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13 NOV. '90

FROM
OUT OF THE
PAST
Now COME 2
CULT HITS
"UTTERLY BEYOND BELIEF"

ULCER AT WORK and ASSEMBLY LINE are perfect companion films for a special one-hour show that is sure to enthrall, delight, and confuse European audiences. Although the films were produced at about the same time and both reflect the styles and preoccupations of the period (which Americans relate to in a nostalgic way) the films are almost complete opposites in tenor and tone, providing an essential counterpoint. These films offer a glimpse into the American psyche that Hollywood is blind to, and yet they are not mere artifacts of Americana but truly successful films, which, in the case of ASSEMBLY LINE at least, have proven even more popular in Europe than in America.

"ULCER AT
WORK"



ULCER AT WORK

Produced in 1959 by the Oklahoma State Department of Health, this 26-minute-long black-and-white film was designed to warn citizens of the dangers of living with an ulcer. ULCER AT WORK shares some of the Film Noir resonance seen in ASSEMBLY LINE but takes a completely opposite approach, bludgeoning the viewer with rampantly overblown melodramatics (instead of subtle atmospherics) to tell the story of Steve Huil, who is plagued by a peptic ulcer. Accompanied by a wild jazzy soundtrack, the audience witnesses the trials and tribulations of Steve, a successful office manager and family man, as he copes with the tortures of an ulcer while trying to be a good provider, husband, and father. Weird anatomical cartoon-diagrams combine with the wild music and dramatics (as well as smoke-machine flashbacks into Steve's past) to produce a film that is by turns hilarious, absurd, and just plain weird. ULCER AT WORK is very much an Ed Wood-style 1950's American trash movie.

ASSEMBLY LINE



Rediscovered by Pandemonium magazine and featured at its Boston-area film screenings, **ASSEMBLY LINE** was an instant hit with audiences. Later, as part of our seven-film European tour (August-October 1989), **ASSEMBLY LINE** emerged as the favorite of the program and was enthusiastically received by audiences in Stockholm, Copenhagen, Amsterdam, Berlin, Munich and elsewhere throughout Europe. The film was given new life.

Written, produced, and directed by Morton Heilig in 1961, this 30-minute black-and-white film tells the story of young factory worker Eddie Ryan, who has an assembly line job at an automobile plant. Eddie collects his pay at the end of the week and then takes the subway downtown in search for kicks. He visits a cafeteria, movie theater, and stripper bar, wanders aimlessly through a drugstore, and roams the streets in his trenchcoat only to return to his apartment in frustration. He is greeted by the cynical barbs of his lazy roommate, who is in front of the TV with a bottle of liquor. Eddie flops down on his bed fully clothed, laying on his back, staring at the ceiling in desperation and fear as the specter of another pointless workweek confronts him in the form of his alarm clock, which begins to pulse with the sound of the assembly line machinery.

ASSEMBLY LINE is very much a movie of the city, featuring numerous nighttime street scenes and subway sequences. The shadowed photography is in the style of the best Film Noir. The use of music enhances the feel of this very atmospheric film, which progresses uncluttered by needless dialogue. It is a film that combines the blunt realism of a documentary with the bleak moodiness of early British Free Cinema. It's an open-ended film with no narration or clear cut message. It's a complete enigma: it's not a student film, it's not an educational film, it's not a commercial film. It has been compared to David Lynch's **ERASERHEAD**, purportedly dealing with the loneliness and alienation of a factory worker in a rootless urban society, but offering no answers whatsoever.

Sincerely,

Jack Stevenson

Editor, Pandemonium Magazine

VOLLENDE VERTONING OP D. 18 DECEMBER
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