's progress.



[Man 1] Where there is no progress, there is no extravagance!



[Man 2] That's right. Right? Not one --



[Man 1] You don't have no extravagance without progress.



[Man 2] Progress is --

[Man 1] Right? That's the way it is.



[Man 2] Not-Not saying it. It's the progress, that's --



[Man 1] Well, we have to progress together. But we don't do that.



[Man 2] Not just you gonna be --

[Man 1] We don't progress together.



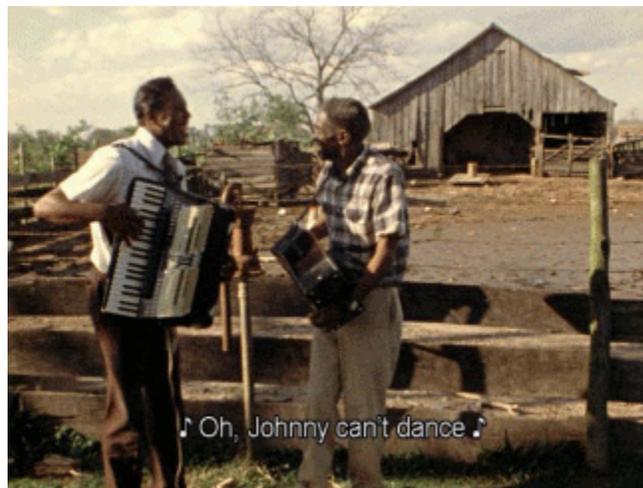
We've got to live together and love one another.

## HotPepper09 Video Clip



[Clifton Chenier] Whoo!

[Zydeco]



Oh, Johnny can't dance



No, Johnny can't dance  
Got ants in his pants  
He got ants in his pants  
Oh, Johnny can't dance  
Oh, Johnny can't dance



Hey, whoa!



Yeah!



[ Laughing ]

[Laughing]



Hey, coz!

Hey, coz!



What you is is what you gonna die.  
It's a simple thing.

[Man 2] What you is is what you gonna die. It's a simple thing.



Just like it takes a left and a right to make a wrong. And a wrong and a right to make a left.



You've gotta have a right and a wrong to be right.



You got to be wrong and right to make a right.



[Man 1] Really?

[Man 2] Well, I can prove it. I'll prove it to you.



[Clifton Chenier] How you say that again? How you say that again?



It gotta take a left and a right  
to make a right.

[Man 2] It gotta take a left and a right to make a right.



Gotta take a wrong and a right  
to make a wrong.

Gotta take a wrong and a right to make a wrong.



- But he ain't got no right!  
- Hold it!

[Man 1] But he ain't got no right!

[Man 3] Hold it!



[Man 2] All right, if you had a left arm and a right arm, what you be?



[Man 1] Well, I got a left and I-I-I do have a left arm.

[Man 2] Is you wrong or right?



[Man 1] What you think I got? A left and right arm?



[Man 2] Are you wrong or right? Wait. You wrong or right?



[Man 1] Both arm is right, 'cause they're left and right.



[Man 2] No, that's not -- You got two right arms, what you got?



[Man 1] Well, I'm -- There's something wrong with me.



[Laughing]

[Man 2] If you get two left arms -- Hey!



If you get two left arms --



[Man 1] There's something wrong with me, honey.



[Man 2] All right, you get a right and a right.



[Man 1] But I ain't gonna never have no left and right arm.



[Man 2] Yeah, you got that. You got to be born with that.



[Man 1] I ain't gonna have no two left arms. You must be crazy, afflicted.



[Man 2] You got to have a right and wrong.

[Man 1] I'll be afflicted man.



[Man 2] You born like that. That's the way you gonna stay.



[Man 1] I was born with a right and a left.

[Man 2] I said you're born with a wrong arm and you're born with a right arm!



[Man 1] I've got a right and left.

[Man 2] Right and wrong. Right and wrong.



That's what you born with. That's what you gotta stay.



This here is very simple.



[Abused Woman] Yeah, you born for something.



[Clifton Chenier] Let me tell you, if you gonna be something, be something.





And if you gonna be nothing,  
be nothing.

And if you gonna be nothing, be nothing.



I want you all to take this.

I want you all to take this.

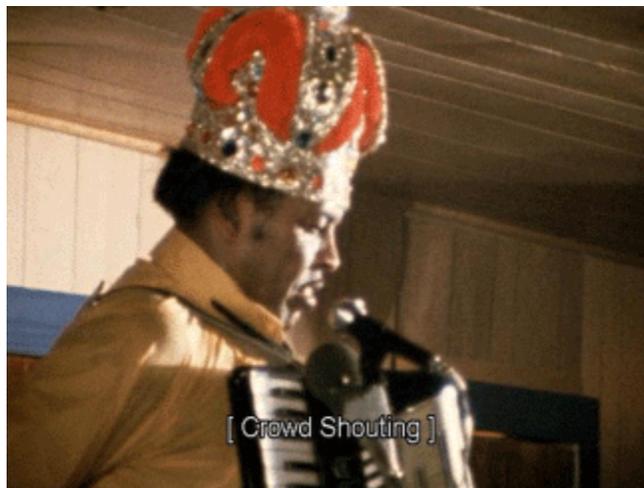


Take it from me. Take it.





I said if y'all beat me playing the accordion, I want you to take it.



[Crowd Shouting]



[Clifton Chenier] But now remember, you got to beat me now, you know.



And, uh, I ain't lying either.

And, uh, I ain't lying either.







[Boys] [Laughing]



[Boy] Look this one! Look this one! Look!





Which one's the best?





[Zydeco blues]







[Clifton Chenier] Eh?





[Laughing]





Get a wig. Get a wig.



All right. Oh, yeah. Yeah.

All right. Oh, yeah. Yeah.



- You recording now?  
- [ Man ] Yeah, go ahead.

You recording now?

[Les Blank] Yeah, go ahead.



All right now, listen.

[Clifton Chenier] All right now, listen.



This is my grandma, Clifton Chenier.

This is my grandma, Clifton Chenier.



And this is my uncle, Sal Kinison.  
He's my mama's brother.

And this is my uncle, Sal Kinison. He's my mama's brother.



[ Speaking Creole French ]

[Grandma] [Speaking Creole French]



[Clifton Chenier] She wanted to put a wig on.



She said but she ain't gonna put it on now 'cause --



That's all right.



And this is my grandma. One eight. She's one, eight.



[Les Blank] How old?

[Clifton Chenier] One hundred and eight.  
You understand that? Now --  
And I'm here with my grandma today ...  
in case anything happens to her, well ...



I'm gonna always have something to look forward to that I can see my grandma.



You know? And we are in Opelousas now.



We're in the new addition.



And that's why I want you to take the picture.



Now, I'm gonna ask her a little question now --



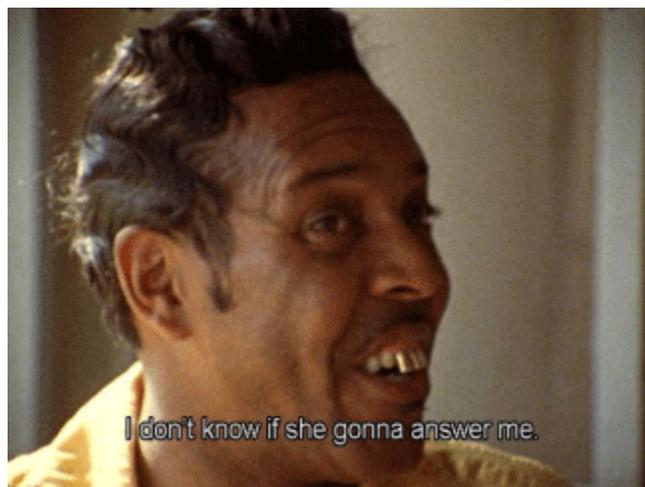
not too much 'cause, you know --



uh, when she was a girl, how it used to be.



[Les Blank] Okay.



[Clifton Chenier] I don't know if she gonna answer me.

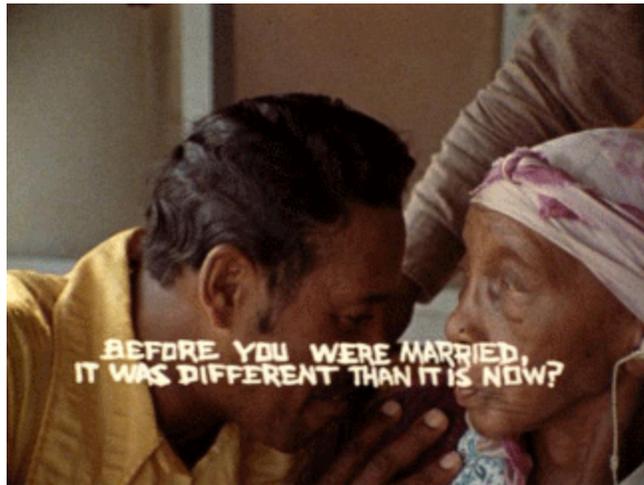


When you were a girl, things were different than they are now, eh?



When you were a girl, things were different than they are now, eh?





Before you were married, it was different than it is now?



When you met your first boy, that was long ago, eh?



It's hard to make her understand, you know.



Come on in.

[Sal Kinison] Mom. Mom.



Clift -- Clifton --



Mom, when you met Pop, it was different than now, eh?  
Hmm?



When you first met Pop, poor dead Pop, it was not like it is now.

[Grandma] No. Oh, no.



[Sal Kinison] She said no.

[Clifton Chenier] She said no, very different.

### HotPepper10 Video Clip



[Zydeco]





[Clifton Chenier] [Singing] And you know



All of my friends



They're all turning their backs on poor me



Hey!



[ No Audible Dialogue ]

[No audible dialogue]









And remember



Before I come home



I'm gonna start, Lord



Start all over again



I'm coming home



Going back home



'Cause that's where I belong



Oh, yeah



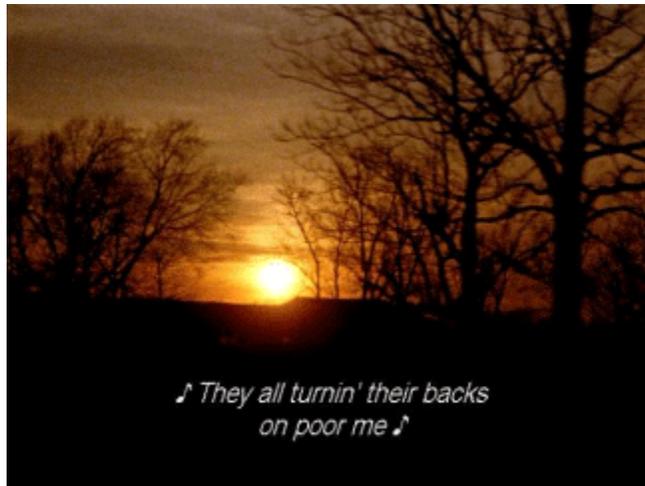
You know all



All of my friends



They all turnin' their backs on poor me

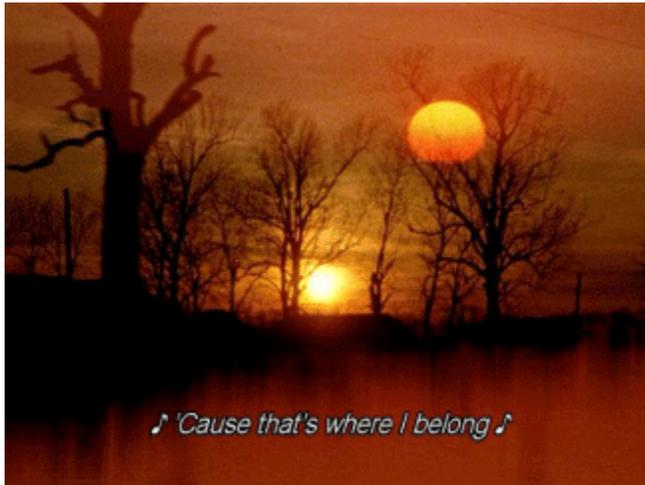




That's why I'm comin' home



I'm comin' back home



'Cause that's where I belong

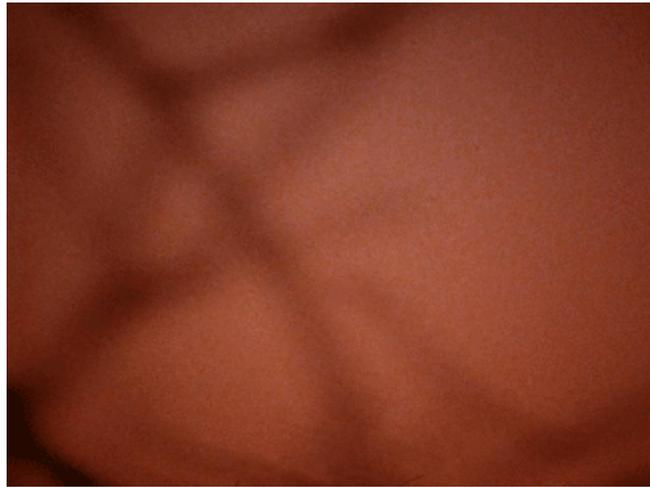










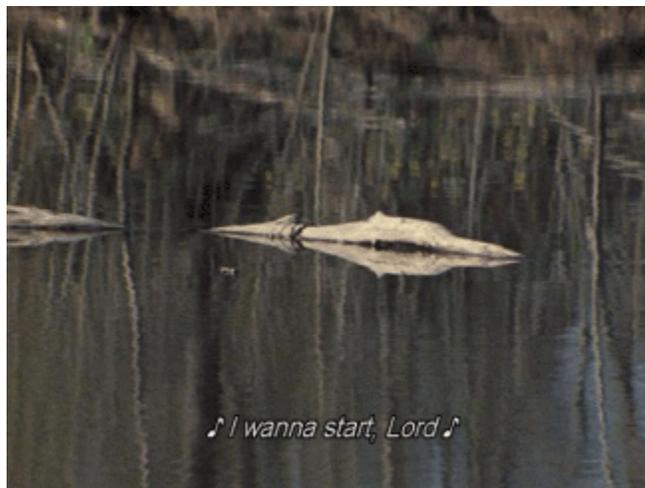




And remember



When I get home



I wanna start, Lord



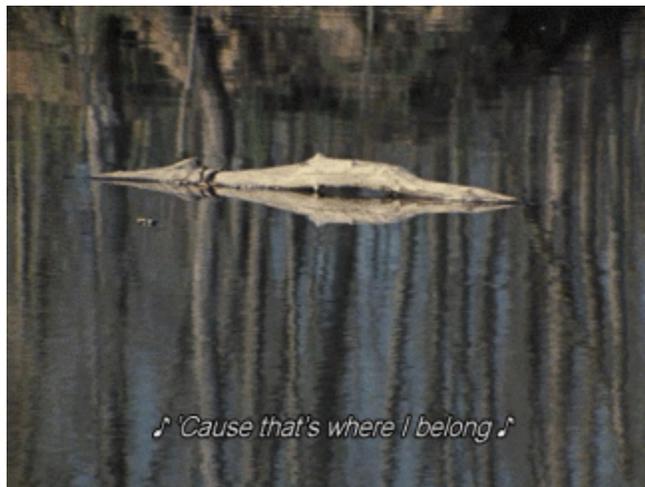
Start all over again



I'm coming home



I'm coming back home



'Cause that's where I belong



You know all



All of my friends



They all turning their backs on poor me



That's why I'm comin' home



And to meet my dear old mother





'Cause that's where I belong





[No audible dialogue]

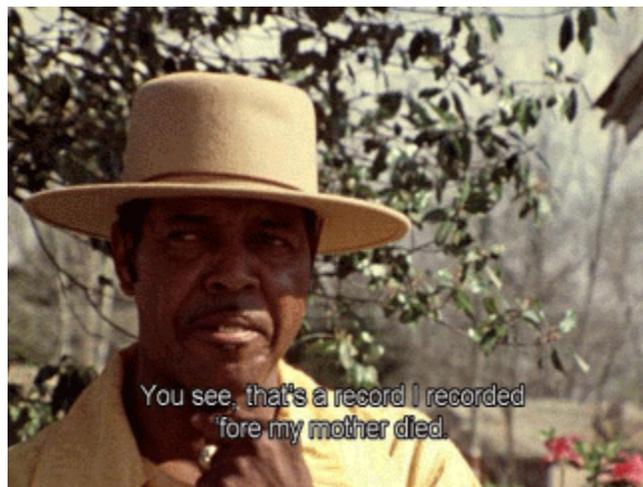




[Ends]



[Clifton Chenier] "I'm Coming Home"?



You see, that's a record I recorded 'fore my mother died.



See, I recorded it before she died. It says, "I'm coming back home."



And if you recall, I said in the record ...



"I'm comin' back home to meet my dear old mother ...  
because that's where I belong."  
And it says, "I'm coming back home to meet my mother ..."



because that's the one woman, you understand ...  
that's the one woman I know she loves me 'cause I'm her son."



She got to love me.



But she died before she had a chance to hear it, you know ...



And, uh --

And, uh --

## HotPepper11 Video Clip



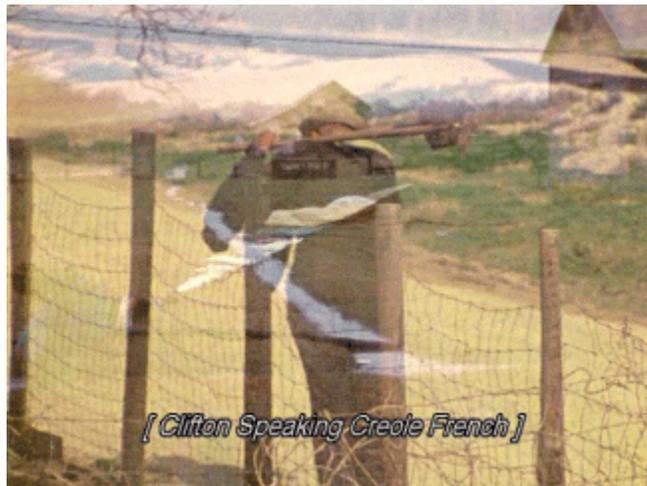
*[ Zydeco Blues ]*

[Zydeco blues]



*[ Clifton Speaking Creole French ]*







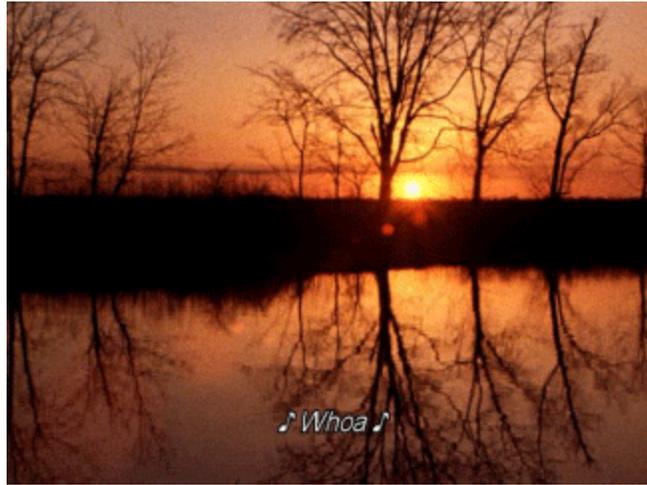


[Clifton Chenier] [Singing] Whoa



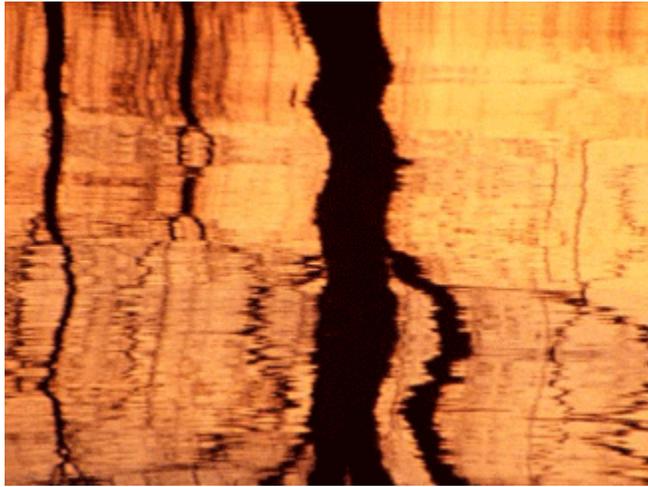
Every day it's not the same thing!

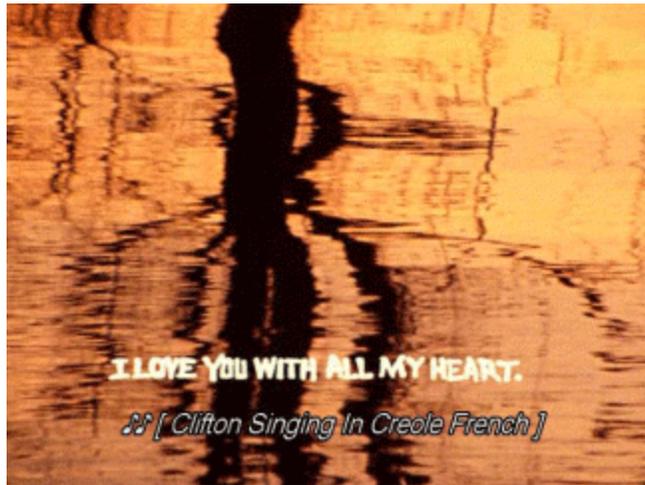




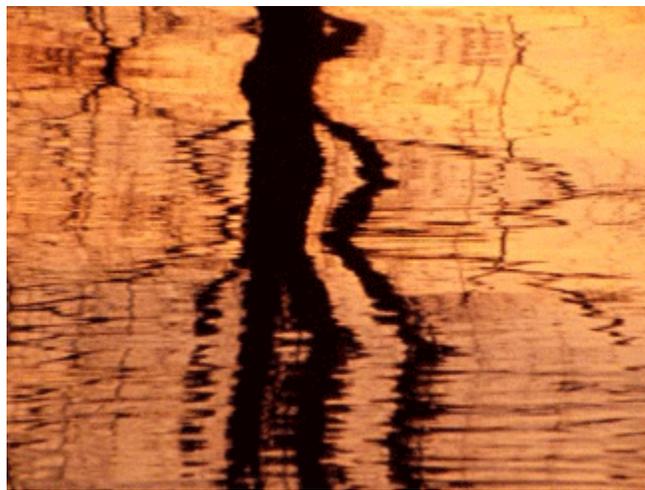
Whoa







I love you with all my heart.

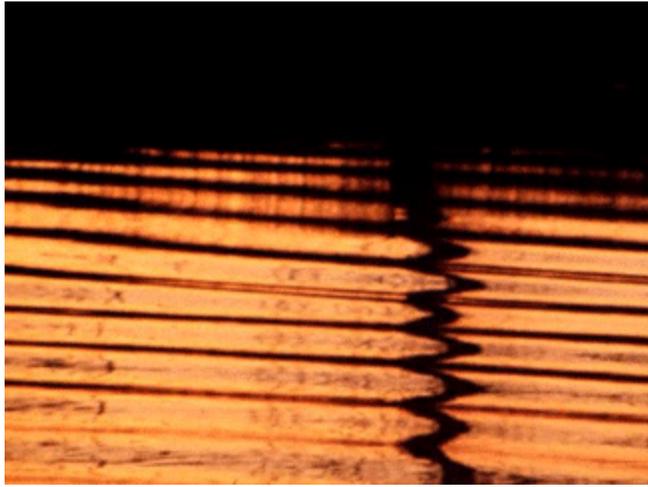


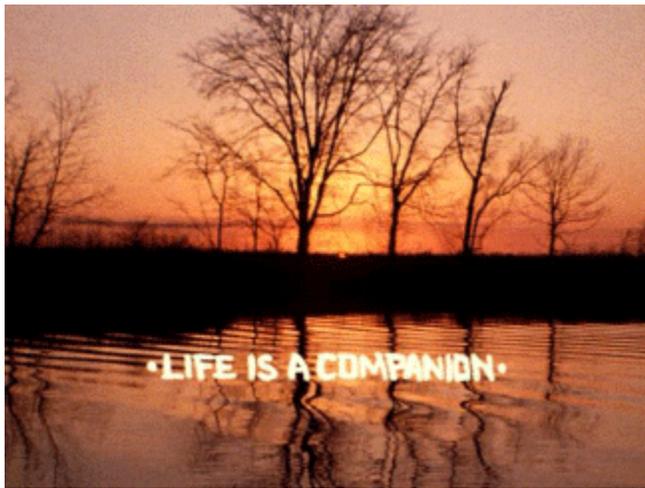




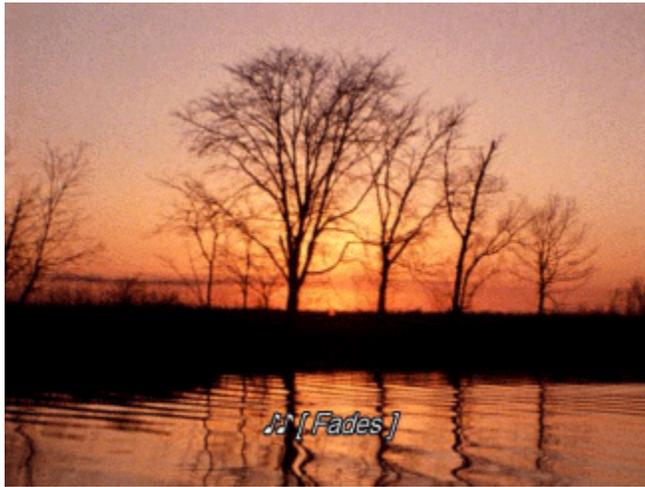
Hey, toi!



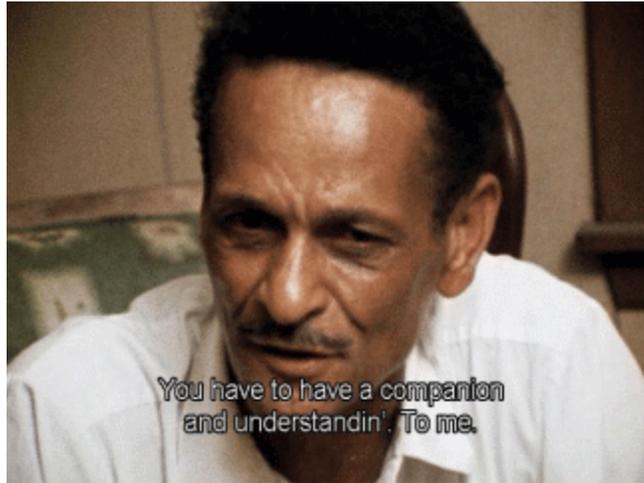




Life is a companion



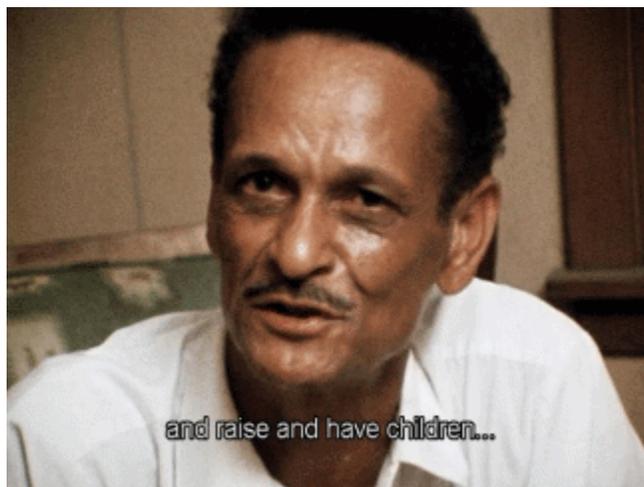
[Man] Well, life is a companion.



You have to have a companion and understandin'. To me.  
'Cause life, if --  
to me, you have to have a love ...



and if you haven't got, you don't care too much about life ...



and raise and have children ...  
to think about and to do for.

And have them to understand the same way as you were raised yourself.  
I think that's the most important thing ...



is to raise a family ...  
that you could teach them the life you have lived and a good life.  
I think that's what -- That's the most important thing in life.  
Never to be ashamed of your own child.  
Then you feel happy ...  
because it seems as if you had done something well in this world.





I hate to live by myself ...  
but who would I know ...  
that I could live a happy life with again?  
That I wouldn't take a chance too soon. No.

[Les Blank] What happened to your wife?



[Man] Well, misunderstanding with other peoples, gossip.

[HotPepper12 Video Clip](#)

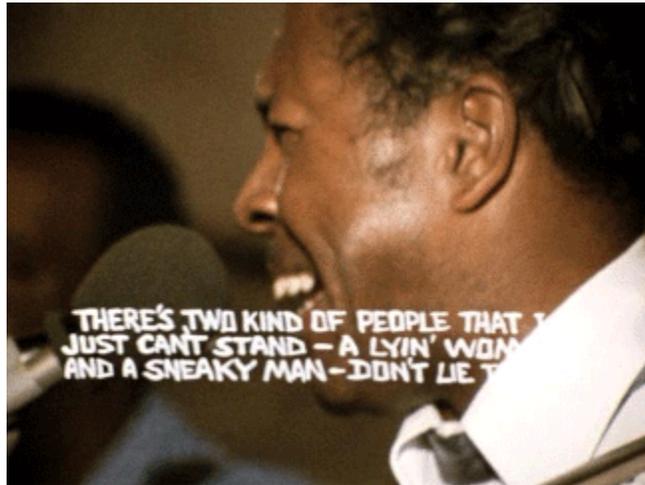


∴ [ Zydeco ]

[Zydeco]







[Clifton Chenier] Well, there's two kind of people that I just can't stand -- a lyin' woman and a sneaky man -- don't lie to me



Don't you lie to me



YOU MAKE ME MAD WHEN  
YOU LOVE ANOTHER MAN THE BEST.

You make me mad when you love another man the best.



[ Chattering ]

[Chattering]



[ Chattering ]



[Clifton Chenier] Yo!

[Man] There's a request for "Country Gal."



[Clifton Chenier] Oh, yeah, "Country Girl."



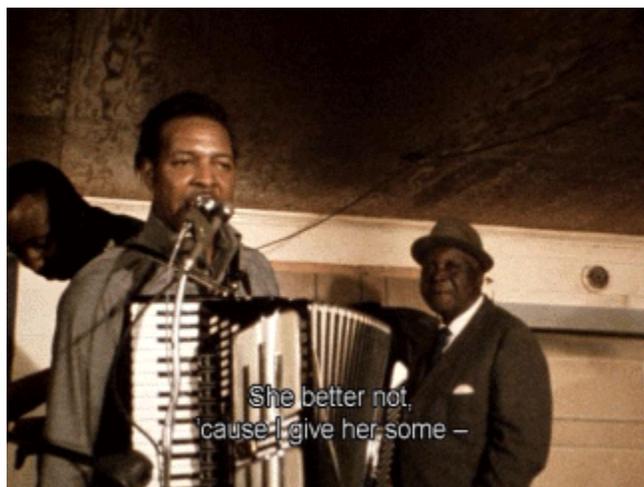
Now, look, look, look  
My woman, she's a country girl.

Now, look, look, look. My woman she's a country girl.



But I know she ain't hungry.

But I know she ain't hungry.



She better not,  
'cause I give her some --

She better not, 'cause I give her some --

[Woman] What you give her, Cliff?



[Clifton Chenier] Cornmeal mush



Clabber



Cornbread



[Laughing]



And I'm gonna get one of the chokes to go with it. [Laughing]  
I'm gonna catch one of them hogs.



'Cause I'm a hog for you.  
[Woman] I'm a hog for you, baby.

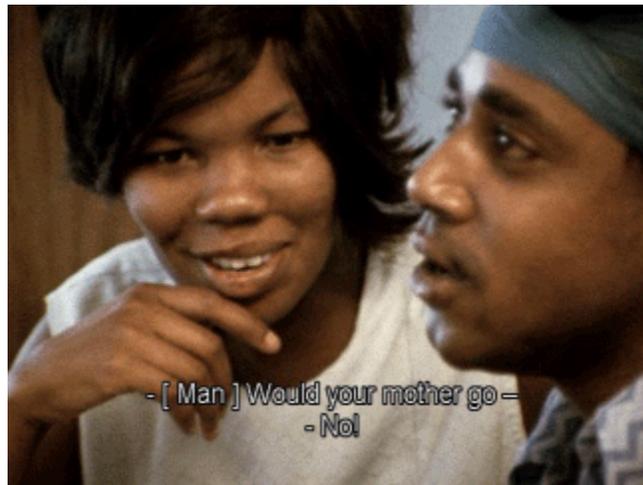
## HotPepper13 Video Clip

[Clifton Chenier] I'm a hog for you, baby



[Woman] No!

[Man 1] And you kiss her.



[Man 2] Would your mother go --

[Woman] No!



- You gonna come get kissed too?  
- No!

[Man 1] You gonna come get kissed too?

[Woman] No!



- [ Shouts ]  
- Oh!

[Girl] [Shouts]

[Boy 3] Oh!

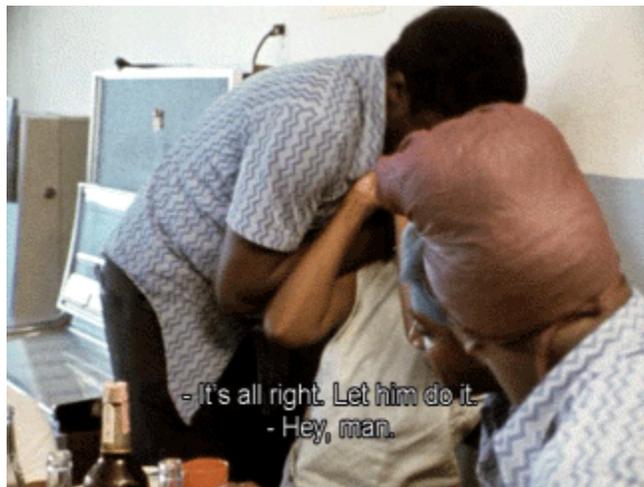




- Do it!  
- What you doin', boy?

Do it!

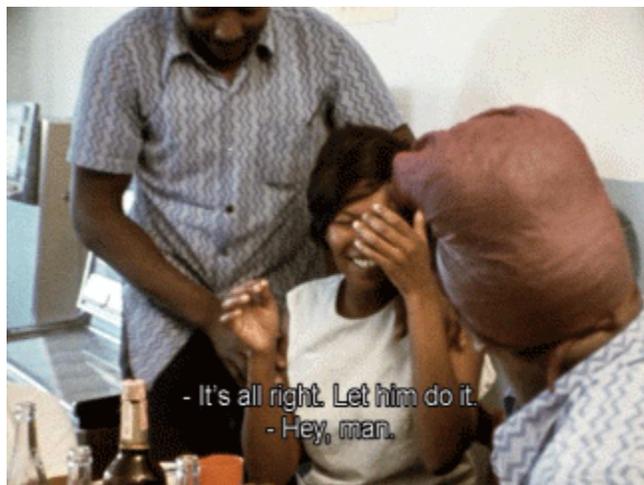
[Man 1] What you doin', boy?



- It's all right. Let him do it.  
- Hey, man.

[Man 3] It's all right. Let him do it.

[Man 4] Hey, man.



- It's all right. Let him do it.  
- Hey, man.



[Zydeco blues]



[Zydeco blues]













[Clifton Chenier] [Singing] I'm a hog for you, baby



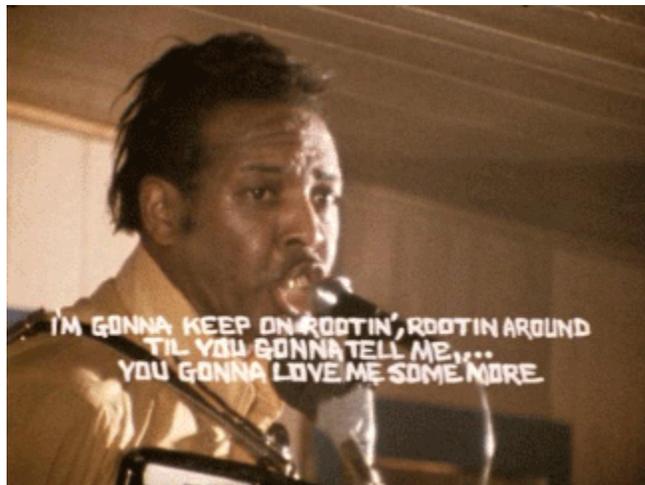
I'm gonna root around your door



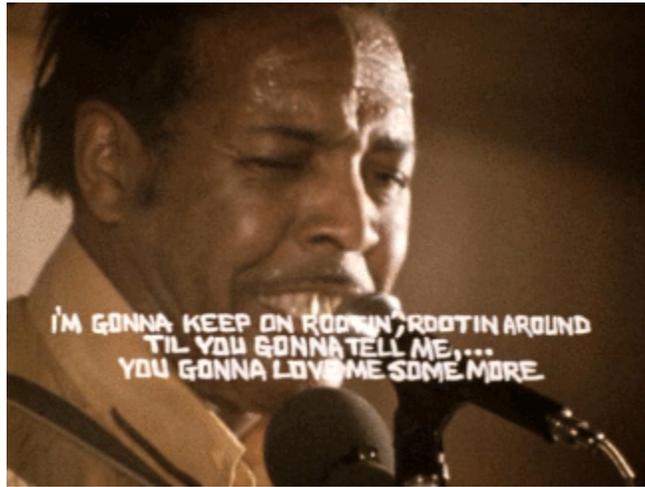
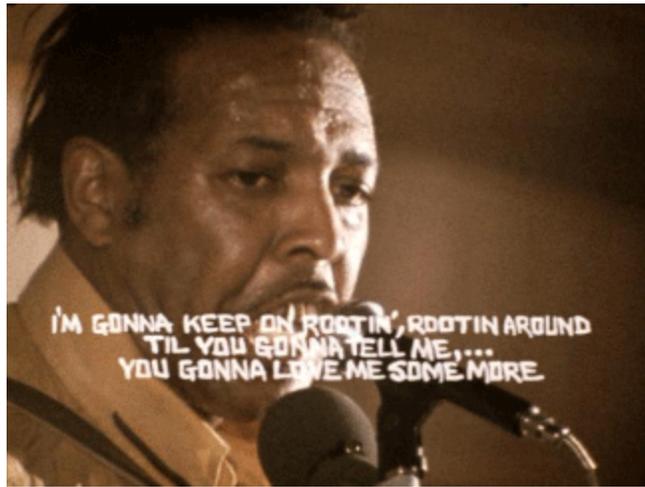
I said I'm a hog for you



And I'm gonna root all around your door



I'm gonna keep on rootin', rootin around til you gonna tell me ... you gonna love me some more





I'm a hog for you



And I'm gonna root all around your door



Yeah, I'm a hog for you, babe



And I'm gonna root all around your door



I'm gonna keep on rooting on



Until you wanna love me some more





♪ You can put a yoke ♪

You can put a yoke



♪ Around my neck ♪

Around my neck



♪ Believe me, baby,  
I'm gonna do it just like a snake ♪

Believe me, baby, I'm gonna do it just like a snake



Because I'm a hog for you





♪ I said I'm a hog for you ♪

I said I'm a hog for you





♪ I'm gonna keep on rootin' on ♪

I'm gonna keep on rootin' on



♪ Until you wanna love me some more ♪

Until you wanna love me some more







Yeah!





[Barber] And I won best dresser six time all over the state of Louisiana.

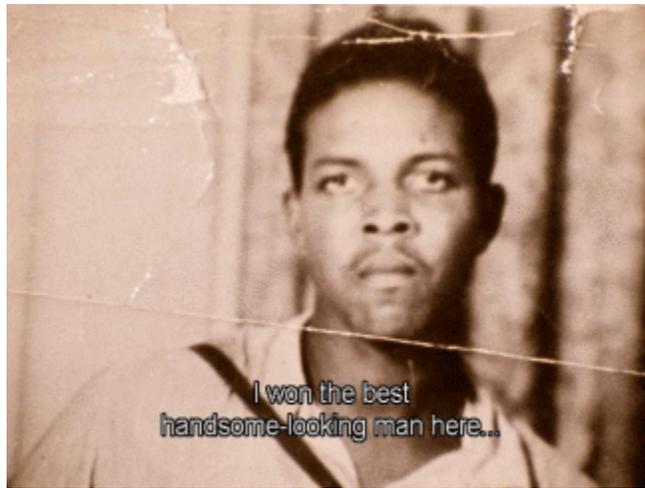


I won best dresser six time. That's one there. That's Monroe.





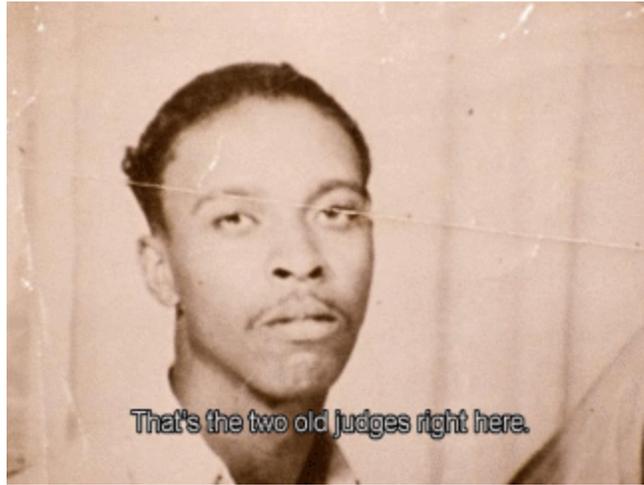
This here is Baton Rouge.



I won the best handsome-looking man here ...



in Louisiana, in Calcasieu Parish.



That's the two old judges right here.

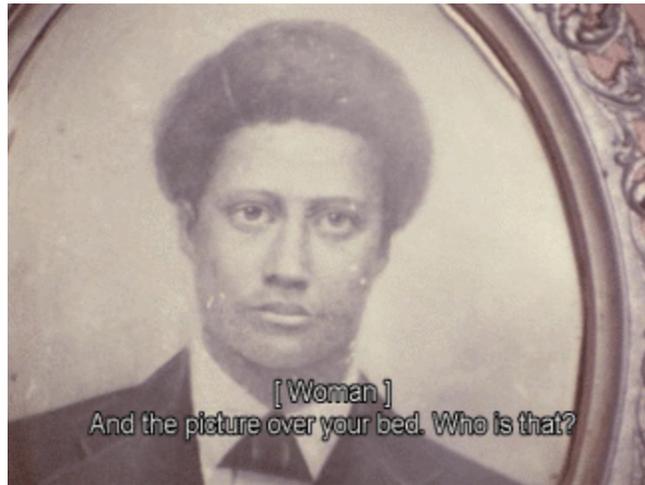


And that's me. Him, him and him, him.



I'm the one got the flowers.

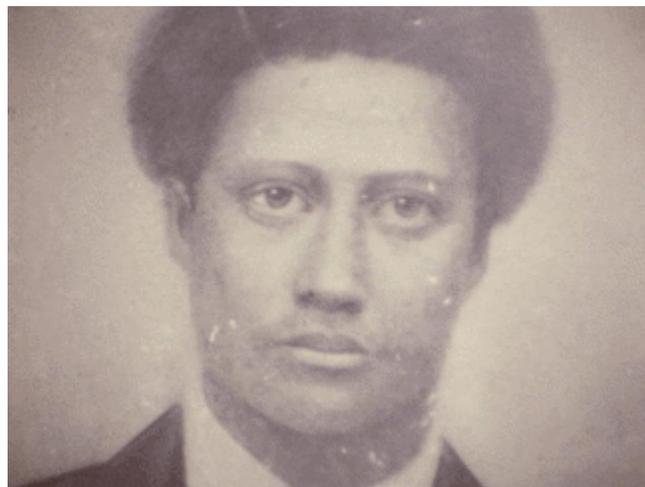
\*\*\*



[Woman] And the picture over your bed. Who is that?

[Abused Woman] It's my daddy.

[Woman] That's your daddy.



[Abused Woman] Mm-hmm.



[Les Blank] How old were you in that picture, when you were young?

[Abused Woman] Twenty-two years old.



I be young. That pussy not broke.

[Woman] Right, in that picture.



[Abused Woman] Just pass like that.

[Les Blank] Oh, yeah?



[Abused Woman] Yeah, that is what you call a spirit.

[Les Blank] Oh, a spirit.



[Abused Woman] Mmm.

[Les Blank] Oh, yeah.



[Abused Woman] You can see that. You born for that.



[Les Blank] You were born -- That's why the cross on your hand?



[Abused Woman] Yes. You born for that.

[Les Blank] Born for that. Oh, yeah.



When people come to see you over here ...  
do they have problems, troubles?



[Abused Woman] All kind trouble.

[Les Blank] Like what? I mean, some of them --



[Abused Woman] All the kind trouble. All kind troubles.



Sometime she steal, sometime she sell the dope.  
Sometime she kill some people.

[Les Blank] Oh.



[Abused Woman] She come up in that case for sure.



[Les Blank] And love? Love life?  
You can give them something?



[Abused Woman] That's all right 'bout that. [Laughs]



[Les Blank] You can maybe go up. Huh?



[Abused Woman] She'll win his case for sure!

[Les Blank] No more flat tire.



[Abused Woman] Huh? No. She -- "Oh, Grandma, I wanna kiss you."



I say, "Come on and kiss my pussy."

[Les Blank] [Laughs]



[Abused Woman] White people, rich too.

[Les Blank] You kiss it?



[Abused Woman] She come on her knees like this.

[Les Blank] [Laughing]



[Abused Woman] I knock him out.

[Les Blank] [Laughing]



[Abused Woman] I say, "Go back. Now you break my heart."  
When they do that.

[Les Blank] Oh, yeah?



[Abused Woman] Yeah, and so white people wanna kiss the Negro pussy.



[Les Blank] [Laughing]

[Abused Woman] Oh, Grandma, you do me good.  
You do me good. I never have forgot you.



[Les Blank] Oh, yeah?

[Abused Woman] Brought me all kind of thing.



[Mrs. Pitre] "Thank God and Mrs. Pitre. You should see my son.



He worked a whole week now. Thank God.



And of his ankle, the left one is still swollen ...



but it don't hurt like it did.  
But you know, Mrs. Pitre ...  
you told him to look and listen and you will find out.



Well, thank God and you.



He was deadly sick and his stomach start turning upside down ...



until he vomit everything inside his stomach.



Now, what he vomit he don't know because it was dark.



But he has felt better  
and he eat like a horse again.

But he felt better and he eat like a horse again.



So what do you think?

So what do you think?  
Do you still have to take all the medicine? Just let me know.  
Now whatever you see and what we still have to do.



Now, this colored boy --  
colored boy name is --"

Now, this colored boy -- colored boy name is --"

\*\*\*



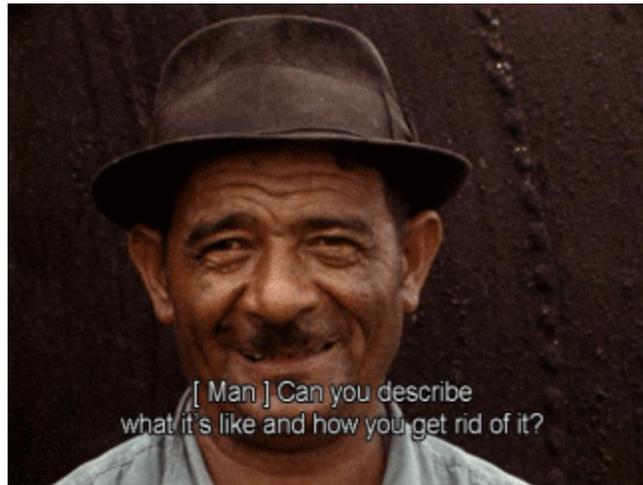
[Man] Well, I still got *cauchemars* [nightmares]  
I still get *cauchemar* every -- every once a while.



And, uh, some say it's my blood, but I --



Uh, I don't know, but it's -- but I still get 'em every once a while.



[Les Blank] Can you describe what it's like and how you get rid of it?



[Man] Well, um, to get rid of it ...



I usually ... go to bed.  
When I go to bed, I take, uh ...  
uh, two knife and I put a cross under my head ...

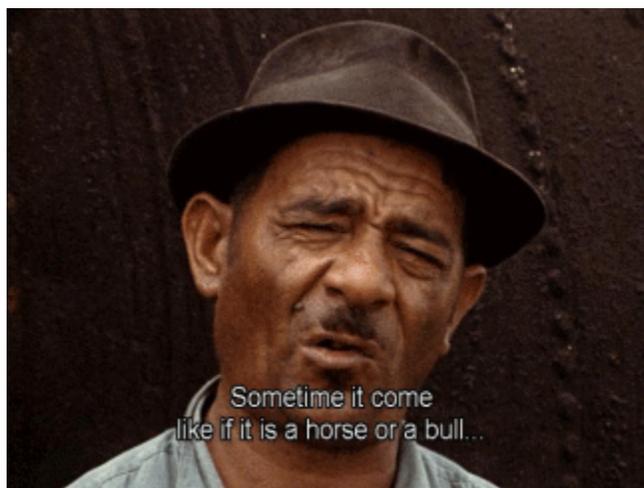


So that's the only way I can get rid of 'em.

[Les Blank] Can you describe what it's like when it hits you?



[Man] Sometime it come, uh --



Sometime it come like if it is a horse or a bull ...  
or somebody that wanna fight with me.

[Les Blank] Um, does it fight with you?



[Man] Well, uh, yeah --  
Well, if I can't get rid of it ...  
it gonna choke me, uh ...  
until I can holler that somebody gonna wake me up or call me.  
Gonna get rid of 'em.

### HotPepper14 Video Clip

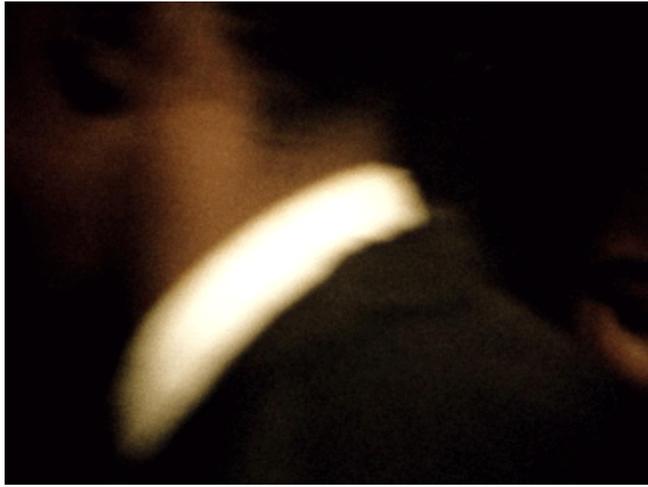


[Clifton Chenier] [Singing]



[Zydeco]





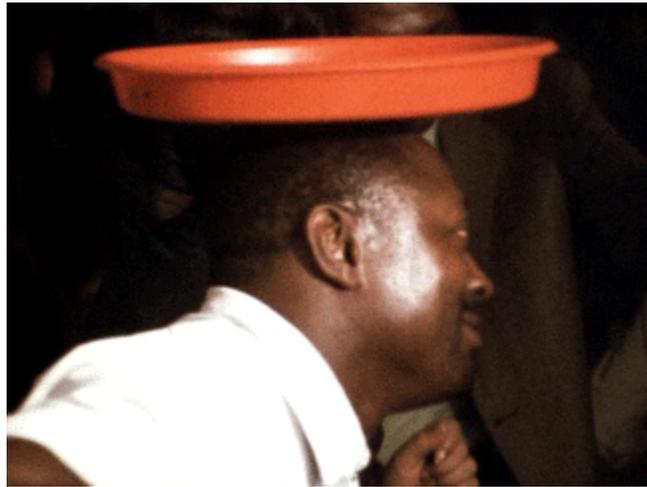






































[Clifton Chenier] Huh!









♪ [ Continues ]





Ow!











Huh!







*♫ ( Clifton Singing In Creole French )*



*♫ ( Clifton Singing In Creole French )*

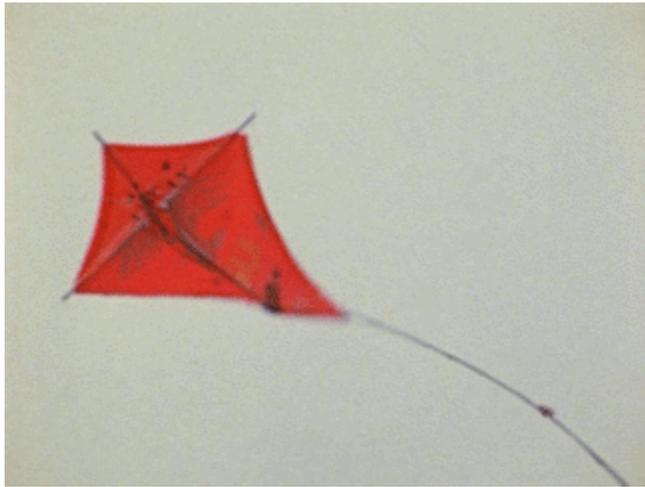
















Hey!



[Ends]



[Crowd] [Applauding]



[Clifton Chenier] Have mercy.

[Crowd] [Cheers]



Every day it's not the same thing!

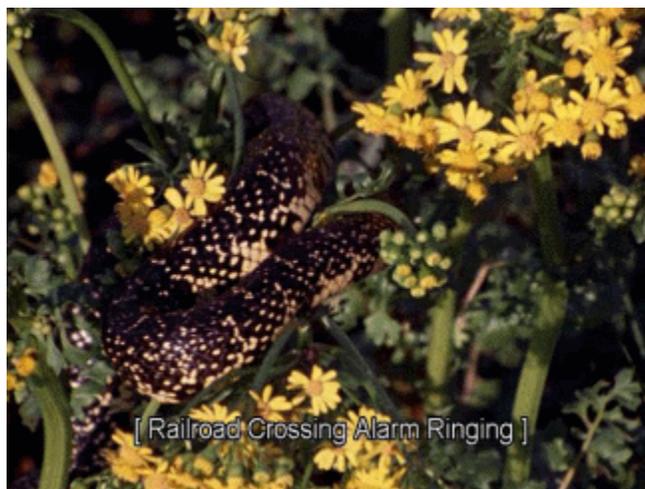
[Train horn blaring]



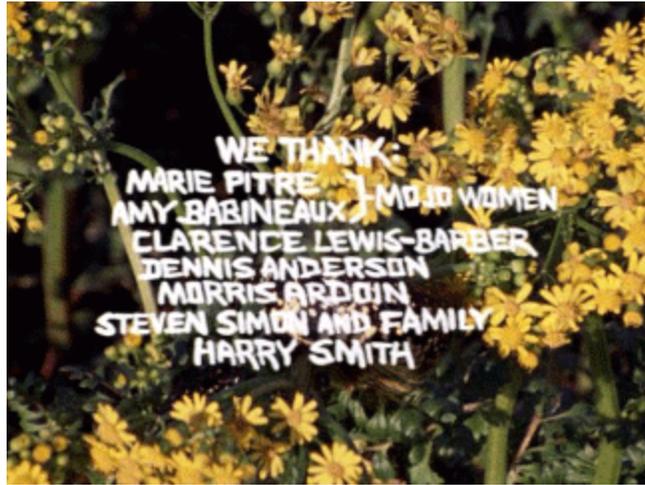
[Blaring continues]



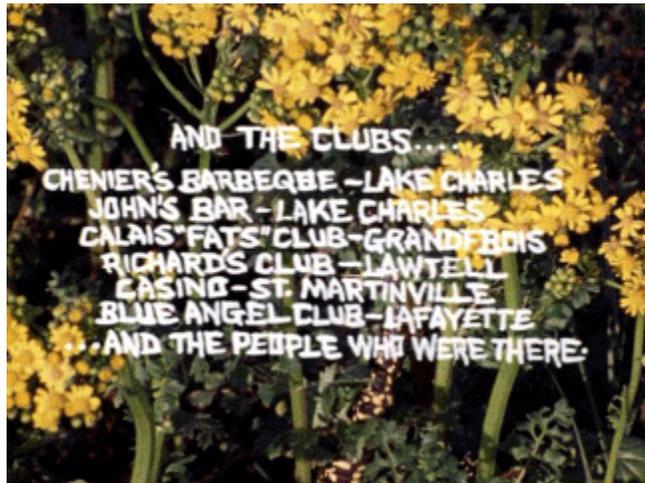
A film by Flower Films



[Railroad crossing alarm ringing]



We thank:  
Marie Pitre - Mojo Woman  
Amy Babineaux - Mojo Woman  
Clarence Lewis - Barber  
Dennis Anderson  
Morris Ardoin  
Steven Simon and Family  
Harry Smith



And the Clubs:  
Chenier's Barbeque - Lake Charles  
John's Bar - Lake Charles  
Calais "Fats" Club - Grandfbois  
Richard's Club - Lawtell  
Casino - St. Martinville  
Blue Angel Club - Lafayette  
... and the people who were there



Camera and Editing  
Les Blank  
Sound and Assistant Editing  
Maureen Gosling

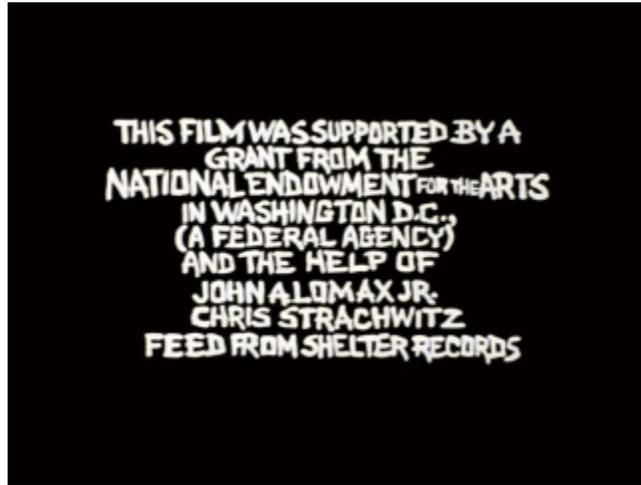
[Passing train rumbling]



[Horn blaring]



Titles - Micael Priest  
Translation - Russell Dupuis  
Extra Camera - Sean Malone  
Negative Cutting - John Primm



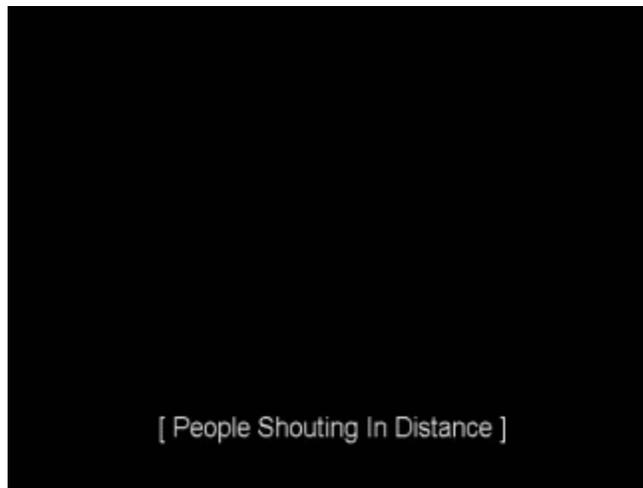
This film was supported by a  
Grant from the  
National Endowment for the Arts  
In Washington D.C.  
(A Federal Agency)  
And the help of  
John Alomax Jr.  
Chris Strachwitz  
Feed from Shelter Records



A Film By  
Les Blank



[Clifton Chenier] Yeah, see you later.



[People] [Shouting in distance]



HOT PEPPER