

TIME OUT : Attn CHRIS OTTY : re MARGARET TAIT at the

LONDON FILM-MAKERS CO-OP 25.4.80

Completing this short x retrospective of the films of the Scottish writer, poet, painter and film-maker Margaret TAIT, the programme spans 20 years of her 30 years output and concentrates the seminal works. Based on a recitation of the poem by GERARD MANLEY HOPKINS, The Leaden Echo and the Golden Echo (1955) is a complex experiment with the fragmentation of sound (alliteration) and picture (enactive) images as a means of avoiding the monolithic continuous-image produced by the parallelism of sound-image, vicuture-image synchronicity. Where I am is Here (1964) led to an

understanding that 'I had to approach the task on the level of poetry' and has seven titled components as part of a process of repetition and recapitulation of picture images of the activities in the streets of Edinburgh alongside the highly structured and stereotyped pibroch music of the classival bagpipes. Colour Poems (1974) has nine titled sections; the gaze turned outwards again, the immediate surroundings seen within the context of external events and larger landscapes, overt reference to memory and history.

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A rare opportunity to see the films of the Scottish writer, poet, painter and film-maker Margaret TAIT (with early evening programmes she has selected). Working in Orkney, Edinburgh and Caithness for the past 30 years with less dependency than the contemporary independent movement and with a broader range of exploration of film usage; On The Mountain (1974) incorporates another film about the same street in Edinburgh completed 3 years after her return from the Italian Sperimentale film school in 1953 and indicates

the complex and subtle shift from the neo-realist document of a community of which she was a part to a mellow more responsive re recording of the process of change in herself as film-maker alongside the inexorable implimentation of the developers plans. Such allusions to controlling forces continue in ~~the~~ The Big Sheep (1966) whilst Place of Work (1976) concentrates the gaze on the microcosmic, the sound and picture images, ~~of~~ real and recorded time, of the house in Kirkwall, a film met with international enthusiasm at last summers avant-garde Festival.