Archives and Auteurs
Filmmakers and their archives

Conference Events

Screening of *Red, White and Zero* (1967)
MacRobert filmhouse, University of Stirling, Thurs 3rd Sept, 7 pm

Private view of the exhibition *Art is not a mirror, it's a hammer! and screening of Hitchcock on Grierson* (STV, 1955)
The Changing Room Gallery, Tolbooth, Stirling, Fri 4th Sept, 7 pm

*Is That All There Is?*, an exhibition of material from the Lindsay Anderson Archive
MacRobert arts centre, University of Stirling, Sat 29 Aug - Thurs 24 Sept
**Screening of Red, White and Zero (1967)**  
*Thursday 3rd September, Macrobert filmhouse, 7 pm*

In 1965, buoyed by the critical and commercial success of *Tom Jones*, the producer Oscar Lewenstein suggested a new project for Woodfall films – an ambitious adaptation of three short stories written by Shelagh Delaney (*A Taste of Honey*) directed by Lindsay Anderson, Tony Richardson and Peter Brook.

Anderson was first to shoot his contribution. *The White Bus* follows a young woman who returns to her hometown in the north of England and takes a strange, surreal bus tour of her city. Richardson and Brook ignored the initial remit of the project and went off made their own short films, abandoning the idea of filming Delaney's stories. Instead Brook made a film about a Wagnerian opera singer (*Ride of the Valkyries*) and Richardson created a musical starring his wife Vanessa Redgrave (*Red and Blue)*.

When the three films, brought together under the title *Red, White and Zero*, were seen by United Artists they refused to distribute it as a feature. Anderson's *White Bus* had a short run in a London cinema supporting the Czech film *Daisies*, but has rarely been seen since. It is a key film in Anderson's career. He revelled in the freedom he was given and produced a film which Tony Richardson thought "may the best movie he ever made." Richardson didn't however have as high an opinion of Peter Brook's contribution to the trilogy which he considered "unshowable." Unavailable on DVD the Macrobert screening of *Red, White and Zero* provides a rare opportunity to see three of the key British directors of the 1960s being given the freedom to experiment and flexing their filmmaking muscles.

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**A private view of the exhibition *Art is not a mirror, it's a hammer!* and screening of *Hitchcock on Grierson* (STV, 1965)**

*Friday 4th September, The Changing Room Gallery, Tolbooth, Stirling, 7 pm*

Taking as its starting point a memorable quote from John Grierson *Art is not a mirror, it's a hammer!* presents an exploration of the John Grierson and Norman McLaren Archives held in the University of Stirling Archives. The result of a collaborative project, the exhibition features film and archival material selected by the artists Katy Dove and Luke Fowler and the University of Stirling's archivist Karl Magee.

Conference delegates are invited to a private view of the exhibition on Friday 4 September which will feature a special screening of *Hitchcock on Grierson*, a tribute to the ‘father of documentary’ from the ‘master of suspense’ broadcast on STV in 1965. If you wish to attend this screening please contact the conference secretary to reserve a ticket as space is limited.
Grierson and McLaren:

John Grierson, the ‘father of documentary’ and Norman McLaren, an Oscar-winning experimental filmmaker, animator and artist were brought up in Stirling and both attended Stirling High School. Grierson’s contribution to the development of film is well documented but he also had an important role in shaping McLaren’s career. From 1935, when McLaren was a student at the Glasgow School of Art, he won first prize at the Scottish Amateur Film Festival from a jury led by Grierson. The following year Grierson invited him to London to work in the creative hothouse that was the GPO film unit. Several years later Grierson brought McLaren to Canada and set him up with his own studio and full artistic freedom at the National Film Board, which Grierson had established in 1941. A string of international awards for McLaren’s pioneering, experimental work followed.

**Is That All There Is?**, an exhibition of material from the Lindsay Anderson Archive

MacRobert arts centre, University of Stirling

To coincide with the conference a major exhibition of archive material from the Lindsay Anderson Collection will be on display. The exhibition uses items from the collection to provide insights into particular aspects of Anderson’s work. An extensive display of photographs provides a fascinating look at the director at work behind the camera. Personal memorabilia from Anderson’s childhood shows the elements that shaped his worldview and provided inspiration for his films, while a selection of letters and cards from cinema stars such as Gene Kelly, John Ford, Lillian Gish and Bette Davis bring the ‘golden age’ of Hollywood alive.

Alongside these letters and other personal artefacts is an area dedicated to the process of filmmaking. It illustrates a short sequence from *O Lucky Man!* made in 1973 and starring Malcolm McDowell. Alongside the short clip from the feature film (screening on a loop), the exhibition details the evolution of the scene from the initial draft script to the development of the storyboard, production stills and final script, alongside behind-the-scenes photos of the shoot. These are accompanied by Anderson’s own diary entries, shedding further insight into life behind, and in front of, the lens.

Material from the Lindsay Anderson Archive