



Betty is back by public demand . . . without Mr Bennett

**Saturday 1 and Sunday 2 June 8.45pm**  
**BLOOD SIMPLE**

Joel Coen USA 1983 99 mins  
John Getz, Dan Hedaya, M. Emmett Walsh, Samm-Art Williams.

**BLOOD SIMPLE** is far and away the most assured feature debut of the '80s. A Texan bar owner hires a sleazy private detective to discover whether his itchy wife is having an affair. Confronted with evidence of adultery, the bar owner requests his wife's murder, and the detective sees that he can collect his fee by eliminating another target altogether. The plot comes on like a James M. Cain passion murder and escalates in complexity with burial alive, mistaken identity, a half loaded gun, doctored photographs, a missing cigarette lighter and a tight ironic trap for the surviving characters.

*" . . . But what matters most is the logic with which this madness is sewn together and the visual bravura with which it is expressed. Coen makes the ordinary — a rolled up newspaper flying through the air like a vengeful comet on a doorstep, the blaze of approaching car lights in the rain — just as unnerving as the extraordinary. And like fresh paint (or fresh blood) left out in the rain, guilt slowly spreads through all the movie's characters, innocent and guilty alike." Harlan Kennedy.*

**Incredibly Disgusting**

few screen villains have been as completely repulsive as the sleazeball Walsh. CITY LIMITS

**Brilliantly Calculated**

the creepiest character to slither into a movie for several decades. ALEXANDER WALKER

**GROSS BUT GREAT!**



festivals throughout Europe last year, and proved that there is humour in the New York avant-garde.

Willie a self styled New York hipster of Hungarian origin (John Lurie of Lounge Lizards), plays grudging host to his 16 year-old cousin Eva. After ten days of hostility and just as she's leaving, Willie recognises the affection that has developed between them. One year later Willie and friend Eddie are caught cheating in a poker game and decide to take their "winnings", borrow a car and visit Eva in Cleveland. On a whim they "kidnap" Eva from her harsh mid-western existence and whisk her off to Florida, which isn't quite the paradise they expect. Things fall apart and the story comes full circle but with an ironic twist. Great performances, stunning black and white photography and a minimal shooting style determined by the low budget, but used to striking effect.

*" . . . a film about exile, both from one's country and one's self . . . hilarious and saddening." Derek Malcolm.*

**Plus**  
**REPO MAN**

Alex Cox USA 1984 92 mins  
Emilio Estevez, Harry Dean Stanton

Take a one eyed crazy, driving a Chevy Malibu with a hot trunk. An over inquisitive patrolman; the deadly Rodrigues brothers; hardcore punk mohawk gangs and a supermarket can stacker in his new profession of licensed car stealing. In this company things are bound to get intense . . . extremely intense . . . for **REPO MAN**.



**Wednesday 12 June 7pm**  
**THE DUVET BROTHERS SCRATCH VIDEO**

Remember a couple of scratch videos called **WAR MACHINE** and **BLUE MONDAY** by the self-styled video duo — **THE DUVET BROTHERS**? The tapes were part of our recent video screenings from the Arts Council's **SUBVERTING TV** package of which **SCRATCH** was the best programme and the Duvets work was amongst the most exciting. So, here's a chance to get a briefing on **Scratch** and catch new work from the Duvets. The Duvets will be here in person with video promos for **SID PRESLEY EXPERIENCE**, **COLOUR BOX**, **TORCH SONG** and **THE GANG OF FOUR**, as well as their scratch rip-off of a tacky '70 documentary on the scourge of sexually transmitted diseases — re-worked and re-titled — **DAMAGED GOODS**. So if you're image numb from TVs institutionalised diet catch the video scratchers media critique, seductive colour mixing and other diverse offerings before TVs solicitors knock on their door.