

PASSPORT

MOSCOW

FEBRUARY 2012

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Revolution? Renewal?
Resurgence? Reform?

Ostrovsky and Zamoskvorechye

Tanzania: Game without Guns

Buddhism in Russia



from 400rub



NEW

BUSINESS LUNCH

BUSINESS DAYS 12PM - 5PM



3. Previews

Alina Kalinina



7. Theatre Review

Marina Lukanina

8. Cinema Preview

Vladimir Kozlov

9. Your Moscow

Zamoskvorechye, Katrina Marie

12. Literary Moscow

The Alexander Ostrovsky House, Marina Kashpar

14. Out & About

Rugby, Year of the Dragon! Ross Hunter



18. The Way It Is

Svyatki (fortune telling), Tanya Shorova
Evolution, John Harrison

26. Religion

The Lesser Known Buddhists, Saransh Sehgal



29. Travel

Tanzania, Luc Jones

34. The Way It Was

Red Wedding, part 2, Helen Womack

38. Real Estate

The Strangest Real Estate Deals, Vladimir Kozlov
Real Estate News, Vladimir Kozlov



41. Family Pages

Puzzle Page

The Fisherman and His Soul, abridged from Oscar Wilde, illustrated Nica Harrison

44. Thinkers' Page

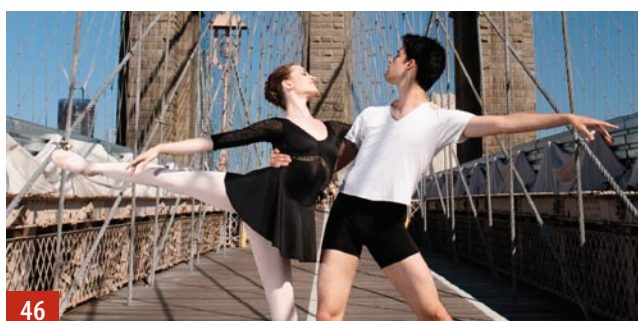
Kaleidoscope: the Great Seen Small, Ross Hunter

45. Book Review

All You Need is Hate, Lenin and his Comrades
by Yuri Felshtinsky, Ian Mitchell

46. Profiles

Dance for Love! Mario Vitale Labrador and Joy A nabelle Womack, Helen Borodina



48. Distribution List



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Owner and Publisher

PASSPORT

"Something has changed; it's like another country," said PASSPORT writer Ian Mitchell on returning to Russia after the long holidays, echoing the words of Alexei Navalny on being released from prison after having being detained for fifteen days in December.

What has changed? How has the country changed? These are the questions the editor, John Harrison, tries to answer, although he admits it is difficult because everything continues to change so fast, though that in itself is exhilarating. The change, he says, is palpable. Suddenly, people have hope for the future. Russia is turning into the kind of place that you actually want to do creative things in. It is no longer just a hardship post.

In this new world that we now inhabit, PASSPORT will strive to bring you more news and reports of relevant ex-pat activities, bizarre journeys such as this month's safari in Tanzania by the inimitable Luc Jones, articles on Russian culture, such as that by Tanya Shorova on fortune telling, as well as historical pieces, such as those kindly offered by Helen Womack. Ross Hunter tickles your intellectual fancy with a piece on Percy Shelly and his famous poem, *Ozymandias*; while Nica Harrison treats us to another fantastical drawing, this time an illustration of an Oscar Wilde short story, "The Fisherman and His Soul".

The magazine as a whole is a not-for-profit, community effort, and if you would like to see more of one thing and less of another, or indeed would like to contribute articles or pictures, please write to the editor, John Harrison: j.harrison@passportmagazine.ru

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Crown of the Earth

Crown of Earth is the name of the current exhibition at the Moscow Gallery of Classical Photography. It puts on display eighty works by acclaimed Japanese authors who are participating in the Japanese Society of Photographers. It was founded in 1952 and annually holds a contest for young and promising authors. The Moscow exhibition presents those masters whose works have been awarded prizes over the past 5 years. The show is opened by Ken Kitano, winner at the recent Paris Photo contest. His cycle of photographs is called: "Our Face" and renders the globalized world in a series of portraits. The choice for the series comes from an attempt to represent the conflicting unity of the plural idea of "our" and the singular form "face." His other newest project entitled "one day" is a landscape



series, in which he captures in a single long exposure a full day in various places: both common like a school classroom as well as historical sites in Japan. And through this process he investigates the identity of photography, accumulating moments of time and highlighting regularities. Among other participants we should also mention Naoki Ishikawa, Takayuki Maekawa, Yasuhiro Ogawa, Shintaro Sato, Toshihiro Yashiro and Kazutoshi Yo-



shimura. Whatever we mean by globalization, the way it is interpreted by authors from different cultures only proves how different these views are and how original they will always be. **P**

February 1-15,
12:00-21:00 except
Mondays and Tuesdays

*Gallery of Classical Photography
Savvinskaya embankment, 23. Building 1.*

Henry Moore, the canon of modern sculpture

British sculptor, Henry Moore, is considered to be one of the greatest sculptors of the 20th century. His works are in the collections of numerous museums in the world. And his monumental sculptures decorate the squares in front of the Houses of Parliament in London and the UNESCO building in Paris. The Kremlin Museums present an exhibition of Moore's works in the Assumption Belfry and One-Pillar Chamber of the Patriarch's Palace inside the Kremlin, the exhibition space of the museum. Moore's creative legacy will be presented in his sculptures, working models he made for his sculptures, bronze statuettes and

his designs for tapestries. The exhibits have been drawn from the Henry Moore Foundation, the British Council, the Tate Gallery and also several private collectors. His best masterpieces have been selected to reflect the themes and images that inspired the sculptor most. His earliest sculptures were influenced by primitive cultures, but in his artistic evolution he became more and more attached to surrealism and abstract forms. Among the exhibits is the Madonna and Child, the model of the original sculpture from Church of St. Matthew, Northampton, one of the artist's own most favourite pieces of art. **P**



February 22-May 2012

*Open: 11:00-17:00 daily except Thursdays
Kremlin Museums*

"Play. Light."

The technique of etching has been known in Europe since the early 16th century. A design inscribed by acid on a copper plate, transferred to a piece of paper becomes a print. Many artists and painters tried the technique when they turned to graphics. One of the greatest masters of pure etching was Rembrandt (1606-1669). The master preferred etching to engraving and produced over 300 etchings with unsurpassed virtuosity, and proved that this is a perfect medium to properly render light, air, and space. Yet it is no easy task. And nowadays only a few artists even approach it. Svetlana Lanshakova is a Russian artist

who finds inspiration in this complicated process. Her exhibition is called "Play. Light." This is a series of vedutas of Moscow which highlight its tiny alleys and yards. The artist captures the right angle of light and shadow so that even some ordinary places look like postcards. In almost monochromatic prints, rich emotions and impressions are rendered through thinnest gradations of dark and light. **P**

February 1-19,
11:00-19:00, every day except Mondays
*Moscow Museum of Modern Art
10/11 Gogolevsky Boulevard*



Folk music in perfect acoustics

In February, the Svetlanovsky Hall of the House of Music slightly changes its normal repertoire in favour of two brilliant performances of folk music. The first one is an anticipated concert by the Pyatnitsky Choir (Russia). The second will be given by the world-famous Budapest Gypsy Symphony Orchestra. As the musicians say, it is difficult to describe the spirit of a country in words, but easier to render it in music and dance. The Pyatnitsky Choir is one of the oldest folk choirs in Russia. It was the first to promote Russian peasant music to the main stage and present it all over the world. The basis of the repertoire is songs from different regions of Russia. They are not only sung but danced, which makes comprehension easy, even without knowing the language. It was founded by Mitrofan Pyatnitsky, a Russian musician, gatherer of Russian folk songs in 1910 with only 18 peasants, originally from the Voronezh, Ryazan and the Smolensk gubernias. Since early times, it has been a



laboratory for folk music, with expeditions to distant villages and the hunt for rare melodies and large-scale concerts bringing to the surfaces the peculiarities of Russian music, costume and culture.

The "Budapest Gypsy Symphony Orchestra" is the world's largest gypsy symphony orchestra. It was founded in 1985. Some critics say that the orchestra is made up of a hundred paganinis, so bright and vivid is their performance. Each appearance on stage makes a great impression

on the audience: all dressed in colourful traditional Hungarian costumes and performing by heart compositions from Monti, Dinicu, Brahms, Bizet to Strauss and Tchaikovsky. **P**

February 18, 19:00

100 Violins (Budapest Gypsy Symphony Orchestra)

House of Music, Svetlanovsky Hall

February 7, 19:00

Pyatnitsky Choir

Joyce Yang

Joyce Yang is often acclaimed by critics as "the most talented young pianist of her generation". Her virtuosity along with her tender lyricism and sensitivity in interpretation of music have won her appraisal by wide audiences of music fans and critics. Ms. Yang has already established herself as a leading musician in the world of classical music thanks to her solo performances and collaborations with notable world orchestras. Joyce Yang attracted attention in 2005 when she won the second award at the Van Cliburn International Competition. The Steven De Groote Memorial Award, and the Beverley Taylor Smith Award followed later.

Having graduated from the Juilliard School in New York with special honours, Ms. Yang performed with orchestras at Lincoln Centre, and the Kennedy Centre in Washington. As a soloist, she has played with New York Philharmonic conducted by Lorin Maazel. Today Ms. Yang is busily involved with her concert career, performing all over the world with orchestras from the Chicago Symphony to the BBC Philharmonic and the Hong Kong Philharmonic. At her Moscow concert, Ms. Yang will perform compositions by Brahms and Rakhmaninov, accompanied by National Philharmonic Orchestra of Russia. **P**



February 20, 19:00,
Tchaikovsky Concert Hall

www.meloman.ru

Rock Tristesse by Okean Elzy

There are many clubs in Moscow, and even arenas that can host huge shows. But venues with good sound are rare. Stadium Live is a new location in Moscow where special emphasis has been made on the quality of sound. Its opening is planned for February and will be inaugurated with a concert by Okean Elzy. The musical group was born in the Lviv, Ukraine, in the middle of the 1990s. It had a preference for urban rock. Having achieved fame at home, they became huge stars in Russia and made the Russian audience learn songs from their

debut album *There Where We Are Not*, in Ukrainian—literally by heart. The success was due to a fine combination of soft guitar music and authentic, vivid folk melodies. Participation in big rock festivals in Russia and England drew more attention to the band who continued their experiments with folk music, inviting symphony orchestras for joint performances. Their new albums prove that they have been working hard to refine their sound and the manner of its performance. They keep loyal to their native tongue in their songs



which by no means keeps their European fans from loving them even more. **P**

20:00, February 11

Stadium Live Bldg. 17, 80 Leningradsky prospect (close to Sokol Metro station)

www.stadium-live.ru

Giotto

The State Tretyakov Gallery presents an exhibition of masterpieces by the incomparable Italian master—Giotto di Bondone. There are only two exhibits: “Madonna and Child” (1295-1300) and a polyptych from the Santa Reparata church in Florence; but they make an unprecedented show in Moscow. Thanks to past cultural exchanges between Russia and Italy, viewers in both countries have had a chance to see quite a number of masterpieces from principal museums of both countries. Giotto in Moscow is a real surprise, however, taking into consideration that the decision to stage the exhibition in Moscow was taken only last August, giving very little time for preparation. In

Italy, the name of Giotto commands massive respect. He was a forerunner of the Renaissance. With the artists of his epoch there are often difficulties in terms of attribution with sources so few and scattered. This problem occurred with the currently displayed Madonna by Giotto. For many years it was attributed to an unknown painter but for an accident in the Uffizi gallery in 1993 when a small explosion damaged several exhibits. They were subsequently restored, and this icon was one of those. That was when restoration experts learnt the name of the real author—Giotto. As part of the exchange programme, the Tretyakov is sending three items to Florence: the 13th century



Virgin Hodegetria from Pskov, Andrei Rublev's The Ascension (1408), and Dionisius' Crucifixion (1500). **P**

February 1-March 19,
10:00-19:00, every day except Monday
State Tretyakov Gallery

The silver city: St. Petersburg in photographs of the 19th and 20th centuries

The Lumiere Brothers Centre for Photography (Moscow) and FotoDepartament Centre (St. Petersburg) present a joint exhibition dedicated to the Russian northern capital—Saint Petersburg. The exhibition is curated by Olga Korsunova (FotoDepartament) and Arkady Ippolitov (State Hermitage Museum). The main idea behind the exhibition is to focus on the St. Petersburg school of photography. From a European point of view, the city of St. Petersburg, though 300 years old, is quite young. That is why its classical orientation is in a way paradoxical, but at the same time it makes it unique. Photographers of the St.

Petersburg school depict the city maintaining its peculiarities very clearly. No surprise why this show, presented in France last year, bore the name “St. Petersburg Stories”, so informative was it for new viewers not acquainted with the city. All the authors participating in the show are also involved in manual printing, working on the negatives and achieving the gradations of light they want to specifically underline a part of each photograph. All in all about 120 prints from the earliest years of the 19th century to the second half of the 20th, shot in monochrome or printed in gelatin silver are on display. **P**



February 1-26,
11:00-21:00, every day except Mondays
Lumiere brothers Centre for Photography

Tales of Gypsies at Nashchokin Gallery

The Dom Nashchokina Gallery presents the first ever retrospective by famous photographer Lala Kuznetsova. Kuznetsova was born in the small town of Uralsk in Kazakhstan near the Russian border in 1946. Raised in Muslim traditions, she was a wife and a mother supported by a husband, but when he accidentally died, she had to earn her own living and raise her daughter. She started to work in one of the museums in Kazan as a photographer. But then one day, just as one of her gypsy characters would have done, she left the museum to work as an independent photographer, a decision which worked out well. Today Lala Kuznetsova is a world-famous artist with high ranking photographic awards, works in private collections and museums all over the world, with books of photo-

graphs published in different languages. The current show is the first large-scale exhibition of Kuznetsova's works in Moscow and comprises photographs from several series: “Gypsies”, “Uzbekistan”, and “Bukhara. Jews.” Her photographs, always in black and white, possess so much dynamism in their composition—doves flying, children playing, mothers watching—they are as dynamic as the life of gypsies themselves. As a child, Lala Kuznetsova once saw a group of gypsies not far from her parents' home. Being forbidden to approach them, she was absolutely fascinated by those “sun-tanned people.” Later, already a photographer, she met again a group of gypsies, but this time she was accepted by them and even allowed to photograph them. She fulfilled her childhood



dream, which brought her fame. Like most photographers, Lala Kuznetsova shoots what she sees. But our eyes filter what we see, and Lala Kuznetsova's photographs are filled with the poetry of freedom, suffering and pride. **P**

February 1 - March 4, 12:00-21:00
Nashchokin Gallery, 12,
Vorotnikovskiy pereulok

Marina Lukanina

The Time of Women

The Sovremennik Theatre

This performance is based on the novel of the Russian Booker prize winner writer, Elena Chizhova. It was staged on a smaller stage, "The Other Stage", in the framework of the Sovremennik cooperation project with the young directors—recent graduates from the Russian Academy of Theatre Arts.

The action takes place in Leningrad in the middle of the last century. The play tells a story of three old women who raised the child of their neighbor who works at the factory day and night. The child is born out of wedlock and is also deaf. They tell her stories of the Great Patriotic War. Then tragedy strikes when the girl's mother gets sick with cancer. In order to protect her child from being taken away to a boarding school and losing a room in the apartment she decides to enter a sham marriage.

Alyona Babenko, a famous actress of the Sovremennik Theatre, plays both the role of a mother and the role of a daughter. She has an outstanding talent for immediate transformation. She is exceptionally convincing in her acting which leaves you basically heartbroken as the story unfolds...

The characters of the three old ladies illustrate the lives of three different women who survived the horrors of Great Patriotic War and the Leningrad blockade with their own destinies and history of losses.



The young director Egor Peregydov has created a poetic performance despite the fact that it depicts tragic events. Regardless of the fact that the story being told is rather harsh, viewers see the ideal world created inside this apartment where these three women are raising a child with care and devotion.

This performance seems to be perfect especially to those who are interested to learn more about post-war life. It makes you believe that in the centre of any tragedy and hopeless situation there are always people who make a difference in this world. **P**

When: February 16th at 7.30pm

Where: The Sovremennik Theatre, Small Stage
19A Chistoprudny blvd
www.sovremennik.ru

Mademoiselle Nitouche

The Vakhtangov Theatre

This is a rather famous performance for this theatre. The first time it appeared on the stage, in 1944, it was hugely successful. During the war, the operetta genre was popular, and was encouraged by the government in order to help to keep moral up. However, things changed by 1949 when this performance became an example of "bourgeois decadent theatre."

This musical performance tells the story of Mr. Selestén who teaches music in a monastic shelter for girls. He strikes everyone as a modest person. However, he is like that only during the day. At night he turns into Mr. Floridor, a composer of operettas. The nuns have absolutely no clue about this "double life" of his, whereas the girls notice his absence from the monastery at night. One of them—Deniza—finds some music from one of the operettas and learns all the roles. She falls in love with the music and convinces him to take her to the theatre. Soon she gets such a chance as his father asks Selestén to take her out to meet her potential husband.

Maria Aronova plays the head of the monastery shelter. She is the major star of the Vakhtangov Theatre, and her talent in comedy is compared with Maria Mironova. She is able to create exceptionally vivid characters. She has a superb voice and dancing skills—and can easily do the splits!

A live orchestra is used in this performance and the actors sing live. And what also matters is that the story has a happy ending: Selestén's dream to stage his own operetta comes true and Deniza becomes a singer and finds personal happiness.



The performance is full of positive energy, laughter and different collisions that are so common for the operetta's genre. You won't be disappointed! **P**

When: February 13, 22

Where: The Vakhtangov Theatre
Arbat str. 26
(499) 241-1679
www.vakhtangov.ru

Lady Macbeth of the Mtsensk District

The Tabakov Theatre



The famous novel by Nikolai Leskov "Lady Macbeth of the Mtsensk District" has been re-scripted as a play at the Tabakov Theatre.

This is a story about a young woman who is bored to death, her husband is never home; they have no kids; her father-in-law is constantly spying on her. All of a sudden she meets and falls deeply in love with another man—a young guy named Sergey. It seems to her as if only now her life has some kind of meaning. She is ready to commit murder for her love if necessary.

The role of Katerina has been played by different prominent actresses throughout the years; Galina Vishnevskaya, a world-famous opera singer, created a wonderful opera role of Katerina. Daria Kalmykova, a young actress, stars in this role at the Tabakov Theatre. Alexander Mokhov, a world-famous actor from the same theatre, serves here as the director, set designer and light designer.

I'd say it's really hard to judge the success of a set design which was rather plain (taking into account that the theatre is located in a basement). However, it doesn't draw attention from the actual two main characters: Katerina and her lover Sergey.

Daria Kalmykova plays the role really convincingly and with the necessary "passion balance." She doesn't overdo it yet you are

swept away by her magnificence and the ability to show both boredom (at the beginning) and real blind passion afterwards.

I wasn't really impressed by the extra players who surrounded the main heroes; neither was the costume design interesting. But overall the performance leaves a good impression and is worth seeing. **P**

When: February 11

Where: The Tabakov's Theatre

1A Chaplygina str.

(495) 628-9685

www.tabakov.ru

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What's on at the Flicks?



Madonna



Alexander Sokurov's "Faust."



"Martha Marcy May Marlene"



"The Iron Lady"

Vladimir Kozlov

The highest profile Russian film to be released this month is Alexander Sokurov's "Faust." Although in Russia it is perceived as a domestic film, this is actually a co-production, in which the US, Germany, France, Japan, Great Britain and Italy also took part, and the movie was made in German.

Premiered at last year's Venice film festival, "Faust" was awarded the Golden Lion and became the first movie in years by a Russian director to collect a major film festival's main prize. Sokurov's rendition of Johann Wolfgang Goethe's play about a man who sells his soul to the devil in exchange for knowledge, features an impressive international cast, including Germany's Johannes Zeiler and Hanna Schygulla, Iceland's Sigurður Skúlason and Russia's Anton Adasinsky. The movie was co-written by Yuri Arabov, Sokurov's long-time collaborator and the winner of the best screenplay prize at Cannes film festival for another Sokurov movie, 1999's "Moloch."

Those audiences who are interested in American independent cinema should check out "Martha Marcy May Marlene." This movie by first-time feature director Sean Durkin premiered at last year's Sundance Film Festival, earning Durkin the best directing award. It was later screened at a number of other international festivals and won nominations for the Independent Spirit Awards as the best first feature, while Elizabeth Olsen was nominated as the Best Female Lead.

"Martha Marcy May Marlene" is based on the story of Martha (Olsen), a young woman in her early twenties who ran away from an abusive hippie-like cult community, where she spent two years. Led by cruel yet charismatic Patrick (John Hawkes), the community bears some similarities to the Manson "Family", although the film is set in the present. Having escaped, Martha stays with her sister and brother-in-law who are eager to help her, but coming to terms with "normal" reality turns out to be a difficult challenge for Martha...

Although George Clooney has a successful mainstream Hollywood career as an actor, in his directing efforts, he usually steps out into the world of independent filmmaking as, for instance, in his 2005 black and white period piece "Good Night, and Good

Luck." His most recent film, "The Ides of March" could hardly count as a blockbuster either. The drama, with a very moderate \$12 million budget, is based on Beau Willimon's 2008 play "Farragut North", and tells a story of a Democratic presidential candidate in the 2004 elections. The main character is Stephen Meyers, an idealistic staffer for the candidate who learns a lot about dirty politics during his stint on the campaign trail. He is played Ryan Gosling, the star of Nicolas Winding Refn's "Drive", one of last year's highest profile movies. His role in "The Ides of March" brought Gosling a Golden Globe nomination. The film was also nominated for the award in three other categories: Best Director, Best Motion Picture and Best Screenplay.

Meanwhile, directing keeps attracting people whose main careers have been outside the movie business. Although singer Madonna starred in several movies and once won a Golden Globe for her performance in Alan Parker's "Evita", her directorial debut, 2008's "Filtr and Wisdom", starring the rock band Gogol Bordello's front man Eugene Hutz, bombed critically. Still, that fact apparently didn't discourage the singer from further endeavors in the cinema, and she recently made another effort, "W.E." This is a romantic drama featuring two sets of characters, whose love stories are set more than six decades apart: King Edward VIII (James D'Arcy) and American divorcée Wallis Simpson (Andrea Riseborough) in the 1930s, and Wally Winthrop (Abbie Cornish), a married woman who falls for Evgeni (Oscar Isaac), a Russian security guard, in the present day. Although the critics' opinions about the movie diverged, it won two Golden Globe nominations: for the Best Original Score and the Best Original Song—and won in the latter nomination.

While "W.E." has just some biographical motives, "The Iron Lady" is a fully-fledged biopic about the former British Prime Minister, Margaret Thatcher. She is played by Meryl Streep, a role that won her a Golden Globe. Directed by Phyllida Lloyd, known for the 2008 musical "Mamma Mia!" The film is structured as a series of flashbacks to her life as one of the world's most powerful women, while focussing on Mrs Thatcher's retirement first with and then, tragically, without her waggish but affectionate husband, Dennis. **P**

From Dust to Dust:

The Back Streets of Zamoskvorechye

Text by Katrina Marie, photos by Julia Nozdracheva

Nearly every visitor becomes acquainted with Moscow's Zamoskvorechye district, home to the Tretyakov Gallery. But this area's lesser known back streets are equally remarkable for what they have preserved: the merchant class, the grand estates, the street names marking the Mongol-Tatar occupation... even the dust feels original.

For centuries, Zamoskvorechye (translated as "beyond the Moskva river") was a poor working-class district ignored by Moscow's elite, largely due to the area's swampy environs and frequent flooding. The infamous Bolotnaya Square, where thousands gathered this past December, literally means "swamp". First settled in the 14th century by craftsmen, Zamoskvorechye was occupied by the Golden Horde up until the 15th century, and by Ivan the Terrible's Streltsy until the early 1700s, when mass executions under Peter the Great destroyed the force.

As the new capital in St. Petersburg demanded every sort of craftsman, Zamoskvorechye in the 18th and 19th centuries

changed from being an artisan to a merchant area. Drainage improvements and the war of 1812 (which destroyed much of Moscow) led wealthy merchants and industrialists to increasingly choose Zamoskvorechye for its cheap and available land. The area remained a mix of working-class slums peppered with factories and grand estates through to the 20th century.

This walk begins at the historic Novokuznetskaya Metro station and meanders southwards to Paveletsky train station.

Novokuznetskaya Metro, a radiant little gem, opened in 1943. The station's décor thus mirrors this poignant period: emotive World War II motifs dominate the station's bas-reliefs. The ceiling mosaics, with their glowing scenes of a bountiful Soviet ideal, appear at first glance to be a sharp departure. But even here, the war had an impact. Prominent artist Vladimir Frolov remarkably created these scenes while himself a prisoner of the Leningrad blockade. At 70, he fought starvation as he delicately pieced together visions of the Soviet dream. Frolov died before the blockade ended.

Tretyakov Gallery



Novokuznetskaya Metro



Paveletsky train station



Bolotnaya square

The station's benches, made of Siberian white marble, were ostensibly seized from the original Christ the Savior before its demolition in 1931.

Exit the station and turn right onto Pyatnitskaya street, a faded yet charming exhibition of 18th and 19th century Moscow handiwork. Pyatnitskaya draws its name from the Church of St. Paraskeva ("Paraskeva" in Greek means "Friday") which once stood where Novokuznetskaya station now is. Pyatnitskaya dates back to the 14th century as a main route to Tula and Ryazan, and has been used by many Russian artists, including the playwright Ostrovsky, the poet Lermontov, and the famous bard Okudzhava for the 1978 film, "The Inn at Pyatnitskaya" about a gang of NEP-era "enemies of the people".

It also temporarily housed great Russian novelist Leo Tolstoy. Proceed to #12, one of Moscow's multiple museums dedicated to Tolstoy. It's uncertain whether Tolstoy actually lived at #12, #14, or #16, having only briefly alluding to his stay at a home on Pyatnitskaya belonging to V.V. Vargin (the largest supplier of Russian army uniforms during the war of 1812). Vargin owned all three homes. As Tolstoy was recovering from injuries suffered during the Crimean War, perhaps we can forgive his vagueness. We do know that while here from 1857-1858, he wrote the novel "Cossacks". More information about the museum and its exhibitions may be found at: www.tolstoymuseum.ru.

Retrace your steps, passing Novokuznetskaya Metro station once again, until you reach Klimentovsky lane. Look up: the towering and colorful five-domed church of St. Clement dominates the view. This baroque beauty was built between 1762 and 1769 and occupies the site of the original 1600s stone church. Although the external view is impressive, the public area is rather small and dim.

Continue south on Pyatnitskaya away from the glistening Kremlin domes in the distance. At #31/2 is the 18th century urban estate of wealthy entrepreneur, Matveyev, currently home to the political party Yabloko. At #33 is the fancifully eclectic Korobkova House, built in the 1890s and now the Embassy of Tanzania. With trim like white icing, and romantically scrolled windows, this is certainly one of Moscow's hidden treasures. In the 1930s, it was briefly inhabited by the Academy of Sciences.

Turn left on Stary Tolmachevsky lane, which takes its names from the settlement of royal translators who were used by the Kremlin in dealings with the Golden Horde.

Turn right onto Novokuznetskaya street—a reference to the blacksmiths who settled here. With each passing building, one immediately feels the past returning. Instead of the well-known chainstores, here one finds small, independently owned kiosks labeled simply "khleb" or "moloko", and frequented by kerchiefed grandmothers dragging along bundled up toddlers.

At #1 is the attractive 20th century estate now belonging to the Embassy of Mali. Across the street at #12/14 is the Embassy of Indonesia, which occupies two former private residences built in the early 20th century. The first is the early 1900s Protopopov-Tatischev House, which was built by Russian-born architect, Vladimir Sherwood Jr., whose father designed the State Historical Museum on Red Square. The second residence is the Urusova House, built in 1912 to the design of Ivan Rerberg, who also worked on the Kievsky rail terminal and the Central Telegraph Office.

The apartment building with supermarket on the left at #17/19 was featured in the popular Soviet-era comedy "Ivan Vasilyevich Changes Profession".



Pyatnitskaya street



"Yabloko" headquarters



Church of St. Clement



Novokuznetskaya street



Church of St. Nicholas in the Kuznetsk settlement



A.A. Bakhrushin Theatre Museum



Bolshaya Tatarskaya street



Paveletskaya Metro station

Remnants of the Tatar influence are still evident in this area. To the left is a statue dedicated to renowned Tatar poet, Gabdulla Tukay (1886-1913), located near the Tatar Cultural Centre. The new memorial was unveiled in April 2011 in conjunction with the 125th anniversary celebration of Tukay's birth. Though his life was shortened by tuberculosis, Tukay's influence on the modern Tatar language and dedication to social issues of the time make him a legend in modern Tatar culture.

At the corner of Novokuznetskaya and Vishnyakovsky lane is the early 19th century Church of St. Nicholas in the Kuznetsk settlement. The earliest church on the site was purportedly built in the 15th century. The latest was completely rebuilt in 1805 and was one of the few churches to remain open after the Revolution.

Proceed along Vishnyakovsky lane and turn left on Bolshaya Tatarskaya street. Tucked back at #28 is one of Moscow's oldest mosques, founded in 1823. While the mosque never had an easy relationship with Moscow's authorities, it spiraled quickly downward under Soviet rule. The Imam was arrested and shot in 1936 and the mosque was subsequently closed. In 1993, it re-opened after much reconstruction and is one of Moscow's four active mosques.

Retrace your steps to Vishnyakovsky lane and turn left onto Bakhrushina street, named after the wealthy Bakhrushin merchant family, well known for their philanthropic works. Most of the street is lined with estate homes from the 18th and 19th centuries, including the Bakhrushin's own neo-gothic estate at #29 and 31/12, which houses the still active A.A. Bakhrushin Theatre Museum.

The son, Aleksey Bakhrushin (1865-1929), held a particular penchant for the theatre and collected items in earnest. Indeed, his ever-growing collection became a real obsession, as Bakhrushin

became mocked for regularly turning up at funerals to press the deceased's family for objects of interest. A joke even circulated that "Bakhrushin comes hot on the heels of grave-diggers."

But his obsession developed into Russia's largest collection of theatre-related memorabilia. Bakhrushin founded the museum in 1894, which now possesses 1.5 million items, including costumes, stage sets, photographs, scripts, letters, and so on. More information about the museum may be found at: www.gctm.ru

Continue south toward the gargantuan Paveletsky train station, whose view is currently blocked by construction. Paveletsky services routes south and the Aeroexpress to Domodedovo airport. Notable for its size (one of Moscow's largest), this 1900 station was also the temporary home of Lenin's body following the arrival of his funeral train from his estate in Gorky in 1924.

Paveletsky is still home to Lenin's funeral train, which is now housed at the newly opened Russian Railway Museum inside the station. Prior to this, the train had been contained in a special air-conditioned pavilion. The museum is open Monday - Friday, 10:00-18:00.

Paveletskaya Metro station is also located here. It opened at the same time as Novokuznetskaya, in 1943. With its white marble and Soviet décor, Paveletskaya is noticeably more austere than the previous stop up the line. Perhaps that is a more fitting tribute to its history.

At this point, one can continue on toward the train station, or return along Novokuznetskaya street via tram 3 or on foot for further enjoyment of Zamoskvorchye's under-appreciated architectural delights.

For another walk in Zamoskvorechye, see the June 2010 PASSPORT article *Bolshaya Ordinka: Street of the Golden Horde and Golden Domes* at www.passportmagazine.ru/article/1908/ **P**



The Alexander Ostrovsky House

Text and photos by
Marina Kashpar

If the noise and rumble of the centre are getting you down, go by Metro to “Tretyakovskaya” or “Novokuznetskaya.” There is no other part of Moscow where so many ancient churches and old estates, small streets and quiet gardens have remained. This is Zamoskvorechye, one of the few parts of old Moscow to survive into the present age.

Malaya Ordynka street is a very quiet and cozy street, strange as that may be for the centre of Moscow. There is a small wooden house at #9, set back from the road in the way that estates were in the 19th century, and surrounded by almost a hectare of land. This is one of Moscow’s most unusual buildings. Here in the summer you can see sunflowers and roses in the yard, in the spring—lilies-of-the-valley and white lilac, in autumn—pumpkins and tomatoes in the vegetable garden. Just opposite, is the beautiful white stone church of Nikolai Mirlikiiskogo v Pizhakh.

Ostrovsky’s family, Nikolai Fedorovich and Lubov Ivanovna (the writer’s father and mother), stayed here for only two and a half years, but right here, in this house, on the 31st of March 1823 at 4 a.m., the future classic of Russian drama, Aleksander Nikolaevich Ostrovsky was born, and this is the place where Moscow celebrates the famous writer with a museum dedicated to him.

He called himself a native resident of Moscow, where “all Russians became closer and more understandable.” Ostrovsky lived in Zamoskvorechye for 20 years. Almost all of his 48 plays are based on Zamoskvorechye’s way of life, its special accent, which he knew so well. He cultivated drinking tea from his Russian samovar, sitting nibbling sunflower seeds in the area’s sleepy, cozy yards and gardens.

Ostrovsky’s father was from Kostroma, from a clerical family (his grandfather, after his wife’s death became a monk of Donskoi Monastery). Nikolai Fedorovich had a clerical education, but became a lawyer. After arriving in Moscow, he rented the ground floor of the house. But then, after he made his way up in the world, bought a couple of houses of his own, also in Zamoskvorechye.

From 1823-1826 the Ostrovsky family lived rather humbly, not even having a servant. The three rooms they inhabited had narrow windows, low doors and squeaking floors. But they seemed comfortable for them.

Even now it seems cozy here. All the furniture in the house is original. Everything was saved by relatives: a secretaire, a folding screen, round tables, armchairs, a bookcase filled with the same books the same age as those that filled the bookcase in 1823.





There is an old white tile stove still there, so attractive that you want to touch it to warm your hands. There are a lot of flowerpots on the windows, according to the custom of Zamoskvorechye, as well as simply coloured curtains, striped braided mats, shabby carpets, old candlesticks and icons. It's a pity you can't hear the clock ticking, otherwise the picture would be completed—as if you were in the house of one of Ostrovsky's characters: the merchants Bolshov or Baraboshev, the petty bourgeois Mavra Agurevna.

Of all the rooms, the most interesting is the study of Nikolai Fedorovich Ostrovsky, the writer's father, due to the original furniture and decoration it contains. Aleksander Ostrovsky didn't have a study of his own in this house, as he only lived here for the first three years of his life. That is why there are no personal things which belonged to the writer here either. However the second floor of the museum is devoted to Alexander's creative works at the Maly Theatre, which became his second home.

A wooden staircase with fretted balusters leads to the second floor of the house, where you find yourself in old Moscow. All the walls are covered with pictures and paintings of Moscow at the beginning of the XIXth century. In one of the museum's rooms there is a model of the Maly Theatre.

All the other rooms on the second floor are devoted to Alexander Ostrovsky's works. It's a bit like a mirror, where you can see the life and the way of life of the people who settled in Malaya Ordynka at the time when the writer lived here. Ostrovsky was the first person in Russian literature to write about those people and that part of Moscow, that is why he was called "a Pillar of Zamoskvorechye."

It is difficult to find any other writer who describes the peculiarities of this part of the city with such irony and love at the same time. For instance he wrote: "Nobody here sticks to any kind of fashion. It is even considered to be indecent. Fashion is a constant and inexhaustible theme for jokes. And imposing men, looking at a person in a modern suit, shake their heads with smiles of regret; it means—hopeless man. Better to be a hard drinker, then a man of fashion."

In the newspaper, *Zamoskvorechye*, Ostrovsky is mentioned several times, that he wrote: "The whole of Zamoskvorechye falls asleep at 9 p.m. There is nobody in the streets except dogs. Don't even try to find a cab."

The exhibits at the museum help us to understand more deeply Ostrovsky's words, his thoughts and the images of his plays. In the honour of the writer, musical and literary parties



are held here as well as performances of his plays. The house is alive and continues to live, which is as great a monument to the great writer as is possible to have. **P**

Museum address:

Malaya Ordynka, 9

(Metro Tretyakovskaya, Novokuznetskaya)

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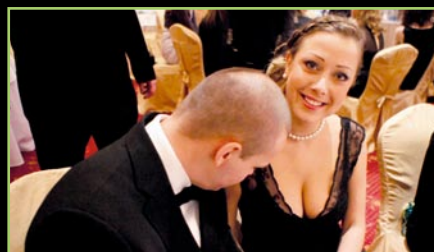
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Sunday, 12

Wales v Scotland	19:00
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Saturday, 25

Ireland v Italy	17:30
England v Wales	20:00

Sunday, 26

Scotland v France	19:00
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Did you spend the two weeks following Russian Christmas sorting out your future? Why not? You live in a country where every third person still believes in the power of spirits and the old ways. The number of “paranormal” television programmes gives evidence to the fact that many Russians are still open to believing that there is a supernatural. Nobody of course will admit that, because they don’t think their superstitions like returning home if you have forgotten something after you go out, and sticking your tongue at a mirror are that serious, are they? And keep your hand off the snout of that bronze dog at Ploshchad Revolutsiya Metro station.

Be this all as it may, many Russians, particularly adolescent girls in rural Russia, go in for the “Svyatki” traditions in a sometimes quite serious way, even today. Of course, they are all treated as a bit of a joke, like party tricks but not by all. Here are a few Svyatki traditions that you might have missed this year.

Russian fortune-telling traditions at Svyatki

Tanya Shorova



January in Russia is a most magical and joyful time, full of hopes and expectations. At all times it has been treated as a border zone between the Old and the New, between winter and spring. The ancient belief goes that unearthly powers, spirits, become available for contact during this time. Our ancestors tried to use this opportunity to foretell the future by interpreting secret signs. This was carried out during the Svyatki celebrations: the two-week period straight after the Russian Christmas until Epiphany Day. Fortune-telling traditions during these days have regained their popularity, especially in small Russian towns and villages, though now it is done mostly for fun.

The most popular time for divination comes on the first Svyatki night around midnight. Fortune-telling has always been of interest mainly for young women and teenage girls. They would usually choose dark, non-residential premises, often a bath house or "banya". There they let their hair down, took off their necklaces, rings and bracelets opening themselves up to the spirits. Basically all of the maidens were usually interested in one thing: if they were going to get married any time soon, and who to. Other typical questions for fortune-telling are related to life and death, illnesses, weather and the harvest, wealth and family well-being.

It is almost impossible to list all of the known fortune-telling methods. During Svyatki even the most ordinary things acquire a special connotation; nothing seemed accidental, any detail could become a sign, a messenger of something from the future.

For example, girls burn equally long threads of string and the owner of the fastest burning thread is supposed to be the first one to get married. Another traditional technique is quite satiating: one can tell the future by eating vareniki (stuffed dumplings). A few small meaningful objects are put into the vareniki whilst being cooked. A coin means money and future wealth, tomatoes foretell love, and a thread predicts future travel. Another variation is to hide copper, silver and golden rings into a pile of grain. Each girl takes a handful of it and if she gets a ring, she will get married in the coming year. The type of the metal reveals whether a future husband is going to be rich or poor.

To find out more about their future husbands, a rooster is used: plates with different fillings in them are put in front of the rooster, and whichever plate the roost picks, characterizes the future spouse. For example, if the rooster picks a plate with grain or money in it, the husband will be rich; if a plate with water, a drunkard; a plate with a mirror on it, someone handsome and tender. Another simple and wide-spread fortune-telling tradition is throwing a boot over the gate: by the direction the boot points, the girls learned where a future husband would come from. To complete "husband profiles," the girls go outside and ask the first person they meet for their names, believing that those would be the names of their future spouses.

To get an idea of what their marriage would be like, the girls lean against neighbours' windows and listen in on any conversation. Depending on whether the conversation they overhear is joyful or sad, the girls can establish what they should expect in their family life. If they heard such words as "Don't hurry, wait, sit down, it's still early", it means that a marriage will definitely not happen that coming year. But if the neighbours say something like "It's time to go", this is accepted as a positive sign about an upcoming marriage.

A special preparation is required if a girl wants to see the image of her future husband. One way is to see a prophetic dream: to ensure she sees one, a girl would put a branch from

a fir tree under her pillow and repeat the following words: "I go to sleep on Monday, put a branch from a fir tree under my head, let me see the one who thinks about me."

The most famous (and most scary!) divination is fortune-telling with a candle and mirror, which is placed on a table in a dark room a little before midnight. A girl stares intently into the mirror and at the stroke of midnight she is supposed to see a man looking over her shoulder. This man is believed to be her future husband. To make it even scarier (but certainly more effective!) you have to put two mirrors on the table facing each other and look at the gallery of reflections. This activity requires being alone or with a few close girlfriends and total silence. Weak-nerved and very emotional ladies are warned to avoid such fortune-telling experiment.

Also, if you want to know if a man and a woman should be together, all you have to do is to burn matches: put a couple of them on each side of a matchbox and set fire to them. If the burned down heads of the matches turn to each other, that meant a positive outcome for lovers.

If a girl has a broader outlook and wants to go beyond marital questions, she can utilize some other fortune-telling techniques which require a rich imagination: predicting the future by analysing melted wax shapes (a house-like shape means that you will have your own household soon; trees with upward branches signify some joy in the future) or looking at the shadows of charred paper. Participants in this ritual take a blank piece of paper, crumple it, put it in a dish and set fire to it. When it is almost completely burned, the girls put a candle behind them and look at their shadows on the wall. Most of these methods don't tell you your future directly, but leave you responsible for the gaps. All you have to do is to trust your own feelings and senses.

It is interesting that these traditions have not, naturally, gone unnoticed by artists, writers and musicians. The curious and impatient characters of such young ladies have inspired some of the famous Russian artists, including Kramskoy, Ma-kovsky, Brullov and others to develop this topic in their paintings. Tchaikovsky's composition "Svyatki" also reproduces the atmosphere and mood of this joyful and exciting time. Fortune-telling traditions were depicted in great detail by Ostrovsky, Tolstoy, Bestuzhev, Bulgakov, Pushkin and, perhaps by the greatest master of all in depicting such Russian traditions, Gogol. For me the most thrilling poem devoted to fortune-telling is the ballad "Svetlana" written by Zhukovskiy and translated into English by Sir John Bowring:

St. Silvester's evening hour

Calls the maidens round:

Shoes to throw behind the door,

Delve the snowy ground.

Peep behind the window there,

Burning wax to pour;

And the corn for chanticleer

Reckon three times o'er.

In the water-fountain fling

Solemnly the golden ring,

Earrings too of gold;

Kerchief white must cover them

While we are chanting over them

Magic songs of old.

Evolution?

Extinction?

John Harrison

Back in early December, just as many of us thought that Russia was slipping back to Brezhnevite stagnation, something truly amazing happened. Mass demonstrations occurred, shaking the country's political establishment to the core. Why and how?





Let's look firstly at the political reasons. A fairly large portion of the Russian middle class, and their children, actually perceived President Medvedev to be a reformer and were happy to let things drift on in the hope that he would eventually stop the rot of corruption, even while a wiser and more Kremlin-savvy minority said that the whole Putin-Medvedev tandem was a fix-up from the very beginning. When Medvedev and Putin eventually spilt the beans in September and announced that they were in fact going to swap jobs, they confirmed people's worst fears by announcing that such a scenario had been agreed at the start of their political collaboration. The announcement was made in a matter of fact way, with no understanding that this is not the sort of thing leaders are supposed to do, which was all very disheartening for those Russians who believe that politics can still be influenced by the people.

The people's disgust was almost palpable. Even Putin's true followers booed him at a wrestling match in November, which was somewhat astonishing because Russia's leader, good at discovering buried treasure, shooting whales and staring down the muzzles of grisly bears just doesn't get booed, especially on home territory.

Now it was clear why virtually none of Medvedev's legal reforms had actually been implemented. They were never meant to be. It was all a sham. How could it have been anything else?, the die-hard pessimists told us. But most people were prepared to give Putin their support—and I hate to say it, still are—because the system he created has enabled most to earn more than before. Never mind the odd arrest here and there, and various journalists being shot. With the Russian economy now gradually but inexorably moving towards a "state capitalism" model, with the state in this case owning or part-owning 62% of all businesses, and the traditional Russian media more or less quiescent. Who needs unwanted opinion anyway?, they say.

The government became hypnotised by its own success, something that happens to all ruling factions and individuals which enjoy great power for long periods of time. The Russian elite, no longer afraid to flaunt its wealth in Moscow's restaurants, boutiques and up-market residential districts—where over 50% of elite apartments are now bought by people partly

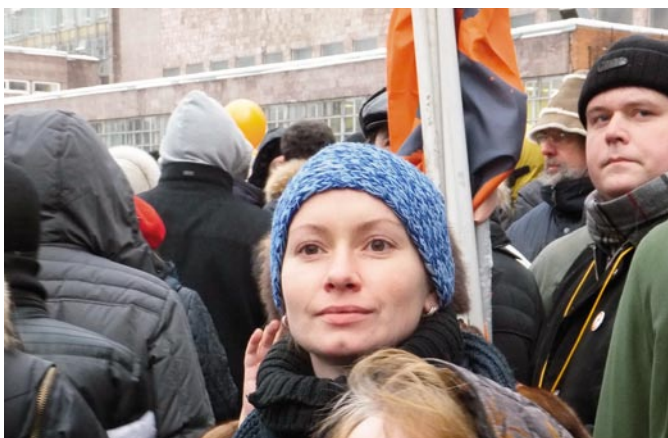
or wholly on the civil payroll—became clumsy in its over-confidence. It genuinely thought that the new tandem, which is really a continuation of the liberal-KGB trade off from the early 1990s, would last for a thousand years. Perhaps it will.

Self-hypnosis has the unfortunate side-effect of cutting the hypnotised subject off from reality. The tandem did not account for the fact that young Russians are not North Koreans ready to cheer and cry with joy when ordered to when the new (old) leader is wheeled out. The young are internet-savvy, and do not share the old blind-obedience-to-the-leader mind-set which their parents have. The young are too young to remember even Yeltsin, although they are now in their teens and twenties. They feel themselves to be part of an international community which shares mostly European moral values, and a good portion of hedonism that goes with them.

The government was surprised by public reaction after it falsified the results of the State Duma election of December the fourth. This was after the rather crude hatchet job by the state controlled media on the Golos election monitoring organisation carried out before the election. That was all too reminiscent of Soviet media attacks against Andrei Sakharov and Alexander Solzhenitsyn in the 1970s, both eminent human rights activists. Now people in their 30s and 40s and older started to join the demonstrations. People realised that if they didn't make a stand, they would never again have the chance to do so. It may already be too late.

Echo Moskvy had even advised listeners not to vote at all in the December the 4th elections. When voters heard that 99.5% of Chechens had "voted" for the United Russia, many regretted that they had not heeded the radio station's advice. Many voters were livid when they heard about the extent of election fraud. Election rules, such as the one that automatically passes on a vote for a party that does not make the 5% barrier to the party that wins, in a proportional manner, only became clear to the general public after the event. The election was a farse.

If no rigging had taken place, Putin would still have won, and he would have earned some respect from voters. Independent observers put United Russia's real majority at "only" 42% instead of the official 49%. Wouldn't that have been enough? When re-elected with 42% though, Mr Putin's par-



ty would have had to have shared power with other parties. That is something that Putin and his close circle is clearly not inclined to do.

All sorts of un-provable rumours have been flying around about Putin's "Russia Inc.," where the Prime Minister and his inner circle control from 10% to 15% of the country's GDP, making Putin one of the richest men in the world. No one really asked if it's OK for Russia to adopt the state capitalist model. Many high-level officials seem to believe in it with almost religious zeal, and this is perhaps the government's strength. People at the top think they are doing the right thing, which makes them more dangerous. There is a new ideology, called state capitalism. Mr Putin and his cult of the super-rich may not be state capitalism's best advertisement, but he is not alone.

We also tend to forget that Russia, unlike most other Eastern European countries, did not kick most of its politicians out of office after the fall of communism and start with a new bunch. Old habits die hard. Replace communism with state capitalism, the territory of the Soviet Union with Putin's Euro-Asia, and there are remarkable similarities. There is nothing particularly wrong with this, if this is what people want. The fact is, most people do seem to want this.

Under state capitalism there is less public accountability, and the border between expenses and bribes becomes blurred. In a one party, one company town, the sheriff, court and lawyers all work together. The rights of individuals are reduced in favour of the interests of the state. There is little real competition under state capitalism, but then there has been little real competition in Russia both before and after 1989. The lack of competition is state capitalism's biggest flaw, but at a time when our own form of capitalism is flagging, we are no longer, sadly, able to act as an example.

If the likes of Aleksey Navalny comes to power, an independent tribunal will most likely investigate allegations of corruption and abuse of power, and it is highly likely that Putin and others would face a tricky future. Apart from corruption, there are also allegations of murder of certain journalists and the use of prison sentences for various business leaders who did not agree with rules of the game. Mr Putin has no intention of even being a Kuchma, let alone a Mubarak. A Saddam Hussein is out of the question. In other words, Putin's government needs a whacking majority, and it considers arranging this through fraud to be almost normal.

After the fourth of December elections, correctly sensing the people's mood for the first time, the government had the good sense to allow the big nationwide demonstrations to take place, but failed miserably on the follow-up.

At first, demonstrators asked only for a re-run of the Duma elections and the resignation of the head of the election committee. Of course there was an element of anti-Putin heckling in the demonstrations on the 10th of December in Bolotny Ploschad, but the main thrust of the argument was for honest elections. Demonstrators did not want to be like the West which makes Putin's cold-war accusations, in particular about his "friend" Hilary Clinton financing the demonstrations, seem completely out of touch. This was an internal debate, a striving for a more transparent and democratic governance within the existing system. Demonstrators were constrained, polite and civilised, as were the police.

In an attempt to regain control, the already lame-duck President Medvedev made vague promises about reinstalling direct election of governors, and making it easier to register a



minority party, but unsurprisingly, nobody believed him.

Meanwhile, Putin, unable to perceive the extent that public opinion has swung against him, continued his rough-and-ready attack on the demonstrators. In a call-in TV show on the 15th of December, he ridiculed them, saying that he mistook a symbol of the protests, the white ribbon, for condoms. "I'll be honest, though it's rude: I thought it's anti-AIDS propaganda—that they are contraceptives." All attempts to split and vilify the opposition failed, and only turned public opinion more strongly against the Prime Minister. Credibility, once destroyed is virtually impossible to regain.

Because of Putin's knee-jerk reaction, on the 24th of December, when twice as many people turned out as on the 10th, the rhetoric was far more pointed against Putin, and already seemed to exclude any possibility of compromise or negotiation with the government. The prime-minister managed the impossible: uniting all opposition parties, albeit, against himself.

On the 26th, during a cabinet meeting, Putin once again rejected demands for an election re-run and accused the opposition of having no unified programme, "no clear way of reaching its aims and nobody who can achieve something 'concrete'". As would any fighter, Putin would like to see his opponent clearly. But the demonstrators were not calling for a new strong leader. If anything, the message from the street was that we have had enough of strong leaders; let's have a fair democratic system; and to start with, let's have fair elections and civic activism against falsifications rather than creating a vanguard or political force.

"We're not going to be commanding anybody," said businessman Georgy Vasilyev, former director of the board of telecoms giant VimpelCom, and member of the newly formed League of Voters.

Towards the end of January, the same old strong-arm tactics were used by the government, such as the arrest of 60 people on New Year's eve on Triumph Square in Moscow as they chanted "Russia will be free." They were demonstrating for the right to free assembly, which is guaranteed by Article 31 of Russia's constitution. I live near Triumph Square and saw how the Moscow City Council under Luzhkov initially attempted to stop these bi-monthly meetings by using the novel method of starting development work on an abandoned underground shopping centre project. Work soon stopped, but the barricades to prevent people gathering on the square have remained.

That evening, in his New Year's Address, Putin said he wished well-being and prosperity "to all our citizens regardless of their

political persuasion, including those who sympathize with left-ist forces and those situated on the right, below, above, however you like." In Russian, as in English, this carries a clear sexual innuendo. It would be difficult to image a more crass, offensive and stupid thing to say to middle-class voters.

Equally crude and damaging for United Russia was a botched photo-montage job showing Aleksey Navalny meeting with Boris Berezovsky in London. The caption stated that he had "never hidden" the fact that Berezovsky, a wanted man in Russia, was funding his struggle against Putin's re-election as President in March. Once again, lack of subtlety provided a field day for the bloggers, tweeters and other social network site users. Comparisons were made with the Kremlin's manipulation of images under Josef Stalin in the 1930s to discredit critics of the Soviet regime or airbrush them from history.

Only in mid-January did the government re-group and start to make concessions. This was after Patriarch Kirill said in a televised interview that it would be a "very bad sign" if the country's leaders failed to heed recent protests over perceived electoral fraud. Change is needed, the Patriarch said, but revolution must be avoided at all costs.

"If demonstrations ahead of the 1917 revolution had ended in the expression of peaceful protests and had not led to a bloody revolution and a fratricidal war, Russia would have had a population of more than 300 million and would have challenged or maybe even surpassed the United States from the point of view of economic development," he said.

At the same time, Putin started his counter-campaign to the middle classes. Writing in the pro-Kremlin newspaper Iz-

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vestia, he seemed to at least acknowledge the importance of democracy: "There can't be real democracy without policies accepted by the majority of the population and that reflect the interests of this majority." This was dismissed by Yabloko party chairman, Sergei Mitrokhin, as being a direct "overture to the middle class," while dismissing it as "a very intelligent publicity stunt."

On the 16th of January, President Medvedev asked the State Duma to reintroduce elections for governors in what looked like a major concession to opposition protestors. Three years previously, President Medvedev declared that gubernatorial elections would not be held in Russia again for 100 years. Officials rushed to make clear that the draft legislation, which is supposed to become law in March, the same month the new president is elected, does not allow the president to reject candidates as previously suggested by Prime Minister Putin. However the bill's wording leaves many questions unanswered and many have said that this concession is too little and comes too late to head off more social unrest. Only those political parties with seats in parliament will be able to name gubernatorial candidates, and the president will retain veto power over them. The best, and only really free, election procedure would be real direct elections, and this is not what the government is proposing.

Whilst grand overtures of words to the people continue, and the people's attention is turned to street demonstrations and the new illusion of "open government," important governmental posts are being shuffled. Under the original rules of post-Yeltsin democracy as mentioned earlier, the government at least retained a veneer of liberal-democratic politicians. Now there are none. Sergey Naryshkin, head of the Russian Presidential Administration since September 2004, and a deputy prime minister since 2007, became the leader of the State Duma on the 21st of December. According to unconfirmed sources, Naryshkin worked for the KGB and studied at the KGB Red Banner Institute in the same group as Vladimir Putin.

Somebody else who Putin trusts was also promoted that week, also an ex-KGB operative. Sergey Ivanov is now head of the Kremlin administration. Sergey Mitrokhin told interfax: "Perhaps he [Putin] counts on Ivanov's extensive experience in the state machinery which he could use in a role of anti-crisis manager."

Dmitry Rogozin, seen by many to be a pro-Putin demagogue was appointed vice-premier.

The government is now no longer afraid of relying more strongly on the other major forces (other than the liberals) in Russian politics, that is the "siloviki" and the security services, both of which have ample support in Russian corporations and the armed forces. All of the new appointees are completely loyal to Putin, and will remain loyal even in the midst of mass public uprisings. This does not bode well for the people on the street. However most demonstrators do not care too much about all of this. Perhaps they should.





If we take into account that Mr Putin will never leave power voluntarily, then the choice is probably not between: a democratic open society which many think, at least whilst demonstrating, will roll into power and Brezhnevite stagnation. The real choice is between a militaristic government, a security service-dominated government or a continuation of what we have now: a sham democratic government which will enhance the state's role in the economy at the expense of human rights, if necessary using the military and security services more fully. Both China and Brazil seem to be doing very nicely out of this arrangement. In pure economic terms, these state capitalist countries are performing better than the old West. The only thing left to argue for is that there should be safeguards put into place to limit the abuse of power. But even this may now be impossible to achieve because the old nomenklatura have already been successfully reappointed as senior managers and owners of semi-privatised businesses.

The opposition claim, that it is now in control because it has its own media, is to a certain extent true. In dominating the old media, the powers have actually turned public consciousness against them because the more they control, the new media has only expanded and became the only source of information to be trusted. The new media is much more sophisticated and slick than the TV-dominated old media. The people in power basically blew the media war. How?

The nature of the new media means that messages cannot exist for long there unless endorsed, "liked" by a number of people. False information is not accepted when reviewed by large numbers of people. President Medvedev was humiliated after posting a message on his Facebook page denouncing the demonstrations of the 10th of December. Propaganda is instantly exposed. This is completely different to the vertical, one-way, top-down old form of media which does not need to be endorsed if it is government-financed. Anybody can post a message on the new media, those messages which are the most meaningful are seen by the most people, whereas in the old media, only those messages which the editor or leader chooses are viewed. There is little or no interactivity in the old media.

This is a way of thinking, an agility and adaptability and a refusal to accept the world as it is that is completely at odds with

the "TV generation" mentality. Having said that, I think it would be a mistake to allow sociologists to proclaim the advent of a new type of human being, a kind of social networking half-human, half-smartphone. The grape-vine has always been a more reliable method of gathering information in Russia. There has always been a very developed "us and them" concept here. The social networks are updated forms of the grape-vine.

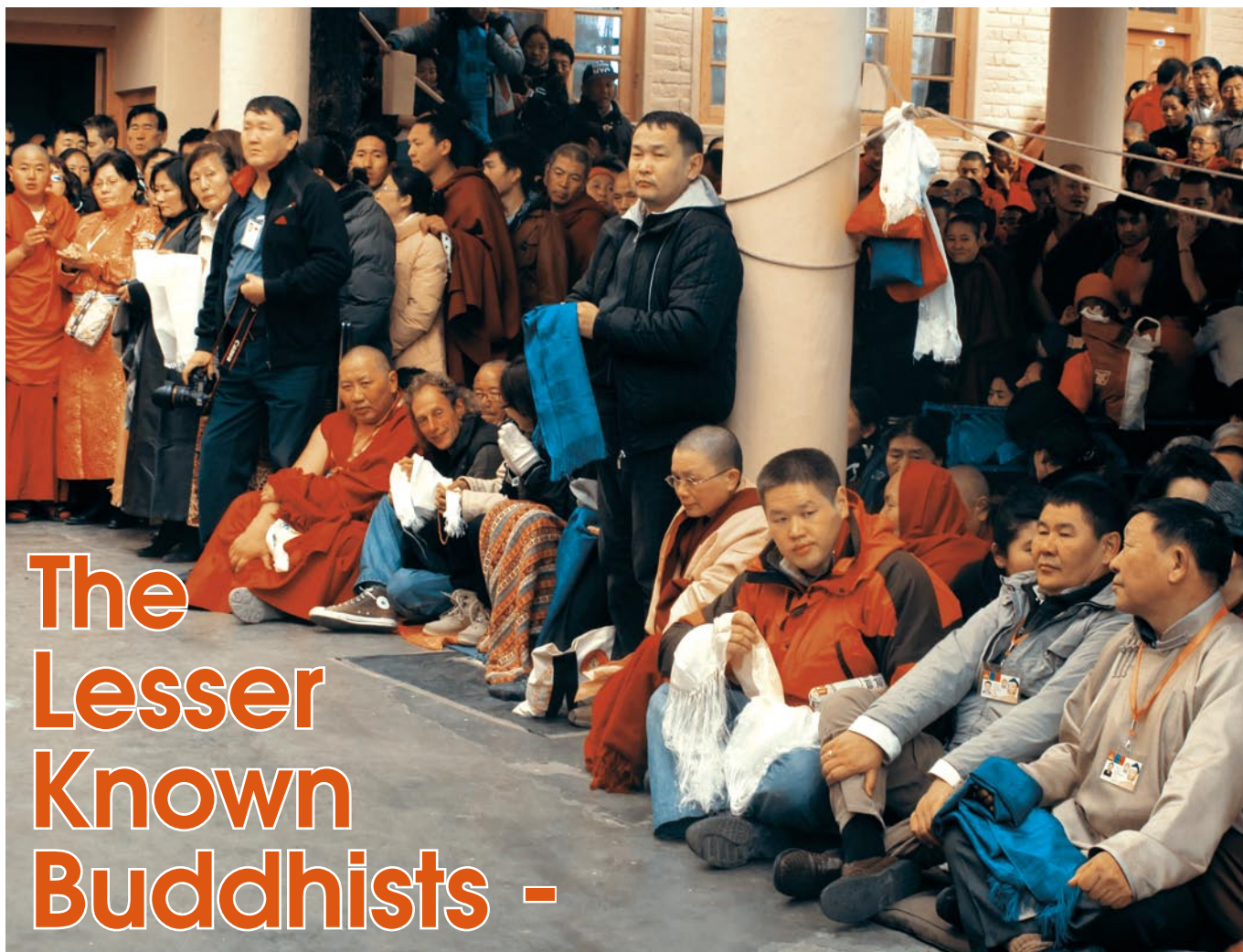
It is true that the facebook generation enjoys autonomy, but only within its own group, which excludes just about everybody else. Why? Because members of the establishment simply do not know how to use facebook or are not able to communicate horizontally in such a relaxed open way. They are used to receiving and giving orders.

The disadvantage for the protestors is that horizontal systems are not brilliant at establishing command systems, and that is a problem which Russian protestors have yet to overcome. How will they be organised, and who will organise them? Should they organise at all?

Alexey Navalny is emerging as the most popular opposition leader. He has tapped into deep anger about corruption, and at the rallies he is able to get tens of thousands of people shouting "we are the power". And yet many are wary of his flirting with nationalism, and point out that apart from being anti-Putin and anti-corruption, he has no political programme to speak of. Rallying people is great, but unlikely to bring about any meaningful change. Given the government's entrenched position and the demonstrators' naivety, real dialogue is unlikely, and this is a pity, because it is probably the only way forward.

If the government wins again in March, it is entirely likely that there will be spiralling violence, which will lead to a clamp-down and consolidation. With Putin safely back in the Kremlin, he may not be able to resist the call for greater public security and a return to the old, safe ways. All the more reason, the opposition says, to come out against Putin in March. True, as long as opposition members understand the real nature of the beast they are fighting. I hope the opposition wins, but I wouldn't be surprised if some of their demands are met, but not all, and things carry on as before.

How many of us are brave enough to wear our white ribbons even a few days after the demo has ended? **P**



in Europe's eastern corner, thousands of miles from the religion's Asian heartland

Saransh Sehgal

Much of Europe has remained unaware that Buddhism is a religion that is not practiced only in east Asia, but is also a mainstream faith in secluded pockets of Eastern Europe. However, in the mecca for international chess: the Republic of Kalmykia, in the Republic of Buryatia and in the Republic of Tuva within the Russia Federation, Buddhism is recognized as being their traditional religions and its people the Kalmyks, Buryats and Tuvans are collectively given a name as "Russian Buddhists".

Buddhism made the journey to Russia in the 17th century from Tibet via Mongolia. Today, there are over three million Buddhists in the Russian Federation, most of them Kalmyks. The kind of Buddhism practiced in Russia is lamaist in nature, similar to that followed in Tibet and Bhutan, and Russian Buddhists recognize Tibet's spiritual head the Dalai Lama as being their supreme spiritual authority. They embody the Gelugpa School ("the School of Virtue") of Tibetan Buddhism in the Mahayana tradition, that is, "the broad path" of salvation from endless rebirth in the world of suffering.

Russian Buddhists have been able to practice their faith freely since the fall of the Soviet Union, and were able to do so for many years before that. They have built dozens of mon-



A bag especially given to Russian Buddhists for the Dalai Lama teachings in December 2011



A special area close to the Dalai Lama

asteries known as Datsans. Buddhism, with its focus on inter-faith and social harmony has spread throughout Russia, as was witnessed by the construction of a Buddhist temple in St. Petersburg in the beginning of the 20th century.

There are now over 200 Buddhist organizations registered in Russia. Important Buddhist texts have been, and are now being translated into Russian, and Buddhist spiritual and educational prose is being published. However the surrounding economic situation casts its long shadow over Buddhists, with the north coast of the Caspian, where Kalmykia is situated, being the second poorest region in Russia. For them the quiet and kind philosophy of Buddhism is a real solution in the hard reality they live in.

The Supreme Lama of the Kalmyks is Erdne Ombadykow, a Philadelphia-born Kalmykian. His Holiness Tenzin Gyatso, the 14th Dalai Lama recognized Ombadykow as the reincarnation of Telo Tulku Rinpoche, a Buddhist saint who could supposedly bring back animals from the dead. Ombadykow was brought up as a Buddhist monk in a Tibetan monastery in India from the age of seven, and currently resides in Elista—the Kalmykia capital where Kalmyks and other Russian Buddhists revere him as a holy figure and seek his blessing. He travels a lot, spending time with his family in Colorado and arranging religious trips for Russian Buddhists to listen to the Dalai Lama's discourses in India.

Religious life is bustling in Russia. However there are also a lot of politics involved. Religion and politics have always gone hand in hand in this country. For seven years now, the Russian authorities have consistently turned down Russian Buddhists' requests for the Dalai Lama to visit. In 1979, the Dalai Lama made his first visit to the Soviet Union. After 1994, the Dalai Lama was received devotedly when he visited Russia's three Buddhist republics. But as Moscow's trade with China became more and more important after 2004, Russia stopped giving the Dalai Lama visas.

Russian Buddhists receive Dalai Lama's teaching in India December 2011

Because it has proved impossible to bring the Dalai Lama to Russia and to the Kalmykia region in particular, Russian Buddhists have become frequent pilgrims to India to seek blessings and listen to the teachings of their supreme spiritual leader over the last few years.

This year, 1,500 Russian Buddhists went on a pilgrimage to the Buddhist Holy Land. Many were there for the first time, and could be seen wearing traditional Buddhist clothing in the small colorful Himalayan town of Dharamsala in northern India, which



Russian Buddhists walk the narrow streets of the Himalayan town Dharamsala.

is the exile base of the Dalai Lama, and also the home of thousands of Tibetan exiles, including the government in exile.

The Russians attended a special programme of teachings organized for them by Ombadykow from the December 19th-21st. Included in the programme were the Dalai Lama's teachings on the Fulfillment of Destiny (*Tokjo Dunlekma and Geshe Langri*) and Thangpa's Eight Verses of Training the Mind (*Lojong Tsik Gyema*). Russian Buddhists could be found clutching FM radios listening to Russian translations of the teachings. Simultaneous translation was also offered in English, Chinese, Japanese, Spanish and Korean for the thousands of devotees who made the pilgrimage from other parts of the world.

Russian could be heard on the streets of the Himalayan town Mcleod Ganj, in upper Dharamsala. Pilgrims from differ-



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Russian Buddhists await the arrival of the Dalai Lama during the teachings



Russian Buddhists outside the residence of the Dalai Lama in Dharamsala, India

ent groups in Elista greeted each other in the town's narrow streets, while many sampled Tibetan culture and some were enjoying eating Tibetan dishes like the *momos*.

Tibetan monks offered their special butter tea along with Tibetan tea cakes during the teachings. One of the highlights of the three-day event was when the Dalai Lama was awarded an honorary degree from Tuva University by Telo Rinpoche (Ombadykow).

"The Russian Academic Council of the Tuva State University has decided to confer an Honorary Degree on His Holiness the 14th Dalai Lama of Tibet for his outstanding contribution to the development of science, and his personal contributions towards solving pressing issues such as protection of human rights, promotion of religious harmony, conservation of the environment, and the strengthening of moral and ethical principals in society," said Telo Rinpoche.

Whilst addressing Russian Buddhists, the Dalai Lama said, "Today's teaching is mainly for Buddhist followers from the Russian republics of Kalmykia, Buryatia, and Tuva. Your ancestors followed Buddhism for many hundreds of years. Many Buddhists from these regions in the last couple of decades have become great Buddhist scholars after completing their studies from Buddhist institutions in Tibet.

"Just listening and having faith is not enough. One has to practice it, religion should make you think and change for the betterment of oneself and for happiness in the community," said the 76-year old Spiritual Head and Nobel Peace Prize winner.

Nina, a Buddhist devotee from Russia said, "We need to hear more about the teachings of the Dalai Lama. We are happy to be here and to see the Dalai Lama and we want to know more about his teachings."

"It is my first time in India to seek the blessing of the Dalai Lama, and this is the biggest ever occasion in my life. The Living God filled our days with the teachings of kindness and compassion," said Darimya, an elderly Russian Buddhist, with a smile. **P**

Elephants on the march!

Tanzania

Text and photos by Luc Jones

When Russians bump into their fellow citizens abroad, their initial reaction is usually one of either surprise or embarrassment, depending I suppose on the location and the behaviour involved. In 2012 it's hard to believe that just one generation ago, an entire nation of nearly 300 million people were denied the opportunity to travel outside the borders of the USSR, lest their thoughts become tainted with evil, foreign ideas, or—presumably worse still—that they might finally see for themselves that the whole socialist dream was one massive con job (something that many were already well aware of).

Gorbachev's reforms in the late 1980s resulted in the collapse of the Soviet Union, and finally the freedom of movement which came with it. However, few had the financial means to venture far except those looking to emigrate, so initially tourism took the form of "chelnoki" (shuttle-trading) across nearby borders such as Poland, Germany, and China

with "tourists" travelling often by train to purchase goods in bulk that were in short supply back home. Progressing from this was the "Shop-Tour" which often combined a beach holiday with wholesale shopping, usually in Turkey, Egypt, Greece or, once again, China.

Visa restrictions have long dictated where Russians travel, so as much as many would like to visit more of Europe, the hassle of securing a Schengen visa puts many off. So it's Turkey and Egypt with their cheap and on-arrival visa sticker that ensures its these countries which remain popular as travel destinations. Decent hotels, good service, numerous flights from all parts of Russia, sandy beaches, warm winter weather and low prices meant that it was often cheaper than holidaying on the Black Sea! Exotic destinations, such as the Maldives and the Seychelles were open but only for those with cash to splash.

The past few years have seen Russians become more adventurous, thanks in part to the number of countries finally

Hippos



Lions – doing what they do most of the time – sleeping!

waking up to the spending power of the world's largest country and allowing visa-free (or at least visa-upon-arrival) visits, such as Thailand, Sri Lanka, Indonesia, Jordan, Morocco and Brazil to name but a few.

Despite this, it's still possible to hear Russians requesting "a destination or a hotel where there won't be any other Russians." The reasons for this are too numerous to list here, just ask them yourselves. One country where we certainly didn't expect to hear any Russian spoken was Tanzania, although slowly, very slowly, this west African country is appearing on tour operators' programmes for those who want a little more than sea, sun and sand.

Tanzania has all three of these, but the main lure is a fourth "s"—that is, safari. Traditionalists used to travel to Kenya although recent violence (due to bordering on Somalia) has allowed its southern neighbour to step up a notch and soak up the stragglers. As a result, the country is well geared for a greater influx of foreigners who are keen to see the "big five" and more in their natural habitat.

Safaris are great fun—once you've been on one you'll never visit a zoo ever again. They're hot, dusty, bumpy and can be quite tiring (don't expect much of a lie-in, the animals are up and about before sunrise) and this isn't a holiday for you to show off your Gucci collection. Germanic types may struggle with the ad hoc nature of the safari programme, as you drive to where the animals are, and since they go where they feel like—the Serengeti hosts the largest mammal migration in the world.

Your guide will be charged with finding them wherever they happen to be at any particular time. However, as the guides are fully aware that the size of their tips depends entirely on which animals they managed to find for you, they work hard and deserve their daily reward. You may feel like you're driving around in circles but they actually know exactly where they're going and what they're up to—in fact they keep in constant radio contact with each other to swap information on the rarer species and whilst you might think they're whizzing you past something you wanted to photograph, in fact they just heard of something even more special. You won't understand at first but you certainly won't be disappointed!

Unless you're on an overland expedition, you'll almost certainly enter the country in Dar-Es-Salaam, which curiously translates as "harbour of peace." Tanzania "did a Kazakhstan" back in

1973 by moving the capital to the middle of nowhere—Dodoma, the fad didn't catch on and DES is still the main commercial centre. However, there's little of interest to warrant more than a day here (event the beaches aren't up to much). So jump on a domestic flight north at the first available opportunity. Most likely you'll arrive at Kilimanjaro International Airport—which is slightly misleading as you can't see the famous mountain from there, and even as you head towards it, it's likely to be covered in clouds. Unless you're there to climb it, you'll head in the opposite direction to the town of Arusha which is where most safari companies base their operations, on the edge of the Great Rift Valley.

First off you'll head down into the Ngorongoro crater (stopping for a quick Kodak moment at the top) which is a great starter. Within a matter of minutes you'll see wildebeest, zebra and gazelle, then with any luck some lions, buffalo, elephant and perhaps even a rhino. Be sure to bring a long lens as distances are greater than they first appear.

Only once you enter the Serengeti (which you'll pass through Maasai territory to reach—check out their distinctive clothing) do the animals begin to appear in abundance. This is the point where you wish you'd brought an additional memory card for the camera as you'll want to snap at everything. We were fortunate enough to stop near a pride of lions shortly after they had left the remains of a wildebeest for the vultures to pick at. We also saw cheetahs, leopards and giraffes, oh, and lots more zebra and wildebeest!

The only resemblance the Serengeti has to a zoo is the hippo pool, but despite the perimeter fence (which is a wise move, to stop you falling in, getting eaten or stamped on) it's real enough and well over a hundred of these beats can be spotted almost on top of each other, some of them "yawning" but most of them sleeping. And there's even a croc at the back, if you can spot him!

Three days of non-stop animal action and you'll be ready for a holiday! Take the easy option by flying on a Cessna back to Arusha, and then you can catch a connecting flight to Zanzibar airport to see a distinctly different part of Tanzania. In fact Zanzibar was originally a separate state, run by Omani traders, and only at the end of British rule in Tanganyika (i.e., most of the rest of what makes up modern-day Tanzania) in the early 1960s did the country unite to form the United Republic of Tanzania.

Technically Zanzibar refers to the entire archipelago and the main island is Unguja, although to make life easier for foreigners



Leopards – making their escape!

it tends to be known simply as Zanzibar Island. It's very much a Muslim area (the mainland is mostly either Christian or tribal beliefs) and despite the white beaches and hordes of tourists, it has a conservative feel to it, so if you were to only visit here, you'd get a fairly lopsided impression of the country.

The best beaches are in the north of the island, called Nungwi with quality hotels and local bars to keep visitors amused. Be sure to visit Stone Town for some cultural sightseeing, such as the old fort on the waterfront, and the slave market. Souvenirs come in the form of spices, tea and scarves, plus various Queen memorabilia since their famous son Farrokh Bulsara (better known to the world as Freddie Mercury) was in fact born here. You can even enjoy a beer and a pizza in Mercury's bar, although we had to ask them to actually play some Queen!

Tanzania has something for everyone—visit before your neighbours get here!

Getting there: The main entry point is Julius Nyerere International Airport in Dar-Es-Salaam which is a cross between a garden shed and an airport hanger. There are no direct flights from Moscow, but easy connections on Egyptair, Emirates, Qatar Airways and Turkish airlines (via Cairo, Dubai, Doha and Istanbul respectively); British Airways, KLM & Swiss are also options, and KLM even fly to Kilimanjaro in case you're a hurry to climb Mount Kili.

Getting in: Everyone needs a visa, but they're available upon arrival for a fee of \$50 (although it doubles to \$100 if you hold an American, Irish or Pakistani passport)!

Getting around: You can do safari by renting your own car but you won't save much cash and essentially you're missing out on all the local knowledge that your guide/driver will provide you with. And good luck if you get stuck in the middle of the Serengeti!

Speaking there: Tanzania's two official languages are Swahili (spoken by pretty much everyone) and English (spoken by most in urban areas and by those connected with the tourist trade, but it thins out in the more rural areas). Everyone will greet you with a ubiquitous "Jambo" (hello) and be delighted if you can pick up any other phrases.

Spending there: Safaris are pricey, but they're generally all-inclusive (except the beers that you'll drink in the evenings). Tanzania isn't an expensive destination compared to Europe although expect costs to double in Zanzibar. The currency is the Tanza-



With our guide and driver, Julius

nian Shilling; ATMs are fairly widespread and you can change US Dollars, British Pounds and Euros with relative ease, in fact some tourist shops and restaurants will quote prices in USD although you can pay in local money, and often with credit cards

Staying there: You can either rough it by sleeping in a tent, or go in style by staying in a safari lodge, which even in the middle of the Serengeti National Park will have electricity, hot water, TV and pretty decent food. Given that the bulk of the cost of a safari is a combination of park entrance fees and the transport costs, scrimping on accommodation costs won't knock much off your bottom line. **P**





WEDDING-2



A three-part series by Helen Womack

One evening in December 1985, when the snow was falling in thick flakes on Strastnoi (Passion) Boulevard, I bumped into the tall, dark and devastatingly handsome Konstantin Gagarin. The street name referred to the Passion of Christ, there being an old monastery nearby, but for us there would always be the other meaning.

I had gone out in need of fresh air after working late in the Reuters office, translating a newspaper article about how Mikhail Gorbachev was cracking down on alcohol abuse. Vodka prices were going up to curb consumption and new penalties were coming in for "hooligans" caught drinking in public places.

At the same time, walking towards me from the other end of the deserted boulevard was Kostya, who had left a party where the vodka was running out. He told me afterwards that he had been hoping to find a taxi driver who would sell him black-market liquor from the boot of his cab. But meanwhile, mistaking me for a Russian girl in my fake fur coat, and being a cheeky lad, Kostya decided to try his luck.

"You don't by any chance have a bottle, do you?" he asked.

"You leave me alone. I am a British correspondent," I replied in broken Russian, fearing a KGB provocation to get me drunk in a public place.

We stood staring at each other like two animals in the forest. Luckily Kostya was joined at that moment by another party guest, Nikita, whose English was slightly better than my Russian. He explained the situation, calmed me down and invited me to the party. It was madness for me to follow two strange men to an unknown apartment at nearly midnight but I felt instinctively that they were not going to hurt me.

We had nothing
to drink except
diluted eau de
cologne or tea.
I chose tea

They took me through a dark yard into a doorway reeking of urine and up in a creaking lift to a small fifth-floor flat. The narrow living room was furnished with a green velvet sofa spewing its stuffing and two or three wooden chairs. On the table were a few mandarins and a dish of sukhari (nibbles of dried bread). The party had broken up for lack of lubrication and the host and hostess had gone to bed, but Kostya roused them again to greet me. They turned out to be Seriozha, who was following his famous father into the world of literature, and Lyuba, a doctor.

Seriozha spoke French, which was also my best foreign language at that time. The two of us got carried away, talking about art, politics and everything under the sun. We had nothing to drink except diluted *eau de cologne* or tea.

I chose tea but was inebriated by the discussion. Nikita got bored and left, Lyuba went back to bed and Kostya sat in uncomprehending silence throughout the night.

Although I was talking to Seriozha, it was Kostya I really liked and judging from his body language, he was attracted to me too. He asked me to go out with him and we agreed to meet the following evening outside a furniture shop on the boulevard. I took a pocket dictionary with me on the date. Kostya's English was extremely limited, although he managed to express quite complicated ideas in the primitive language at his disposal.

"Kostya no like now house," he said, meaning that he was not keen on contemporary architecture.

"Soviet Union covered in prick trail," was his description of a land under dictatorship and barbed wire.

On our first outing, he took me to see the "Forever Fire", the Eternal Flame down by Red Square.

Because of the language barrier, we learnt about each other slowly. It was nearly two weeks before I understood that

Kostya did not live in Moscow but was extending his stay so that he could see me. He was from Kirovsk, a town in the Leningrad region strictly closed to foreigners because it had a factory that produced parts for submarines.

As a boy, Kostya lived in a wooden house overlooking the Kirovsk cemetery. His father worked in the timber industry. His mother, who had a degree in history, taught dialectical materialism in a workers' night school. Since his mother was busy teaching, he was effectively brought up by his grandmother. She had lost 17 years of her life in one of Stalin's labour camps because in the 1930s, she had given a night's shelter to a priest.

The Soviet Union was still an atheist state when Kostya was born in 1959. His grandmother, released from labour camp, baptized him secretly at home in a washing up bowl. In his youth, Kostya rebelled against the status quo by declaring himself a Christian whereas I, growing up in the West, had rejected Establishment values by briefly toying with communism.

At 16, Kostya left Kirovsk and took a place at a technical college in Leningrad. From this springboard, he tried to jump into theatre school but was rejected because he could not produce a satisfactory political essay. Asked to write on the subject of the war-time victory of the Soviet Union, Kostya wrote: "The Soviet Union had a

great victory, full stop." Nevertheless, he'd made it out of dreary old Kirovsk and now had a colourful bohemian life in Leningrad.

To avoid prosecution as a "social parasite", he had a state job on paper. In reality, he lived like a bear, gathering food in summer and hibernating in winter. When the weather was warm and the days long, he would build dachas for private clients, strictly speaking an illegal business. When the frosts came, he would sleep by day and party by night. He had friends all over the Soviet Union and travelled to visit them, taking his guitar wherever he went. He wasn't an anti-Soviet dissident as such but his hippy lifestyle was subversive in its way.

The fact that he travelled protected us for a long time. Kostya would come to Moscow to see me and then go away again, so the KGB never had time to latch onto us. We were both nervous of the secret police. There were days when I was so paranoid, I used to think my rabbit-fur hat was bugged and the KGB were listening to my thoughts. Kostya was more relaxed but he took the precaution of never visiting or telephoning me in "Sad Sam", the foreigners' compound where the walls and phones were almost certainly riddled with eavesdropping devices. Instead, like spies, we used to meet on the street and agree the venue for the next date before we parted.

We were both nervous of the secret police. There were days when I was so paranoid, I used to think my rabbit-fur hat was bugged



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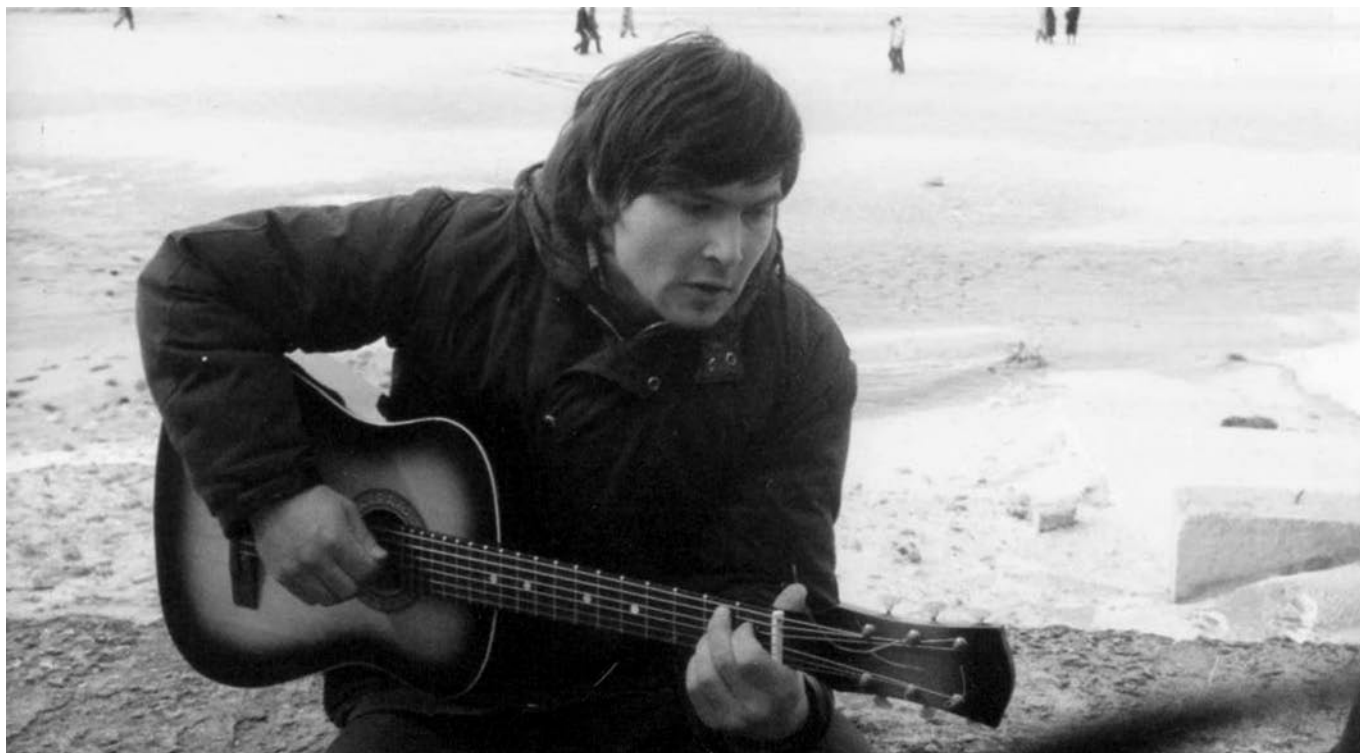


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At the start of our courtship, we met several times outside the furniture store, then we decided to change the place of rendezvous to Mayakovsky Square. I remembered that we had a new arrangement but Kostya forgot, so while I was waiting at the square, he was standing outside the furniture shop. I waited for an hour in the cold before giving up in despair. There were no mobile phones then, of course, and I didn't have an address or telephone number for Kostya. All I knew was that he stayed with friends, somewhere in the general area of Belorussky Station.

The situation seemed hopeless. I went back to "Sad Sam", lay on the sofa and stared at the ceiling. After about an hour, I had an urge to go to Belorussky Station. I took a taxi and among the thousands of people milling about at the station, I spotted Kostya in the rush-hour crowd. It was as unlikely as finding a needle in a haystack. After that, we were careful to exchange telephone numbers and addresses.

Kostya continued to visit me in Moscow but we also started to meet in other Soviet cities. Naturally, I went to Leningrad and we also had little holidays together in the Baltic States. On each trip, I would check into the local Intourist hotel but in actual fact stay with Kostya and his friends.

In Moscow, Kostya and I tramped the streets, stealing kisses in doorways like teenagers. Friends were kind and took us in but we needed a place of our own. In those days, it was illegal to rent an apartment but Kostya managed to borrow one. One warm May evening, in a worker's flat near a meat processing plant in the grimy suburb of Kuzminki, he asked me to marry him. He went down on his knees to make the proposal. Not lilacs but an aroma of boiled bones floated in through the open *fortochka* (little window). Yet for me, nothing could have been more romantic.

In Moscow,
Kostya and I
tramped the
streets, stealing
kisses in doorways
like teenagers

When I was engaged, I thought I should inform my employers at Reuters. Both Kostya and I expected trouble from the KGB, which we were to get in full measure in due course, but I failed to foresee that my bosses were going to be less than sympathetic to our little East-West union. At first, the editors wanted to withdraw me to London for "losing my objectivity". I didn't blame them. They were only doing their jobs. Fortunately, the intervention of one progressive-minded German editor saved my bacon and Reuters decided not to cancel my Moscow posting.

Soon Kostya and I had other problems. I got an early warning of this from a friend called Mikhail Butov, who was a poet. Misha and I sang together in a choir. At one of the rehearsals, he took me aside and told me that he had been called in by the KGB, who wanted to know the identity of my Russian fiancé. It was incredible but that vast, supposedly all-powerful organization couldn't work out to whom I was engaged. Misha refused to inform on me and as a result, lost the place he was hoping to get at film school. But the gods rewarded his loyalty as a friend because in the 1990s, he went on to win the Russian Booker Prize for his novel, *Freedom*.

As for the KGB, they didn't manage to find Kostya until October 1986, when our marriage banns went up at the British Embassy, a necessary formality before we could book a ceremony at the Palace of Weddings. In the banns, Kostya's address became public knowledge: 4A Reidovy Peryulok, Kirovsk, Leningrad Region.

Armed with this information, the KGB sent army recruiters to Kostya's home. No doubt they thought he would make excellent cannon fodder for the war in Afghanistan.

To be continued in the next issue... **P**



How a Foreign Citizen in the Russian Federation Can Replace Lost Documents

Julia Yakhina,
LEVINE Bridge,
Director, Migration department

If a foreign citizen in the Russian Federation loses his or her personal documents (passport, work permit, migration card, etc.), he or she must immediately make a declaration of the fact regarding the lost documents to the police department or at the place of his/her stay, or at the place of temporary residence in Russia.

The foreigner will then be issued the appropriate certificate confirming his or her claim that the documents were lost. After that it is necessary for the foreigner to replace personal identification document in the consulate of his/her citizenship.

A foreign citizen who enters the Russia Federation under a visa-free regime replaces only his or her migration card in the relevant territorial Department of the Federal Migration Service. A duplicate arrival notification of the foreigner is obtained via the same district office of the FMS in which the previous notification of arrival was filed.

If a foreign citizen is visiting Russia on the basis of visa, the application for replacing the visa, the migration card and notification of arrival is made to the Visa division of the relevant Department of the Federal Migration Service. A duplicate Russian visa of the exact same type as the previous visa can then be issued.

If the loss occurred just prior to departure from Russia and relatively close to the expiration date of the visa, a foreigner is not required to obtain a duplicate visa in order to exit from the country, but he or she instead can be issued an exit (transit) visa which is valid for a period of 10 days.

Citizens of the European Union (with some exceptions), in accordance with article 8 of the Agreement between the Rus-

sian Federation and the EU, in the event of lost identification documents on the territory of the Russian Federation, are permitted to exit from Russia without a visa or other authorization. Under this scenario, a foreign citizen who has been issued an identification document by his or her consulate in the Russian Federation has the right to depart from the territory of the Russian Federation without a visa.

To replace a work permit for a foreigner staying in Russia with a valid visa, the employer must make the appropriate application at the same territorial Department of the FMS from which the original work permit was issued. If the original work permit was issued within one month, the replaced duplicate of the work permit can be issued by the speeded-up procedure, in 14 working days.

Foreign citizens arriving in the Russian Federation under a visa-free regime, as well as those who have temporary residency status in Russia, apply for replacing of the work permit to the territorial Department of the FMS personally.

If a foreign citizen is a Highly-Qualified Specialist and loses his or her work permit, regardless of the region of the work permit's validity, his or her employer must make the appropriate declaration for obtaining a duplicate to the Federal Migration Service of Russia located in Moscow. **P**

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650-0246

M. Oktyabrskaya

9a Ul. Korovy Val,
959-8919

M. Universitet

6 Prospekt Vernadskovo,
783-4037

M. Polyanka

16/5 Bolotnaya Plushchad,
951-5838

www.starlite.ru

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1 Ulitsa Sretenka,

M. Chisty Prudy

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Fabulous Asian food in a palatial and exquisite setting. The owners reportedly spent a mid-eight figure amount on the fit-out including a two million dollar dim-sum kitchen. Try the Wasabi shrimp.

26/5 Tverskoi Bulvar, 739-0011

M. Tverskaya, Pushkinskaya

www.turandotpallace.ru

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7 Kuznetsky Most, 628-7678

M. Kuznetsky Most

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15 Tverskoy Bulvar, 694-0641, 694-0154

M. Tverskaya

<http://eng.novikovgroup.ru/restaurants/>

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Jerry Ruditsky opened the first coffee shops in Moscow, and still serves the best coffee. Smoke-free. Several locations.

56 Leningradsky Prospekt, 742-3755

www.coffeebean.ru

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13 Ulitsa Bolshaya Nikitskaya, 775-5188, 775-4310

M. Arbatskaya, Biblioteka im. Lenina

www.coffeemania.ru

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www.starbuckscoffee.ru

VOLKONSKY PEKARNYA-KONDITERSKAYA

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2/46 Bolshoi Sadovaya

M. Mayakovskaya

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Moscow's top French restaurant. Try the bistro and weekend brunch.

9/2 Ul. Seleznevskaya, 258-4403

M. Novoslobodskaya

www.carreblanc.ru

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Elegant but comfortable with an eclectic international menu: Asian, Russian, Italian, sushi and other cuisines.

10 Academic Sakharov Prospekt

926-1640, 926-1645

M. Chistiye Prudy

CAFE DES ARTISTES

Restaurant and bar offers fine European cuisine in a relaxed atmosphere, often with recent artwork on the walls of the upstairs room.

5/6 Kamergersky Pereulok, 692-4042

M. Teatralnaya

www.artistico.ru

GALEREYA

Trendy, lavish and expensive. The place to see and be seen.

27 Ulitsa Petrovka, 937-4544

M. Pushkinskaya

eng.novikovgroup.ru/restaurants/

GRAND ALEXANDER

Named after poet Alexander Pushkin, this opulent restaurant at the Marriott Grand Hotel is one of Moscow's top French-European restaurants.

26 Tverskaya Ulitsa, 937-0000

M. Tverskaya

JEROBOAM

Ritz-Carlton's Jeroboam, under the stewardship of celebrity German chef Heinz Winkler, offers "la Cuisine Vitale" in the new building that replaced the eyesore that was the Soviet-era Intourist Hotel.

3 Tverskaya Ulitsa, 225-8888

M. Okhotny Ryad

KAI RESTAURANT AND LOUNGE

Some of Moscow's best contemporary French cuisine with an Asian touch from chef at Swissotel Krasnye Holmy.

52/6 Kosmodamianskaya Nab, 221-5358

M. Paveletskaya

SCANDINAVIA

The summer café is one of Moscow's main after-work meeting venues. Excellent Scandinavian and continental menu.

19 Tverskaya Ulitsa, 937-5630

M. Pushkinskaya

www.scandinavia.ru

SKY LOUNGE

Dining on the roof of the Russian Academy of Sciences offers guests unparalleled views of the city.

32a Leninsky Prospekt, 915-1042, 938-5775

M. Leninsky Prospekt

www.skylounge.ru

VANIL

Hip French and Japanese near the Cathedral of Christ the Savior.

1 Ulitsa Ostozhenka, 202-3341

M. Kropotkinskaya

eng.novikovgroup.ru/restaurants/

VOGUE CAFE

Elegant, trendy partnership with Vogue magazine.

7/9 Ul. Kuznetsky Most, 623-1701

M. Kuznetsky Most

<http://eng.novikovgroup.ru/restaurants/>

LEBANESE

SHAFRAN

Quiet and cosy atmosphere. Culinary masterpieces of Arabic cuisine. Varied and substantial lunches. Unusual and tasty breakfasts. The mezze is completely addictive!

Spiridonievsky pereulok, 12/9, 737-95-00

www.restoran-shafran.ru

FUSION

GQ BAR

A warm, active hang-out for the elite just up from the Kempinski Baltshug Hotel. Partnership with GQ magazine.

5 Ulitsa Baltshug, 956-7775

M. Novokuznetskaya

eng.novikovgroup.ru/restaurants/

SOHO ROOMS

Chef Laura Bridge mixes it up at this trendy restaurant-club along the embankment near Novodivichy Monastery.

12 Savinskaya Nab., 988-7474

M. Sportivnaya

www.sohorooms.com

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A simple but excellent vegetarian buffet with an eclectic mix of Asian and other dishes.

11 Kuznetsky Most, 628-3580

M. Kuznetsky Most

www.jagannath.ru

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Simple and healthy food and bakery at the Moscow extension of an international chain. Delivery. Multiple locations.

5/6 Kamergersky Pereulok, 649-7050

www.lpq.ru

LATIN AMERICAN

NAVARRO'S BAR & GRILL

El Salvador born chef-owner Yuri Navarro excels at everything from tapas to eclectic Peruvian-Mediterranean fusion, seafood to grilled meat. One of Moscow's few chef-owned restaurants.

23 Shmitovskiy Proezd, 259-3791

M. Mezhdunarodnaya

www.navaros.ru

OLD HAVANA

An amazing place, with a stunning Brazilian table-side show nightly from Thursday to Saturday. The food is good, but the highlight is the unbelievable three-hour extravaganza with about two dozen dancers and capoeira performers.

28 Ulitsa Talalikhina, 723-1656

M. Proletarskaya

www.old-havana.ru

ITALIAN

SEMIFREDDO MULINNAZO

Sicilian chef Nino Graziano dishes up the best of Sicily and the Mediterranean with the help of his personal grill out front. Huge Italian wine list.

2 Rossolimo Ulitsa, (499) 766-4646

M. Park Kultury

www.semifreddo-restaurant.com

MARIO

Delightful elegance and style with the best-quality Italian dishes. Open noon to last guest.

17 Ulitsa Klimashkina, 253-6505

M. Barrikadnaya

CIPOLLINO

Coffee- and cream-colored stylish Italian cafe a stone's throw from the Cathedral of Christ the Savior.

7 Soimonovsky Proyezd, 695-2936, 695-2950

M. Kropotkinskaya

www.cipollino.ru

JAPANESE

KINKI

Authentic Japanese kitchen with amazing seafood delicacies like Tasmanian salmon, Madagascan shrimp and others. The range of Japanese drinks is extremely wide. You can taste true Japanese sake – rice-based hot drink – which is served in a special Japanese way.

11, Osennaya Str., (495) 781-1697

M. Krylatskoye

www.kinkigrill.ru

MEGU

The best Sushi in town is served here according to PASSPORT's publisher John Ortega. Funky Korean décor and ambience.

Lotte Plaza Hotel Novinsky Bulvar 8

M. Smolenskaya

+7 495 745 1000

NOBU

The Moscow branch of the legendary Nobu is now open on Bolshaya Dmitrovka. Nobu moves directly to PASSPORT's Moscow Top 10 list.

20 Bolshaya Dmitrovka, 645-3191

M. Okhotny Ryad

www.noburestaurants.ru

ICHIBAN BOSHI

High-quality, affordable Japanese with cool ambience. Several locations.

22 Krasnaya Presnya Ulitsa, (499) 255-0909

M. Krasnopresnenskaya

50 Ulitsa Bolshaya Yakimanka

M. Polyanka

www.ichiban.ru

SEIJI

One of the few Moscow sushi restaurants that actually has a Japanese chef, even a celebrity chef – Seiji Kusano, who also set up the O2 Lounge at the Ritz-Carlton.

5/2 Komsomolsky Prospekt, 246-7624

M. Park Kultury

CAUCASUS

BAGRATIONI

Great Georgian food and entertainment in a stylish mansion near Novodevichy Monastery and the Korean Embassy.

1/7 Spartakovskaya Plushchad, 267-6881, 266-0531

M. Baumanskaya

BARASHKA

Our Azerbaijanian friends swear it's the best Azeri restaurant in town.

20/1 Petrovka Ulitsa, 200-4714, **M. Kuznetsky Most**

21/1 Novy Arbat, **M. Arbatskaya**

http://eng.novikovgroup.ru/restaurants/

BELOYE SOLNTSE PUSTYNI

Named after White Desert Sun, one of the USSR's favorite films. An eclectic Central Asian menu that includes Azerbaijan and Uzbek cuisine.

29 Ul. Neglinnaya, 625-2596, 200-6836

M. Kuznetsky Most, Teatralnaya

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A Moscow classic serving upmarket Russian cuisine in a lavish, 19th century setting. Bustling, ground-floor dining hall and a more sophisticated (and pricier) experience upstairs. Reservation essential.

26a Tverskoi Bulvar, 739-0033

M. Pushkinskaya, Tverskaya, Chekhovskaya

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For real lovers of all things Russian, including traditional Russian dancing, rivers of vodka and plates stacked with food in the Tsar's chambers from the time of Boris Godunov.

5 Teatralnaya Plushchad, 698-5609

M. Teatralnaya

OLOMOV

Authentic Russian cuisine in a restored 19th century mansion.

5 Monetchikovskiy Pereulok, 953-6828

M. Dobryninskaya

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A Russian chain that serves a great selection of typical Russian specialties at modest prices. Many locations.

23 Bolshaya Dmitrovka, 200-0965

M. Okhotny Ryad, Teatralnaya

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M. Tverskaya, Pushkinskaya

www.fishhouse.ru

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28/2 Ulitsa Petrovka, 694-0930

www.la-maree.ru

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EL GAUCHO

True Argentine menu. THE place for charcoal-grilled meats and fish.

4 Ul. Sadovaya-Triumfalnaya, 699-7974

M. Mayakovskaya

6/13 Ul. Zatsesky Val, 953-2876

M. Paveletskaya

3 Bolshoi Kozlovsky Pereulok, 623-1098

M. Krasniye Vorota

www.elgaucho.ru

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Strastnoy Blvd. 8a, 988 17 17

www.chicagoprime.ru

GOODMAN

Moscow's premium steak house chain. Numerous locations.

23 Tverskaya Ulitsa, 775-9888

M. Tverskaya, Pushkinskaya

www.goodman.ru

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Ulitsa Petrovka 11/20, 937-1024

M. Kuznetsky Most

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6 Prospekt Vernadskogo, 775-4503

M. Universitet

www.torrogrill.ru

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M. Chisty Prudy; 17 Ulitsa Pokrovka, 624-07-18

M. Kuznetsky most; 4 Kuznetsky most, 692-02-14

www.cubalibrebar.ru

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Martinez Bar offers its guests a chamber setting and a cozy atmosphere without tobacco smoke and the city hustle. During the day, Martinez Bar is a comfortable location for a meeting (from 12:00 till 17:00 30% discount for the hole menu); during the evenings, the Bar is an ideal place for cocktails.

M. Chisty Prudy; 1 Ulitsa Sretenka, 760 81 92

www.martinezbar.ru

NIGHT FLIGHT

If you don't know about Night Flight, ask somebody! Open 18:00-05:00

M. Tverskaya; 17 Tverskaya Ulitsa, 629-4165

www.nightflight.ru

OGONYOK BAR

A small and comfortable bar on Potapovsky Pereulok, Ogonyok mixes the most provocative elements of the 1960s and 1970s. Sex and rock 'n' roll aren't enough here, this is a place for crazy people only!

Our food is a mix of sushi, rolls and finger food, which you can enjoy all day and night. Our cocktail menu can satisfy the most demanding tastes of modern hipsters, not only with its variety but also with its fair prices.

5/2 Potapovsky Pereulok, 226-4825

M. Chisty Prudy

www.ogonekbar.ru

PAPA'S

Master night spot host Doug Steele is back, at Papa's tucked in the basement below Johnny the Fat Boy Pizzeria. Papa's features live music and lots of sweaty young bodies and sweaty older men.

M. Kitai-Gorod; 2 Myasnitskaya Ulitsa, 755-9554

ROCK'N'ROLL

Rock'n'Roll bar offering visitors all popular dishes and drinks, 24 hours a day, 7 days a week. In the afternoons we are a quiet place for business lunch, and at night we are a cheerful and rampant bar where it is possible to take pleasure with freshening cocktails while listening to dj sets.

M. Chisty Prudy; 1 Ulitsa Sretenka, 233 76 97

www.rocknrollbar.ru

SECRET BAR

In July Secret bar has slightly opened the doors and has ceased to be one of the most secret places of Moscow.

Cosy atmosphere of house parties, tasty meal, good drinks and the pleasant prices remain at former level, and here possibility to get to a bar is received by all interesting inhabitants of capital.

6 bld. 3 Pereulok Stoleshnikov, 921-07-50

M. Teatralnaya

www.secretbar.ru

TEQUILA BAR & BOOM

A new project from Seiran Gevorkyan, where the capital's famous drinks mixer outdid himself. This is the only place in Moscow where you can find such an exquisite cocktail menu.

There are over 30 Margaritas alone here. And you can drink all sorts of tequilas in our bar, not only with Sangrita and chasers, but also with lime and salted sun-dried tomatoes, grapefruit and passion fruit. Dancing and revelry reign 24 hours, 7 days a week, right here!

4 Ul. Kuznetsky Most,

Phone: +7(495) 692-8392

M. Kuznetsky Most

www.bartequila.ru

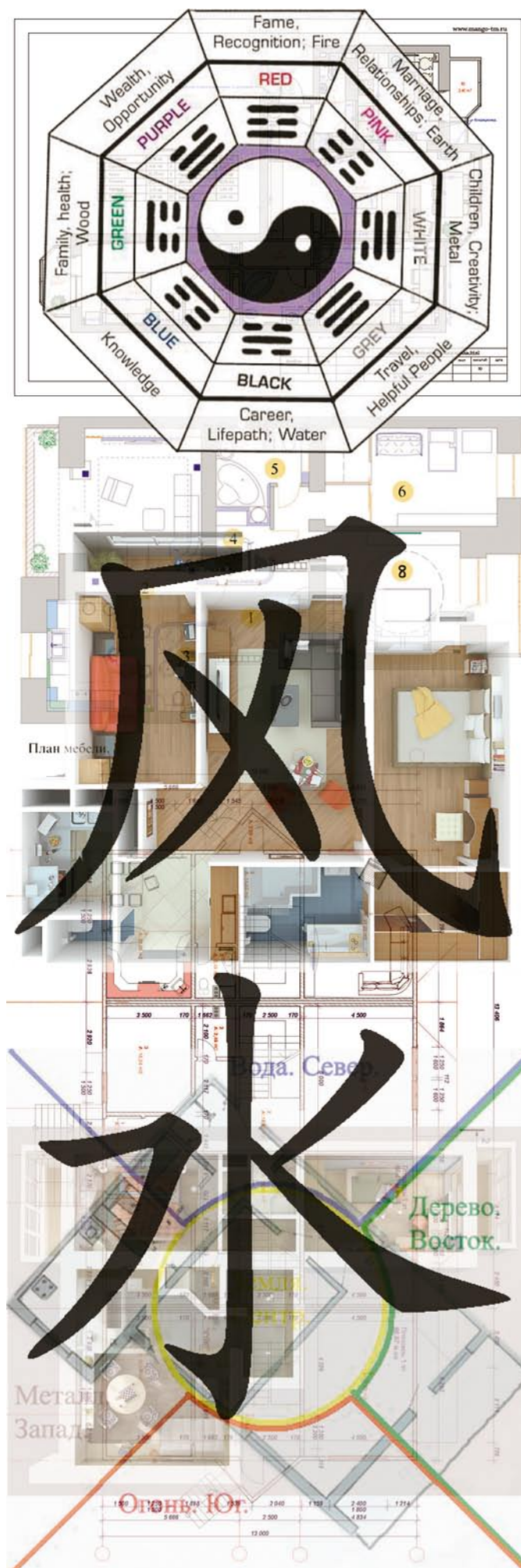
NOTE: For restaurants with multiple locations the most popular location is given – see the website for others. All phone numbers have city code 495 unless otherwise indicated. Reservations suggested for most restaurants.



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The Strangest Real Estate Deals

Vladimir Kozlov

From time to time, really bizarre properties are offered for rent in Moscow, ranging from an apartment completely decorated with furs to one with a prison-like look, or featuring a jacuzzi as the main highlight of the living room. However, potential leaseholders' requests can also be quite unconventional, from Feng shui-based planning to a 50 sq. metre wardrobe.

"Mantelpieces, billiard tables, jacuzzis and expensive accessories in the apartments have ceased to look as something unusual and striking," Georgy Dzagurov, general director of Penny Lane Realty, told PASSPORT. "What could be really amazing are apartments with unique decorative elements and creative stuff."

"Often, this kind of creativity is pushed to absurdity, and the property looks just ridiculous," he went on to say. "But one should give credit to those properties for their originality."

As one of the most striking examples of originality bordering on ridiculousness, Dzagurov mentioned an apartment in central Moscow, which was completely decorated with fur. "The furry apartment" made quite a lot of noise in the Russian blogosphere just over a year ago, and some media even ran stories about it.

Just about everything in that otherwise typical 1970s-era apartment, including the toilet and washing machine, is covered with hare tails, and the legs of the coffee table are wrapped in rabbit hides. Furs and hides are all over the apartment, and some of them even hang from the ceiling.

Bloggers discussing that extravagant property pointed out that most people coming to see the apartment as potential tenants went there just for its extravagance, with no intention of actually moving in. There were enough reasons discouraging potential tenants, from the furs making the entire apartment very flammable to the huge amount of dust accumulated on the furs and the smell. However, since the apartment is apparently not on the market at the moment, it must have found a tenant.

Another example of an unconventional apartment, according to Dzagurov, is a premium-class one located on Arbat. "At first sight, it is a regular elite apartment, featuring expensive furniture, and well renovated," he said. "But it has one im-

portant peculiarity: a crystal bath tub. That's an increasingly unusual element, but to appreciate it, one has to be a fan of things like that."

"In Mansurovsky Pereulok, there is an apartment featuring plastic partitions between rooms instead of walls," Irina Yulmetieva, head of relocation services at Four Squares Relocations, told PASSPORT. "And they don't even reach the ceiling, [as in] some sort of a Modernist style project. So you can absolutely hear what is going on in the other parts of the apartment."

According to Yulmetieva, a 170,000 sq. metre apartment located on Komsomolsky Prospekt features the living room full of house plants, which provide a striking difference in the quality of the air. She also mentioned an apartment on Sadovo-Kudrinskaya Ulitsa, whose design in grey colors produces a totally prison-like feel.

"Skaryatinsky Pereulok has an apartment block, in which, all three-room apartments have the toilet installed directly in the kitchen," said Dzagurov. "[That's] a unique but, at the same time, the stupidest idea. Meanwhile, an apartment offered for rent on Ulitsa Bolshaya Polyanka is decorated in dark colors, with all accessories made of metal. [It produces] a strange feeling, scary and unusual."

Another property that generated quite a lot of buzz when it was brought to the market about a year and a half ago was a one-room apartment in Krasnopresnensky neighborhood. Located in a good building and recently renovated, it featured

Dzagurov mentioned an apartment in central Moscow, which was completely decorated with fur. Just about everything in that otherwise typical 1970s-era apartment, including the toilet and washing machine, is covered with hare tails, and the legs of the coffee table are wrapped in rabbit hides.

a big jacuzzi right in the living room, separated from the rest of the apartment only by a curtain. Meanwhile, the apartment had no kitchen at all.

Among the most extravagant rental offers was also a yacht docked in Yuzhnoportovy neighborhood. The owner was renting it out at a price comparable to that of an economy class apartment in Moscow.

Meanwhile, sometimes, the owners of regular apartments make them look like boats. A Bolshaya Filyovskaya Ulitsa apartment offered for rent featured a bathroom decorated to look like a yacht cabin, Dzagurov said.

He also recalled a boat-themed apartment in Plotnikov Pereulok, with curved walls, a decorative steering wheel and various kinds of seashore souvenirs and shells all over the place. "When you are inside, it is really easy to think that you are on board a ship. The total area is 100 sq. metres," he commented. "And I think that the property is worth looking at."

The unconventionality of a rental penthouse in Zvenigorodskoye Shosse, also mentioned by Dzagurov, is that absolutely all items of furniture and interior design are custom-made, while the walls were painted by professional artists. But living in that uniquely designed property wouldn't come cheap, setting the tenant back \$35,000 a month.

However, potential leaseholders' rental requests could also be quite extravagant, sometimes matching the most bizarre rental offers.

She also mentioned an apartment on Sadovo-Kudrinskaya Ulitsa, whose design in grey colors produces a totally prison-like feel.

According to Yulmetieva, there are customers requesting Feng shui-based floor plans, who show up to see apartments they consider moving in, armed with schemes and compasses.

Last year, Penny Lane Realty made a top ten of the most extravagant rental requests from its customers. The list was topped by a Korean family who requested the installation of an extra fridge and an extra washing machine as they refused to wash their clothes and rags for mopping the floor in the same machine.

One young Russian woman looking to rent an apartment in the centre of the city had to wait quite a long time until a suitable option turned up: she requested an apartment that would have two entrances, something quite unusual for regular Moscow apartments. The reason for that unconventional request was that the woman was seeing two men at the same time and wasn't happy with the prospect of them bumping into each other at some occasion.

Russian women's rental requests seem to be even more extravagant than those from people coming from different cultures. Another young woman was looking to rent a one-room apartment that would also have a 50 sq. metre wardrobe. Those who are familiar with floor plans of typical Moscow apartment know that a request of that kind was doomed to go unmet. Still, the customer found a solution by renting a four-room apartment, whose owner agreed to install wardrobes in one of the rooms. But it was most likely smaller than the requested 50 sq. metres.

In another case, an ex-pat customer wanted a "test stay" in the apartment he was considering moving in, similar to a test drive of a car, insisting that that was a common practice in the country he came from. The owner refused and the customer moved in anyway. But the introduction of a "test stay" practice would have created sort of a dangerous precedent, allowing cunning people to spend a few nights for free in a luxurious apartment in central Moscow.

According to realtors, the most difficult customers are architects and designers, as well as people interested in yoga and astrology. The former often request expensive custom-designed apartment just to steal some ideas for their own work and end up renting unimpressive and much cheaper apartments.

Meanwhile, fans of yoga and astrology not only request apartments that would have a particular location with relation to the wind rose, but would also pay very close attention to the digits in the numbers of the apartment and the building, which by themselves or in their sum should produce a certain figure. But even if a suitable option has been found, a deal involving an astrologer could always be cancelled at short notice if the stars are not in the right alignment on the day when the contract is due to be signed. **P**



Cheapest apartment went for 3.5 million roubles

The cheapest apartment sold in Moscow in 2011 sent the buyer back 3.5 million roubles (\$110,000), according to a study published by the realtor Inkom Nedvizhimost. The 20 sq. metre, one-room apartment is located in a brick five-story building on Kavkazsky Bulvar, a 15 minute walk from the Metro station Tsaritsyno in the city's southern part. On the list of the cheapest properties in the city, it was followed by two identical apartments, one in Proyezd Cherskogo in North Moscow and one in Ulitsa Lazo in the city's eastern section. Lev Litovkin, head of the Mitino office of Inkom Nedvizhimost, was quoted by RIA Novosti as saying that the location of an apartment on the outskirts or in one of the "unfavorable" neighborhoods could significantly bring down its market value. "For instance, a 31.5 sq. metre one-room apartment in the Third Block of Kapotnya could attract [a buyer's] attention only because of its low price," he said.

State agencies' buildings to be sold or converted

Buildings currently housing state agencies that are supposed to move from the city centre to Moscow's new territories beyond the ring road, could be sold or converted for other uses, Andrei Sharonov, Moscow's deputy mayor in charge of economic policy, was quoted as saying by RIA Novosti. "[The buildings] should be probably sold, so that part of the proceeds could be used for the development of the new territories," he said. "In some cases, they should be preserved and converted for cultural purposes." Sharonov added that some of the buildings to be vacated could also be converted into hotels, but the specifics won't be known until a concept of the new territories' development is announced in October 2012.

City Hall drives away small and inexperienced contractors

Under new regulations, as of January 1, 2012, only companies with a proven track record will be allowed to bid for the city's contracts to build residential property, Metro and kindergartens, the business newspaper *Vedomosti* reported. The new regulations stipulate that in order to be eligible for City Hall's contracts, a company should have already built at least the same volume of property over the past two years as the size of the contract it is bidding for. In the past, giving municipal contracts to small and inexperienced companies led to numerous failures to fulfill the contracts. "Quite a large number of companies just 'practiced' on city contracts, so dozens of properties are uncompleted," Marat Khusnullin, Moscow's deputy mayor, was quoted as saying by *Vedomosti*. "Now we won't allow companies that don't have finished properties to their names to bid." Another condition for companies bidding for City Hall's contracts is that their revenues over the past three years should be equal to at least 50% of the starting price of the contract they're bidding for.

Old movie theatres to be converted

Moscow's older movie theatres are likely to be converted to be used for other cultural purposes, Sergei Kapkov, head of the culture department at the Moscow city government, was quoted as saying by the newspaper *Vedomosti*. "We have come up with a principle approach to the reorganization of film theatres," he said. "If, say, a nine-screen multiplex has been built nearby, it would make sense to convert an old theatre for other cultural uses." He added that old film theatres located in neighborhoods where there are no other options for watching a film on the silver screen will be reconstructed. According to Kapkov, the total number of screens in the city is over 500, which is enough to satisfy the existing demand. **P**

In Russian there's just the one word:

Сколько (followed, if you're interested, by the genitive plural).

To find out how much something costs:

Сколько стоит билет?
How much is a ticket?

Сколько стоят помидоры?
How much are the tomatoes? (A letter changes in the plural form, but the pronunciation stays the same, so unless you're writing it down, it doesn't matter).

Сколько с меня?
How much do I owe?

Useful if you're taking a taxi:

Сколько туда ехать?
How much to get there? This could be referring to time or money, so you should specify:

Сколько (туда ехать) по времени? How long will it take to get there?

Сколько (туда ехать) по деньгам? How much will it cost to get there?

With regard to time:

Сколько сейчас времени?
What's the time?

Сколько (времени) вы там были? How long were you there?

Во сколько начало? At what time does it start?

A question you might not want to ask everyone:

Сколько вам лет?
How old are you?

A question for someone special:

Насколько сильно ты меня любишь?
How much do you love me?!

A rhetorical question:

Сколько можно?! How long can I stand this?!

And the answers:

Нисколько. Nothing at all
Сколько угодно. However much, doesn't matter.

Сколько не жалко. (lit) As much as you won't regret: equivalent to the English "as much as you can afford" but far softer sounding.

Столько. This much (accompanied by appropriate hand gesture)

Courtesy of RUSLINGUA
www.ruslingua.com

Ruslingua

Compiled by Ross Hunter

Brought to you by EIS, the English International School



Photo quiz: A celebration of Russian art! Both of these works are about 100 years old. The landscape is by Ilya Mashkov (and can be enjoyed in the New Tretyakov Gallery); the mural is by Mikhael Vruebel, and can be enjoyed in central Moscow. Where is the landscape? And which building is so richly decorated?

Word Searches

Around Russia

Can you find 20 local places, creatures, trees and Russian words? Every square is used.

D	A	R	C	T	I	C	B
V	V	U	R	A	L	S	L
M	O	S	C	O	W	O	A
I	L	S	R	L	O	C	C
N	G	I	T	I	L	H	K
S	A	A	E	O	F	I	S
K	X	L	F	B	K	L	E
I	S	I	B	E	R	I	A

A Valentine's word collection.

15 words for 14 February, which you will love.
Every cell is filled with affection.

V	A	L	E	N	T	I	N	E
C	L	O	D	R	I	K	P	C
U	A	V	A	E	O	I	I	H
P	E	E	R	♥	N	S	R	O
I	H	A	T	K	U	S	E	C
D	R	E	A	M	S	♥	D	S

'Swiss Sudoku'

(1)

4				
			3	
	5	2		
				1

Usual rules:

fill 1-5 in to each row, column & box

(2)

		3		
5			4	
		1		
	2			4

Answers to all puzzles next month, or earlier at www.englishedmoscow.com

Answers to January puzzles

Photo quiz:

(clockwise) The Russian academy of Sciences, Gorky Park, The Garage art centre, The Museum of the 20th century, Rizhskaya railway museum.

Word Searches:

Marmalade tin diet tart plum ate range colander omelette toothpick hot fan fat dish endive lentil metal risotto neaps microwave tea timer fridge food mint
Kalinin Smolenskaya St Basils Lada Ryazansky Ksenia Boris Ana Mila Tsar militsia samovar babushka migalka voksal zoo oil sad lie hill bar kleb sun luk silk sell

Illustration by Nica Harrison



The Fisherman and His Soul

By Oscar Wilde,
abridged and re-told for PASSPORT.

A fisherman cast his nets, in the face of a bitter and black-winged wind. But once the net was so heavy he thought he had caught the world, but in his net was a sleeping mermaid. Her hair was as a wet fleece of gold. Her body was as ivory, her tail silver and pearl. Like sea-shells were her ears, and her lips were like coral.

Every evening, the young Fisherman called to her, and she rose out of the water. Round her swam dolphins, and wild gulls wheeled above her. She sang of the nautilus and his boat of opal with a silken sail; of the happy Mermen whose harps can charm even the great Kraken; of the little children who catch the slippery porpoises and ride laughing upon their backs; of the Mermaids who lie in the white foam and hold out their arms to the mariners; of the sea-lions with their curved tusks, and the sea-horses with their floating manes.

At last he asked her to marry him, but she told him he had to lose his soul before he could enter the waters. 'But how shall I send my soul from me?' cried the young Fisherman. 'Tell me how, and it shall be done.'

'Alas! I know not,' said the little Mermaid. And she sank down into the deep, looking wistfully at him. So he asked the Priest.

'Father, I am in love with one of the Sea-folk. She is the daughter of a King, fairer than the morning star, and whiter than the moon. For her body I would give my soul, and for her love I would surrender heaven. How I can send my soul away from me, for I have no need of it. Of what value is my soul to me? I cannot see it, touch it or know it.'

The Priest answered, 'Alas, you are mad, for the soul is the noblest part of man, given to us by God that we should nobly use it. There is nothing more precious than a human soul, nor any earthly thing that can be weighed with it. It is worth all the gold in the world, and is more precious than the rubies of the kings. Think not any more of this matter.'

The young Fisherman said to himself: 'How strange a thing this is! The Priest tells me that a soul is worth all the gold in the world, and the merchants say that it is not worth a clipped piece of silver.'

So he went to the witches to ask how to rid himself of his own soul. At midnight the witches came flying through the air like bats. Last of all came one young witch, with her red hair streaming in the wind. She

wore a dress of gold tissue embroidered with peacocks' eyes, and a little cap of green velvet was on her head. She laughed, and ran to the hornbeam, and taking the Fisherman by the hand she led him out into the moonlight and began to dance.

'What men call the shadow of the body is the body of the soul. Stand on the sea-shore with thy back to the moon, and cut away from around thy feet thy shadow, which is thy soul's body. Bid thy soul leave thee, and it will do so.' But she wept when the fisherman told her of his love for the mermaid.

He did as she said. But his separated Soul protested. And the young Fisherman laughed. 'I have no need of thee. The world is wide. Go wherever thou wilt, but trouble me not, for my love is calling to me.'

His Soul was afraid, and asked for the Fisherman's heart. He laughed. 'With what should I love my love if I gave thee my heart?' And he dived into the waters.

After each of three years, they met on the shore. The Soul called to the Fisherman, and he rose out of the deep, and said, 'Why dost thou call to me?'

The Soul answered, 'Join me, for I have seen marvellous things.' And he tempted the Fisherman again and again. Eventually, the Fisherman gave in, and his Soul lured him into evil deeds which tormented him.

'No!' cried the Fisherman, 'I may not be at peace, for all that you have made me do I hate you. Why have you done this to me?'

His Soul answered, 'When thou sent me into the world with no heart, I learned to do all these things.'

The Fisherman came to his rightful senses too late. When he fled to the shore to rejoin his Mermaid wife, there came a great cry of mourning, that one of the Sea-folk is dead. Black waves came hurrying to the shore, bearing with them a burden whiter than silver. White as the surf, and like a flower tossed on the waves to lie at the feet of the young Fisherman was the body of the Mermaid.

The young Fisherman called on the little Mermaid and said, 'Love is better than wisdom, more precious than riches, and fairer than the feet of the daughters of men. Fires cannot destroy it, nor waters quench it. In evil had I left you, yet ever did your love abide with me. Now that thou art dead, I will die with thee.' And he let the waves consume him, as he carried her back into the deep.

The Priest found their bodies, and the alter flowers that grew on their graves told of God's love, not wrath.

Kaleidoscope: The Great seen small



Ross Hunter

Curious how things stick in the memory. The end of term is like a dream, time for unloading the overstocked confusion of the preceding months, and erasing the worthless. Incarcerated in the home-bound plane, in that half-conscious, half-stunned state peculiar to tinned air travel, so many images flash in the mind's eye, but refuse to fade.

What could possibly weld together Moscow's popular democracy protests, the deaths of the much-lamented critic Christopher Hitchens, the largely unlamented Kim III Jung, and a newspaper giveaway on the Romantic poets? All kept jostling for prominence in the confined and overloaded space of my brain.

Percy Bysshe Shelley (1792-1822) was a star of the English Romantic movement—if you will, the rock stars of the age—with enough money that work was a hobby not done from grinding need, with a flamboyantly excessive, dissolute lifestyle, elite travel opportunities, massive substance abuse and therefore of course, a premature, ideally operatic early death. Half of the Romantic poets had gone by 30, including Shelley, Keats and Byron; as compared with 27 for Messrs Amy Winehouse, Kurt Cobain, Jimi Hendrix, Jim Morrison, Janice Joplin, and more in our times. They lived in an age of exploration, discovery and a huge tension between the exploding world of new industry and trade, against doomed requiems for nature and lost souls. A bit like today, then.

Like many others, Shelley was fascinated by the Pharaohs of ancient Egypt, then emerging from their sandy tombs. The impending arrival in London of a vast bust of Rameses II, aka Ozymandias, the most grandiose and arrogant Pharaoh of them all, caught the popular imagination. He and his empire were assumed to be eternal, unthreatened by age, change or democracy. His prestige building projects were to eclipse all

others, and his image was everywhere. All must bow before him. Eternal greatness and, if the embalmers were as good as claimed, eternal life was his. And all, as Shelley notes, not without the satisfaction of the powerless, that all that grandeur has long been ground into sand.

Christopher Hitchens, scourge of the pretentious politician and the sloppy thinker, would have approved. By massive coincidence, he also wrote the preface to the poetry book. The late North Korean, or any other dynastic despot, would not tolerate and could not cope with such iconoclasm. But the white-ribboned, locked out, under-counted, enduring citizens braving the elements and the state, each as insignificant as a grain of sand but together with potential tornado force would just as certainly take heart from the now worthless, idle, fallen idol. **P**

Ozymandias.

*I met a Traveller from an antique land,
Who said, "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read,
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, King of Kings."
Look on my works ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that Colossal Wreck, boundless and bare,
The lone and level sands stretch far away.*

All You Need is Hate

Ian Mitchell

Is there really anything new to say about Lenin? After seventy years of Communist propaganda and twenty years of something close to the opposite, surely we know everything there is to know about the man and his politics? This book will cause many readers to revise that opinion.

I say "many" readers will change their minds, because not everyone will accept Dr Felshtinsky's theories. He is a classic Russian conspiracy addict, they might say, pointing to the fact that he was the co-author of the book, *Blowing Up Russia*, with Alexander Litvinenko, who was famously "nuked" in London five years ago. As far as I know, Dr Felshtinsky has not been attacked in any way, and indeed appeared last year on my radio programme on the Voice of Russia without raising any eyebrows, when he talked about his previous book *The KGB Plays Chess*. Partly because I have talked to him and read that book, I am prepared to give credence to his theories. And it is important to stress that he puts forward many of them as ideas which best fit the facts, rather than as definite, incontrovertible conclusions.

So what is he actually saying? It is really very simple: Lenin and his gang—and I use that word advisedly—were first and foremost criminals. Their only interest was in taking power in Russia, by any means possible. They were prepared to betray any ideal, confidence or trust, and kill any friend, comrade or innocent bystander if to do so helped them trample their way to supreme power and, once there, to enjoy its fruits without any scrutiny from their fellow citizens—who might more accurately have been called their servants.

Felshtinsky starts with the story of Savva Morozov, the liberal industrialist who was one of the Bolsheviks' secret supporters in the 1900s. He gave them immense sums of money, as he did to their newspaper, *Iskra*, and to the Moscow Arts Theatre in order to stage Gorky's subversive plays. But when Morozov's mother, who officially owned the firm,

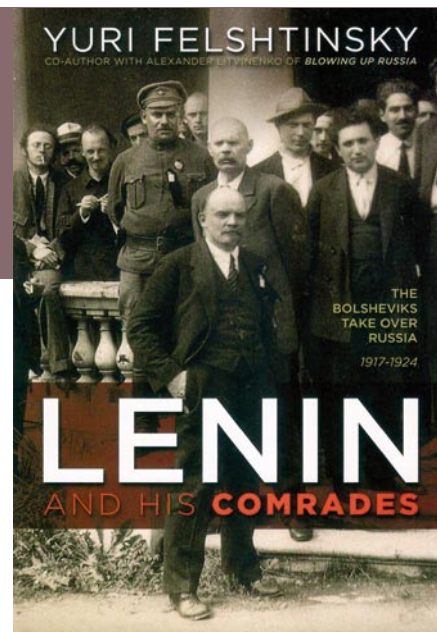
cut him out of the cash stream, he took out a life insurance policy in favour of Gorky's wife (who had been his lover) knowing that she would give the money to the Bolsheviks. Almost as soon as he had signed the policy, he was murdered, and the Bolsheviks collected the 100,000 roubles, a huge sum of money in 1906. A similar fate befell another idealistic young factory owner, Nikolai Schmidt, who was related to the Morozovs. And they were not the only victims.

Felshtinsky ends his story twenty years later with Lenin's death. Stalin once said that he was only Lenin's pupil. In one sense, he was right. Lenin created the Bolshevik organisation and that organisation created Stalin. The Great Terror in the 1930s was not an aberration, as many Western apologists for Communism like to say, it was inherent in the methods by which Lenin established the state which carried it out.

The Bolsheviks came to power with the aid of the Kaiser's government who, according to one of His Imperial Majesty's finance ministers, gave them about 50 million gold Marks, worth about £2.5 million. (For comparison, the revolutionary battleship, *HMS Dreadnought*, cost £1.8 million in 1906.) Little information has survived about these deals, mainly because, post-War, the Germans wanted to cover their tracks after seeing what use Lenin had made of their money. And of course, Bolshevik archives have been "cleansed".

Though the details of the co-operation are unknown, one fact appears unarguable. At the time of the Brest-Litovsk peace in March 1918, which gave Germany everything it wanted in Eastern Europe and cost Russia roughly a third of its resources and population, the opinion of communists everywhere, both in Germany and in Russia, was that this would destroy the chances of world revolution, which all thought would start in Germany. But Lenin was not interested in world revolution, only in securing power for himself and his clique. This was just what the Kaiser wanted.

Lenin used the controversy over Brest-



Lenin and his Comrades
Yuri Felshtinsky
Enigma £14.44

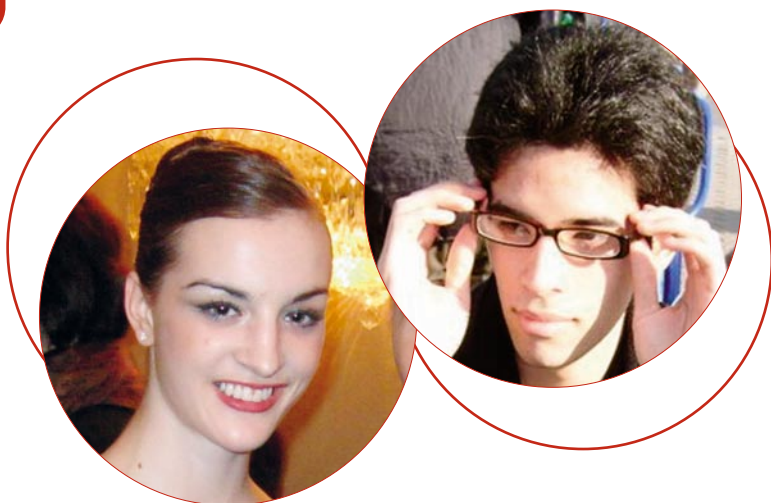
Litovsk to destroy the so-called Left Communists and the Social Revolutionists and create a one-party state which employed terror as its main weapon for retaining power. There is massively more to this story than that, including Dzerzhinsky's attempt to murder Lenin in August 1918, Soviet involvement in the murder of Germany's leading Communists, Karl Liebknecht and Rosa Luxemburg, in 1919, and Stalin's involvement in Lenin's apparently untimely death. It appears that came about as part of a coup against the leader, led by Sverdlov, who was subsequently killed by Stalin, because he coveted his power as General-Secretary of the Communist Party.

Lenin's poisonous hatred for every aspect of the Tsarist regime, and everyone who disagreed with him on any political issue, as well as his complete mistrust of all his colleagues except Trotsky (which is why Stalin had to get rid of him), left a legacy of almost psychotic cynicism and violence which ensured that honesty, freedom and political idealism could not survive under Communism.

The existence of a free world outside Russia meant that Marxism-Leninism had to compete in an evolving world in which innovation and free experiment were necessary for survival. Lenin said that in the long run communism and capitalism could never co-exist. He was right. But it was not Ronald Reagan, Mrs Thatcher or even Mikhail Gorbachev who killed the communist ideal, it was Lenin and his comrades. **P**

Dance for Love!

Helen Borodina



Life seems pretty hectic sometimes, or probably even most of the time. If you were to define it, using verbs of motion, which ones would you choose? Run, hurry, rush are the ones that I can come up off the top of my head as I think of the commotion and the unsleeping "perpetuum mobile" that turns the wheels that keep everything in motion in this busy, busy world... in this busy, busy city of Moscow.

But as I further challenge my in-built thesaurus for something more life-affirming, the verb "to dance" steps forth. Why not see the turning and swirling world around us as dancing? Why not join in the dance?

"Life may not be the party we hoped for, but while we're here we should dance", someone once said.

Oh yes. We definitely should. Even if you weren't all too inspired, see how you feel after you talk to someone for whom to live and to dance means, really, the same thing!

Allow me the privilege to present two such people to you, two unique American dancers in Moscow, students of the Bolshoi Ballet Academy: Mario Vitale Labrador and Joy Anabelle Womack.

Joy Womack is a 17-year old American student at the Bolshoi Ballet Academy, born April, 20, 1994. She began dancing at the age of three in a dance exploration class in Los Angeles. Growing up, she trained at many different studios with many prominent choreographers around Santa Monica and Los Angeles, and dreamt of going to New York. In 2006, the Womack family moved to Austin, Texas. "At first I thought this would be the end to all my achievements and dreams", says Joy. But was it?

Joy, you started dancing very early in life. When did you realize that ballet was your calling?

By the time I was 7, I knew I wanted to dance for the rest of my life. At the age of nine I received a book about ballet as a Christmas present. As I began reading it, what jumped to my attention was that it said that to achieve anything as a dancer, you need to dance about ten hours a day. I highlighted these lines in the book and took it to my teacher, demanding a change of schedule. The teacher was astonished and was like, okay, hold your horses. That's a significant memory I have of myself.

That's truly significant, even symbolic, makes one think of Appolo's quadriga above the portico of the Bolshoi Theatre...

Really the turning point for me was joining Austin School of classical ballet in 2006, where Jennifer Felkner introduced me to the traditions of Russian ballet. Then my dreams changed and now were all about Russia and Bolshoi.

And no more "New York State of mind"?

My New York dream did come true, too! During the summer of 2008, I attended American Ballet Theatre summer intensive in New York. I was then taking classes at Steps on Broadway with world renowned teachers David Howard, Alexander Filipov, Edward Ellison, Fabrice Herrault, and Wilhelm Burmann. I was studying at the Kirov Ballet Academy at the time and that was my summer break.

Where did Russia come in?

In New York, Svetlana Ivanova of the Bolshoi Theatre gave an open class of ballet as she was looking for students for the Russian-American foundation's summer program. I went there and Ivanova asked me if I wanted to be in their school, the Bolshoi Ballet Academy.

That's how my dream came true, and I couldn't even believe it. In Moscow, Natalia Arkhipova opened the door for me to dance solo roles.

You are a fluent speaker of Russian. Did you learn Russian before you began living in the country?

When I came, I didn't speak it at all and was faced with a choice. I was the only American at the Bolshoi Academy at the time, and the program was intended for Russians and taught in Russian. I had literally three months to learn the language, and it was the second thing after dancing I gave my best effort to. You know, when you speak the language of the country you're in, it becomes a part of you. You are able to understand the culture, the mentality better. This was also important to me as a dancer.

You have such an exciting life, so many amazing achievements, but it also seems incredibly challenging. What keeps you going?

My teachers who make me demand the best of myself. My family back home, my friends here in Russia.

But most importantly, God. I'm a Christian, and all I am, all I have achieved, wouldn't be possible without His will.

As a dancer, whatever I do, wherever I go, I dance for God.

My soul is open and lies bare on the stage, and I hope the audience will find something there.

Mario Vitale Labrador is a 21 year old American originally from the Bay Area, California, United States. Born on 16 November 1990, he started ballet in 2001, at the age of ten. In 2006, joined the Oakland Ballet Company, where he performed The Prince from the Nutcracker and Benvolio from Romeo and Juliet. In 2009, joined Diablo Ballet. In 2010, he applied, and was accepted, to the prestigious ballet school, the Bolshoi Ballet Academy in Moscow.

P: Mario, what was your first encounter with ballet? Did you fall in love with it right away?

As a child, I was always a big dreamer. I loved pretending to be everything, and it would all happen mostly in my room (laughs). I never had any patience for anything that required work or time. Ballet wasn't presented to me until I was about 5 years old, when my mother took me to see my cousin in the San Francisco

Ballet's production of the Nutcracker. My mother asked me a couple times if I wanted to try ballet. But the kids at school were saying that ballet was just for girls, and being the naive kid I was, I believed it and I told her that I didn't want to get bullied. But I did tell her, that maybe later, when I'm older, I'll try.

P: Obviously, you did try later.

I started dancing ballet when I was 10, at a very small dance studio called Oakland Ballet Academy. At 5:15 pm, June 9th, 2001, I remember walking into the studio, sitting down in the corner on the other side of the room from the teacher. To this day I don't know how I got up and just started dancing. Somehow I untied my shoes, took them off, and...

"I'm a Christian, and all I am, all I have achieved, wouldn't be possible without God's will. As a dancer, whatever I do, wherever I go, I dance for God"

P: Why Russia? What brought you here? A life-time dream, a lucky chance, a crazy idea?

Before I knew coming to Bolshoi was an option for me, I never even thought about Russia! My favorite company was American Ballet Theatre because, I loved the dancing coming from there, and America was the place where I thought I would stay forever. But, as I got older, my ballet knowledge grew. I started wondering about what was happening in the ballet world all around the globe, and the possibilities that could be achieved. But I still felt that I wasn't good enough to participate in that, and it would be on a different continent. It felt like a far-off dream.

My friend Joy Womack and I met at American Ballet Theatre Summer Intensive back in 2008. She became a student of Bolshoi Ballet Academy. We kept in touch and joked a lot, saying how it would be so cool if we were in the same school together. So I finally, quite randomly, decided to send the Bolshoi a very amateur video of me doing class. I basically didn't know what I was doing. But somehow, a week after the video, I received my acceptance letter. And I've been here over two years.

In November 2011, you and Joy Womack danced the lead parts in "La Fille Mal Gardee" on the newly re-opened Bolshoi Stage.

"La Fille" was really the chance of a lifetime. It was the first time they had cast Americans for the lead roles in their Annual full-length ballet at the Bolshoi. It was such a privilege for both Joy and me. I wouldn't have wanted to dance it with anyone else except her. With Joy, I felt like we had a fusion, an electricity on stage that was so tangible!

There's a saying that everyone can be a dancer at heart. How is this achieved?

Live everything that you love, to the fullest, because there is no greater gift than love and happiness. Whether it's dancing on stage, working in a classroom, sitting on a bench, or eating a burger, do it with the integrity of love, because I believe everyone deserves to experience life at its fullest.

I can't but agree. And it makes my heart dance. P

Restaurants & Bars

Adriatico
American Bar&Grill, Zemlyani Val 59
American Bar&Grill, 1st Tverskaya-Yamskaya 2/1
Aroma
Bar "Ogonyek"
BeerHouse
Bookafe
Buddies
Cafe des Artistes
Cantinetta Antinori
Che
Chicago Prime
China Dream
Coffee Bean, Leningradsky prospect 58
Coffee Bean, Pyatnitskaya 5
Cuba libre bar
Cutty Sark
Eat and Talk
Everyday terrace
Gandhara
Gorki
Hard Rock Cafe / Хард Рок Кафе
Hot dogs (бывший Doug & Martin's Boar House)
Il Patio, Leninsky 68/10
Il Patio, Prospekt Mir 33
Il Patio, Trubnaya Ul
Il Patio, Pushkinskaya 5
Il Patio, 1st Tverskaya Yamskaya 2
John Donne
Katie's Pub
Kostya Coffee, Vavilova 3
LIGA PUB, Skromnoe obayanie
Louisiana Steak House
Luce
Mario's
Martinez bar
Mia Florencia
Molly Gwynn's, Krasnaya Presnaya 1-7
Molly Gwynn's, Novy Arbat 24
Molly Gwynn's, Pyatnitskaya 24
Nedalni Vostok
Navarro's
Night Flight
Old Havana Club
Pancho Villa
Papa's
Petit Cref
Pizza Express
Pizza Maxima
Республика Суши
911 Club
Rock'n'Roll bar
SCANDINAVIA Restaurant
Seiji / Сейджи
Secret bar
Shafran
Shamrock
Shanti
Sirena Restaurant
Shooters Bar
Silvers Irish Pub
Starbucks 5th Avenue
Starbucks Atrium
Starbucks Balchug
Starbucks Belaya Ploschad

Starbucks Galereye Airoport
Starbucks Druzhba
Starbucks Dukat
Starbucks Zbezdochka
Starbucks Zemlyani Val
Starbucks Kamergerski
Starbucks MDM
Starbucks Metropolis 1
Starbucks Metropolis 2
Starbucks Metropolis Business Plaza
Starbucks Moscow City
Starbucks Pokrovka
Starbucks Sokolniki
Starbucks Festival
Starbucks Chetire Vetra
Starbucks Shuka
Starbucks Academiya Plekhanova
Starbucks Arbat 38
Starbucks MEGA Belaya Dacha
Starbucks MEGA Tyepli Stan
Starbucks MEGA Khimki
Starbucks Severnoe Siyaniye
Starbucks Tulsкая
Starbucks Sheremetyevo
Starbucks Gorod Stolits
Starbucks Ashan Troika
Starbucks Belyaev
Starbucks "Europeyskiy"
Shopping Mall
Starbucks Krasnoselskaya
Starlight Diner,
Bolshaya Sadovaya 10
Starlight Diner,
Prospect Vernadskogo 6
Starlight Diner, Korovi Val 9
Starlight Diner,
Bolotny Ploschad 16/5
Tekila Bar and Boom
T.G.I. Friday's, Tverskaya
T.G.I. Friday's, Novoslovobodskaya 3
T.G.I. Friday's, Zemlyanoi Val 33
T.G.I. Friday's, Komsomoloski
Propsect 28
T.G.I. Friday's, Kievski Vokzal 2
T.G.I. Friday's, Bolshaya Tulsкая 13
T.G.I. Friday's, Novy Arbat 14
Tapa de Comida
Tiflis
Uzbekistan
Uley / Correas
Vanilla Sky
Vesna
Yapona Mama
АИСТ(Stork)
Цветение Сакуры

Hotels

Akvarel Hotel Moscow
Ararat Park Hyatt
Balchug Keminski Moscow
East-West
Holiday Inn, Lesnaya 15
Holiday Inn, Sushevski Val 26
Iris Business Centre
Katerina-City Hotel
Lotte Hotel
Marriott Hotels / Марриотт Аврора
Marriott Hotels / Марриотт Гранд
Marriott Hotels / Марриотт Тверская
Maxima Irbis Maxima Zarya

Metropol
Mezhdunarodnaya 2
National Hotel
Novotel Moscow Centre
Pokrovky Hills
Radisson Slavyanskaya, + sport club
Sheraton Palace
Swissotel Krasnye HOLMY
Zolotoye Koltso

Embassies

Australia
Austria
Brazil
Delegation of the European
Commission to Russia
Embassy of Canada
Denmark
Finland
Germany
Hungary
Ireland
Indonesia
Italy
Japan
Kuwait
Malaysia
Mexico
New Zealand
Peru
Philippines
Poland
Portugal
Slovakia
South Africa
South Korea
Spain
The Netherlands
Singapore
Sweden
Thailand
Tunisia
UAE
USA
UK

Business Centres

Business Centre Degtyarny
Business Centre Mokhovaya
Business Centre Znamenskoe
Daev Plaza
Ducat Place 2
Japan House
Meyerhold House
Mosalko Plaza
Moscow Business Centre
Mosenka JSC
Novinsky Passazh
Olympic Plaza
Park Place
Romanov Dvor
Samsung Centre

Companies/Associations

7 Кпасок
American Centre
American Chamber of Commerce
American Express
AEB
Astravel
British Council
Citi Bank

Coca Cola
Crown
DHL
Direct Approach
Dr Loder
Ernst & Young
Est A Tet Agency
Ex-pat Salon 1 & 2
Four Squares
General Electric
General Motors CIS
Halliburton International, Inc.
HSBC
IBM
Initiative Media
International SOS
Jack's ZAO
JAL Tverskaya Yamskaya
JCC Jewish Community
Jones Lang LaSalle
Le Meredian Moscow Country Club
Levine Bridge
LG Electronics
Nestle Rossiya LLC
P&G
Penny Lane Realty
Philips Russia
PricewaterhouseCoopers / PWC
Pulford
Renaissance Capital
Reuters Ltd
Royal Bank of Scotland ZAO
Ruslingua
Russo-British Chamber of Commerce
SCANDINAVIA Restaurant
Sport Line Club
Sportland
United Airlines
Wimm Bill Dann
Schwartzkopf & Henkel
Усадьба Агентство Недвижимости
Work Service
OOO Checkpoint Russia

Medical Centres

American Clinic
American Dental Centre
American Medical Centre
European Dental Centre
EMC, Spiridonevsky 5
EMC, Orlovsky Per. 7
Medincentre
Tibet Clinic

Education

American Inst. of Business and
Economics
Anglo-American School of Moscow /
Англо-Американская школа
British Higher School of Design
British International School,
B. Academicheskaya 24
British International School, Nakhi-
movsky Prospect 35
English International School
Little Angels Kindergarten
Montessori School
The International School of Moscow

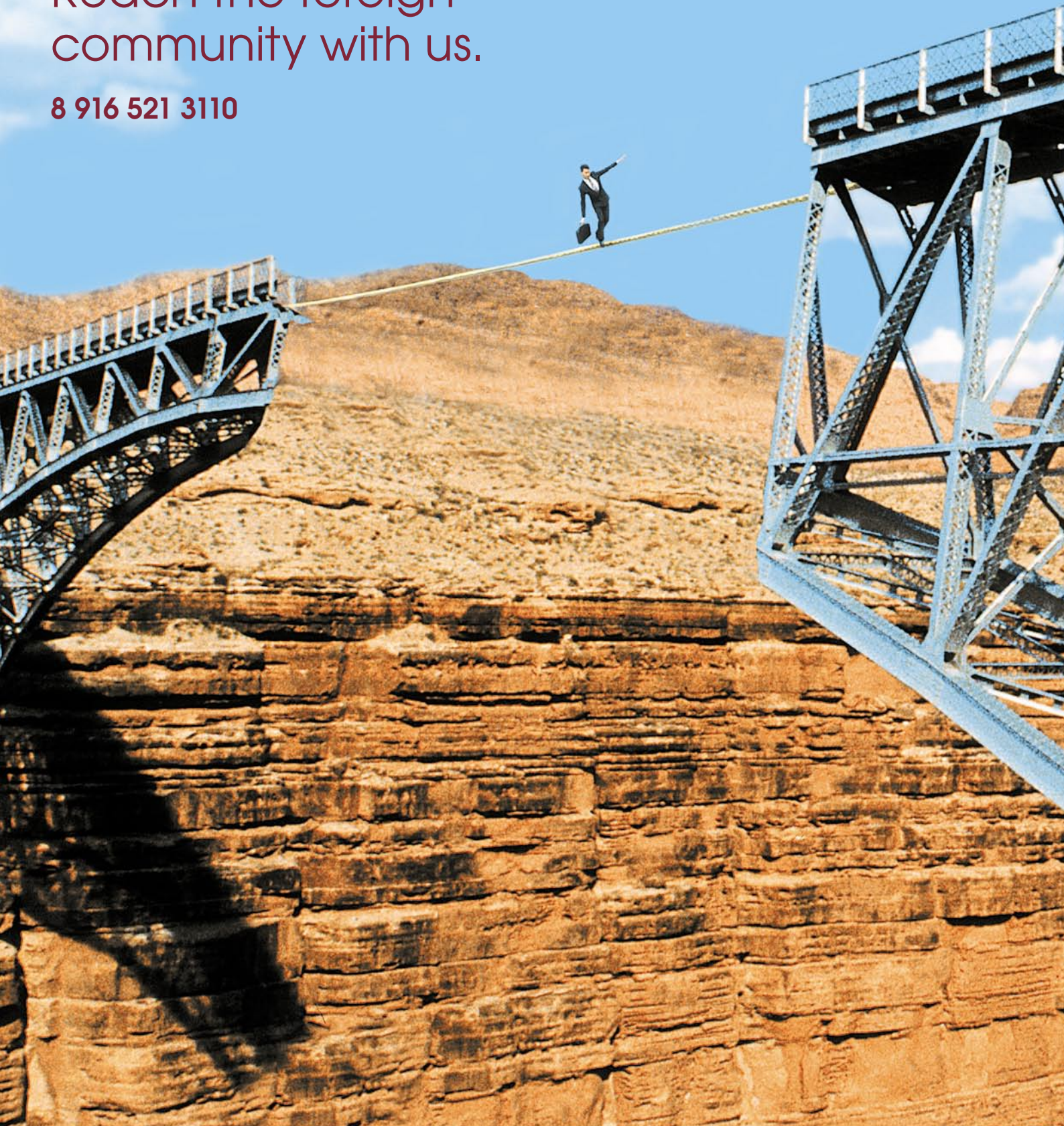
Others

Anglican Church
Golds Gym
NB Gallery

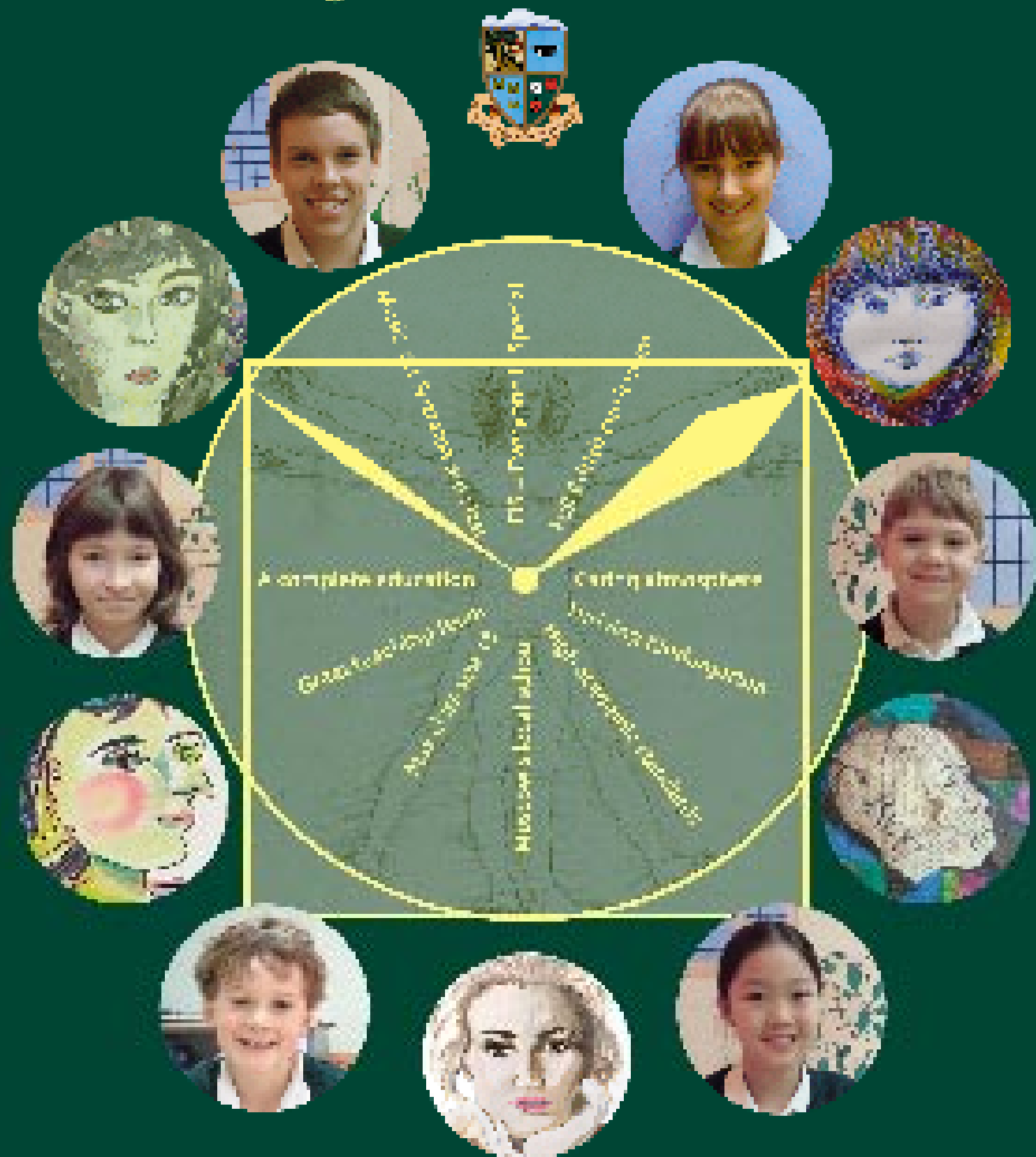
PASSPORT

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