

— Mike Leggett Films 1970-73  
EROTA/AFINI (1973)

Hire fee £7.00; colour; opt snd; 25 mins.

The Film of the Book; two sets of photographs with accompanying words and sounds. The image, the word, the sound presented in a simultaneous backwards/forwards state. (Opening/closing caption; "PROJECTIONIST; Re-run film--Do Not Re-wind) The film is shown in effect, twice.

"Other structurings of particular interest were Mike Leggett's EROTA/AFINI, which could be projected forwards and backwards, right way up and upside down, whichever way yielding one combination of rightway up upside down in the imagery and one combination of intelligible and unintelligible sound track (this film also managed to be humorous in a non-distractive fashion and contained a very beautiful and complex superimposing/desuperimposing/zooming in/zooming out with a series of old stills washed in pale greens)."

--J. Pu Cane, Time out

N.B. The Book of the Film is available through the Co-op. Price: \$1.50.

TENDER KISSES (1972)

Hire fee \$5.00; colour; optical sound; 15 mins.

What is examined in this film is through the use of paradox, the convincing illusion produced by the two great Illusionists, Television and Cinema. The extent to which these two can be and do manipulate, using only the process, producing sequences complete in their synthetic state.

The film takes as a starting point the face of a television monitor. Through a series of carefully controlled processes, the abstract nature of the image (which is concerned with pattern, colour, and time), is juxtapositioned with the formal images of room interiors and exteriors still using a rigid time base as the common factor between the two.

"w HOLE" (1972)

Hire fee £2.50; 8mins; colour; mag. snd.

A partially successful attempt to recall within the cinema the encountering and experiencing of a theatre performance.

Occurring in the street with a defined performer to audience relationship, the latter's role was outside that which it is usually forced to accept; passivity, ignorance, naivete etc. The extent of the encounter both mental and physical was entirely decided by each individual. There was no door, no cash-desk, no usherette, no seat, let alone rows, plenty of leg-room, in fact plenty of room, no heads to avoid, and the sound, though specific to that location, had not been manufactured or controlled and fitted in smoothly to each person's audio ambience. The performers were dedicated, variable weather conditions long hours, and sporadic audience. The only apparent reward was complete liberty to decide strategies within the performing role.

To attempt to re-enact a totally three dimensional visual and audio phenomena onto a two dimensional surface was to attempt to personally realise, by transposition, the affirmative of one to that of the other--theatre to film. There were many decisions being made but throughout there were three important ones; choice of camera position and lens, position of microphone and final assembly of the shot film for printing. Other aspects and details like the regulation of the light reaching the film, and colour quality of the projection print became subject to either as spontaneous reaction to the phenomena at the time of shooting or small variables within the process itself.

A sudden encounter is what is stated here, not the details of it. Those have been left to the film.



SHEPHERD'S BUSH (1971)

Hire fee: £2.25; 10 mins; b/w

Taking a re-found image of a patchwork of black and white confusion and working on using the Debric aperture band, the image is re-related into the environment of a cinema.

"SHEPHERD'S BUSH, the first of the new films, was a revelation. It was both true film motion and demonstrated an ingenious association with the film-process. It is the procedure and conclusion of a piece of film logic using a brilliantly simple device; the manipulation of the light source in the Film Co-op printer such that a series of transformations are effected on a loop of film material. From the start Mike Leggett adopts a relational perspective according to which it is neither the elements or the emergent whole but the relations between the elemental (transformations) that become primary through the use of logical procedure."--R.H.

"Leggett's SHEPHERD'S BUSH is the purest structural film made in England to date. The screen starts as a mid-grey field--there's a soundtrack of a rhythmic falling cadence (a note slowing down, a heartbeat-like noise), slowly minute variations of tone occur and strengthen to rippling fingers of light. The contrast increases and the looped image becomes clear--the camera is gliding over a mottled surface, through a jungle of hard-edged bars of light and shade. Then the white begins to dominate--til the whole screen becomes blank again."--David Curtis, Cinema Rising

SHEET (1970)

Hire fee \$4.50; b/w; 21 mins.

Made in 1969/70 with Ian Breadwell as a collaboration between a practising artist working in the fields of 2-D, 3-D and theatre, (See UNWORD), and film-maker whose interest was in the potential cross reference of these areas of fine art and the craft, (human and mechanical) of film-making. The sheet which appears throughout most of the film is the 'star', the character to which, inevitably, the audience, the observer becomes attached. "I was sorry to see the sheet disappear at the end . . ." The sheet is encountered in a succession of locations which when revisited become less familiar, less accountable; a corner of the inside of a building at night; a section of a large open park with people enjoying the high summer sun. Wherever the place may be the sheet is usually present, complementing or challenging the scene. As scenes are introduced or revisited, the involvement with the visual phenomena on the screen becomes more complete and together with a sound track that treats sound as a tone complementing (for or against), the picture involves each member of the audience in their own strange individual anti-narrative.

". . . a year in the Stock Exchange wouldn't have been more creditably spent."--D. Triesman

Mike Legett Videotapes 1970-74

Videotape; 1" EIAJ standard (Sony AV); b/w;

WAITING ROOM (1974)

Videotape; EIAJ as above, b/w; 15 mins; £2.00.

The record of the encounter with a massive constructional edifice in the 15 minutes prior to visiting a friend in hospital. Transmuted in its massive awesomeness to the small screen by careful treatment of the original recording.

THE HEART CYCLE (1973)

Videotape; EIAJ as above; B/W; 25 mins. £4.00.

A tape in 3 parts which aims to provide the basis for examination of the various approaches that can be taken to making videotapes as non-manipulative object. At the same time, revealing rather than sopherific.

The tape that provoked Westward Television into transmitting five minutes from it and which eventually produced a 60-page report on the state of local broadcast television and its representation of minority interests and in particular how this relates to the individual and television. (WAYWARD ACTION! available through the Co-op at £1.00)

PORTER BACK (1973)

Videotape; EIAJ as above; 25 mins. £4.00

A largely didactic exploration of the Portapak combined with a loose monologue/demonstration of the variance between the private (close-circuit) use of video and the public (broadcast) use of television. "Is more open than Open Door; less serious than Patrick Moore and more funny than Sesame Street."

MOVING WALLPAPER IN THE TELEVISION LOUNGE ; SONY C.V. 2100 625 line videotape

Hire fee £4.00 25mins

A tape made as part of a group investigation of the present phenomena of broadcast television. Students of The Somerset College of Art under the direction of Mike Legett and Ian Breakwell produced this 25minute programme which highlights the present monopoly by showing what is not seen, by saying what is not heard. The programme originally to have been produced in collaboration with the BBC, together with other tapes made by Mike Legett could form the basis of a viewing/seminar. Individual tapes by arrangement.



Tony Rayner 'Sight & Sound'

Only two participants in the Festival used video as well as film: Mike Legett (C.S.F.) and Peter Weibel (Glasgow). Legett showed several completed video tapes, various explications of the medium's processes and didactic attacks on the 'professional' uses to which it is put. But both he and Weibel also staged video events, as a kind of extension of expanded cinema, and suggested ways that the instant-playback facility could be valuably exploited. Weibel's *Servus Compositum*, a 3-part video-action built on modest philosophical jokes, and Legett's invitation to his audience to participate in the making of both planned and unplanned video tapes, served to propose *auto-criticism* as a possible function of the medium. Both men arrived at the analogue of a mirror in their video work; the implication is perhaps that since video recording and playback processes are self-contained in a way that film's are not, it is feasible to use video as an agent for self-confrontation, direct communication or political action without the fundamental ambiguities that underlie such work.