

THE LOST WORKS OF FRED ENGELBERG

HIGHLIGHTING THE RECENT ACQUISITION OF THE ENGELBERG COLLECTION AT THE USC HUGH M. HEFNER MOVING IMAGE ARCHIVE

The Collection

Film: prints and original elements of films owned or created by Fred Engelberg; outtakes from Henry Jaglom's *Tracks* (1977).

Audio: 3/4" magnetic audio reels, two albums released by Elektra.

Equipment: Lettera 22 typewriter and 16mm Canon Skoopic.

Papers: legal, budget, production and lab documents; plays and screenplays; photographic prints and negatives, both personal and on-set; flyers, cinema calendars and other promotional materials; post-it and napkins notes, many written in shorthand; negative log books; various publications and extensive documentary research materials, for films both made and unmade; letters of support and personal correspondence with well known artists of the era.

A Filmography Unrealized

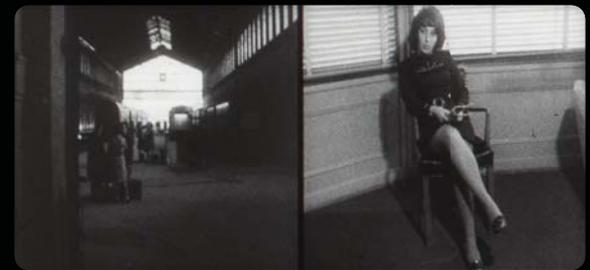
A documentary on Larry Bell and a biopic on John Altoon, both Ferus group artists; *White Power*, a documentary on the KKK, for which Engelberg was granted exclusive access to the KKK archives; *Grave Echoes*, a documentary on JFK; *Police Horses*, a documentary on the specially trained horses used by police officers; A feature compiled entirely of outtakes from two Henry Jaglom films, *Tracks* (1977) and *A Safe Place* (1971); *Ruffian: The Last Day*, a documentary on the horse Ruffian of New York's Belmont Racetrack. Its treatment was sold to Paramount but it was never made; The Cuban American Music Film Project, a short documentary in collaboration with Les Blank; *The Sunlight at the Window*, an adaptation of Allen Ginsberg's *Kaddish*, a poem and play about his Jewish immigrant mother who died in an asylum.

A Filmography Uncovered

<i>One for One</i> (1963)	<i>Electric Inspiration</i> (1967)
<i>Hand Held High</i> (1965)	<i>The Hero</i> (-)
<i>Swap Meet</i> (1965)	<i>Last of The Polish Jews</i> (1971)
<i>Episiotomy</i> (1966)	<i>Godswill</i> (1972)

As a filmmaker, an actor, a poet, a writer and a musician, Engelberg was deeply involved in the Los Angeles arts community of the sixties and seventies, eras which brought increased attention to independent cinema. He founded TrimBin and Chen Films and, after contributing footage to *Hearts and Minds* (1974) and completing two films under BBS Productions (*Last of the Polish Jews* and *Godswill*), he formed BJ Productions, a documentary offshoot of BBS. That he is virtually unknown today is a remarkable feat of reclusiveness given the relationships represented by this collection, including Stanton Kaye, Henry Jaglom, Les Blank, John Altoon, Simon Wiesenthal, and Allen Ginsberg.

"If or when Fred Engelberg chooses to participate in the commercial arena of film production, he will succeed. Until now he has seemed to avoid that commitment, not from a lack of qualifying skills or credentials, but from knowing that the freedom he enjoys as a Film Artist, exploring his personal expression is an indulgence rarely accorded the commercially obligated film producer." - Bert Schneider, 1976



From upper left to lower right: *Hand Held High*, *Episiotomy*, *Electric Interaction*, *Swap Meet*, *Godswill*, *Last of the Polish Jews*