

Document Citation

Title	Les Blank - Flower Films
Author(s)	
Source	<i>Flower Films</i>
Date	
Type	distributor materials
Language	English
Pagination	
No. of Pages	16
Subjects	Blank, Les (1935), Tampa, Florida, United States Gosling, Maureen
Film Subjects	Werner Herzog eats his shoe, Blank, Les, 1980 A well spent life, Blank, Les, 1971 Always for pleasure, Blank, Les, 1978 Del mero corazon (Straight from the heart), Blank, Les, 1979 Chulas fronteras, Blank, Les, 1976 Spend it all, Blank, Les, 1971 Hot pepper, Blank, Les, 1973 Garlic is as good as ten mothers, Blank, Les, 1980 Dry Wood, Blank, Les, 1973 The blues accordin' to Lightnin' Hopkins, Blank, Les, 1969

The tree of life, Lane, Pacho, 1973

Christopher Tree, Blank, Les,

Dizzy Gillespie, Blank, Les, 1964

The sun's gonna shine, Blank, Les, 1968

God respects us when we work, but he loves us when we dance,
Blank, Les, 1968

LES BLANK



FLOWER

FILMS



10341 SAN PABLO AVENUE, EL CERRITO, CALIFORNIA 94530 (415) 525-0942

PRESENTING THREE NEW FILMS FROM LES BLANK:

DEL MERO CORAZON

"At least Flowers! At least Songs!"

(Straight from the Heart)

LOVE SONGS OF THE SOUTHWEST

By Les Blank, Maureen Gosling,
Guillermo Hernandez and Chris Strachwitz
28 minutes

DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Nortena music tradition. Love songs are the poetry of daily life—a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dancehalls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs—always sung from the heart. Stars: Leo Garza, Chavela Ortiz and Brown Express, Little Joe and La Familia and more.

"Blank's camera paints portraits of pain, and vitality, then sees through them, to the hearts and souls within."

—Rick Chatenever, SANTA CRUZ SENTINEL



"More shoes, more boots, more garlic!"

— Werner Herzog

Werner Herzog Eats His Shoe

By Les Blank with Maureen Gosling
20 minutes



In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German filmmaker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed GATES OF HEAVEN, a highly acclaimed film about a pet cemetery—and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theater. The film reveals an obsessive, self-destructive, almost superhuman dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the need for "a new grammar of images." Definitely the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

"The strength of this definitely unusual little film is Herzog's eccentric brilliance which Blank captures as well as he did the singers in DEL MERO CORAZON."

—Rick Chatenever, SANTA CRUZ SENTINEL



Nick Allen

GARLIC

IS



AS GOOD AS
TEN MOTHERS

GARLIC IS AS GOOD AS TEN MOTHERS is Blanks's most gastronomically obsessional film portrait yet. An exhaustive lip-smacking foray into the history, consumption, cultivation, and culinary and curative powers of *ALLIUM SATIVUM*, the film lingers in the disparate kitchens of Chez Panisse and Flint's Bar-B-que in Berkeley, and Truckee's paradise for Lovers of the Stinking Rose, La Vielle Maison. There's a piquant stop at the Gilroy Garlic Festival, pertinent asides by Werner "I'll eat my shoe" Herzog and a jumping soundtrack of Cajun, French Provincial, Flamenco, Swiss Italian, Moroccan and Mexican music. The film's loose and luscious structure also allows for such troubling trivia as the fact that Eleanor Roosevelt daily ate 3 cloves of garlic dipped in . . . **CHOCOLATE**.

—Robert Di Matteo



GARLIC IS AS GOOD AS TEN MOTHERS

By Les Blank with Maureen Gosling
51 minutes

"I'm convinced that cooking is the only alternative to filmmaking."
—Werner Herzog



"Here comes a joyous, nose-tweaking, ear-tingling, mouth-watering tribute to a life force. G-A-R-L-I-C."

—Judy Stone, **SAN FRANCISCO CHRONICLE**

"**GARLIC IS AS GOOD AS TEN MOTHERS** is as expressive and delightful as the best of Blank's films, shot through with sly wit and fascinating kernels of history and science, permeated with a compulsive rapture for food and wine that's almost lewd."

—Lisa Jensen, **GOOD TIMES**

Recipes and AromaRound instructions available.

FLOWER FILMS

LES BLANK'S AMERICAN MUSIC FILM SERIES



Baernd Fraatz

REAL DOWN HOME

"He is undoubtedly the finest music documentarian in American cinema today, a point he has been proving for the last twelve years by avoiding the obvious and probing instead beneath unturned stones. For anyone interested in musical roots or exotic culture, Blank's works are an essential travel guide to the back roads."

—Joe Nick Patoski, **TEXAS MONTHLY**

"I can't believe that anyone interested in movies or America, or root music could watch Blank's work without feeling that they'd been granted a casual, soft-spoken revelation"

—Jay Cocks, **TAKE ONE**

"These films escape sentimentality or attitudes of "hip" adulation due to Blank's obvious respect and admiration for his subjects who are allowed to speak for themselves and who invariably reveal unaccustomed wisdom."

—Nancy Joyce Peters, **CULTURAL CORRESPONDENCE**

CHULAS FRONTERAS

"A Tex-Mex Masterpiece!"
—Michael Goodwin, VILLAGE VOICE



Nelson Allen

Flaco Jimenez

Conceived
and produced by
Chris Strachwitz

Filmed
and edited by
Les Blank

58 min.

"...CHULAS FRONTERAS is absolutely the best Chicano documentary film that I have seen to date... It is our history, rescued without excuses and without romanticism, but with vitality."

—Prof. Juan Rodriguez, Univ. of California at La Jolla

"A joyous, angry, complicated film—a multi-leveled document fully worthy of the people and music that gives it life."

—Michael Goodwin, TAKE ONE

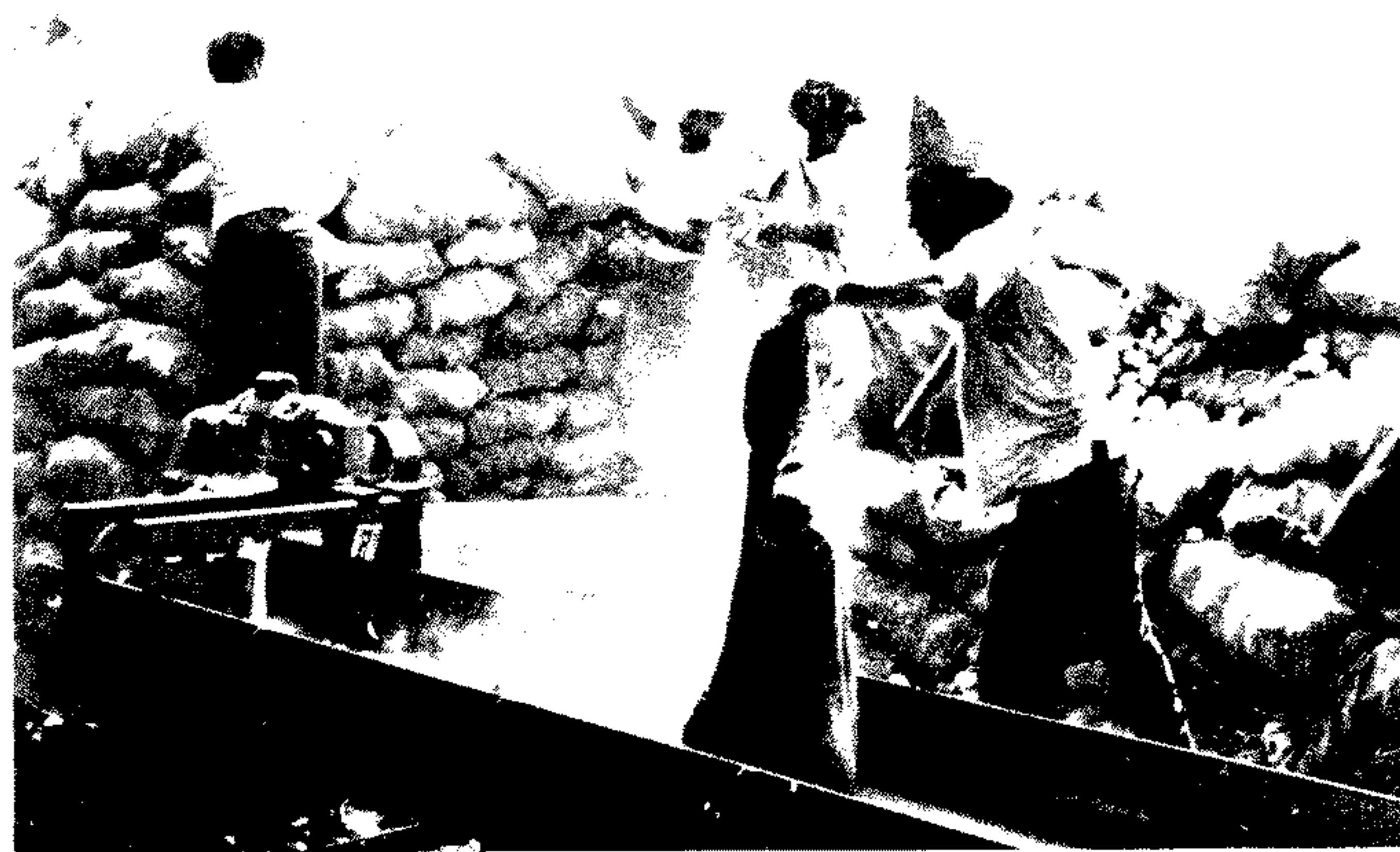
CHULAS FRONTERAS provides a magnificent introduction to the most exciting Norteña ("Northern" — Texas-Mexican border) musicians working today: Los Alegres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals — preparing of food and eating, celebrating a 50th wedding anniversary, gathering in the backyard with friends. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role that music has in redeeming their lives by giving utterance to collective pain. For music, politics and life are integrated in this film in a way that is both enchanting and unsettling.

Susan Titelman



Los Alegres de Teran

Chris Strachwitz



Onion Workers in South Texas

Detailed catalog available from: **Brazos Films 10341 San Pablo Avenue El Cerrito, Ca. 94530**



Always for Pleasure

A film by Les Blank



Michael P. Smith

"ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans."

—Joel Selvin, **SAN FRANCISCO CHRONICLE**

"On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut-level mythic quality, a resonance unique among American cities. ALWAYS FOR PLEASURE amplifies that resonance.

"The film takes you to a jazz funeral where a brass band blows dirges on the way to the graveyard, then cuts loose on the way back. It takes you to pre-Mardi Gras 'practice' parades, Mardi Gras celebrations and a St. Patrick's Day parade in the white working class neighborhoods.

"The second part of the film focuses on Mardi Gras celebrations in the black community, particularly on the annual revival of the 'black Indian' tradition, in which working class blacks try to outdo each other in dancing, talking, and especially in the parading of hand-sewn Indian costumes of their own design.

"Most of all, there is an underlying sense of continuity, of an organic link with the past, that is both sobering and exhilarating, providing pleasure and responsibility.

"'This is how I want to go out,' says a young man at a funeral parade, 'with a little band behind me and my friends havin' a nice time. But I'm living now and I'm not gonna wait, 'til I'm in the ground, laid out, to have some fun in the streets.'"

—David Armstrong, **BERKELEY BARB**

Filmed, edited, produced and directed by Les Blank
Sound, additional editing and camera by Maureen Gosling

With Outstanding Performances by: Professor Longhair ("The Bach of Rock"), The Wild Tchoupitoulas (with The Neville Brothers), Art Ryder's Electric Street Band, The Olympia Brass Band, Kid Thomas Valentine, and featuring Beautiful Details of Cooking Red Beans and Rice, and Crawfish. 58 minutes

"Blank's film captures a singular dynamic of participatory theatre that carries the charge of a magnificent fusion of work and play, aggression and sexuality, risk and joy."

—Nancy Joyce Peters,
CULTURAL CORRESPONDENCE

"What we all miss as we go about our daily lives without periods set aside for communal ritual celebration."

—Irving Cohen, **PACIFIC SUN**

"An enormously enjoyable work! An outstanding job of capturing the sense of a community enjoying itself."

—Walter V. Addiego,
SAN FRANCISCO CHRONICLE



Professor Longhair, "The Bach of Rock"

Michael P. Smith

SmellaRound?

Flower Films offers suggestions to add even greater dimensions to a showing of **ALWAYS FOR PLEASURE**. It's SmellaRound, a vast improvement on the concept of "smella vision." Not only does the film audience have its olfactory senses aroused, but they are treated to a sample of Red Bean & Rice, the dish which is being made in the film. SmellaRound instructions, available from Flower Films, tells how to plan a truly unique and memorable SmellaRound showing. Write for details.



St. Patrick's Day in the Irish Channel of New Orleans

Michael P. Smith

RED BEANS & RICE

Red Beans & Rice is what all kind of people in New Orleans eat on Monday nights and many festive occasions. It's inexpensive, easy to make, goes a long way, keeps a long time, can be frozen, smells great when cooking, tastes fantastic, and is very good for you.

Soak beans in water overnight. Add meat, bring to boil, lower to simmer for 1½ hours. Add the rest except last two, and simmer for 1½ to 3 hours—until meat falls apart. Serve over rice and sprinkle with finely chopped parsley and green onions. Goes good with garlic toast or corn bread. And crunchy green salad with lots of garlic. Serves 8 to 10.

2 cups dried red beans
7 cups water
2 chopped onions
1 chopped bell pepper
2 chopped ribs celery
1 chopped large head fresh garlic
1 lb. smoked ham hocks
3 bay leaves
2½ teaspoons cayenne
black pepper to taste
parsley and green onions



a Well-Spent Life

by Les Blank with Skip Gerson. 44 min.

“With Mance Lipscomb’s passing, what was always a strong, beautifully filmed portrait of the man and his music has become a precious document — a love song to beat back the silence of death. A WELL SPENT LIFE is a deeply moving tribute to the Texas songster, considered by many to be one of the greatest guitarists of all time. Mance was not “discovered” until 1960, when Chris Strachwitz first recorded him for Arhoolie Records. Before that Mance lived by sharecropping, surviving (and more than surviving) the brutality of a system not much better than slavery. Amazingly, instead of growing bitter, the tough times made him sweet.

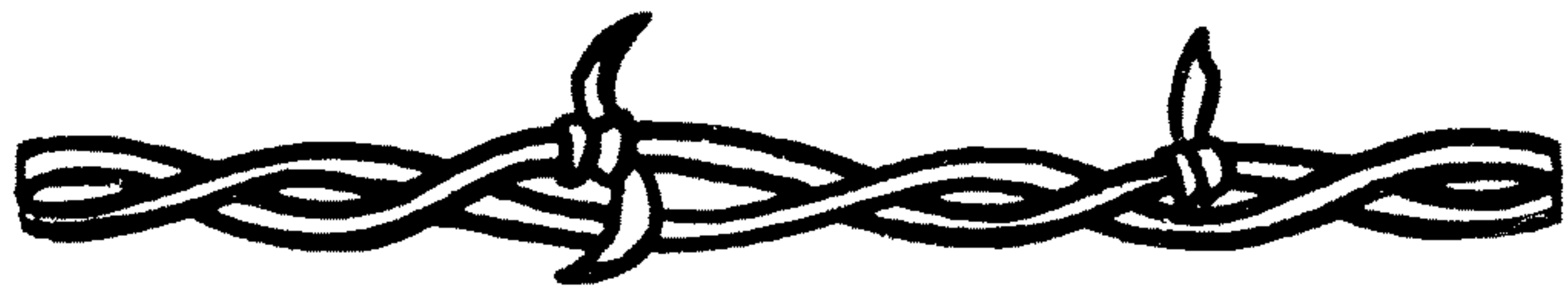
“The film captures Mance’s music, sets it off with scenes of his hometown of Navasota, and combines it all with the miracle of his love. ‘The world is made for everybody,’ he said, ‘we got to share it. Ain’t no loving,’ ain’t no gettin’ along. Here’s a thousand or two thousand acres of land belong to one man. Well, somebody else ought to have some of that land. If you got a little, me and you’s together. We’re goin’ to be one, one nation of people.’”

—Goodwin and Gosling

TEXAS AND THE BLUES

“Both documentaries are short, but very heavy. They show important musicians as both people and performers. It’s a tribute to Blank’s expertise that the two facets are impossible to separate. The films are searingly simple—the combination of men, music, and locale hit the viewer in the gut. We need to be hit there more often.”

—Karen Brown,
THE KANSAS CITY TIMES



THE SUN'S GONNA SHINE

10 min.

A lyrical companion piece to **THE BLUES**...this film recreates Lightnin' Hopkins' decision at the age of eight to stop choppin' cotton and sing for his living. It includes a particularly fine version of "Trouble In Mind".



"The blues is just a funny feelin',
Yet some folks calls it a mighty bad disease.

"...The blues dwell with you every day and everywhere...You can have the blues about that you're broke, you can have the blues about that your girl is gone... The blues come so many different ways until it's kind of hard to explain. But once 'n' ever you get a sad feelin' you can tell the whole round world you got nothin' but the blues."

THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS

By Les Blank with Skip Gerson. 31 min.

"There is more art, more truth, more beauty and more musicianship in **THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS** than in any music film I've seen."

—Roger Greenspun, **NEW YORK TIMES**

In his own words and his "own own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbecue and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

Blank has captured Lightnin's blues in their fullest darkest power. The film reaches "past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses...you begin to understand the reasons why black Texas people might be in love with this land and yet angry with the poverty. Country blues is passing away faster than nature herself is disappearing... You will not be able to see many films like this before long... It's a beautifully made film. See it and feel."

—Carmen Moore, **THE VILLAGE VOICE**



Les Blank

Les Blank



Alphonse "Bois Sec" Ardoin and Family

•THE LOUISIANA FILMS•

•DRY WOOD AND HOT PEPPER•

By Les Blank with Maureen Gosling. 91 min.

DRY WOOD AND HOT PEPPER is a gentle two-part documentary about the life and music of the French-speaking Blacks in southwest Louisiana's Cajun country.

•DRY WOOD•

37 min.

In DRY WOOD the featured music is that of "Bois Sec" ("Dry Wood") Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music, which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a "Mens Only" supper, and a hog-butchering party that takes the hog from kill to sausage. Like other Blank films, it expresses respect for living life "simply, lovingly, openly and slowly, without the pressures and dehumanization of excessive materialism and comfort."
(Blank)

"When I was younger I thought it was a great thing to be on earth and be alive, because you knew the meaning of every day what it meant... When it was a holiday, we used to get together at my grandmother's house... She'd cook in a big washpot outside under the trees... We'd hang some meat in front of the fireplace and we'd just sit down and talk, talk about life. But now we don't have time to do that no more... Now life is too fast... You don't enjoy because everybody want to go further down... As the children grow up there's no jobs, nothin' for them to do... They're leavin' one by one."

— Eva Fontenot

Stephanie Chernikowski



Eva Fontenot

Hank Lebo



“Whatever you is, be that! If you're old and ugly, be old and ugly! Be like you is, that's right!...Have mercy, tous les jours n'est pas la meme chose! (every day is not the same thing)”



Karen Pataki



Clifton Chenier

HOT PEPPER

54 min.

HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great French accordionist mixes rock and blues with his unique version of “Zydeco” music, a pulsating combination of Cajun French with African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank’s most stunning photography!) and into the streets and homes of his people. “The off-hand folk wisdom and random jive that Blank loves so much is here in bounteous profusion.” (Goodwin, CITY MAGAZINE)

Les Blank



"A Cajun, when he's playing, either when he's real sad or when he's happy, he'll yell his heart out...I would think that it's due to the fact that we only play music by ear, and we definitely play by the feeling of your heart..."

—Dewey Balfa

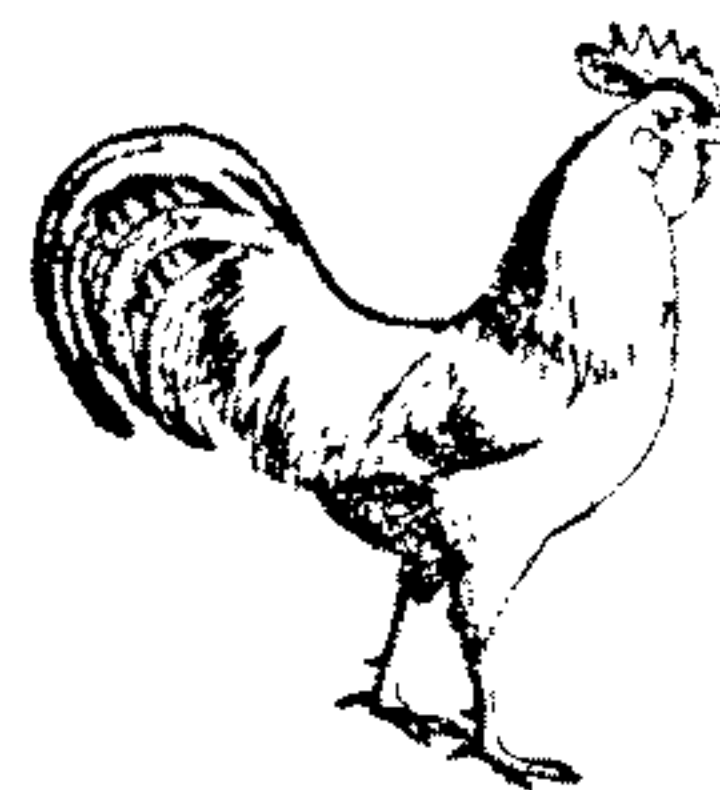
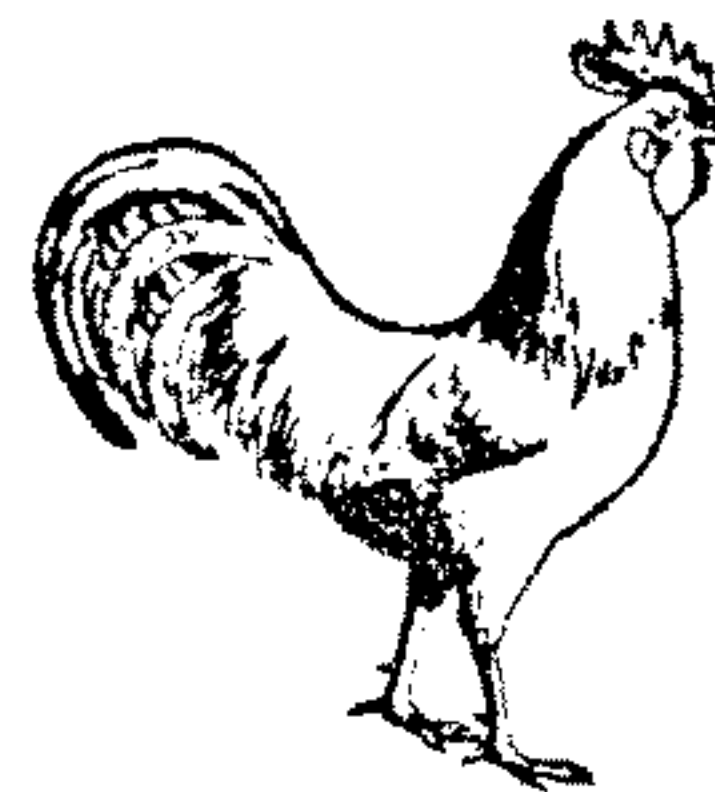
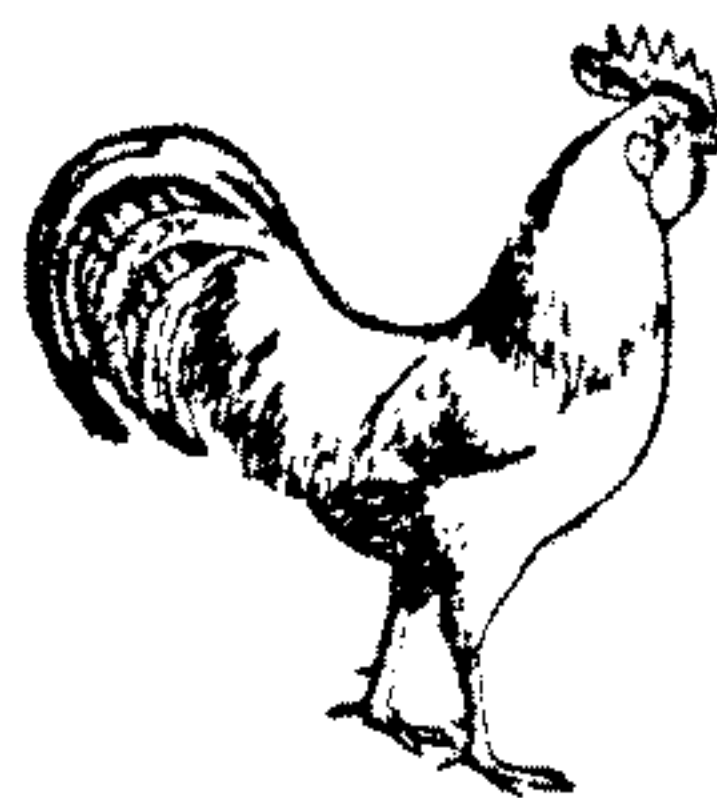
Les Blank



Les Blank



Marc Savoy



Spend it All

By Les Blank with Skip Gerson. 41 min.

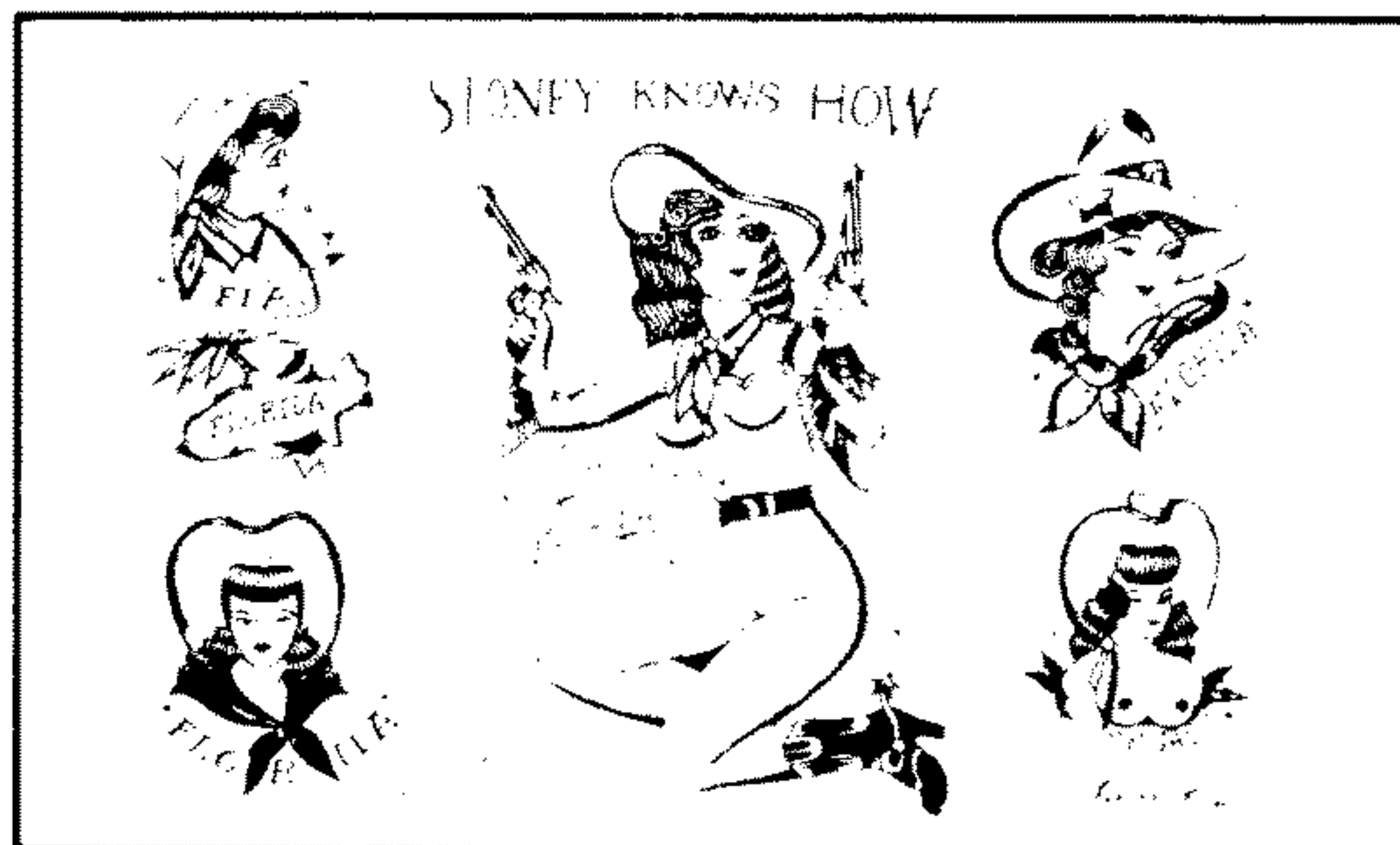
SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals — the bayou people in Cajun country." (TIMES-PICAYUNE, New Orleans) The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives, in scenes such as quarter horse racing, coffee roasting, accordion building, cooking and having suppers along with the intoxicating music of the Balfa Brothers, Marc Savoy, Nathan Abshire and others.

FOUR NEW FILMS:



SPROUT WINGS AND FLY

By Alice Gerrard, Cece Conway and Les Blank. Sound by Mike Seeger. A loving portrait of Tommy Jarrell, from N.W. North Carolina, generally considered the most important fiddle player still working in the traditional Old Time style—not to be confused with bluegrass! Tommy is also a master of that other great Appalachian art form—storytelling.



STONEY KNOWS HOW

By Alan Govenar, Bruce Lane. Shot by Les Blank. An aging, Appalachian tattoo artist (who also happens to be a paraplegic dwarf, as well as an ex-carnival star who toured with Barnum & Bailey as the world's youngest sword-swallower) is the center of this unusual, humorous documentary.



WERNER HERZOG GOES TO PERU

Filmed in the Amazon basin, during Herzog's preparation for shooting a film to star Jack Nicholson, Klaus Kinski, Mick Jagger, and a genuine 650 ton, turn-of-the-century steamship, to be pulled through the jungle from one river to another by 1200 Indians, many of whom raised serious objection to the roles in which Herzog cast them



THE POLKA FILM

To be made by Les Blank and Maureen Gosling. On the exuberant tradition of polka dancing in the Polish and other ethnic communities of the U.S.

AWARDS & FESTIVALS:

Always For Pleasure

EFLA American Film Festival—Blue Ribbon
London "Outstanding Film of the Year"
Robert Flaherty "Outstanding Documentary"
Nationally Televised, PBS U.S., Germany
Festivals in Edinburgh, London, Berkeley,
Ann Arbor and FILMEX

Chulas Fronteras

EFLA American Film Festival—Red Ribbon
S.F. Film Festival—Best of Category
Chicago—Bronze Hugo Award
Virgin Islands—Silver Medal
CINE Golden Eagle
Televised in Los Angeles, NYC, Houston,
West Germany and Sweden
Festivals in Edinburgh, London, Berlin

The Blues Accordin' To Lightnin' Hopkins

Chicago Internat'l Film Fest.—Gold Hugo Award
Cinema Expo Festival, Houston—First Prize
Televised in Germany and Sweden
Festivals in Edinburgh, London, Berkeley
and Ann Arbor

Del Mero Corazon

CINE Golden Eagle
Houston Internat'l Film Fest.—Gold Medal
EFLA American Film Fest.—Finalist (as of 4/80)
Festivals in Oberhausen, Hong Kong and FILMEX

Dry Wood

EFLA American Film Fest.—Blue Ribbon
Smithsonian Inst. Anthro. Conference Headline Film
Martin Luther King Jr. Film Fest.—Finalist
Televised in Germany and Sweden
Festivals in London, Edinburgh, Sinking Creek
and Dallas

Hot Pepper

EFLA American Film Festival—Blue Ribbon
Televised on KCET, L.A.; and in Germany
and Sweden
Festivals in London, Edinburgh, Temple Univ. and Dallas

Garlic Is As Good As Ten Mothers

EFLA American Fest.—Finalist (as of 4/80)
Televised in Germany and Sweden
Festivals in Berlin, London, Sidney

God Respects Us When We Work, But Loves Us When We Dance

Festivals in N.Y., Venice, Mannheim, Locarno,
Ann Arbor and FILMEX

Spend It All

Atlanta—Gold Medal
Robert Flaherty Film Seminar
Best 10 Films of the Decade—TAKE ONE
Festivals in Berlin, Edinburgh and London

A Well Spent Life

CINE Golden Eagle
Hemisfilm, San Antonio "Best Featurette"
Festivals in Oberhausen, Berlin, London,
Telluride and FILMEX

Werner Herzog Eats His Shoe

EFLA American Film Fest.—Finalist (as of 4/80)
Festivals in Athens, Berlin, London, Edinburgh

Suggested Curriculum:

	Aging	American Music	American Studies	Anthropology	Artists and Creativity	Bi-Lingual-Spanish	Bi-Lingual-French	Communities	Entertainment	Film Studies	Folklore	Food Preparation	Minority Studies	Rural America	Social Issues
A Well Spent Life	•	•	•	•	•			•	•	•	•	•	•	•	•
Always For Pleasure		•	•	•	•			•	•	•	•	•	•		•
Christopher Tree		•		•				•	•						
Chulas Fronteras		•	•	•	•	•		•	•	•	•	•	•	•	•
Dizzy Gillespie		•	•	•	•			•	•			•			
Dry Wood		•	•	•	•	•		•	•	•	•				•
Hot Pepper		•	•	•	•	•		•	•	•	•	•	•		
God Respects Us...		•	•	•	•			•	•	•					•
Spend It All		•	•	•	•	•		•	•	•	•	•	•	•	•
Sun's Gonna Shine		•	•	•	•			•	•	•	•		•	•	•
The Blues Accordin' To Lightnin' Hopkins		•	•	•	•			•	•	•	•		•	•	•
Tree Of Life		•		•	•	•		•	•	•	•	•			
Garlic Is As Good As Ten Mothers		•	•	•	•	•		•	•	•	•	•			
Stoney Knows How	•	•	•		•			•	•	•	•		•	•	
Tommy Jarrell—Sprout Wings And Fly	•	•	•		•			•	•	•	•	•	•		
The Polka Film	•	•	•		•			•	•	•	•	•			
Werner Herzog Eats His Shoe				•				•	•		•				•
Werner Herzog Goes To Peru				•	•			•	•	•		•	•		
Del Mero Corazon		•	•	•	•	•		•	•	•	•	•	•		

Price List:

(All films are in 16mm Color unless otherwise indicated)

	Sale	Rental
Always For Pleasure 58 min.	890	90/150
(or in 2 parts) Each	450	50/90
The Blues Accordin' To Lightnin' Hopkins 31 min.	450	50/90
Christopher Tree 10 min.....	125	20
Chulas Fronteras 58 min.	890	90/150
(also available in 3 20-min. parts)		
Del Mero Corazon 28 min.	450	50/75
Dizzy Gillespie 20 min.	200	25
(Black and white)		
Dry Wood and Hot Pepper 91 min.	1250	100/175
Dry Wood. 37 min.	525	50/90
Hot Pepper, 54 min.	795	75/125
Garlic Is As Good As Ten Mothers 51 min.	900	100/inquire
God Respects Us... 20 min.	300	30
Spend It All 41 min.	575	50/90
Sun's Gonna Shine 10 min.	125	20
Tree Of Life 20 min.	300	30
A Well Spent Life 44 min.	595	50/90
Werner Herzog Eats His Shoe 20 min.	425	45/60

Where 2 rental rates are listed, the first applies to restricted showings: to a class, club, or study group, with no public announcement. The second is for showings announced to the public or the campus, for which the rental serves as a minimum guarantee against 50% of the gross, whichever is higher. Films may not be re-rented, televised or reproduced in any manner whatsoever without written permission.

About Maureen Gosling:

Maureen Gosling began working with Les Blank in 1972 as sound recordist and assistant editor on DRY WOOD AND HOT PEPPER, after graduating in Anthropology from the University of Michigan. She continued working with him on all his films after that, expanding into editing on the three newest films. She has also worked with Perry Henzell (THE HARDER THEY COME) and Susan Wengraf on LOVE IT LIKE A FOOL, and did sound, with Les Blank shooting, on POTO AND CABENGO by Jean-Pierre Gorin, AN EAMES CELEBRATION by Perry Miller Adato and ON COMPANY BUSINESS by Alan Frankovitch.



DIZZY
20 min.

DIZZY GILLESPIE, Les Blank's earliest music film, focuses on the trumpet player himself, who, along with Charlie Parker, Thelonius Monk and others sparked the change from Jazz into "Bop" in the '40's.

Dizzy talks about his beginnings and music theories, and blows a lot of hot music on that famous horn.

In black and white.

Werner Herzog



Dear Les,

Your work in the documentary and reality film genre is among the most innovative, sensitive, and interesting being done. I highly recommend your films for all film study courses dealing with contemporary cinema.

—**Terry Sanders**

Senior Faculty Member
California Institute of the Arts

I think your films should be seen in churches, because they capture the substance of human life—food, music, ritual, celebration. The people we see on the screen are living out an assent to the world, a YES to life despite the pain and the terrors that are part of the package.

—**Jim Friedrich**

Episcopal Priest
Studio City, Los Angeles

Again, for the students I teach and the teachers I represent, I thank you for providing these beautiful films. They fill cultural and informational gap, and tie students to a past that has been inaccessible for them, except through your films.

—**Warren Nelson**

President
Southern Alameda County Teachers Assoc.