

## Events

**Marcel Carné & Jacques Prévert: An Illustrated Introduction**  
Tue 3 Feb 18:10

**Out at the Pictures: Desert Hearts**  
Tue 3 Feb 18:20; Sat 14 Feb 20:45

**Preview: Three Monkeys + The Guardian Interview with Nuri Bilge Ceylan**  
Wed 4 Feb 18:30

**TV Preview: Law & Order: UK (Episode 1) + Q&A with Chris Chibnall, Ben Daniels & Freema Agyeman**  
Thu 5 Feb 20:20

**Visions for the Future: Stalker + Discussion**  
Tue 10 Feb 18:30

**Maurice Chevalier: Folies Bergère de Paris**  
Thu 12 Feb 18:20

**Maurice Chevalier: One Hour with You**  
Thu 12 Feb 20:40

**Preview: Let the Right One In (Låt den rätte komma in)**  
Sun 15 Feb 18:15

**Jane & Louise Wilson in Conversation with Andrew Graham-Dixon**  
Wed 18 Feb 18:10

**23rd London Lesbian and Gay Film Festival Preview Event**  
Thu 19 Feb 18:15

**The Flipside: Screamtime**  
Fri 20 Feb 18:20

**African Caribbean Matinee: The Night of Truth: La Nuit de la vérité**  
Sat 21 Feb 14:00

**Preview: The Class Entre les murs**  
Sat 21 Feb 18:20

**Kenneth Clark: Is Art Necessary? + Five Revolutionary Painters: Goya**  
Mon 23 Feb 20:30

**Preview: Two Lovers**  
Tue 24 Feb 18:15

**Kenneth Clark: Picasso at the Tate + An Edwardian Childhood**  
Thu 26 Feb 18:20

**Roots and Shoots: The Real Tuesday Weld Live: The London Book of the Dead**  
Thu 26 Feb 19:00

**Extended Run: Gun Crazy**  
Fri 27 Feb 14:30, 18:10, 20:30; Sat 28 Feb 18:20, 20:40 (continues in March)

**Out at the Pictures: Get Real**  
Fri 27 Feb 20:40; Sat 28 Feb 18:10

**Study Day: The Kubrick Archives**  
Sat 28 Feb 11:00-17:00

**Preview: Red Riding: 1974, 1980, 1983**  
Sat 28 Feb 15:00

kind of freedom it promises or for their maintaining by isolating an impossible dream (the perfect workers' state), or is it an indictment of the bad faith of these trespassers, squabbling idealists and intellectuals who are unable to reconcile themselves with a different (Stalinist?) ideal.

Tarkovsky, perhaps, is able to continue working because his 'dissent' is such a multilayered angst. As in his previous films, the imagery of *Stalker* crosses Western influences with Russian epiphanies, cultural whimsicalities with personal mysteries. *Solaris* incorporated rather than challenged 2001, and one scene here – a woman in fur, a sleek black sports car, and behind the grey unfocused geometry of another depressing industrial view – is evocative of nothing so much as the ennui of Antonioni. But what, in the end, signals the more rigorous nature of *Stalker* is that the vaguely humanist saving graces of the other films have shrivelled to no more than a few notations: in particular, the brief, barely audible strains of some popular classics – the 'Ode to Joy' and (perhaps) the 'Bolero' – that counterpoint the clatter of trains passing by.

Richard Combs, *Monthly Film Bulletin*, January 1981

**Ian Christie** is a film historian, curator, broadcaster and consultant. He has written and edited books on Powell and Pressburger, Russian cinema, Scorsese and Gilliam; and worked on exhibitions ranging from *Film as Film* (Hayward, 1979), *Eisenstein: His Life and Art* (MoMA Oxford, 1988; Hayward, 1989) and *Twilight of the Tsars* (Hayward, 1991) to *Spellbound* (Hayward, 1996) and *Modernism: Designing a New World* (V&A, 2006). During the 1980s and 90s, he programmed a number of Russian film seasons and events, interviewing Tarkovsky at the NFT in 1981 and editing Maya Turovskaya's pioneering study for UK publication in 1989. He has since worked on pre- and post-Soviet cinema, as well as on Eisenstein. A Fellow of the British Academy, he is Professor of Film and Media History at Birkbeck College, director of the London Screen Study Collection and vice-president of Europa-Cinemas, of which he was a co-founder. His current work includes studying the cultural impact of film in the digital era and the history of production design.

**Professor Anatol Lieven** is chair of international relations and terrorism studies at King's College London, and a senior fellow of the New America Foundation in Washington DC. He spent most of his career as a British journalist in South Asia and the former Soviet Union, and is author of several books on the latter region, including *Chechnya: Tombstone of Russian Power?* (Yale University Press 1998) and *Ukraine and Russia: A Fraternal Rivalry* (USIP, 1999). His latest book, *Ethical Realism: A Vision for America's Role in the World*, co-authored with John Hulsman, was published in September 2006 by Pantheon. His previous book was *America Right or Wrong: An Anatomy of American Nationalism* (2004). He holds a BA in history and a PhD in political science from the University of Cambridge. Anatol Lieven is currently writing a book on Pakistan.

**Evgeny Tsymbal** is a documentary filmmaker, writer and film historian. Tsymbal began his career at the Mosfilm Studios in Moscow in the 1970s where he worked as an assistant director to Andrei Tarkovsky, Nikita Mikhalkov, Larisa Shepitko and Eldar Ryazanov amongst others. Tsymbal embarked on his own directorial journey with a variety of short films, and achieved critical acclaim with the BAFTA-winning short film *Defence Council Sedov* (1988), based on a real story that happened in Stalin's Russia and made in the style of the 1930s documentary. He crossed over to documentary filmmaking, with works such as *Roads of Commonwealth* (1995), *Ways of Agricultural Reform* (1995), *Homeland* (1996), *In Memory: Alexander Kaidanovsky* (1996), *1001 Stories about Cinema: Vladimir Naumov* (1998) and the award-winning *Stalker's Dreams* (1998). Recent works include the documentary films *Ordinary Bolshevism* (1999) and *Dziga and his Brothers* (2002). Tsymbal also works as a scriptwriter, historian and critic.