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Without a Residence Permit:
 Moscow's Stray Dogs

A Truly Significant Holiday: March 8th
 IWC Reaches Out
 Introduction to Moscow's Theatres
 Premiere of "Mother Russia"
 musical in New York



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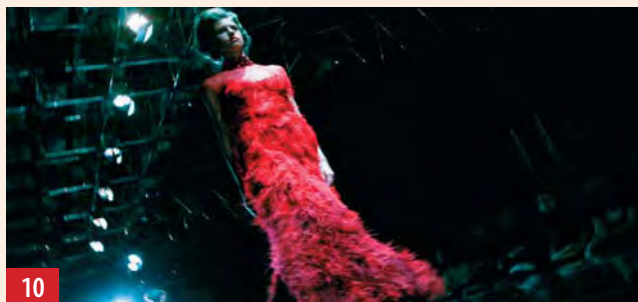
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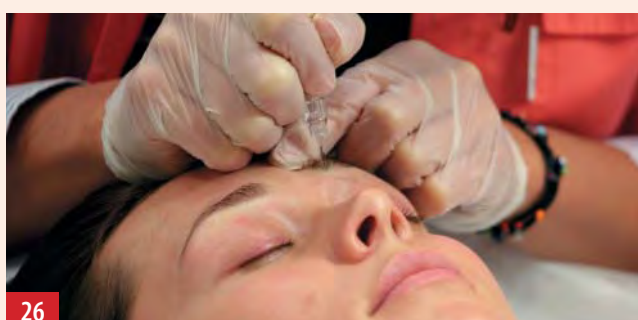
16



20



24



26



44

4 What's On in Moscow

7 Holidays

Holidays in March

10 Events' Previews

Pick of the month's best exhibitions, shows and concerts

13 Interviews

Interview with two IWC co-presidents

14 Art History

Nikolai Nikogosyan

16 Film

This Year's White Elephant and Golden Eagle Awards

18 Theatre

An introduction to Moscow theatres

20 Ballet

Golden Mask Ballet Award 2009 competitors

22 Musicals

Mother Russian Musical premiere in New York

24 City Beat

Without a Residence Permit; Moscow's homeless dogs
All Worked Up; getting a tattoo done in Moscow
An Art Nouveau Stroll in Moscow
The Gift of The Gab; English Language Teaching in Moscow

32 PR

Russia from the West

34 Restaurant Review

Andreas

36 Wine & Dine

California Dreamin'; a review of California wines in Moscow

39 How To

How to buy flowers on March 8th

42 Out & About

James Blunt
English Book Swap Club

46 Columns

Winter Hazards; a Flintstone view of winter snow in Moscow
Daniel Klein's legal Column



John Ortega
Owner and Publisher

March 8th is with us once again. God help any man who forgets to buy flowers. If you end up turning to God, He may be out when you call. We include a special "How To" article on how to buy flowers in Moscow, and some Russian phrases with their translations; printed below, to aid communication.

Anybody who lives in Moscow knows that the city has a problem with stray dogs. Lena Krivovoyaz, a new member of our full-time editorial team writes in this month's cover story that the problem is far worse it may seem. On a more positive note, long-time passport columnist and now New York resident Linda Lippner reviews a new musical written by two Moscow expats: "Mother Russia." The musical was premiered in New York's Carnegie Hall in mid-December, and received an overall positive reception.

Elena Rubinova reveals some of the treats awaiting ballet fans as part of the Golden Mask program in March. Meanwhile, on the opposite end of the cultural spectrum, James Quentin reports on how to get a tattoo done in Moscow. We visit an English language book swap club with Dominic Esler, and Peter Mellis tells us about the state of ELF teaching in Moscow. I hope that Passport magazine is providing something for all expats here in Moscow.

Special March 8th vocabulary

Like all human beings everywhere, Russian women are used to saying one thing and meaning another. Here are some common phrases and their real meanings.

Phrase

Почему мы не можем остаться просто друзьями?
Why can't we stay just friends?

Meaning

Даже не надейся на что-то большее.
Don't even think of anything more than that.

Phrase

Ну...Я не знаю, а что ты хочешь делать сегодня вечером?
Well... I've no idea... But what do you prefer to do tonight?

Meaning

Не могу поверить, что ты даже не заказал столик в ресторане.
I can't believe you haven't booked a table in a restaurant for tonight yet.

Phrase

Дай-ка мне только взглянуть на те красивые часики...
Let me just have a glance at that pretty watch.

Meaning

Если ты не дурак, то понимаешь, что их нужно купить немедленно, и еще конечно же тот кожаный ремешок.
If you've got a brain at all, you will understand that you should buy it immediately and that leather watch belt as well.

Phrase

Нам нужно...
We need...

Meaning

Я хочу чтобы ты...
I want you to...

Phrase

Ты мне нравишься, но...
I like you, but...

Meaning

Ты мне не нравишься.
I don't like you.

Phrase

Розы мне нравятся, спасибо.
I like the roses...Thanks.

Meaning

Вообще-то я предпочитаю лилии, как ты мог забыть об этом?!
By the way I prefer lilies, how could you forget that? (Not roses again!).

Word

Нет.

No.

Meaning

Нет.

No.

Word

Может быть.

Maybe.

Meaning

Нет.

No.



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Oleg Migachev

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cuisine with an Asian touch



The new Kai Restaurant & Lounge is located on the second floor
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To include an event in our calendar, please email information to editor@passportmagazine.ru or call (495) 978-2012 by the 15th of the month prior to the event.

Sunday, 1st

XXVI Russian Antiquarian Salon
Central House of Artists
March 1-8



Best Of Russia-2008 (photo exhibition)
Vinzavod

Nabucco (opera, G.Verdi)
MMDM, Svetlanovsky Hall, 19:00

Johann Sebastian Bach (recital)
Academic Grand Choir
MMDM, 19:00

Prodigal Son (ballet)
Bolshoi theatre, 19:00

"Carmina Burana", "Don Quixote" (opera)
New Opera, 19:00

Tuesday, 3rd

Bremen Musicians (musical)
Mir Concert Hall, 19:00
Also 4th

Wednesday, 4th

La Finta Giardiniera (opera, W.A. Mozart)
Helikon Opera on The Arbat, 19:00



Photo 60-70.
Igor Gnevashev's photographic exhibition
Brothers' Lumiere Gallery
Central House of Artists, through April, 12th

Thursday, 5th

Victoria Pierre-Marie and her band (blues, soul)
World Hits
MMDM, Theater Hall, 19:00

International Music Festival (classical music)
Moscow Conservatory im. Chaikovsky,
Grand Hall, 19:00



Garou (rock)
Canadian band
B1 Maximum, 20:00

Jah Division (reggae)
16 Tons, 21:00

Friday, 6th

United Colors: TRG, DJs Urbanite, Renton
16 Tons, 00:00

A'Studio (rock, concert)
B1 Maximum, 21:00

A Preposterous Hypothesis on the Russian Psyche
Robert Bridge (Former Editor-in-Chief of Moscow News, and now with Russia Today)
www.eleomoscow.net
Chekhov Cultural Center, 19:00

The Barber of Seville (opera in two acts)
New Opera, 19:00

Evenings Of Russian Romances series (a concert of classical Russian opera and songs)
MMDM, Chamber Hall, 19:00

Saturday, 7th

International Women's Club of Moscow
Saturday Coffee, 10:00-12:00
at Le Pain Quotidien on Novinsky Boulevard, d.7

Fl  ur (ethnic, rock, concert)
B1 Maximum, 21:00

La Sylphide (ballet in two acts)
Bolshoi Theatre, 19:00

Chartova Dyuzhina (pop-rock)
Olimpiyskiy Sport Complex, 19:00



Ricardo Villalobos
(one of the most famous German techno-musicians and a DJ presents his club music set)
Arma 17, 23:00

Sunday, 8th

Nochniye Snaipery (rock)
B1 Maximum, 21:00

Tantsy Minus (rock)
16 Tons, 21:00

Iolanta (opera in two acts)
Bolshoi Theatre, 12:00



Don Quixote (ballet in three acts)
Bolshoi Theatre, 19:00
Also 10th

Tuesday, 10th

International Women's Club in Moscow
Newcomers' coffee at Le Pain Quotidien, from 10:00 to 12:00

Wednesday, 11th

International Women's Club in Moscow
Cocktail Hour, 19:00
Help Bar, 1st Tverskaya-Yamskaya d.27, Building 1, Metro Belorusskaya, from 19:00

Reel Big Fish (mainstream rock)
USA
Tochka club, 19:00

Viva Puccini! (opera)
New Opera, 19:00

Thursday, 12th



"And The Show Goes On..." (choral)
Turetsky Choir
State Kremlin Palace, 19:00
Also 13,14,15
Hamlet (opera)
New Opera, 19:00

WARMER STILL? A look at the effects of global climate change (photo exhibition)
British Embassy and National Geographic supported
Winzavod, through April, 2th

Coppelia
(sentimental and comical ballet in three acts)
Bolshoi Theatre, 19:00
Also 13th

Friday, 13th

Organ Plus (organ music)
International Festival of Organ Music
MMDM, Svetlanov Hall, 19:00

Kipelov (rock)
B1 Maximum, 21:00
Also 14th, 21:00

United Colors:
DJs Jazzman, Novak, Popoff (djs, party)
16 Tons, 00:00



Animal Jazz (jazz)
New album presentation
Luzhniki, 19:00

Saturday, 14th

Snegurochka/Winter Girl
(praise of the forces of nature triumphs in national poetry, opera in two acts)
New Opera, 19:00

The Tzar's Bride (an opera in four acts by Nikolai Rimsky-Korsakov)
Helikon Opera, 19:00
Also 15th March, 14:00

Sunday, 15th

Sleeping Beauty (ballet)
Musical Theatre On Basmannaya Street
MMDM, Theater Hall, 14:00

Paddy Keenan (Irish music concert)
"King of the pipers"
MMDM, Theater Hall, 19:00

Monday, 16th

Stars Are Kidding (photo exhibition)
Serzh Golovach, photographer
Fine Art Gallery, through 8th April

Tuesday, 17th

Don Quixote (opera)
MMDM, 19:00

Wednesday, 18th

Evgeny Onegin
(The 1879 opera Eugene Onegin, by Tchaikovsky, based on the book, is part of the standard operatic repertoire)
New Opera, 19:00

Thursday, 19th

Pavel Kashin (ethnic)
Mir Concert Hall, 19:00

The Flames Of Paris
(a four-act classical ballet with music by musicologist and composer Boris Asafiev based on songs of the French Revolution, and originally choreographed by Vasily Vainonen, with design by Vladimir Dmitriev)
Bolshoi Theatre, 19:00
Also 20th
Saint Patrick's Day (concert)
MMDM, Theater Hall, 19:00

Friday, 20th

The Violet of Montmartre
(an operetta in 3 acts by Hungarian composer Emmerich Kálmán)
Musical Theatre on Basmannaya
MMDM, Theater Hall, 19:00



Moralny Codex (Russian rock)
16 Tons, 21:00

United Colors:
Klute (GB), DJs Paul B, Subwave, FM Device
16 Tons, 00:00

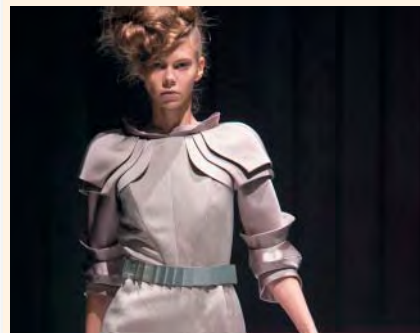
Zveri (Russian rock)
B1 Maximum, 21:00

El Grupo Nuevo De Omar Rodriguez Lopez
(American guitarists)
Cicterna Hall, 20:00

Saturday, 21st

World Music Stars series
Capercaillie (Scotland)
MMDM, Chamber Hall, 19:00

Sunday, 22nd



Russian Fashion Week in Moscow (Opening ceremony)
Fall/winter 2009-2010
Gostiny Dvor, 16:00

Russian Symphonic Masterpieces
(concert conducted by Yuri Bashmet)
MMDM, Svetlanov Hall, 19:00

Andy Irvine (Irish ballads)
B-2 Club, 19:00

Fairy Planet "Todes" (modern ballet)
Mir Concert Hall, 19:00
Also 23th, 24th, 25th, 26th

Wednesday, 23st

Punk TV (concert)
16 Tons, 21:00

Giselle (ballet in two acts)
Bolshoi Theatre, 19:00
Also 26th

History Of Russian Video-Art. Vol 2. (installations)
Moscow Modern Art Museum, through May 3

Thursday, 26th

The Sisters Of Mercy (rock'n'roll/industrial groove)
B1 Maximum, 21:00

International Women's Club in Moscow
General Meeting at the Residence of the Ambassador of Brazil
Staromonetny Pereulok d.14, Building 1, 2nd Floor, Metro Tretyakovskaya
from 10:00 to 12:00

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Friday, 27th

Tchaikovsky Series

The Moscow Symphony Orchestra,
conducted by Vladimir Ziva
MMDM, Svetlanov Hall, 19:00

Russian Seasons Dance Company

(traditional Russian dancing)
MMDM, Theater Hall, 19:00

Garik Sukachev (famous Russian rock singer from
'Brigada-C' and 'Neprikosyaemi' fame)
B1 Maximum, 21:00

Saturday, 28th

The Nutcracker (ballet)

New Opera, 19:00
Also 29th, 14:00

Sunday, 29th



Blues Rock Heroes series (concert)

Sonny Landreth (guitar/vocal) and his band (USA)
MMDM, 19:00

Impressing The Tzar (ballet)

Royal Ballet of Flanders
Bolshoi Theatre, 14:00, 20:00

Tuesday, 31st

Moscow Virtuosi Chamber Orchestra

(founded in 1979 by Vladimir Spivakov)
The State Chamber Orchestra and Denis Mazuev (piano)
MMDM, Svetlanov Hall, 19:00

Nutcracker (ballet)

Moscow Classical Ballet
MMDM, Theater Hall, 19:00

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www.stanislavskymusic.ru

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M. Mayakovskaya

Tchaikovsky Cultural Centre

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M. Barrikadnaya

Tochka Club

6 Leninsky Prospekt, Bldg. 7
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www.clubtochka.ru

Tretyakov Gallery at Krymsky Val

(Central House of Artists)
more info at
www.tretyakovgallery.ru

Winzavod

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Прямые телетрансляции



Museums And Galleries

Anthology of 20th century Soviet Photography. Igor Gnevashev's Personal Exhibition

The *Lumiere Brothers* gallery in Moscow was founded in 2001. Since then this has been one of the places where one can view high-class photography in Moscow. It is here that the first exhibition of William Klein's works for "Vogue," for example, of the 1950s-1960s took place in Russia. This gallery hosts large-scale retrospectives of stylish Soviet photographers. *Igor Gnevashev* is one such individual. This photographer belongs to the 1960s generation. Born in 1936, in 1954 he became a first-year student of the prestigious Polygraphic Institute. Very soon his first, still amateur photographs appeared in magazines, and in 1958 his first work was published in the prestigious large-folio "Soviet Union" magazine that united many photographer-artists of the time. In 1962 when *Gnevashev* completed a photojournalism course at the Central House of Journalists, he joined the editorial teams of two leading Soviet publications: "Soviet Screen" and "Soviet Film" where together with *Valery Plotnikov* and *Nikolai Gniskuk*, he created stylish black and white portraits and photo-sketches for backdrops of Mosfilm pavilions. Ordinary people, yet people with tragic destinies are his heroes. He manages to tell a whole story with one photograph. His work looks simple, but that, like photography, is an illusion.



Lumiere Brothers Gallery
March 4 – April 12
Open daily (except Monday)
10:00–19:00



State Tretyakov Tretyakov Gallery (Hall 24)
March 1–June 5
Open daily (except Mondays)
10:00–18:00
10, Krymsky Val

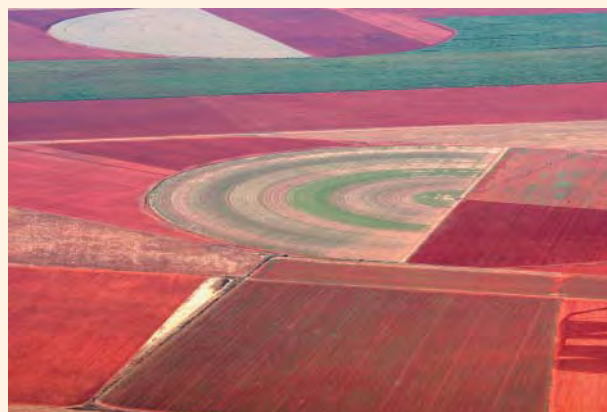
Tretyakov Gallery Opens Store-Rooms

All art lovers – alert! The *Tretyakov* gallery has a huge inventory of art, only a part of which we, the public get to see. This March the gallery is opening up its ceramic archives for those seriously interested in Russian art. Ceramic works will be displayed showing the work of different Russian masters working from the 1930s to the 1970s. The central piece of this exhibition is *Boris Vorobyov's* composition "White Bear Lying Down" (porcelain, 1958). Other porcelain statuettes of this author who spent half of his life at the famous *Lomonosov Porcelain Factory (LFZ)* in *St. Petersburg* remind us of small sculptures the factory was so famous for in Russia in the 18th century. Another sculptor, to whose works special attention should be paid is *Vera Mukhina*. Her statuette "Yury Dogorukiy" – is a monument in miniature, though we probably better know her better for her larger statues in steel. Compared with the extremely emotionally-charged grand styles of Soviet art, pottery produced during this period is warm; a kind of chamber art that together with the artistic chronicles of the first Soviet decades reveal just how controversial those decades were. Another sculptor, to whose works special attention should be paid is *Vera Mukhina*. Her statuette "Yury Dogorukiy" – is a monument in miniature, though we probably better know her better for her larger statues in steel. Compared with the extremely emotionally-charged grand styles of Soviet art, pottery produced during this period is warm; a kind of chamber art that together with the artistic chronicles of the first Soviet decades reveal just how controversial those decades were.

Bird-Eye Views from the Kremlin Politician's Heights

Sergey Yastrzhemsky is somebody we know well as a successful politician, not a photographer. However *Sergey* is multitasking. *Sergey* is actually a photographer and a politician, and there is nothing wrong or even unusual about that. A graduate of the prestigious MGIMO (Moscow State Institute of Foreign Relations), Vladimir Putin's chief spokesperson, head of the Kremlin's Information Policy Department, presidential special envoy to the EU in Brussels, *Sergey Yastrzhemsky* is an aerial photographer who takes helicopter flights to make his beautiful shots. It was to follow his hobby that *Yastrzhemsky* left his political career a year ago. That twenty-year hobby has now become the meaning of his life. "I first became interested in this kind of photography, probably when I saw Moscow from the heights of the Ivan the Great Belfry, or when I first took some shots of Toscana; a place I love so much, from a gas balloon." The current exhibition is a collection of about two hundred works created in the skies of Italy, Siberia and Africa. *Olga Sviblova*; curator of the project mentioned: "Sergey's photographs are in line with the traditions of the Russian avant-garde art; his African compositions are brutish in color and in composition, whereas Europe is very picturesque and impressionist."

March 10 – April 5
Yekaterina Foundation



Kuznetsky most street, 21/5, entrance 8
<http://www.ekaterina-foundation.ru>

Letter Stairs to the Skies by Jaume Plensa, Spanish Urban Sculptor

Diehl + Gallery One presents a solo exhibition of the internationally acclaimed Spanish sculptor Jaume Plensa. The sculptor, born in 1955 in Barcelona, is one of the most outstanding protagonists of his generation. Plensa's work takes viewers into poetic spaces of experience and confronts them with philosophical questions of existence. Since the 1980's, Plensa has used letters and words as visual and sculptural material. For the artist, language is both a sound as well as a mediator of physical experiences, which he translates into sculptural forms. Letters emerge as information units, as a metaphor for biological building blocks of life. In addition to a series of works on paper, a group of sculptures, *The Heart of Trees*, will be shown. Jaume Plensa often produces work for public spaces. One of his most ambitious projects, the monumental *Crown Fountain*, was completed in 2004 for Millennium Park in Chicago. Additional outdoor sculptures by Plensa can be found among others in Barcelona, Tenerife, St Denis, Tokyo, Yorkshire, Gateshead, Jerusalem, Pistoia, Kimpo (Korea), Washington, London and Toronto. Another part of the exhibition by Jaume Plensa is the large sculpture at the House of Knowledge, which will be placed in front of the Federation Tower (Moscow-City); February-June 2009.



Diehl + Gallery One
Open daily (except Mondays): 12:00–20:00
February 6th - March 15th
5/13 Smolenskaya Embankment



Pushkin Museum of Fine Arts
Open daily (except Mondays)
10:00–18:00
March 3 – May 24

German Drawings. From Durer to Klee

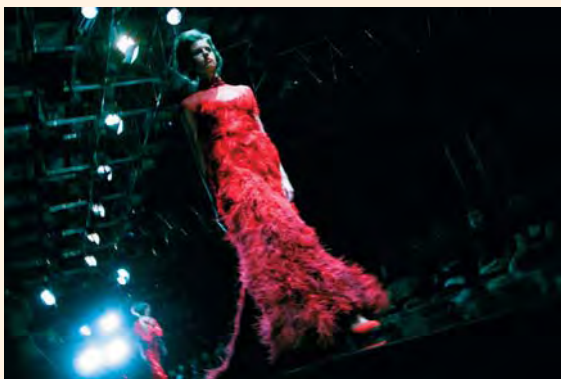
Drawing is one of the most ancient forms of visual arts. Since the 15th century European artists have used graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, chalk and pastels to express themselves on paper. Drawings are very fragile creations. They suffer when exposed to humidity, and even daylight. That is why, in museums, they are normally stored in folders in special rooms with no sunshine. An exhibition of drawings are rare events. Tender watercolors, the fine lines of a pencil or pieces of charcoal are a perceived, usually with appreciation not only to connoisseurs but first-time visitors to galleries and museums. The present exhibition at the Pushkin Museum of Fine Arts is dedicated to German, Austrian and Swiss drawings of the 15th – 20th centuries. The exhibition consists of 250 drawings and watercolours of Austrian, Swiss and German artists of different epochs in the White Hall and at the Colonnade of the Museum.

New Art from London

When you next take a walk along the *Bersenevskaya* embankment near the Red October factory, pay a visit to a gallery on the third floor. Barely had the chocolate workshop moved to a new location, was this part of the red-brick 19th century building turned to an arts space occupied by *Baibakov Art Projects*. For its inaugural exhibition, *Baibakov Art Projects* put together a group exhibition of young Russian artists. "Wonders. New Art from London" is their second exhibition. This project is curated by *Maria Baibakova*, Cathy Sutton and Nick Hakworth, a critic and gallerist from London. The exhibition features more than twenty famous artists from the London arts scene – a cosmopolitan homeland to different cultures, trends and artists themselves who find inspiration in this mix. The names are "wonder"ful indeed: Mark Leckey, winner of the Turner Prize, will present performances and installations; *Shezad Dawood* – an artist of Pakistani origin, participant of the 2009 Tate Triennale; *Conrad Shawcross* – participant of the third Moscow Biennale in 2009 known for his mechanic wooden sculptures; *Idris Khan* creator of multi-layer semi-transparent images from texts and signs; *Mustafa Hulusi* – participant of the Venice Biennale; *Eloise Fornieles* – performances author; *Toby Ziegler* – modern sculptor. There will also be a participant with Russian roots – *Margarita Gluzberg* who works in figurative arts. She creates large graphic works with drawing pens. Tim Braden – another participant spent several years in St. Petersburg and will present his installation with sketches made in the *Mariinsky Theatre*.



Baibakov art projects
Red October Chocolate Factory, 3rd floor
Bersenevskaya Naberezhnaya 6
February 20 – April 5
Open: 11:00 – 20:00 except Monday



Congress Hall at Moscow Centre of International Trade
March 28 – April 4
12, Krasnopresnenskaya Embankment
schedule on: www.rfw.ru

Russian Fashion Week

Spring is here, and a Week of Fashion opens in Moscow. This year, Russian Fashion Week is hosted by the Centre of International Trade. The organizers; like those of its counterparts in *Milano*, London and Madrid, receive many requests from international fashion designers for participation. But every Fashion Week is focused on mainly local designers to highlight "national trends;" that is why there will be displays by ARNGOLDT, Arsenicum, Anastasia Z, Anna Direchina, Biryukov, Cyrille Gassiline, Chari, Chistova & Endourova, Mainaim, Masha Kravtsova, LO, Personage, Poustovit, Tegin, Serguei Teplov, VIVA VOX, Leonid Alexeev, Olga Brovkina, Yulia Dalakyan, Elena Suprun and other Russian designers. Russian Fashion Week maintains close relations with *Camera Nazionale della Moda Italiana*, and there will be various master-classes and forums featuring Italian guests – designers and producers during the week.

Oto Bula Vesna. Ukrainian Folk Groups Fleur and Okean Elzy in Moscow

Members of the Ukrainian *Fleur* group live in Odessa, composing their beautifully-woven music from the winds and waves of the Black Sea. Their songs are melodic and thoughtful. They have now released five CDs, the first of which: *Prikosnovenie* (Touch) was recorded by a French record company, and some time later released in Ukraine and Russia where their songs reached the top of the local hit parade in 2005. The band is made up of eight people; six of whom are girls: Olga Pulatova (piano, vocals), Elena Voynarovskaya (guitar, vocals), Ekaterina Kotelnikova (keyboards), Alexey Tkachevsky (drums), Vitaly Didyk (contrabass), Alexandra Didyk (cello), Anastasia Kuzmina (violin), Alla Luzhetskaya (flute). Another band from this part of the world which is not so well known as *Fleur*, but also excellent, is *Okean Elzy*. Formed in Lviv (Ukraine) in 1994, their style could be described as urban rock. In 1996, when they first participated in national rock festivals, their fame began to spread outside of Lviv. They shot to fame after their debut album "There Where We Are Not" was released in 1998. The album was dedicated to Lviv; their home town from which they had been long absent. Their success is due to an unusual combination of fine guitar music and authentic and colorful Ukrainian melodies. Their international career began in 2006 when they made an impression on the Russian audience at the Maxidrom rock festival. Though the texts of their songs are in Ukrainian, their tenderness and emotions do not leave music fans indifferent. Concerts in London were an important new stage in their career. In recent years, the group has been refining their style to become one of the most stylish bands not only in Ukraine but Russia where they are sincerely loved.

Fleur
March 7, 21:00, B1 Maximum
Okean Elzy



March 28, 21:00, B1 Maximum



II International Organ Music Festival "Organ Plus"



Moscow House of Music
March 13–20
Svetlanovsky Hall
19:00

The organ is one of the oldest musical instruments in western musical tradition. Many contemporary listeners don't understand what mastery it takes to play this instrument well. Here is an opportunity to see live organ performances at the second international festival of organ music held at the International House of Music. Violins or even folk music are used as accompaniment. Both Russian and foreign organists will be taking part: *Anastasia Sidelnikova*, having graduated from the Moscow Conservatory in piano and organ, continued her musical education abroad and eventually at a contest in Calgary in 1994 was recognized as being one of the seven best organists of her generation. *Sidelnikova* is a polished organ soloist but she performs well as an accompanist to singers as well. She will perform together with *Konstantin Khristov* and *Lilia Erokhina*, winner of the all-Russian *Bella Voce* contest. An organ and violin duet *The Gough Duo* from England will be performing both Barocco and specially composed modern pieces. Is there anything in common between Bach and Swiss folk music? *Gunnar Idenstam* offers a reply to this question, and his answer flies in the face of academic canons. Gunnar uses the Swiss violin as a compliment to organ music. His gaudy performance is going to be the finale of the festival.

IWC Reaches Out

text and photo, John Harrison

This year marks the thirty first anniversary since the first International Women's Club meeting was convened in Moscow. The IWC's work in 2008 wound up with a tremendously successful winter Bazaar that raised more than the previous year despite the fact that there were fewer volunteers available to work the stalls. The IWC, like the expat community as a whole in Russia, has shrunk as families have moved back home for work or personal reasons. In 1998, membership stood at 1,800; now it is down to 600, plus the 150 ambassadors' wives who are IWC members by default. Be this as it may, the club's work; that of providing a way for women to come together from completely different backgrounds and countries of origin, continues unabated. Thousands of people have found friends and inspiration from the club's work. An uncountable number of people have benefited directly and indirectly from charity work. Instead of winding down, the club is reaching out to new sections of the community.

Two current IWC co-presidents, Nubia Pirone de Meyer, a judge from Uruguay and Julieta Cervantes, wife of the Mexican ambassador explained the current situation:

What are the main activities of the IWC?

Nubia Pirone:

The main events are our winter bazaar and the yearly Embassy Dinner & Ball, but our major focus is on charity work. We have about 70 charities now which we support, which use the proceeds from these two events. We work a year in advance, so the money we make in the ball this year will be used for charity in 2010. In this way we are sure that all the projects we are supporting will not be cut in the middle. This is something the IWC has been doing in Russia for 22 years, crisis or no crisis. Charities range from burn units in hospitals, to orphanages, to cancer support groups and animal protection societies.

Apart from our charity work, probably our most important activities are what we call the "interest groups." There is a huge variety of groups available, from bible study, to bridge and sport. Then there are



Two of three co-presidents of the IWC: Nubia Pirone de Meyer a judge from Uruguay, Julieta Cervantes, wife of the Mexican ambassador, Natalie Volkoff, Co-Chair Charities

the coffee mornings, which are becoming increasingly popular.

How is the IWC changing in the face of the crisis and the current situation in Russia?

Julieta Cervantes:

Originally the IWC was run and geared towards the wives of diplomats. When the Soviet-Union collapsed, membership increased since business with and within Russia increased. Wives of business expats became members too. Also there are more working women with us today. These people are not available to attend IWC meetings during the week, so we have coffee meetings on Saturday mornings which are becoming very popular. In some cases it is the women who are working and the men not. We would like to form an interest group for mothers with children, if there are enough people.

We have even received a few requests for men to join the IWC. So we are thinking about whether we should start some club for men.

Nubia Pirone:

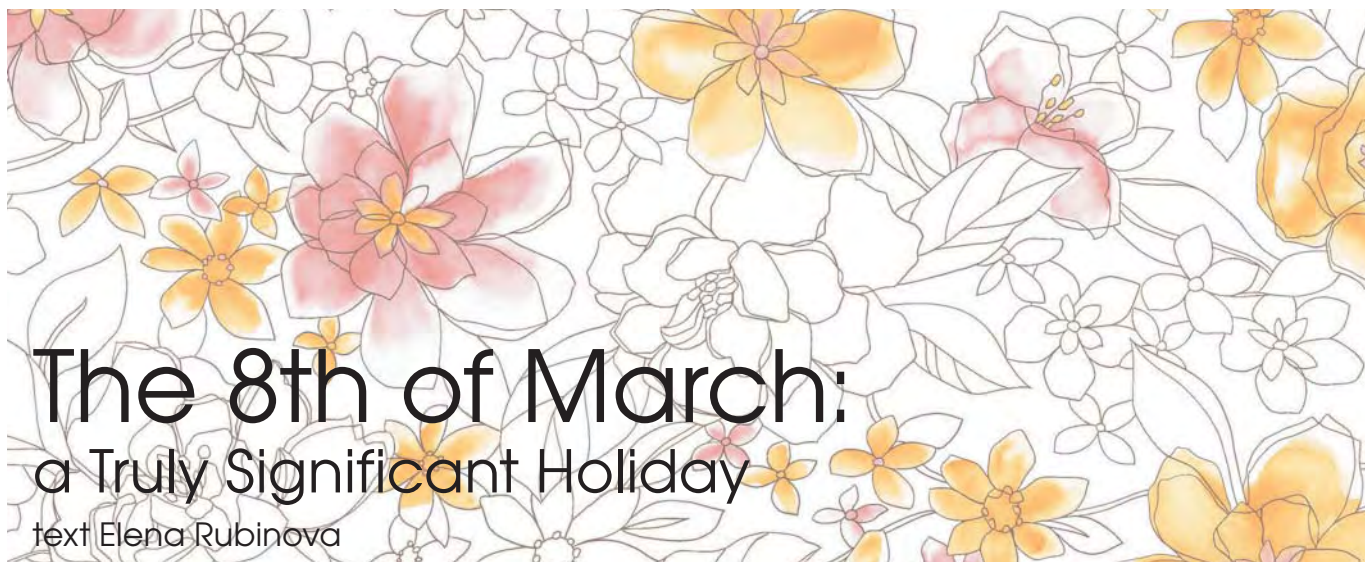
In Moscow it is not easy to find another group of people who you can really communicate with when you are an expat.

Julieta Cervantes:

For women, it is a great opportunity to meet people and ask all sorts of questions. It is a lot easier when you are in a country where you can speak the language. When you arrive here, you need help to simply buy things, let alone make friends. It is very important to have an open door and an open mind for all these people. Everyone, everywhere in the world is going through an economic crisis. But people still need to keep going, to get together, doing things, creating things, and helping people. In spite of all these issues, people don't want to just sit down at home and watch, they want to participate.

Nubia Pirone:

We used to have a 5% stop on Russians, that restriction was lifted about three years ago. There are a lot of Russians who left in the beginning of the nineties, who are coming back. They have learned to move about in international circles, and want to continue this back in Russia. This is all balanced by the fact that diplomatic traditions in the IWC are still strong. We have the ambassadors' wives hosting coffee mornings and participating in organizational work. In all, the IWC is maintaining its core mission, but no longer only reaching out to just one part of the expat community. **P**



The 8th of March: a Truly Significant Holiday

text Elena Rubinova

It is very possible that when German socialist Klara Zetkin declared the 8th of March a day of solidarity in the fight for equal rights at a conference in Copenhagen in 1910, she had no idea how significant and long-lasting the 8th of March would turn out to be. With various reincarnations, ranging from a communist holiday to a U.N. -supported event, International Women's Day is still being celebrated almost a hundred years later.

In Russia, the holiday has taken on a series of interesting forms. In March 1917, Russian revolutionary feminists Alexandra Kollontai and Klara Zetkin participated in an International Women's Day that was marked by a strike "for bread and peace" in St. Petersburg. Later Kollontai, a minister in the first Soviet government, persuaded Lenin to make March 8th an official communist holiday. It was revived during the women's movement in the 1960s, but without its socialist associations. In 1975, the U.N. began sponsoring International Women's Day. Even after most communist ideas have been cast

aside, the "holiday of liberated women" is still an event and a state holiday in Russia, in some ex-Soviet republics, Bulgaria, Macedonia, Mongolia and Vietnam.

Since 1965, March the 8th is an official day off and though it has long lost its political meaning it is looked upon as a day to celebrate unconditional love, sacrifice, patience, wisdom, and beauty. This is a holiday which gives men a chance to show appreciation for the women in their lives. The holiday is a combination of Mother's Day with some elements of Valentine's Day; and more. Every woman in Russia expects to receive flowers and gifts. If you are male and new to this culture, make sure that you congratulate any Russian women you know.

March 8th has its enemies. There are skeptics both among men and women in the younger generation, who view the holiday as a burden from Soviet times and a sexist occasion that denies gender equality. But nevertheless most of them still relish memories from their childhood. Just a couple of decades ago, early March was marked with a burst of creativity in any kindergarten across the vast territory of the former Soviet Union: under the supervision of tutors, millions of diligent boys and girls produced hand-made festival greeting cards for their mums. The composition was usually clear and simple: a branch of mimosa made of yellow-colored cotton combined with palm leaves cut out of green paper. All

this was glued to a white card and with March 8th written on it. Some family archives still contain these modest gifts of the past.

A bunch of fragrant mimosa was selected as the symbol of this holiday for one reason only: the choice of early spring flowers was rather limited in the Soviet Union. Tulips, roses and other flower arrangements were too expensive. Planes from Georgia and other Black Sea regions filled with mimosa were flown to all major cities of the USSR. The Russian flower flourishes in early March when prices double. Unlike Valentine's Day, flower-giving on Women's Day is common not only for lovers, but for friends, co-workers and business partners. Numerous florist companies and skilled professionals (see page 48 in this issue of Passport) help gormless men, a category in which many foreign males find themselves in by default on this day, choose the right kind of flowers.

No matter what some women think of March 8th, most ladies cannot resist a bunch of beautiful spring flowers especially when spiced with compliments. Several years ago, the Moscow based Public Opinion Foundation carried out a survey: what do Russians think of first when somebody mentions the eighth of March. Over 70% spoke about the holiday and its attributes - gifts, flowers, congratulations, joy, parties, or a delicious meal. Every tenth respondent associates this date with the spring, warm sunny weather, three percent - with women and love. What else can be more everlasting? It seems that the holiday has a long life ahead. At least in this part of the world. **P**



Holidays in March

text Elena Rubinova

Day of Community Social Service Workers and Municipal Economy



Sunday March 15

Street-cleaners and yard-keepers, carpenters and plumbers received acknowledgement and eternal glory in the Russian visual arts from famous artists at the turn of the century. A sad looking yard-keeper look on glumly from a painting by Georgian artist Niko Pirosmiani and a suprematic carpenter has achieved immortality on the canvas of Kazimir Malevich. Much later – in 1966, the Soviet state established a special holiday for this category of employees called the Day of Trade and Social Workers. But the idea of service in those days still had a long way

to go before it turned into anything like the level of service that modern community services and municipal economies expect now; well in some parts of the economy.

Day of Russian Submariners

Thursday March 19

This day was established as a professional holiday in 1996. The date was not chosen by accident. On that day in 1906, submarines were declared to be an independent class of war ships according to a decree of the last Russian Tzar Nicolas II.



Submarines play a special role in Russia's Navy. Submarine service is not considered to be a job or a profession, but an aspect of somebody's fate and a religion. The submariners' holiday is a way of the Russian state acknowledging that submarines are very dangerous places, and that sailors are at risk every day. Submariners usually observe their professional holiday without any special pomp or any elaborate celebrations, and pay tribute to their perished friends and colleagues.

The Russian navy has experienced their fair share of submarine tragedies. On July 4, 1961, a nuclear accident occurred on the Soviet submarine K-19 in the Norwegian Sea. Her crew prevented a nuclear reactor meltdown and saved the world from a global nuclear disaster at the expense of their lives and health. This accident became widely known due to the recent screen version of Peter Huchthausen's story, "K-19: The Widowmaker." Harrison Ford warmed the hearts of Russian audiences in his role as Captain Alexei Vostrikov. In the mid 1980s, a missile exploded onboard a Yankee class submarine (a class of submarines built in the Soviet Union from 1968 onwards) off the coast of North Carolina and sunk while being towed back to Russia. One of Russia's recent and the worst naval accident happened in the Barents Sea in 2000 when an explosion occurred aboard the nuclear-powered submarine Kursk, killing all 118 seamen aboard.

St. Patrick's Day

Sunday 17th

Saint Patrick's Day (Irish: Lá 'le Pádraig) is usually held to celebrate Saint Patrick (386-493), the patron saint of Ireland, on March 17. The holiday is marked worldwide by the Irish and increasingly by many of non-Irish descent.

In the short history of non-Russian holidays in Russia, Saint Patrick's Day has become unbelievably popular and attracts more and more people each year. Just as everywhere else in the world, the city turns Irish for one day a year, and Leprecons are to be seen staggering down Tverskaya. Both Christians and non-Christians celebrate the secular version of the holiday by wearing green, eating Irish food, imbibing Irish drink, and attending parades. For the first time in 1992, Moscow became part of the international hooley, celebrating Ireland's contribution to culture and development around the world when Moscow Mayor Yuri Luzkov authorized the parade. Since then, colorful processions of musicians stun the Arbat on St. Patrick's Day. Later in the evening, the crowd moves on to the pubs, including Moscow Irish Pubs such as Shamrock, Sally O'Brien's, Rosie O'Gradies, to drink beer, chant folk songs and dance.

Religious Holidays in March

Orthodox Calendar

Great Lent (Velikii Post), March 2-April 18

March is ushered in with Great Lent (Velikii Post): it lasts for 40 days before Easter, drawing to an end on Good Friday. The Christian explanation of Lent is to mark the forty days that Christ wandered in the wilderness. What do people do during Lent? Restrain from negativity, regularly attend church services, and observe culinary restrictions: all meat, poultry, fish and derivatives thereof are considered off-limits, dairy products are also prohibited.



Not all Russians observe Lent - Russia is a huge country containing many minority faiths. Atheism left over from communist times is now mixed with a large dollop of westernization. Nevertheless most Moscow restaurants offer special Lent menus.

Jewish Calendar

Purim, March 10th (for 2009)

As winter turns into spring, it is the time of Purim. This was originally one of several spring-welcoming festivals. In Persian times, over 2,400 years ago, the Jewish people were granted the right to defend themselves and they defeated their enemies led by Haman. A holiday for feasting and celebration was established by Mordecai and Esther, to be celebrated each year on the fourteenth day of Adar according to Jewish calendar. The megilla lists four ways to celebrate Purim: reading the megilla, giving charity, giving gifts of food, and the festive meal. The hamantashen, the three-cornered filled cookie, remains the food of choice for Purim. The holiday is celebrated in all synagogues across Russia and CIS. **P**

Nikolai Nikogosyan

Takes Almost a Century's Evolution

text Olga Slobodkina-von Bromssen

Not every artist gets birthday greetings from the President of the country. However, Nikolai Nikogosyan received a telegram from Dmitry Medvedev when he was 90 on Dec. 2, 2008 and a birthday celebration at the Academy of Arts.

Novy Manezh is honoring this accomplished sculptor and painter with a retrospective exhibition from February 18 through March 3.

Nikolai Nikogosyan has left traces of his art throughout Moscow. He created all the sculptures for the New Building of Moscow University on Sparrows Hills as far back as the 1950s. His enormous figures also grace the Stalin-era skyscraper at Kudrinskaya Ploshad.

However, Nikogosyan has a particular distaste for the statue of Yuri Gagarin that adorns Gagarin Square. "What kind of composition is that?" Nikogosyan says, holding his arms out by his sides in imitation of the clumsy figure. "The go-to-hell composition."

It's no wonder Nikogosyan doesn't like the monument. As one of the participants in a state contest to build it, he knows how much more graceful and profound it could have been. His Gagarin piece is a philosophical composition balanced on the wing of Icarus, the Greek mythical character whose wax wings melted when he flew too close to the sun.

The horizontal figure of the falling Icarus is juxtaposed to the vertical figure of the first man in space, who stands with his hands raised as if in a take-off position.

"Both Icarus and Gagarin are biblical characters for me. When Icarus falls Gagarin soars. The Bible is an eternal book of human history. It continues to write itself," the artist says.

Nikogosyan has created statues for many cities of the former Soviet Union, including his native Armenia. In Moscow, apart from the university building and the so-called wedding cake at Kudrinskaya Ploshad, he created many gravestones of important cultural figures in Novodevichy Cemetery. Not only were Nikogosyan's sculptures sanctioned by the state, but he was declared a People's Artist of the Soviet Union and won a State Prize.

Despite official recognition, Nikogosyan remains gloriously himself no matter who or what he has modeled – Lenin, or outstanding personalities. He never followed the stiff and saccharine standards of Socialist Realism, but portrayed people the way he saw them in all their complexity.

His lively Russian, spoken with a heavy Armenian accent, his pronounced, sculpture-like features and his gentle manner must have helped him to win the approval of those who controlled art in the Soviet Union.

The artist's creations are not limited to grand outdoor statues requiring state sponsorship. He also did busts in the Renaissance style, combining both smooth surfaces and textures as well as statuettes of historical figures. An example of this is his bust of the Armenian composer Komitas, who went insane after the 1915 Turkish genocide of Armenians and spent the last 16 years of his life in an asylum in Paris.

Nikogosyan, who was born in the village of Nalbandyan in Armenia, did not always know he would be an artist, and as a young man attended Yerevan's ballet school.

"But my father was against it, so I quit ballet and went to Leningrad to an art

Statue on the skyscraper at Kudrinskaya ploshad 1948-1954



school," Nikogosyan says. "It was very hard. I had no apartment, no money, no language, nobody."

Later, he studied at the Academy of Arts in Leningrad and the prestigious Surikov Art Institute in Moscow. Such credentials enabled him to get his first commissions by the end of the 1940s, when he became the chief sculptor of the never-completed Palace of the Soviets (which was planned to be built on the site of torn down Cathedral of Christ the Savior) and the skyscraper on Kudrinskaya Ploshad. He also did all the reliefs for the Moscow State University building.

Nikogosyan created his first paintings in the 1940s and started exhibiting from the 1950s. In these works both his native Armenian origins and his classical Russian artistic education are vividly revealed. One can see the influence of impressionism – Henri Matisse, Amadeo Modigliani and Edouard Manet – although some critics claim Nikogosyan is a realist.

His portraits of women, created in oil and charcoal, are very impres-

sive, including one of Princess Diana painted after her death, who the artist says he was shaken by. In Nikogosyan's interpretation, Diana's spirituality and beauty is an organic blend of her dramatic suffering.

The highlight of the women's portrait gallery are pictures of the artist's two wives – his late wife Tamara, and his second wife, Eteri, revealing their different psychological and physical characteristics.

According to Nikogosyan, his most important works have been created in recent years. Indeed, his latest works seem to mark a new period in his creativity. Light and expressive, they greatly differ from his previous 60 years' worth of work.

His house in central Moscow located on the territory of the Polish Embassy is to become a museum of his works. His creations can also be viewed at the Tretyakov Gallery in Moscow, at the Russian Museum in St. Petersburg and some state museums of the former Soviet Union. **P**



Self-portrait (oil, canvas), 1985

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This Year's White Elephant and Golden Eagle Awards

text Vladimir Kozlov

Despite the fact that domestic film production has dramatically slowed due to lack of funds, life in the Russian film industry goes on. Whilst the Russian Union of Filmmakers is trying to figure out who is its legitimate president: newly elected veteran director Marlen Khutsiyev or incumbent Nikita Mikhalkov; major Russian film awards have recently been handed out.

The *Bely Slon* (White Elephant) award, which is administered by the Russian film critic guild, is considered the most objective domestic film prize. The 2007 contest, when the critics chose to award Alexei Balabanov's *"Gruz 200"* (Cargo 200), a strong yet controversial movie overlooked by the other prizes, is a testimony to that.

This year, however, there was a surprising similarity in the opinions of the White Elephant jury and that of the most "official" prize, *Zolotoy Orel* (Golden Eagle), as both chose to give the best film awards to the same movie, *"Dikoye Pole"* (Wild Field) by Mikhail Kalatozishvili – something that has not happened very often.

For years, Russian film awards have been shifting from art house to mainstream cinema and back without any sign of a consistent approach, and this year, it was time for art house movies to collect most prizes.

"Wild Field" by Kalatozishvili, who is incidentally the grandson of the renowned Soviet director Mikhail Kalatozov, known for Soviet-time classic *The Cranes are Flying*; a winner of the Golden Palm at Cannes in 1958, is in many ways a typical Russian art house movie. Made from a screenplay by Pyotr Lutsik and Alexei Samoriadov, the 1990s' most promising screenwriting tandem, and written over 10 years ago, the film could be interpreted as another variation on the theme of the "mysterious Russian soul." The movie is focused on *Mitya* (played by Oleg Dolin), a doctor who went into a self-imposed exile to a tiny place in the middle of a huge Russian steppe and has to deal with all sorts of issues, from people's degrading behavior and squalor, to his own personal drama of being left by his girlfriend.

We will never know if the film is in line with how the writers envisioned it, as both of them have died since the script was written, but Kalatozishvili apparently chose to follow the script quite meticulously, still avoiding giving the audience an idea of when exactly the story took place, although there are some details hinting at the mid-1990s – the time when the screenplay was written.

The movie has been screened in a few international film festivals and earned some recognition, which makes the choice of Wild Field as the year's best movie seem even more legitimate. Predictably, it picked up both Golden Eagle and White Elephant awards for the best screenplay, and prizes at the country's main domestic film festival, *Kinotavr*, six months earlier.



Among other candidates for the best Golden Eagle movie, *"Vse Umrut A Ya Ostanus"* (Everyone Will Die But Me) by first-time feature director Valeria Gai Germanika, which deserves mentioning as one of the most interesting debut features of 2008.

The awarding of the critics' best movie prize to "Wild Field" may or may not have been predictable, but when it came to choosing the year's best director, there was one major factor that nearly made the choice obvious. Last September, 32-year old Alexei German Jr. picked up best director's prize, the Silver Lion, at the Venice International Film Festival for his most recent movie *"Bumazhny soldat"* (Paper Soldier), arguably, the biggest achievement by a Russian director throughout the entire year and generally a rare occasion. Only the surprise victory at Venice by *Andrei Zvyagintsev's* *The Return* five years earlier was a bigger accomplishment by the Russian cinema industry throughout the 2000s.

So, the film critics apparently chose not to be original and gave their best director prize to German Jr., who is a son of one of today's most internationally recognized Russian directors; Alexei German, and the influence of German the Senior is not that hard to discover in his son's movies. "Paper Soldier" could also qualify as a rather typical Russian art house film, telling a story of a doctor involved in the preparation of the first human space flight in the late 1950s and early 1960s. The movie apparently stands out among many others released in Russia last year thanks to its sophisticated sets and elaborated visuals.

Meanwhile, the Golden Eagle jury awarded the best director's prize to Karen Shakhnazarov, who in recent year has been sharing his time between creative work of a film director and the administrative tasks of general director at Mosfilm, the country's biggest studio complex. Shakhnazarov's *"Ischeznuvshaya Imperiya"* (An Empire that Disappeared), a rather average movie, plays on some people's nostalgia for their youth spent in the 1970s.

In other nominations, the two awards drifted apart. Ukraine-born Yuri Klimenko, one of the best cinematographers currently working in the Russian film industry, picked up the best cinematographer's White Elephant for his work on Alexei Uchitel's "Plenny (Captive)." Still, the Golden Eagle jury preferred Alexei Rodionov and Igor Grinyakin, the cinematographers of the year's arguably biggest domestic blockbuster, *Admiral*, a biopic on Admiral Alexander Kolchak who fought the *Bolsheviks* during the Russian Civil War, whose artistic merits are questionable.

The best actor's White Elephant went to "Wild Field's" Dolin, while Konstantin Khabensky collected the Golden Eagle in the same nomination for his representation of Admiral Kolchak in "Admiral."

The Golden Eagle jury awarded "Vizantiyski urok: Gibel imperii (The Byzantine Lesson: A Demise of an Empire)" as the best documentary, while the film critic guild preferred Vitaly Mansky's "Devstvennost (Virginity)," a much more controversial film that includes, among others, a story about a 19-year old girl who sells her virginity.

Paul Tomas Anderson's "There Will Be Blood" (which was released in Russia under a rather ambiguous title, *Neft (Oil)*), was named the best foreign movie by the Golden Eagle jury, winning over the Cohen brothers' "No Country for Old Men" and Peter Berg's "Hancock." The world premiere for the latter took place during the Moscow International Film Festival last June. The film critics' guild also awarded the Cohen brothers' film. Fay Dunaway collected a Golden Eagle for lifetime achievement.

Pavel Parkhomenko was awarded a White Elephant as the best set designer for his work on the youth drama "Nirvana," and the Golden Eagle in the same nomination was given to the set designer team that work on the TV series *Likvidatsiya (Liquidation)*.

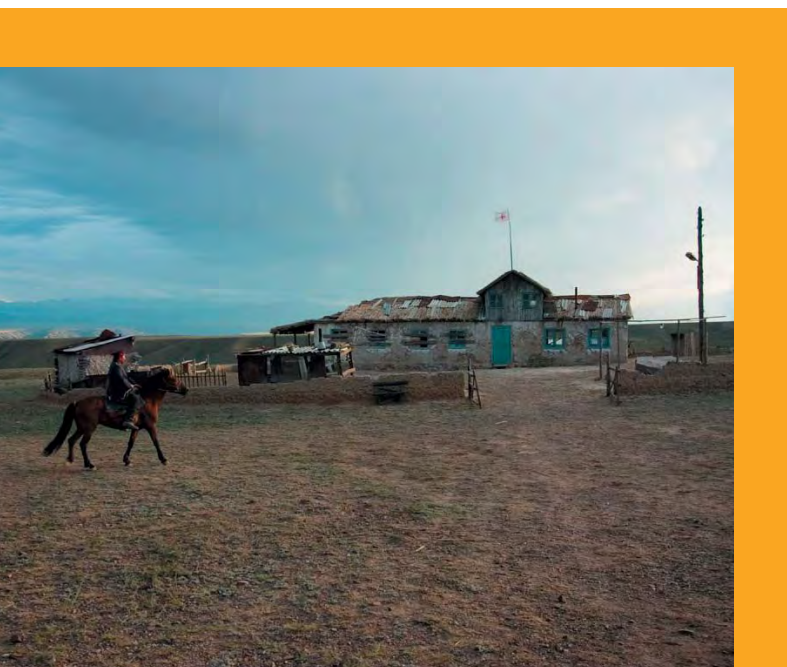
The Golden Eagle for the best editing went to "My iz budushchego (We Are From The Future)," an action/drama about several young Russians mysteriously transported to the time of World War II, while the White Elephant didn't have that nomination. The Golden Eagle didn't have the best debut feature nomination, in which Bakur Bakuradze was awarded a White Elephant.


One instance where the two prizes' juries proved to think similarly was the best actress nomination. Kseniya Rappoport collected

both the Golden Eagle and the White Elephant for her role in "Yuriev Den (Yuriev Day)" by Kirill Serebrennikov.

Written by Yuri Arabov, a renowned screenwriter and winner of Cannes festival's best screenplay prize, the movie tells a controversial and allegorical story about prosperous opera diva Lyubov (played by Rappoport), who comes with her early-twenties son to her hometown Yuriev, some 200 kilometers from Moscow, to say a symbolic goodbye to her birth place before moving to Germany. In this small town, marred by squalor, poverty and degrading, Lyubov faces a major event of her life: her son mysteriously disappears, she stays in the town to look for him and gradually turns from a prosperous Muscovite to a typical local woman: Lyusya.

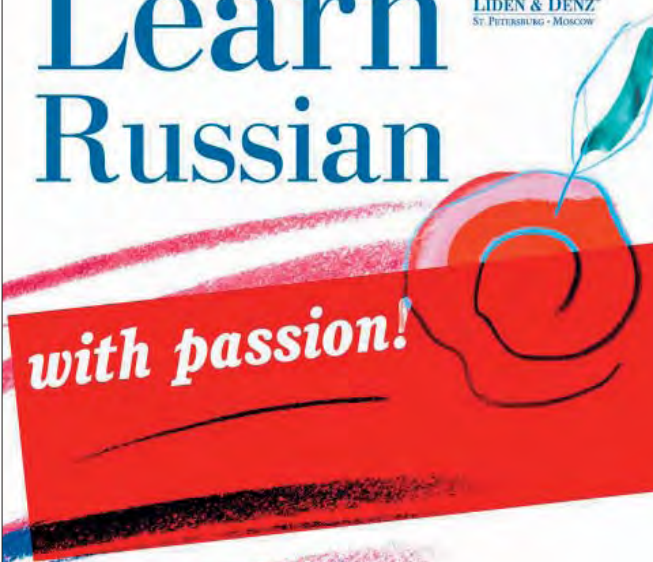
Remarkably, Alexei Balabanov's "Morphiy (Morphine)," based on early prose by renowned Russian author Mikhail Bulgakov, picked up no prizes from either the White Elephant or the Golden Eagle. **P**





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“...The Theater Begins With the Cloakroom”

text Marina Lukanina, photos Oleg Migachev

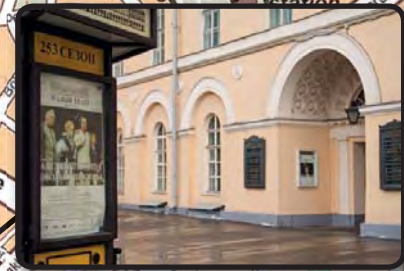
This phrase is attributed to one of the founders of the Moscow Chekhov Art Theater; Konstantin Stanislavsky. It is believed that he wrote in a letter to the cloakroom staff of his theater that: “...our theater differs from many others by the fact that performances start the minute members of audiences enter the theatre. You are the first to greet them...” Our acquaintance with Moscow theaters begins with a map. This guide will help you find the theatres and provide you with contact details, standard repertoires, and some background history.



Stanislavsky Music Theater
17 Ul. Bolshaya Dmitrovka
Metro stations: Chekhovskaya, Pushkinskaya, Tverskaya
7(495) 629-28-35



Novaya Opera
3 Ul. Karetny Ryad
Metro Stations: Pushkinskaya, Tverskaya, Mayakovskaya
694-08-68



Maly Theater
1/6 Teatralnaya Ploshad
Metro stations: Okhotny Ryad, Teatralnaya
7(495) 623-26-21v



Moscow Mayakovsky Academic Theater
19, Bolshaya Nikitskaya
Metro Station: Arbatskaya
7(495) 690 46 58



Sovremennik
9A, Chistoprudny Blvd
Metro stations: Chistyye Prudy, Turgenevskaya
7(495) 628-77-49



Chekhov Moscow Art Theater
3, Kamergersky Pereulok
Metro Station: Okhotny Ryad
7(495)629-87-60, 7(495) 692-67-48



Bolshoi Theater
1, Teatralnaya Ploshad
Metro stations: Okhotny Ryad, Teatralnaya
+7(495) 292-92-70



The Bolshoi Theater is without doubt the most famous stage in Russia. It is especially popular among the expat community for the incredible opera and ballet performed there. Its user-friendly web-site with an English option (www.bolshoi.ru/en/) will provide you with its current repertoire. You can buy tickets online.

Among popular repertoires at the Bolshoi are the opera *Tosca*, the ballets *Giselle*, *Don Quixote* and *Spartacus*. I was particularly impressed by the Bolshoi production of Musorgsky's "*Boris Godunov*." It is an incredible 5-act production consisting of nine scenes. The opera runs for 3 hours and 40 minutes but you don't notice the time due to the intensity of the plot and the mastery of the actors. Currently the main building of the Bolshoi Theater is closed for renovation and productions are performed on the New Stage located on the left as you look at main building.

Next to the Bolshoi is the **State Academic Malyi Theater**. There is a monument to the well-known Russian play-writer, Alexander Ostrovsky next to the main entrance. Ostrovsky wrote 48 plays and all of them were staged at this theater at some point. This is one the oldest Russian theaters, and was founded by the Russian Emperess, Elizaveta in the 18th century. This was originally called the Emperor Theater and its company consisted of Moscow State University students. In 1824 it was housed in its own separate building.

The Chisti Prudi area is a home for the **Sovremennik** Theater. Its artistic director, Galina Volchek, is a famous actress and director. The theater was founded in 1956 by another famous Russian actor and director Oleg Efremov. After Efremov left to manage the Moscow Chekhov Art Theater, Volchek took over at Sovremennik.

Sovremennik was the first Russian theater which was invited on a tour to Broadway in 1996 with its masterpieces – Chekhov's "*Cherry Orchard*" and "*Three Sisters*" and a modern play by Evgeniy Ginzburg: "*The Steep Route*." Sovremennik received the American National Theater Prize "Drama Desk Award." It was the first time that this coveted US prize was awarded to a foreign theater.

The current repertoire is diverse. You can see plays by Chekhov and Gribboedov along with Tennessee Williams and Bernard Shaw. The latest innovation was to invite four young directors, let them stage their first plays and invite the public in to judge them. Tickets can be bought: on-line at: www.sovremennik.ru, directly from the theater box office or by phone or e-mail.

The **Chekhov Moscow Art Theater** is on Kamergerski Pereulok. This is one of the oldest theaters in Russia and is well-known internationally. The theatre's founders – Konstantin Stanislavky and Vladimir Nemirovich-Danchenko – are exceptional figures in the history of theatre. The famous "Stanislavky System" – the actor's system of working on his/her role quickly became popular internationally. The theatre's existence began with a meeting of Stanislavky and Nemirovich-Danchenko at the "Slaviansky Bazaar" restaurant on June 19th, 1897. The theatre was opened on October 14, 1898 with the play "*Tsar Feodor Ioanovich*" in the "Hermitage" theatre building (Karetny Ryad, 3). From 1902, the theatre has been located on Kamergersky Pereulok in a building reconstructed the same year by architect Fedor Shekhtel.

The real rise of the theater is tied up with Anton Chekhov's drama ("*The Seagull*," 1898; "*Uncle Vanya*," 1899; "*Three Sisters*," 1901; "*The Cherry Orchard*," 1904) and with Maxim Gorky ("*The Petty Bourgeoisie*" and "*Lower Depths*," 1902). The theater was in a real artistic crisis in the 1970s until Oleg Efremov took over as its new Artistic Director

and breathed a new life into the theater. After Efremov's death in 2000, Oleg Tabakov became the Artistic Director. He began with renewing the repertoire (by staging classics such as "*Hamlet*," "*The Cherry Orchard*," "*The Golovlevs*," "*The White Guard*," "*King Lear*," and "*Tartuffe*" as well as modern patriotic and world literature). Several outstanding actors were invited to join the troupe – Olga Yakovleva, Avangard Leontiev, Konstantin Khabensky, and others. Some of the most creative forces in modern directing were drawn to direct the shows – Sergei Zhenovach, Kirill Serebrennikov, Timur Chkheidze. The theater web-site will tell you more about itself even in English - www.mxat.ru/english.

Oleg Tabakov is one of the most capable people in Russian theatre. He runs not only the Moscow Chekhov's Art Theater but also a theater called **Theater-Studio**, founded in 1986. Theatre-Studio is in a tiny basement on Chaplygina st., yet it is one of the most visited theaters in Moscow.

The theater repertoire is a good mix of classical and modern plays – both Russian and foreign. According to Tabakov's words, his theater is a "normal, Russian, traditional, realistic, psychological theater." Tickets can be bought online; however, you still need to go to the theater prior the performance to get your actual tickets. Electronic tickets at the Moscow theaters have not caught on yet. Please refer to the theater web-site for further information at www.tabakov.ru.

Passing along Bolshaya Nikitskaya Street, you will inevitably notice the **Moscow Mayakovsky Academic Theater** which is now in its 86th season. The theater was originally built in 1886 and used for foreign tour groups. In 1922 it was named the Theater of the Revolution. Vsevolod Meierkhold became its director.

The current director is Sergei Artsibashev who took over after almost a 30-year stint by Andrey Goncharov; a very famous theater director. Under Goncharov's supervision, the theater staged Chekhov's "*Seagull*," Ostrovsky's "*The last victim*," and Ibsen's "*Doll House*." Artsibashev's three latest plays are Gogol's "*Marriage*" (his first production as the Artistic Director), Dostoevsky's "*The Karamazov Brothers*" and again Gogol's "*Dead Souls*." The theater web-site is user-friendly; you can purchase the tickets online and have them delivered to your office or your house <http://www.mayakovsky.ru>.

Two more venues should be added to our Moscow Theater Map: **The Kolobov Novaya Opera Theatre of Moscow** (<http://www.novayaopera.ru/en/>) at Karetny Ryad, 6 and the **Stanislavki Music Theater** (<http://www.stanislavskymusic.ru/>) on Bolshaya Dmitrovka 17. Both theaters have diverse music repertoires of ballets and operas.

If you are already lost in a sea of theaters in Moscow, there are two web-sites that will be able to assist you – www.parter.ru and www.kontromarka.ru **P**





Dance you Want to Watch Forever

text Elena Rubinova

This year "The Golden Mask," a major Theatre Festival and National Theatre Award, celebrates its 15th anniversary and once again promises to become a display of spectacular achievements. Hosting 49 theatrical productions from different parts of the country, the festival does not only cover the entire range of Russian theatre, but also brings it in line with high metropolitan and international standards. The principal sensations of the Golden Mask Ballet Award 2009 is expected to be in the "non-competition" category: Legendary Performances and Performers of the XX Century project. Yaroslav Sedov, influential critic and member of the Golden Mask Expert Council emphasized in an interview with Passport Magazine that "all the participants: ballerina Sylvie Guillem, choreographers Irzhi Kylian and William Forsythe are well-known and loved by the Russian public." The works selected for the Golden Mask Festival have been created independently and at different times, but they are united by one idea: "a search for the boundary where movement on the stage gains or loses qualities of the art of dance."

Nobody is going to argue with the statement that Russia is a country with great ballet traditions. Be this as it may, contemporary dance productions represented in a regular repertoire on the Russian stage usually testify to the fact that the country suffers from a severe shortage of choreographers with the imagination and skill to create significant new dance. The public will have the chance to see the best of European modern ballet where such dance has been one of the major art forms in the past half of the century. A well-known ballet critic and editor of Ballet magazine Valeria Uralskaya is convinced that "performances selected for the 'non-competition' category, in fact, cannot speak for the whole of 20th century dance, but it goes without saying that real legends are coming to Moscow." Yaroslav Sedov goes further by saying that "the three choreographers – Malifant, Kylian and Forsythe belong to a selected circle of masters who established benchmarks and draw guidelines in contemporary dance."

For the first time, the capital's ballet-lovers will have an opportunity to see Sylvie Guillem, a world famous star of such acclaim that no theatre can claim any rights to her name. A classical ballerina by training and profession, she has for years preferred to work with modern choreographers like Russell Maliphant for example, whose ballet she will perform in mid-March on the stage of Moscow Art Theatre (MHAT). Russell Maliphant, trained at the Royal Ballet School, has created over 20 ballets for renowned companies and artists including Lyon Opera Ballet, Ricochet Dance Company and Ballet de Lorraine. In 1996 he founded his own dance company and in 2003 began working with Sylvie Guillem. PUSH, which comprises of three solos and one duet allows the public to be fully absorbed by Maliphant's fluid and physical choreography. Initially "PUSH" was staged by Maliphant but Sylvie Guillem insisted on his own performance that clearly adds an extra personal dimension to a highly emotional production. Even in the opinion of the most demanding critics, such as UK Sarah Crompton, PUSH demonstrates the "dance you want to watch forever" phenomenon. Many agree with her that the combination of Maliphant and Guillem is dance at its very best.

The Holland Dance Festival will feature a performance of Last Touch First by Irzhi Kylian.

This world-renowned Czech dancer, ballet director and choreographer who has created 72 ballets for the Netherlands Dance Theater (NDT) recently celebrated his thirty-year association with NDT that, thanks to him, has become one of the best contemporary dance companies in the world. According to Valeria Uralskaya, the choreography of Irzhi Kylian with its romantic and classical roots, is stylistically closer to Russian taste than many other European dance masters of the new generation. "In his best works," Uralskaya says, "this artist draws on the abstract language of dance to explore the depth of the human soul, though in his latest works he is searching for new forms."

Last Touch First will be followed by the Royal Ballet of Flanders' performance of Impressing The Tzar, created by William Forsythe who was for many years Director of Ballet Frankfurt. After leaving his post in 2004, Forsythe established a new, more independent ensemble – The Forsythe Company, though the performance that is to be shown in Moscow is a revived ballet staged by Forsythe back in 1988. At the initiative of the Royal Ballet of Flanders, the work was brought back to life and was one of the most important dance pieces at last year's Edinburgh Festival. Perspective and pictorial composition are central to Forsythe's work, which makes connections between the 15th-century Italian Renaissance and the ballet-boom of 19th century St. Petersburg. The subject matter is appealing to the Russian audience: part one is called Potemkin's Signature and refers to a Pushkin story about the court of Catherine the Great, an early patron of Russian ballet. Often called a choreographer of extremes, Forsythe combines very theatrical and classical elements with unique ballet aesthetics, which without denying traditional ballet, challenge its lexicon by constructing a new deconstructed technique. It is most encouraging that Russia's main theatre festival is gathering pace despite the unfavorable economic situation. The festival will last almost three weeks, from 27 March to 17 April 2009. On 18 April, all the winners will be awarded their Masks. **P**



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MOTHER RUSSIA

Mother Russia Musical has Carnegie Hall Debut

text Linda Lippner

On an appropriately snowy, blizzard-like evening in mid-December, a unique musical evening occurred at New York City's legendary Carnegie Hall, in the Weill Hall which is dedicated to theatrical productions. With full orchestra, costumed production numbers and a group of talented singers, Mother Russia, a musical conceived in the mid-1990's and already performed in Moscow, made its NYC debut on December 19th at this famous venue.

The two authors of Mother Russia shared their exciting theatrical project with Passport and told us why they saw the first days of the birth of post-communist Russia as such an attractive and irresistible story for a musical.

Winston Shaw, a U.S. diplomat, was serving in Moscow in the early 1990s and makes no excuses about being a hybrid Broadway bound diplomat-writer. He was inspired to write about a Russian/

American love story set in the tense days of the attempted Communist coup in 1991. He mentioned Sophocles, Dante and Benjamin Franklin as role models for his writer/diplomatic career. The "book" or story for the musical evolved over the years and was originally based on a Romeo and Juliet story line and began its life as a dramatic play. Enthusiastic guidance from others in the expat world of Moscow steered him away from this concept and towards a musical production. Finding a composer to work with him on his new project was his next quest and Winston says that:

"...I turned to the church pianist at St. Andrews, the Anglican Church in Moscow, who in turn, told me that he definitely was not a composer but led me to a very interesting lawyer who had just moved to Moscow and had recording equipment in his flat." Winston then met with this lawyer; "... (At the only) Irish pub in Moscow at the time. He read my script

and had me listen to...some recordings of song ideas for my play. We also made a soon-aborted attempt to find an English lyricist in Moscow and then decided it would be easier to learn to write lyrics ourselves, which we managed after writing some very miserable stuff for the first ten months we worked together."

The "very interesting lawyer" was Andrew J. Wight and the year was 1996. Andrew had just moved to Moscow and was in a similar professional state as Winston, but as a lawyer/composer hybrid. When not practicing law Andrew invested his time in composing music and also performing as a musician of some repute. Andrew relates that: "We used a CD recorded with the Bolshoi Theater Orchestra to get interest (in our production). We had problems getting a theater and an orchestra. The Russian theater people tried to stop us from doing the show because we were foreigners. Tomorrowland (the original title

of the original production that Mother Russia is based on) was the first Western musical staged officially in Moscow and they were not happy about it. I went to see Yuri Luzhkov, the mayor of Moscow and he agreed to listen to a CD of the music. After he heard it he helped get us a theater – the Novaya Opera, and an orchestra – after the mayor was involved the problems stopped!! Luzhkov came to the premiere in 1999 and he stayed for the whole show, something he usually does not do. At the end of the show he gave the leading actress flowers and then he and I danced together on the stage to one of the songs,” Wight relates.

The performances in Moscow in 1999 were in Russian and English and the Red Army came to one of the shows – probably invited by Mayor Luzhkov! After the show, Wight and Shaw hired girls to stand outside the theater and do a little market research. One of the comments was “If I was Andrew Lloyd Webber I would give up!” Russian TV covered the Tomorrowland premiere and although still not happy that Westerners had got so much right about the atmosphere in Moscow during the dark days of the early 1990’s, they did acknowledge that audience members had been spotted crying as they left the theater from seeing the events of their recent political past depicted so sensitively.

This correspondent was invited to the New York premiere of Mother Russia and discovered an exciting pre-Broadway tryout. Since the staging was confined to a concert hall venue, there were no sets per se, but rather the full orchestra was arrayed behind the singers and dancers with a series of musical duets and solos. At the back of the stage, photo images of historical events of the times are projected onto the wall for a more realistic view of the atmosphere of the days at hand - 1991 is the year that the Soviet Union was dissolved, while earlier that year Boris Yeltsin defended Gorbachev, the head of state of the USSR, from the communist coup in front of the Russian White House as he famously stood on top of an army tank supported by parts of the army and thousands of Muscovites who demonstrated in the streets demanding that the coup be defeated.

The action of the play takes place during these exciting days and how one family is caught up in these momentous events. Ludmilla, the matriarch of the

family sings of her painful memories of the tragedies of the Stalinist era when her husband was taken away on a day in May, never to be seen again as he disappeared into the gulag labor camp system. Her songs are the most poignant and lovely as she remembers her earlier happier days of young love and starting a family before family tragedy struck. Her son Slava is now a father himself and the station manager of the Moscow TV station which may or may not broadcast to the world the street revolution in front of the White House which might just finish the job of bringing down the Communist coup and ultimately the USSR.

Slava’s daughter, Jenya is a beautiful KGB officer who is falling in love with Steve, a young American CNN correspondent who has recently arrived in Moscow to cover the exciting events,

...Mother Russia has great potential. A strong cast, a tight director's hand to keep the storyline moving along and this production could bring a humanistic view of Russia and its recent history to Western theater audiences.

and is being pulled apart emotionally, as she sees her loyalty to the KGB is fractured by the events on the streets of Moscow and her relationship with the young American correspondent. There are also subplots involving the evil KGB agent Tolya who is determined to seduce Jenya away from Steve, plus a tragic revelation about Slava’s youthful betrayals during earlier Communist times.

Mother Russia is full of love songs and rousing chorus and dance numbers that describe the rapidly changing face of Russian life in Moscow in the early 1990’s. One of the funniest production numbers is a chorus line of scantily dressed “Miss KGB” female contestants – all in bright red feathered outfits with black bullet proof vests. Apparently, this is based on a real-life “beauty contest” that the KGB sponsored to show a warmer, friendlier face to the Soviet people whom they mostly dominated by fear, suppression and political murder.

Many of the songs from the earlier Tomorrowland have been incorporated into Mother Russia and more have been added to mix in the musical flavors of

romance between the young Russian/American lovers. The soaring music of the theme song, Mother Russia tops the list of my favorites along with Suddenly, a song of discovering the powerful pull of Steve’s love for Jenya. Go with the Flow is fun and lighthearted ensemble piece as Russians show how they have managed to beat the system throughout their long years of suppression and deprivation under Communism. It is a tribute to the great strength and endurance of the Russian people while “applauding the sense of humor Russians seem to be able to find in the worst of situations,” as composer Wight says.

Some of the audience at Carnegie Hall found themselves tearing up during the evening as all were Russophiles enjoying a night in Moscow while spending their evening in New York City. Most attended a post-theater party at The Russian Tearoom next door where they compared notes on their reaction to Mother Russia. The orchestra got kudos for its full rich sound with beautiful violin solos by Janice Martin, along with the production dance numbers by the Barynya Dance Ensemble, whose members have danced with the Moiseev Dance Company and the Ukrainian National Dance Company. Lead singers Peter Samuel as Tolya, Kate Shindle as Jenya, Kevin Vortmann as Steve, Nat Chandler as Slava and especially inspiring as Ludmilla; Evangelia Kingsley brought the show to inspiring life. The cast members joined the audience at the famous Russian Tearoom and toasted the production with unlimited champagne and Russian appetizers well past midnight.

Mother Russia has great potential and more than one partygoer thought it could be compared to Les Miserables; that huge Broadway and international hit. A strong cast, a tight director’s hand to keep the storyline moving along and this production could bring a humanistic view of Russia and its recent history to Western theater audiences; many who are minimally aware of Russia’s new birth after the end of the USSR. Humanism and hope are the key elements of Wight and Shaw’s Mother Russia – a soaring bid for theatergoer’s attention and all the potential of a great theatrical evening out.

You can go to motherrussiamusical.com for more details and if you have audio on your computer, listen to some of the great music on the website. **P**

Without a Residence Permit

text Elena Krivovvaz, photos Oleg Migachev

Big cities can be cruel to its citizens, and even crueler to their animals. Animals in Russian cities have no legal rights. Despite numerous attempts by various activists to take them out of harm's way, plenty of stray dogs are without shelter. This is what is greatly upsetting not only animal-rights defenders, but many Muscovites throughout the city.



To blame or not to blame – that really is the question

City authorities are trying to solve the problem of the shortage of animal shelters. Plans have been worked out, but they have all failed one by one, for reasons that cannot realistically be commented on because there are so many unknown factors. Muscovites themselves are divided into two opposite camps: those who seem to believe that Moscow will be better place when every last dog has been disposed of. Hackneyed reports of pedestrians dying of rabies after been bitten by a stray dog are used to defend their arguments.

Their opponents don't blame the dogs but owners who cast their pets out onto the streets, something which the authorities don't seem to protest about too strongly. There is still no Federal law clarifying dog-owners' legal obligations. This article, however does not aim to present accusations, rather to take a look at where street animals can find a refuge around the city and whether such places really exist in sufficient numbers in Moscow.

Dogs' death camps

According to official information, there are about a dozen working animal

shelters in Moscow, but only one of them is supported by the government. Managers in the government-sponsored establishment can decide 6 months after a dog is taken in, whether to put it to death or not. All the other shelters are sponsored by various charities and enthusiastic individuals. All these places can accept no more than 4,000-5,000 four-footed tramps at any one time, meanwhile there are about 30,000 stray dogs stalking the city (some experts triple this number). Within the last five years city functionaries have been talking about building fifteen more municipal shelters with a total of about 2,500 places in each of them. Construction was supposed to have been completed in 2004, but this did not happen. In 2008

authorities convinced the mayor that construction must finish by the end of 2009, but work is at a standstill again. Natalia Sokolova, the head of the city's Department of Environmental Improvement said that work will be completed this year. "The work is moving a little slowly because every stage must be approved by many different institutions, but we'll finish it all by the end of November, 2009."

Most animal defenders are not very optimistic about this happening. They find it terrifying. "Let's imagine for a second what happens if we keep two or three thousands dogs in one place in small kennels, with one worker to look after all of them. There is a lack of food,



and bad sanitary conditions, exclaims Ekaterina Volkova, an animal activist with a 25-year history of defending animal rights. These turn out to be "not shelters but death camps," she concluded.

Not homeless anymore

Ekaterina doesn't believe that the new shelters will bring any potential benefits. She thinks that the best decision would be to support existing private shelters as their owners have a lot of enthusiasm but not enough money to manage to cover expenses. Ekaterina uses her three-room apartment to keep about sixteen dogs of different ages and breeds. "All these might have been killed," - she says with a sad smile while dogs surround me with interest. Some of them were found after they were hit by cars, the others were starving on the street until they were picked up and saved. "This is a unique one," - Ekaterina points to an elderly Labrador. "We found her under a railway platform and took her to the vet, and to our surprise we found out that she's pure-bred!"

All the dogs seem to be very friendly and sociable; wagging their tails in a hospitable way, except some individuals locked in the next room. They are not allowed to join the company so they bark every now and then, outraged with such unfairness.

"This one is Julia, she was mine, now I've got her back from a woman who adopted her 11 years ago. The woman is now dying of cancer and can no longer take care of her," explains Ekaterina. After thinking for a while she adds: "I guess we wouldn't be in need of these shelters at all, if people were more humane and could adopt a puppy or an abandoned animal. And also it could be much better if the owners didn't take home a dog before they think twice. Many of them try to get rid of their pets after they realize just what a responsibility looking after an animal is."

Last woman standing

The story of Veronika Borash and her shelter "Solnyshko" is sad from any point of view. "Solnyshko" was one of the biggest and one of the best known animal asylums in Moscow and the true pride of its mistress too. Now the shelter is no more. There are three or four dozens dogs dwelling in a small part of its former territory. About a dozen more live in Veronika's modest apartment, in a



block of flats next door. Here she houses domesticated dogs which cannot get along with those who have lived on the street for a long time.

"There was a huge rubbish dump next to my house (a two-stored 'Khrushchevka') twenty-five years ago, and one day I decided to clean it up and create a shelter for abandoned animals. With the neighbors' and many others' help, we somehow built kennels and open-air cages. They pooled their resources and bought me a car," -she recounts with real excitement. "I could keep about 300 dogs at once. I found owners for more than four hundred homeless animals over the last twenty-five years."

Then she had a territory of about 3,500 sq meters to realize her dream of saving animals' lives. It was called "Dogs City" by her neighbors. Every day people brought puppies and adult dogs and put them on her doorstep, she took them all in. "I couldn't leave any of them on the street. Because they are all alive, you understand? They are alive!" Her sincere eyes are filled with unhidden pain.

This idyllic story finished late in 2005, when the shelter was razed to the ground by representatives from the local authorities. Veronika will never forget this. Even now, memories of that day come back to haunt her and her eyes fill with tears. "They came here with huntsmen and destroyed everything, and killed many of my dogs right before my eyes. Some of them tried to hide under the floor of

the kennels but they couldn't," her voice trembles again with emotion. "I had two heart attacks after that."

The shelter was ruined, but not her plans and calling to save lives. After being released from hospital, she managed to get permission to fence off a small territory to organize something like a shelter again. That's where her new friends - mongrels and pedigrees - live right now. Somehow, this vigorous woman in her mid-seventies finds the strength to feed, cure, and take care of her wards.

Her dogs are under shelter. Others, still wandering the streets are not so lucky. **P**

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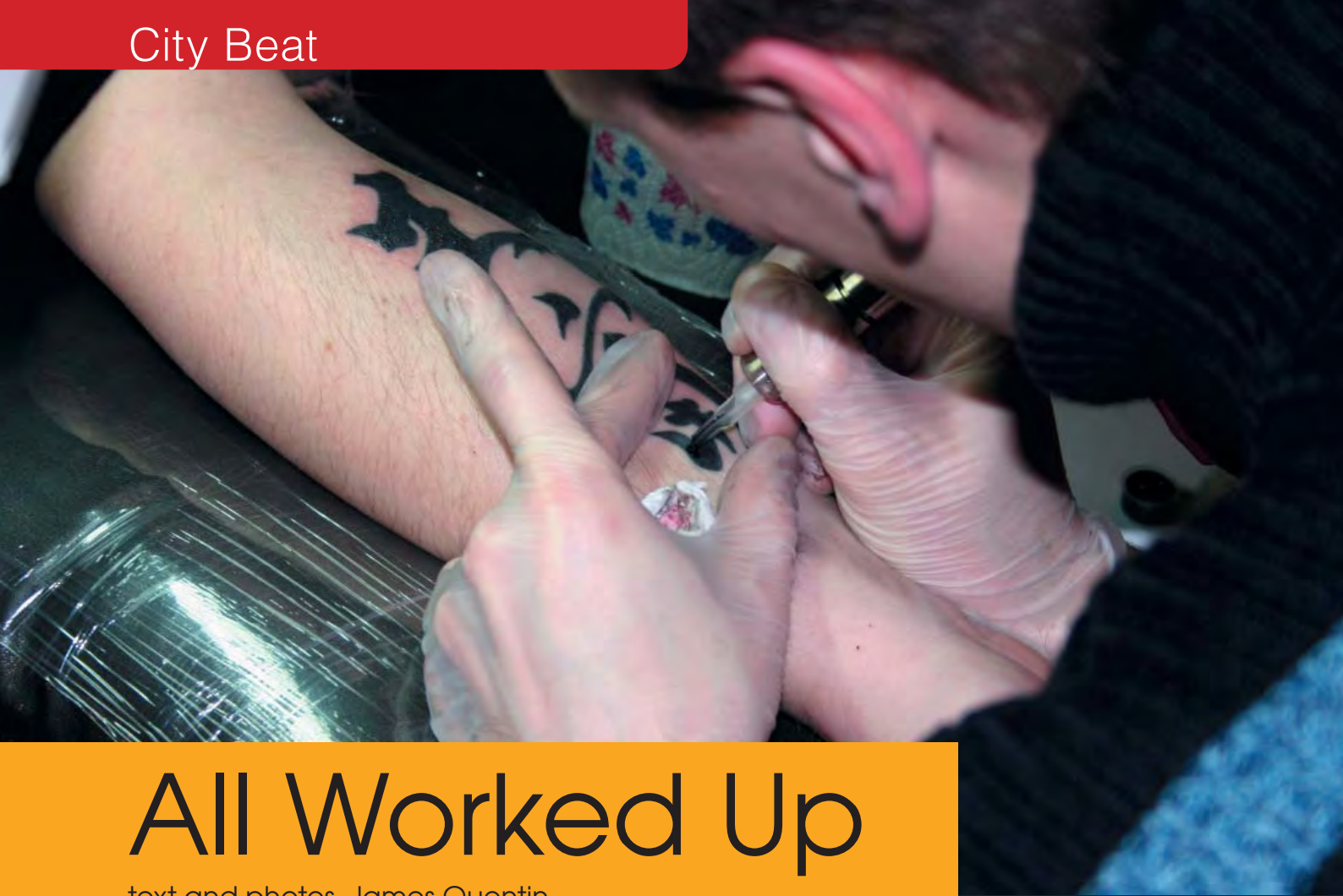
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All Worked Up

text and photos, James Quentin

In a world of vanity, Russia's revival of rebel culture comes with an attitude and requires a thick skin.

As the Soviet Union crumbled, newly found freedoms had Russians quickly catching up on the latest in Western cool. Music, movies, clothes and food were embraced for better and for worse, with the Russian soul finding its price in capitalism. If the UK and Japan is where most of today's cool culture is born, and the US is where it is mass produced, then Russia is the place where pop inevitably comes to die. Moscow is filled with cliché styles of black and white emo wear, skateboarder shoes and the all too frequent appearances of leather pants on middle aged moms at grocery stores. Tattoos, however, are personal and not mass produced. Because of its individuality, body art culture prides itself on attracting the "outsiders" community, and is therefore difficult to predict.

"Like most things about America, we discovered tattoos through Hollywood," smiles *Serafim*, a Moscow tattoo artist with his own studio by the same name, understanding he may come

off somewhat misguided. Be that as it may, Moscow's tattooists certainly did their homework. Every studio I visited, whilst researching this article has walls covered in framed samples of *flash*, artist slang for butterflies, hearts, tribal bands and other tattoos often seen on peoples' lower backs or arms, widely viewed as the vanilla ice cream of body art. The biker rock n'roll music coming from the speakers further perpetuates an atmosphere where upon closing your eyes, images of the legendary US 1930s tattoo artist Sailor Jerry crafting an original comes to mind.

Serafim is one of a handful of artists who has maintained a constant presence on the popular ink scene from its beginnings in 1991. Today's tattoo culture is very small in Russia, with about twenty studios owned by individual artists. Fifteen years ago, artists worked from home. "Everything was primitive. We used pen ink and guitar strings, no electronic machines." New methods came from the only tattoo knowledge

sources available at the time: criminals and military men who honed their skills by practicing on each other in prison cells and army barracks.

This serves as a reflection of the 1950s and 1960s, post-World War II Europe and America, when body art started to take off in popularity after service men, returning from duty on the Asian war front, re-introduced it into youth culture. "If I brought a boyfriend home with tattoos, my mom would faint," says Milla, confirming the notion that a generational gap remains as clearly as it did sixty years ago. She works as a counter girl at Moscow's *Sphinx Tattoos*, a shop specializing in permanent make-up, and is perhaps a sole survivor free of ink in an industry where it is practically a job requirement to be pierced and tattooed, preferably in a shocking manner. Arms covered in ink are a definite quality you should look for in a tattoo artist. Consider it their business card with style, quality and experience on constant display.

Sphinx was busy on the day of my visit. Not long after a metalhead gets "Life is a Miracle" tattooed over his heart, a tender dedication to a favorite movie by the same title, nineteen-year-old Anna plumps in the chair for her sixth ink job. Russia's legal age for getting a tattoo is 18. It's one of few existing laws on the subject, and not always observed. In Anna's case, she had her first tattoo done at home, where the artist did not have to check her age. She was 16 at the time.

"It is a big problem for us (no official laws), tattooists had to develop a code of honor to gain the public's trust," acknowledges *Serafim* after I tell him about the tattoo home delivery service. Some of the artists have traveled to Europe or the US to learn about their business practices, bringing back information on which a code of ethics was founded. "It's a matter of status and reputation in our culture. We worked hard to get to this point. If a customer comes in and sees something they don't like or gets a disease, everybody will know. Then the public will fear all tattoo shops," says a concerned *Serafim*. "If a person is serious, they will find a way to open a small studio, but never go to people's homes."

Health is a primary concern for tattoo artists, and it should be the same for the consumer. All utensils are sterile and saran-wrapped. Gloves, needles, ink containers and anything else that come into contact with a person's blood or skin must be disposable. In fact, the artist should always open any new equipment and disposables right in front of the client.

Permanent make-up

"People like to think they are all different, but in the end, faces are faces," says Alina, the owner of *Sphinx*. She carved out her own niche in Moscow's world of body art by focusing on permanent make-up. Most women would consider it a fashion faux pas to appear looking the same way twice in a week, let alone two days in a row.

"I work in an industry that requires me to have a lot of contact with people, but I do not have time every morning to put on perfect make-up. This gives me the freedom to focus on something else," explains Alla, who's about to receive her first permanent make-up application. "Most of the ink I use, I try to match it up with natural colors so that women

can still apply lipstick or eye make-up when they want. Few people can tell it's permanent," says Alina. "My husband doesn't know I'm here today and I won't tell him, until he notices," shares Alla with a mischievous smile.

Be honest with yourself

Getting a tattoo is all about being honest with yourself. Understand what looks good now and, most importantly, in ten years. Listen to the artists. You will never get a true original California tattoo anywhere else in the world, or an Amsterdam style or even an Asian traditional tattoo unless you go there. Thankfully, Russian body art culture is not meant to imitate its predecessors. Most artists work hard at developing a style of their own.

A tattoo is a lifetime commitment, some would argue even more so than marriage. Do not tattoo a lover's name on your body. After all is said and done, life may change, but a tattoo will be under your skin forever.

Being original is what we all strive to be, but few succeed. A unique tattoo comes with a unique experience. For the ultimate thrill seekers, open to anything, simply showing up to a studio allowing any size, any style and design to be tattooed anywhere on your body will cost you nothing but regret. The rest of us can follow a less daring path of giving the tattoo artist a theme, body location and freedom to improvise from there. **P**



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An Art Nouveau Stroll in the City

text and photos – Ross Hunter

Moscow, city and people, are not famous for offering their best faces to strangers in public. As a fellow convert to living here, you know that is part of the attraction – a local smile is earned and is genuine, which makes it all the more joyous. Similarly, the sparkling jewels of architecture and decoration need to be explored among the seemingly endless grey folds and sheets of the ordinary.

The decade or so before the descent into the first world war and the revolutions was marked by an explosion of style, including the arrival and transformation of Art Nouveau. There is far more in central Moscow than could be expected, and turning any corner can reveal an unexpected delight. Most glorious and most spectacular is of course the Hotel Metropol. Let's start there.

Like all major projects, the Metropol had a distinctly troublesome birth, and an even more chequered history. In summary, a competition picked a winner, the sponsor overruled it and went for the 4th place, whose design was then heavily modified before construction, and again when the site burnt to the

ground. In the end, the hotel was made by two architects, one English, one Russian, a structural engineer and three major artists. It sounds like a recipe for disaster, but is a masterpiece of integrated design, on a grand scale, inside and out.

Architects William Walcot and Lev Kekushev produced a building of huge size, but appearing graceful and relaxed; Vladimir Shukov, better known for his roof of GUM and radio tower, *inter alia*, created a glorious metal and glass courtyard roof, and Messrs Vrubel, Golovin and Andreev decorated it with art work as inviting as their works inside the Tretyakov Gallery – itself another Art nouveau masterpiece, albeit in Russian not international style.

The building is modern, made of reinforced concrete, and free of structural

clues, rising naturally from the street. This creates a huge frieze, and a controversy. The building is heavily decorated, in different styles and colours, but all using the pastel shades and soft curves characteristic of the belle époque image. Does this enhance or detract from the architecture itself? Make your own choice – both are enticing answers.

It is hard not to be wowed by the crowning glory of the exterior, though: Mikhail Vrubel's mosaics that lift the roof, on the west and north faces. Let your eye wander up across graceful window curves, the wrought iron balconies and the bas relief friezes, and settle on the "Princess of Dreams" and her sister scenes. There is a whole room in the Tretyakov dedicated to Vrubel, and rightly so, and here are two of his best, watching the flows of folk far below.

Step inside and further treasures await you, led by the utterly stunning dining room. The décor is rich without being overbearing, ornate while welcoming, colourful without being gaudy. The pillars and mirrors affect yet more spaciousness, but above all, in every sense, Shukov's glass dome roof, exquisitely decorated makes for an ethereal feeling of inner space, a garden of Eden with a light lid, or is that a lid of light? The staff are enthusiasts, and welcome an interested guest.

Nourished in both body and soul, head back to the streets to find more treasures. Gorky House merits its own eulogy, but there are another dozen hiding inside the boulevard ring, four times that within the Garden Ring. Some of the more spectacular include the Yaroslavl Railway Station, The Tretyakov and Pushkin galleries, The Moscow Art Theatre and the incongruously eclectic and polymorphic National Hotel. This short tribute finishes with a quiz, a photo collection of hidden treasures, within the Boulevard ring: enjoy finding them.

Art Nouveau is alive and well, and awaits your enjoyment, here and now in Moscow. Don't miss it! **P**



Offices for the Moscow Oblast on Staraya Ploshad



Inside the Hotel Metropol

The Gift of the Gab

text Peter Mellis

The World recession may halve the number of English classes in Moscow but students are being increasingly resourceful in keeping their language abilities up to speed out of school. For expats in the capital, it's never been a better time to socialize with its citizens.

Talk is no longer cheap. The number of Muscovites studying English could be slashed as a result of the economic crisis. So suggests Michael Bondarev, Director of BKC International House, the largest language school in Moscow. "The market for English language courses in the city could go down by thirty to fifty percent," he said.

"Unfortunately, for students and their teachers there's going to be some pain. But we have an expression in Russia:

competitive market, proficiency in English gives people an advantage when applying for, and keeping a job."

The city is being imaginative in keeping language skills sharp out of the classroom; it's a rich mix of lectures, reading, debate, discussion, oratory and song. For expats they offer interesting and fun opportunities to get to know and understand Moscow's citizens.

"Students in Moscow are much more aware how important English is, in con-

trast to areas of Russia away from the capital," says Amara Telleen, Director of the American Center. "They understand the necessity of the language in the global economy and they value the opportunity to practice their English with native speakers."

The center, on Nikoloyamskaya Naberezhnaya, organizes a busy schedule of talks, debates and cultural events, none of which costs its patrons a kopeck. Recent lectures have included an insider's view of the FBI, an appreciation of the Russian community in the States and a look at the new Obama administration from the Deputy Chief of Mission at the US Embassy.

Regular events include film nights, English workshops and a "Writers on America" literature group. Its library is also popular. "You can find books about philosophy and politics which would be difficult to find in the shops," says Inna Gulyazhinova, a 22-year-old translator who regularly uses the Center. "It's fascinating to see how people relate to each other in different Countries."

One-to-one sessions are available with American diplomats and native speaker volunteers, where you can simply chew the cud or thrash out the best way to approach a vital job application. Given gratis, they are understandably popular and there's a waiting list but for the enterprising, another route to free speech is language exchange.

The web site expat.ru has many postings



what doesn't kill us makes us stronger." Bondarev's school survived the economic crisis of the 1990s but he fears that, like then, smaller establishments may go bust.

Yet language learning remains a priority for many Muscovites. "In the economic crisis, people first stop spending on luxuries – holidays and meals in restaurants – but English lessons are one of the last to go," Bondarev says. "In a



offering Russian lessons for English (as well as a host of other languages). "When you start to communicate with native speakers you realize that intonation and skills to stress necessary words are very important," says 25-year-old surveyor Elena Markina. "And that's something you can't get from books." Reactions amongst the expats on the site's forum are favorable, though most of the chat concentrates on the rights and wrongs of using the scheme as a surrogate dating agency.

"Toastmasters" is a particularly American import. Successful around the globe, it's a popular way for business people and those interested in public speaking to fine-tune their skills before a wedding speech or that critical sales presentation. The Moscow Free Speakers Club (International Branch #6386) gives the opportunity to deliver prepared speeches or give impromptu orations on a plethora of subjects, be it your worries for the future or how much you love your wife.

The silver tongued are encouraged to go for gold. Prizes are given for the best speech and the best speech evaluation. There is a clear achievement structure and participants can graduate from being a "competent communicator" through "Advanced Communicator Bronze" and "Advanced Communicator Gold" to the pinnacle, becoming a "Distinguished Toastmaster." Meetings and competitions are also held internationally, for the real high flyers.

If words do fail you, you can always express yourself in song. "Mr. English Stage Stars" welcomes children and adults, learners and native speakers to take part in professionally directed musicals. Appropriately, considering the economic crisis, their latest show, *Share and Share Alike*, is a musical comedy about a near bankrupt school whose fortunes are reversed by a group of teenagers turning their classroom study of the stock market into success in the real world. "It motivates and inspires. What better way to learn a foreign language?" one reviewer enthused.

Those with the gift of the gab can garner quite a gathering. Californian author, editor and "independent scholar" Stephen Lapeyrouse launched the first of his "English Language Evenings" eleven years ago. "I wanted to provide intelligent, intellectual evenings in English

centered on lectures given by members of Moscow's expat community," he says. Local journalists, diplomats, intellectuals and some celebrities have been drawing the crowds ever since. "One particularly popular evening," Lapeyrouse recalls, "was a talk on the history of



the USA based on Country Music. The dominantly Russians audience knew the songs, they could relate easily to it."

The idea's caught on. The number of organized talking shops has mushroomed in Moscow and they are particularly popular now. Take the English Speaking Club. Its meetings every Wednesday and Sunday are packed into a series of rooms by the Chekhov Library. Entrance is a snip at 120 rubles, while native speakers get in for free. The Club also organizes talks and debates, day trips in and around Moscow and runs evenings in a disco, so combining discussion with dance.

The majority of those attending are young, in their twenties and thirties, but the atmosphere is like from another age. In one room tea, topped up with water from a samovar, is accompanied by biscuits and cakes, in another someone tinkles at the piano. Newcomers may be greeted by Irina Mikhailovna or Tamara Rasnikova, elegant ladies in their 60s and 80s. The aristocratic social salons of the eighteenth and nineteenth centuries must have been something like this.

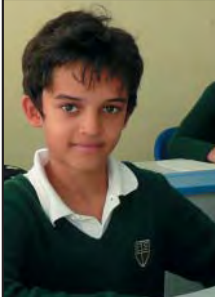
"I work for a bank, so good English helps in communicating with colleagues all over Europe," says Tatiana Suvorina,

31, a regular at the Club. "It's a simple language with lots of short words and I find it melodic." Another club member, Oxana Baroskaya, a 28-year-old food industry manager, agrees that the language is important: "it helps us keep on top of the waves in our lives, it's at the cutting edge; you need English to keep pace with modern life."

Language learning isn't the only thing on the agenda. "I want to maintain an atmosphere that helps people not to be alone," says Elena Abramova, the Club's Director. "It's difficult to make friends in a big city like Moscow. I try to be friendly and help people getting together." She claims some success: "there are couples who have met here. One American girl married a Russian boy and they now live in the US. Some people who have met here still come along as a couple."

The talk is intense: sometimes serious, sometimes silly, it's superbly stimulating. There's the timely, like the economic crisis, and then there's the timeless: what films to see and how to get a girlfriend. It's the stuff of life – good conversation – and that's priceless in any language whether times are good, or bad. **P**

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Russia from The West

text Martin Richardson

It was when the third person making small-talk at my best friend's wedding weighed in with questions about the Russian mafia that I began to feel I was living in a different city from the Moscow they were thinking of. Coming back to England I'd been expecting to field questions about oil prices, the South Ossetian conflict, freezing weather and reds under the bed - but it was Moscow's criminal underworld that leapt to everyone's mind when they found out where I lived. By the end of the day even the vicar had touched on it discreetly over a glass at the reception!

Yet outwardly, Britain and Russia seem to be overcoming the post-Litvinenko trough in their relationship. Moscow recently hosted a prestigious display of Turner's paintings, reciprocated in London with February's blockbuster opening of a

Rodchenko and Popova show at Tate Modern. Russia's indie-kids party like it's 1995, with a string of Britpop-influenced bands emerging from cities as diverse as Novosibirsk and Samara while Russian women have shaken off the dreary stereotypes of the sex-less Soviets to become the most desirable on Earth. On a more serious note the two nations are working together to restore the masts of HMS Belfast, in memory of her role in the Arctic Convoys during the second world war. And even the global wave of Obamamania hasn't stopped most language schools in Moscow reporting students with a preference for British English over the more widely-spoken North American version.

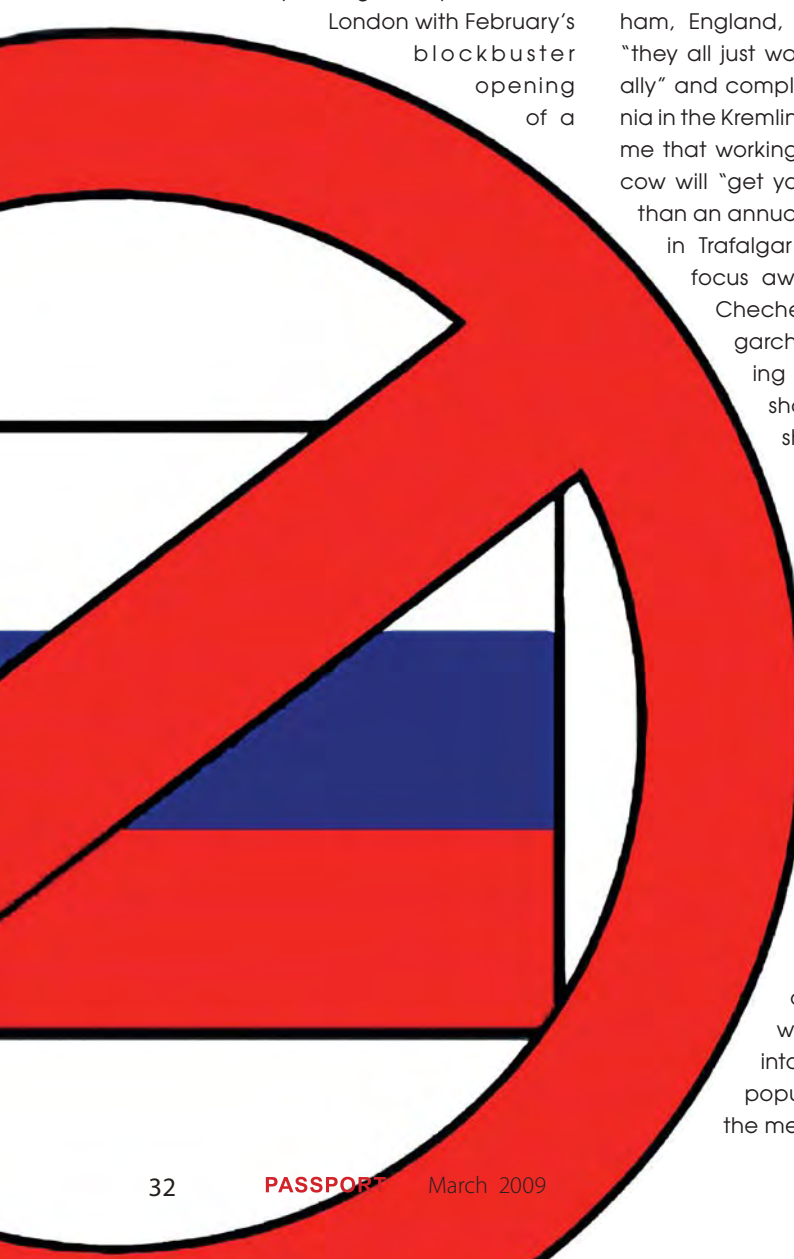
These details haven't sunk in, though. At the barbers in my home town of Durham, England, Dominic explains that "they all just want to be American, really" and complains about megalomania in the Kremlin. Concerned friends tell me that working as a journalist in Moscow will "get you killed." It takes more than an annual Russian Winter Festival in Trafalgar Square to switch the focus away from Politkovskaya, Chechen terrorists, the oligarch culture (football-loving or otherwise) and the shadow of the KGB. The shadow of "Russian aggression" stretches over international politics, from energy supplies to relations with former Soviet Republics. "People here just don't understand freedom," according to Alice as she stopped to harangue a Russian colleague about the state of the government.

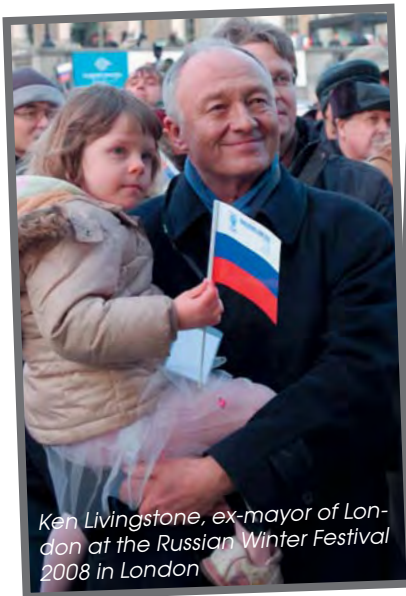
So why does the "Wild East" vision live on for so many Brits, whenever Russia comes into view? Well, indulge a popular cliché, and look at the media coverage of Russia

and Russians. Once Alexander Lebedev bought London's Evening Standard, it was impossible to escape his KGB past. Britain's broadsheets, the BBC, several international agencies and trade paper UK Press Gazette all referred to his early employers. Most of them also described him as an oligarch, the same soubriquet handed to footballing investors Roman Abramovich (once, oddly, dubbed Red Roman by the tabloids whose readers still struggled with the idea that Russian communism was no more) and Alisher Usmanov, the man who funded that Turner exhibition in Moscow. Yet when Thaksin Shinawatra bought into Manchester City, for much of the media he was simply "ousted Thai Prime Minister." Human Rights Watch, who described him as "a human rights abuser of the worst kind," were not widely referenced as Britain demanded "who?"

Meanwhile, bar-room sociologists were quick to pounce on Andrei Arshavin's off-on transfer to Arsenal - perhaps part-funded by Usmanov's investment in the North London club. Reflecting less on the Zenit forward's successes at Euro 2008 and in the UEFA Cup, many rival fans were quick to question whether footballers from behind the old iron curtain could hack it in the big time. "Not sure about the football, but I'm sure he'll have a great time with all his Russian mates in London," offered one contributor to the BBC's sports forums. "Eastern European players have no consistency, even if they sparkle for a while," added another, with other critics comparing him to Karol Poborsky or "those ones who went to Millwall" before sniffing at his performances in the "poor quality" Russian League. Russians, it seems, are either ruthless megalomaniacs or feckless playboys.

This isn't a uniquely British phenomenon. During the gas crisis most of Europe quickly concluded that Russia was throwing its weight around unfairly. Barcelona-based journalist Xavier Mas de Xaxas, interviewing the Council of Europe's secretary general for La Vanguardia, stated it as simply as possible: "Is it right that Russia uses energy supplies as a political weapon?"





Ken Livingstone, ex-mayor of London at the Russian Winter Festival 2008 in London

The Kremlin no doubt was partially to blame; we will never know, but Ukraine's role in the dispute was not even raised, the emphasis was on Russia becoming a disobliging partner. Across Europe the NABUCCO energy pipedream was resurrected, seeking security in a route across Azerbaijan (fragile ceasefire with Armenia), Georgia and south-eastern Turkey (known to a large chunk of its inhabitants as Kurdistan). Anything is seen as better than working with Russia, though.



In person, conversations about Russia are littered with words like "unfriendly," "sinister" and "intimidating," going so far as to wheel out the big guns of politically correct condemnation "xenophobic" and "racist." A former teaching colleague, recently arrived in Moscow - and soon to leave again - asked "does anyone ever smile here?" and complained of uniformed figures on every street corner. Another, reflecting on the mysterious "dusha," beloved of Russians, observed: "Every nation seems to have its myths and this is Russia's. Quite how such an unsmiling, miserable people could ever believe

that they were in possession of any soul, let alone a unique Russian one is the only mysterious aspect of this idea."

Of course Russia itself is hardly innocent of a spot of convenient propaganda. Up until the day the government announced an "anti-crisis commission" the global financial turmoil was presented as a largely foreign issue, caused by and affecting the west alone. Allowing former Soviet republics into the EU or NATO is a concerted attempt to undermine Russia; mutual defence treaties within the CIS are completely different. Critics of the Kremlin, at least those from outside, are Cold War relics who don't understand modern Russia. The motherland's incomprehensible nature is an excuse which echoes back through time to the likes of Tyutchev and his romantic image of a land which demanded faith rather than reason. While this attitude remains popular among many Russians it seems that the Kremlin's national self-promotion has some way to go to overcome the critical view that remains prevalent in the west. **P**



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Tverskaya Street, 12, GUM, 1st floor near Ilinka street entrance, Red Square, Europe Center, 2nd floor, Kievskaya Square, Atrium, 1st floor (in Accessorize), Zemlyanoi Val, 33, Mega Belaya Dacha, Mega Teply Stan (Monsoon children only), Auchan City, 2nd floor, Sheremyetevskaya Street, 60



ANDREAS

text Charles Borden, photos Andreas

"There's a hot new restaurant on Kutuzovsky. They have a concert tonight and the tables are sold out, so let's go!" With that we arrived at restaurateur Kiril Gusev's ANDREAS, located in the space formerly occupied by the flagship restaurant of Moscow's king of molecular gastronomy Anatoli Komm. Komm was one of the city's most expensive with a prix fixe dinner that was dominated by Komm's foamy creations.

ANDREAS is set off the right side of Kutuzovsky as you head out of town. Turn right in the alley just past the Azbuka Vkusa, follow the road around to off-street parking; otherwise take your chances with the *evakuator* (tow-truck) if you park along Kutuzovsky. Decorated with streamers of multi-colored lights, the restaurant stands out against the dark backdrop of surrounding buildings.

Up the stairs to the second floor, the large subdued and elegant dining area overlooks the courtyard towards

Kutuzovsky, fairly quiet at 6pm. In the back stands a large bar with its own dining area. We had until eight when all tables were sold out for the Uma2rmaN concert – we were seated directly in front of the drum set.

Gusev also runs RAI, one of Moscow's hot nightspots and apparently ANDREAS is Gusev's pre-RAI-party meeting place. The chef is Sergei Radjabov, a veteran of Komm's establishment, but his menu appears to be foam-free with relatively straight forward menu of the chef's interpretation of Moscow favorites: Caesar salad, carpaccio, seabass, Kamchatka crab, steak and a sushi selection.

We first checked the wine list, which included some supermarket wines such as Casillero del Diablo Syrah (1500r) and Hardy's Stamp Collection Semillon-Chardonnay 2007 (1500r), but peaked with a 1993 Chateau Petrus (350,000r). Though the low-end wines are priced at 5-6 times Sedmoi Kontinent, it was nice to see a selec-



tion of "affordable" wines on the list; many of Moscow's top restaurants lowest priced are already stratospheric. To start, we ordered Cusumano Jalé 2007, a Chardonnay that we favored in last month's Sicilian wine review.

We tried an assortment of starters: Snails "Boulot" Baked in Parmesan Cheese (700r), "Vongole" Mussels with Tomato Sauce (1100r) and a double order of jamon (1400r per 100g). Boulot are French sea snails, and six of them were presented, to be extracted with escargot fork and tongs. The boulot were firm and tasty with the accompanying plum-like sauce. The Vongole mussels were cockles, as indicated by the term "vongole" but of course were not mussels. The jamon was a selection of several very thin sliced dry-cured Spanish hams presented with huge, green olives.

I also ordered a *Risotto with Cep Mushrooms and White Wine Sauce* (950r), prepared just right, creamy and delightful. *The Caesar Salad with Chicken*, a relatively small salad presented in a pasta basket, was pronounced "satisfactory."

Several guests ordered the chef recommendation, *Steak "Andreas"* (1500r), and others the Tuna Steak with *Rucola Salad* (900r) and *Roast Beef with Sauteed Asparagus and Mustard Sauce* (900r). In Moscow it is often necessary to order "medium-rare" to get a medium steak, still pink in the middle, and this was the case at ANDREAS. Komm's Kupol produces one of Moscow's best steaks and Chef Radjabov must have learned this skill – his steaks challenged the master, tender and juicy – perfect! One guest even went for seconds. Unfortunately, the guest that ordered the "Roast Beef," really a thick fillet asked for medium and it came out practically inedible. The tuna steak, while reasonably good, seared both sides and mostly pink, demonstrated that it's difficult to beat seaside dining for fresh fish.

As eight approached, management accommodated and, at 10,000 rubles a seat, moved our growing crowd to a corner near the table of the Governor of one of Russia's regions and another with the head of one of Russia's top grocers. I headed home before the festivities that included not only the pop sensation Uma2rmaN but a follow-on by opera singer turned pop star Nikolai Baskov, I did at least score one of the fancy concert promo Uma2rmaN CDs on my way out. **P**

ANDREAS
Kutuzovsky Prospekt 12



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California Dreamin'

text Charles W. Borden

Passport again examined the wine lists of Russia's top wine importers and the supermarket and boutique shelves, this time for California wines. About twenty California wineries were identified though only fifteen were found on the shelves. Almost all wines hailed from Napa and Sonoma Valleys north of San Francisco, California's best known premium wine country but now certainly not the only.

There has never been much interest in Russia in California wines, not to mention other American wines. French wines have always occupied first place in the hearts of Russian oenophiles, dating back to the aristocratic fascination with France. During the 19th century, Russia was the largest export market for Champagne and the father of the Russian wine industry was French born Prince Golitsyn. Other Old World wines from Italy and Spain follow the French and in recent years the wines of New World countries have made a good showing led by Chile, followed by Australian and South African wines.

However, it might surprise many to know that virtually all of those Old and

New World wines are founded on sturdy Midwestern American stock – that the delicate Cabernet Sauvignon or Chardonnay grapevine is likely grafted on to a rootstock of native American grapes. In the 1860s the French wine industry was almost destroyed by phylloxera, a pest that attacks vine roots. The French grafted their vines on to American rootstock, much of it from Missouri, which at that time had the nation's biggest wine industry. This root graft propagation continues to this day and protects European grapes (*Vitus vinifera*) from phylloxera worldwide.

Prohibition killed the wine industry in many states, and with its end, California emerged as the leading table and wine grape producer. In the 18th century Spanish missionaries produced the first California wines from imported European varietals. Later, new settlers of the Gold Rush brought wine to Napa and Sonoma counties north of San Francisco. It is interesting to note that André Tchelistcheff, who was born in Moscow in 1901 as the son of the Chief Justice of the Imperial Court and emigrated to California by way of Prague and

Paris, was one of California's first and greatest winemakers. Tchelistcheff took over Beaulieu Vineyards in Napa and built it to one of Napa's top wineries. He is described by Wikipedia as "America's most influential post-Prohibition winemaker" and "dean of American winemakers."

Until the 1970s California did not have much of a premium wine industry – most wines were fortified or table wines from jug wineries like Gallo in Modesto or Italian Swiss Colony in Sonoma. In 1976, premium wine pioneers from Ridge, Stag's Leap, Heitz, Clos du Val, Freemark Abbey, Chateau Montelena, Chalone, David Bruce brought Cabernet Sauvi-



ignon and Chardonnay wines to Paris to go up against the best Bordeaux reds and Burgundy whites in what has become known as the Judgment of Paris. Even the organizer, British wine merchant Steven Spurrier, did not think the California wines could win, but they scored at the top of each category. This was the beginning of forty years of development of the California style of New World wines cultured in hundreds of premium and super-premium, cult and artisan wineries in California and other countries around the world.

Moscow Wine Shopping

List in hand, ratings of Parker, Tanzer and Wine Spectator were checked and other awards noted. The only veterans of Judgment of Paris with wines on Moscow shelves appear to be Stag's Leap and Ridge. In addition to them almost all the other wineries are also from Napa and Sonoma Valleys, which is a pity since there are so many luscious wines from other areas of California, Oregon and Washington. We were also disappointed with the quality of many of the California wines represented and discouraged by the high relative retail prices, however there were a few standout wines.

Below are some notes about some of the wineries and the wines, followed by a shopping list that Passport readers can use at the supermarket or boutique.

Benziger Wines

There are just a few wines in Moscow from Sonoma's Benziger Family Winery, founded in 1981, but the winery is a leader in organic and biodynamic wine production. Prices range from 730 rubles to 1600 rubles.

Beringer Vineyards

After RMW, a shopper in Moscow is likely to find the wines of the historic Napa Valley Beringer Vineyards, founded in 1876 by German immigrant Jacob Beringer. Beringer makes reasonably well-rated wines priced 1,000 rubles and up.

Bonny Doon

Located in near the Pacific Coast south of San Francisco in Santa Cruz, Bonny Doon is one of few California wineries represented in Moscow outside of Sonoma and Napa. Founded by Randall Grahm in 1983, Bonny Doon adopted biodynamic vineyard practices in 2003.



Delicato

This central valley winery was founded by Italian immigrant Gasparé Indelicato in 1924 and now owns vineyards in Monterey (Irony label) and Lodi (Clay Station label). The Delicato wines are widely available priced at 435 rubles and up.

Kistler

Kistler Vineyards is a Russian River Valley family winery founded 1978 that focuses on single vineyard Chardonnay wines. Kistler Chardonnays are rich, aromatic and Burgundian but also expensive. Ratings are generally high but vary widely depending upon vineyard and vintage year.

Ridge Vineyards

Ridge Vineyards Monte Bello Cabernet Sauvignon was one of the top wines in the Judgment in Paris in 1976. Recent incarnations of Monte Bello run more than 7,000 rubles in Moscow.

Robert Mondavi Winery

The wines of Robert Mondavi Winery are the most widely available in Moscow but a shopper must distinguish between RMW's "iconic" wines and their mass market wines. Robert Mondavi,

who passed away last year at 95, was a Napa Valley legend and one of the pioneers of the premium wine industry. Robert Mondavi Winery went public in the 1980s and his sons introduced high-volume, low priced wines like the ubiquitous Woodbridge line or Twin Oaks. Robert was not pleased with the pursuit of the "big money" and felt that "we have lost our image." In 2004, drinks giant Constellation Brands acquired RMW and since has separated the icon RMW brands from the supermarket brands – Woodbridge and Twin Peaks are not even on the RMW website. Unfortunately almost all Robert Mondavi wines in Moscow are the Woodbridge and Twin Oaks, which even now, after the devaluation of the ruble, still retail at twice the US shelf price.

Seghesio Family Vineyards

The Seghesio label got its start when Piedmont native Edoardo Seghesio built his first winery in 1902 in Sonoma's Alexander Valley. Seghesio later bought out Italian Swiss Colony wines to become a leading jug wine producer. Seghesio, now in the hands of cousins Ted and Peter Seghesio, the winery now specializes



in estate wines, particularly California's Zinfandel grapes. The Seghesio Zinfandel Sonoma County 2007 is number 10 on Wine Spectator's Top 100 Wines of the World.

Sine Qua Non

This small winery, founded in 1994 by California restaurateurs Manfred and Elaine Krankl, operates from an industrial building in Ventura crushing grapes bought from selected California vineyards. But Sine Qua Non has a cult following with small case lots of very highly rated Syrah wines, difficult to find even in the US. In Moscow they retail at 25,000 rubles a bottle and up.

Triple Overtime

Igor Larionov, the Soviet hockey champion and later Detroit Red Wings star, introduced his own Triple Overtime

wine brand that includes Australian wines and Napa wines made by Miner Family Vineyards. Hatrick is a Napa Cabernet Sauvignon/Merlot/Cabernet Franc blend. Other Napa labels include a Sauvignon Blanc and Merlot.

Other Wines

In addition to the above noted, a Moscow shopper might find a few bottles from top Napa and Sonoma producers Bond Estate, Harlan Estate, Cakebread Cellars, Joseph Phelps, Patz & Hall, Wattle Creek Winery, Miner Family Vineyards, Diamond Creek and Dominus Estate. Expect prices above 2,500 rubles a bottle for most of these and some over 15,000.

For jug wines, Paul Masson, sold in its classic carafe, has been in Moscow for years. Franzia, the California bag-in-box innovator has recently arrived.

A Note about Exchange Rates

As the ruble has devalued from around 24 to the dollar to 36 at the time this article was written, and headed further up, there has been little change yet in ruble prices. However, as stock is cleared that was imported to Russia in previous months, a shopper might expect some re-pricing as new higher cost (in rubles) stock arrives. **P**

BOUTIQUES

DP Trade Shops

Decanter, Bol. Polyanka 30, Tel: 238-3808

Magnum, Kutuzovsky Prospekt 24, Tel: 937-6515

Magnum, Ul. Plyuschkina 20, Tel: 775 0674

Vinum, Prechistenka 40/2, Tel: 775-2305

Website: www.wine-dp-trade.ru

E-mail: info@wine-dp-trade.ru

Kauffman Shops

Kutuzovsky Prospekt 22, Tel: 243-2238

Ul. Kuznetsky Most 3, Tel: 624-0464

Ul. Ostojhenka 27, Tel: 291-3671

Website: www.whitehall.ru

E-mail: whsec@col.ru

Intendant

Kutuzovsky Prospekt 22

+7 (499) 249-61-14

Website: www.mbg-wine.ru/bootique/

Grand Cru Shops –

several in Moscow including:

Novinsky Passage, Novinsky Bulvar 31.

Tel: 775-5553

E-mail: grandcru@grandc.ru

California Wine Shopping List

Here is your Moscow California wine shopping list. We found about 40 white wines and 65 red wines that appear to be imported to Russia, but the following stand out. We included the California shelf price for comparison.

Wine Boutique	Winery	Wine	Comments	US Retail Price	Moscow Retail (USD)*	Moscow Retail (rubles)
White Wines						
Magnum/Decanter	Triple Overtime	Sauvignon Blanc Lake County 2006	Sauvignon Blanc – Wine Spectator 89	\$19	\$33	1,140p.
Magnum/Decanter	Beringer	Chardonnay Napa Valley 2005	Chardonnay - Wine Spectator 86/Robert Parker 86	\$16	\$46	1,610p.
Intendant	Joseph Phelps	Sauvignon Blanc 2006	Sauvignon Blanc - Wine Spectator 89/Robert Parker 86	\$32	\$71	2,480p.
Grand Cru	Ridge Vineyard	Santa Cruz Mountain Estate 2005	Chardonnay - #2 on the 2007 Wine Spectator Top 100. Wine Spectator 95.	\$35	\$75	2,610p.
Simple	Kistler	Chardonnay Les Noisetiers Sonoma Coast 2006	Chardonnay – a quintessential California Chardonnay – oak and butter	\$0	\$109	3,810p.
Red Wines						
Intendant	Joseph Phelps	Pastiche Red Wine 2001	Grenache, Mourvedre, Syrah	\$0	\$17	599p.
Kauffman	Seghesio	Seghesio Zinfandel Sonoma County 2006	Zinfandel – the 2007 is #10 on the 2008 Wine Spectator Top 100. Wine Spectator 91.	\$20	\$32	1,114p.
Intendant	Joseph Phelps	Mistral 05	Syrah, Grenache, Petite Sirah, Carignane. Robert Parker 90.	\$34-45	\$48	1,688p.
Kauffman	Seghesio	Seghesio Old Vine Zinfandel Sonoma County 2004	Robert Parker 90.	\$32-\$35	\$51	1,791p.
Grand Cru	Ridge Vineyard	Monte Bello 2005	Cabernet Sauvignon – the sole descendant in Moscow of the original Judgment of Paris. Still way too young to drink. Wine Spectator 88.	\$145	\$208	7,280p.

How To Buy Flowers

text Elena Kryvoviyaz

Flower Power

There is nothing worse for a Russian woman than to go through 8th of March without a bouquet of flowers. Giving flowers is a simple way to make sure she knows you are actually fairly civilized, despite being a foreigner.

What do they mean?

Tulips in general denote sympathy, while yellow tulips reveal a hidden love. Red roses unequivocally point to the heart. An orchid praises unique beauty and a chrysanthemum speaks of undying youth and health.

Get Your Numbers Right

This is important in Russia, because you should present only odd numbers of flowers (1,3,5,7 etc.), because bouquets and bunches of even numbers are traditionally presented at a funeral. Presenting an even number of flowers may cause the wrong reaction.

Where to buy

Moscow is full of flower kiosks and special botanical shops where you can buy any exotic plant from anywhere on the planet. Unfortunately, all these shops are rather hard to find when you're running late for a rendezvous. So, the first piece of advice is to buy flowers in advance.

Metro Kiosks

Almost every underground passageway near a metro station has small kiosks with a basic assortment of flowers (yellow and white roses, lilies but they're rare). Usually they are already tied into bunches. You can buy a single flower (80-250 rubles for a rose and 50-80 for a tulip), or a bunch of roses – it's up to you. The more flowers you buy, the cheaper they are and bargaining – up to 15% for brave bargainers, but packing will cost 10-15% on top of the cost of the flowers.

Kiosks at supermarkets

You'll find a bit more choice here than near the metro stations, but roses are in majority again. Prices are considerable higher (1,500 rubles or even more for a mixed bunch of five flowers with herbs added) but the service is about the same as in the metro kiosks. Bargaining is out of the question in these establishments. Russians do not usually go to such stores to buy flowers; except if they have plenty of cash and have to buy the family groceries at the same time.

Flower shops

Most of them have sites with their catalogues and deliver flowers around the city. Some florists specialize in selling roses (Au Nome De La Rose), others – wild flowers (sendflowers.ru, buket.su) or orchids etc. Prices vary from a reasonable 600 rubles (for simple but stylish flower composition) to 5,000 rubles or even more for something rare and incredibly beautiful. Single flowers are often sold here, and the price is sometimes lower than in metro kiosks: 80-120 rubles – and the wrapping costs nothing. If you bring something special and symbolic, hey, she might be yours forever. Isn't that worth it! **P**

Addresses:

Vo Imya Rosy/Au Nome De La Rose

m. Okhotny Ryad, Bolshaya Nikitskaya, 14, bld.2

(495) 629-45-55

m. Kropotkinskaya, Prechistenskiye Vorota ploshad, 1/5

8 (909) 945-69-90

Zvetochny Rai

m. Belorusskaya, Lesnaya ul., 8/12,

(495) 251-05-74

Green Lips

m. Prospekt Mira, 18/1

8 (495) 628-58-36

Internet-shops:

Many internet shops deliver flowers 24 hours a day.

Herbarium.ru,

Cityflora.ru

Flowerstyle.ru

Mandarino.ru

Interbuket.ru

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www.korolevskie.com
798-96-12

Wine & Dine Listings

AMERICAN

AMERICAN BAR & GRILL

Hamburgers, steaks, bacon & eggs and more. Children's room on weekends. Open 24 hours. 2/1 1st Tverskaya-Yamskaya Ul., 250-9525. M. Mayakovskaya
59 Ul. Zemlyanoi Val, 912-3621/3615. M. Taganskaya

FLAT IRON BAR & ROADHOUSE

Located in the Courtyard Marriott. American-style pub with great cuisine and meat dishes. 7 Voznesensky Pereulok, 937-3077. M. Tverskaya, Pushkinskaya, Chekhovskaya

T.G.I. FRIDAY'S

American favorites in a cozy wood-paneled setting. Open noon-midnight. 18/2 Tverskaya Ul., 694-3921/2497. M. Pushkinskaya, Tverskaya
1/2 Leninsky Prospekt, 238-3200. M. Oktyabrskaya
33 Ul. Zemlyanoi Val (in Atrium Mall), 970-1187. See www.tgifridays.ru for additional locations.

STARLITE DINER

American '50s-style diner. Extensive menu with great breakfasts, cheeseburgers, milkshakes. Open 24 hours. 6 Prospekt Vernadskogo, 783-4037. M. Universitet
16 Ul. Bolshaya Sadovaya, 650-0246. M. Mayakovskaya
9a Ul. Korovy Val, 959-8919. M. Oktyabrskaya

ASIAN

BELOYE SOLNTSE PUSTYNI

Named after White Desert Sun, one of the USSR's favorite films. An eclectic Asian menu that includes Azerbaijan and Uzbek cuisine. Open noon-midnight. 29 Ul. Neglinnaya, 625-2596, 200-6836. M. Kuznetsky Most, Teatrnaya

BLUE ELEPHANT

Thai cuisine with impeccable service. Try the Royal Thai Platter to sample a range of Thai specialties. Three-elephant rating means very spicy; no elephants means it's mild enough to serve the kids. Open noon-midnight. 31 Novinsky Bulvar, 580-7757. M. Barrikadnaya

INDUS

"Elitny" modern Indian restaurant with Chivas bar on the first floor. Open 24 hours. 15 Plotnikov Pereulok, (499)252-7979. M. Smolenskaya, Kropotkinskaya

TANDOOR

Upscale Indian. Open noon-midnight. 31 Tverskaya Ul., 699-8062, 699-8962. M. Mayakovskaya

EUROPEAN

APPLE BAR & RESTAURANT

A chic, intimate lounge serving classic and original cocktails. The restaurant offers a selection of simple and tasty European dishes in a contemporary atmosphere. Restaurant Open 19:00-last guest; bar open 24 hours. 11 Ul. Malaya Dmitrovka, 980-7000. M. Tverskaya, Pushkinskaya, Chekhovskaya

CAFE DES ARTISTES

Restaurant and bar offers fine European cuisine in a relaxed atmosphere, often with recent art on the walls of the upstairs room. Open 11:00-midnight. 5/6 Kamergersky Pereulok, 692-4042. M. Teatrnaya

CAFE SWISS

Breakfast, lunch, and dinner. Located on the 3rd floor of Swissotel Krasnye Holmy. European (including Swiss) cuisine and Russian dishes. Seafood buffet on Tuesdays, Russian buffet Wednesdays. Open 7:00-22:30. 52/6 Kosmodamianskaya Nab., 787-9800/3202. M. Paveletskaya

CITY GRILL

Contemporary European cuisine, modern interior. Open noon-2:00. 2/30 Sadovaya-Triumfalnaya Ul., 699-0953. M. Mayakovskaya

COFFEE MANIA

Good daytime business meeting venue next to Moscow Conservatory. Open 24 hours. 13 Ulitsa Bolshaya Nikitskaya 775-5188, 775-4310, www.coffeeman.ru M. Arbatskaya, Biblioteka im. Lenina

CUTTY SARK

Restaurant made to look like a luxury yacht. Aquarium with live lobsters and crabs; oyster bar; over 40 varieties of fresh fish. Seasonal

offerings from the chef. Extensive selection of wine, spirits, cigars. "Captain's Cabin" VIP room. Open 11:00-midnight. 12 Novinsky Bulvar, 691-3350, 691-3374. M. Smolenskaya, Barrikadnaya

DANTES

Several dining halls. Menu consists of European and Soviet dishes. Dantes gives a master-class in style to Moscow's upmarket cocktail crowd. Open 24 hours. 13 Myasnikskaya Ul., Bldg.1 Tel. 621-4688, M. Chistiye Prudy

GALEREYA

Trendy, lavish and expensive. The place to see and be seen. Open 24 hours. 27 Ul. Petrovka, 937-4544. M. Pushkinskaya

KAI RESTAURANT AND LOUNGE

Contemporary French cuisine with an Asian touch. 2nd floor of Swissotel Krasnye Holmy. 52/6 Kosmodamianskaya nab. 221-5358. M. Paveletskaya

OBSERVATOIRE

Excellent – and expensive European cuisine – with attentive service in a relaxed atmosphere. Valet parking available. Free wi-fi. Open noon-midnight. 22 Bolshaya Yakimanka, bldg. 3 643-3606/797-4333, www.observeoire.ru M. Oktyabrskaya, Polyanka

THE SAVOY

Located inside the hotel of the same name, the restaurant lunch and dinner. Its magnificent interior and gourmet menu make it equally suited to corporate events and candlelit dinners. Open noon-last guest. 3 Ul. Rozhdevizhenka, 620-8600. M. Kuznetsky Most

SHOKOLAD

Pan-European menu plus a selection of Japanese dishes. Cozy decor and live music. Open 24 hours. 5 Strastnoi Bulvar, 787-8866. M. Pushkinskaya, Chekhovskaya, Tverskaya

SIMPLE PLEASURES

The large dining room accommodates 80 people, while the cozy Fireplace Hall doubles as a showroom for photographers. As always, a DJ entertains from 22:00. Enjoy the simple pleasures of life! Open noon-06:00 22/1 Sretenka Ul., 607-1521. M. Sukharevskaya

SKY LOUNGE

This sushi bar on the roof of the luxury hotel offers its guests unparalleled views of the Kremlin Palace and Red Square. Top-notch sushi. Open noon-midnight. 32a Leninsky Prospekt (In the Russian Academy of Sciences building), 915-1042; 938-5775. M. Leninsky Propekt

VANILLE

Hip French and Japanese near Christ the Savior Cathedral. Open noon-midnight. 1 Ul. Ostozhenka, 202-3341. M. Kropotkinskaya

VOGUE CAFE

European food, top clientele. Hip and elegant partnership with Vogue magazine. Modern, continental menu. Open Mon.-Thurs., 20:30-01:00, Fri., 20:30-02:00, Sat., noon-02:00, Sun., noon-01:00. 7/9 Ul. Kuznetsky Most, 623-1701. M. Kuznetsky Most

YU CAFE

DJ cafe with inexpensive but good-quality food, drinks and house music. Open weekdays 10:00-midnight. 4 Pushechnaya Ul., 271-8865. M. Kuznetsky Most

ZOLOTOI KUPOL

Upmarket restaurant serving Caucasian and pan-European cuisine. Wide selection of beverages. Open 24 hours. Gorki-10, 70/2 Rublyovo-Uspenskoye Shosse, 634-5278. M. Molodyozhnaya

WOKSTUDIO CAFE

Pan-Asian cuisine served 24/7. Moscow's only Philippine restaurant. 10 2nd Tverskaya-Yamskaya, 234-1953. M. Mayakovskaya

5 RINGS RESTAURANT

European and Russian cuisine with cozy atmosphere, elegant interior.

Open noon-last guest. 27 Dolgorukovskaya, 250-2551. M. Novoslobodskaya

ITALIAN

ADRIATICO

Mediterranean and Italian food of all kinds. Open noon-midnight 3 Blagoveschensky pereulok Bldg 1 (495)650-7914, 771-1545. M. Mayakovskaya, Tverskaya, Pushkinskaya

BENVENUTO

Great variety of Italian cuisine. Most items run around or below 300 rubles. Open NOON-23:00. 6 Velozavodskaya Ul. 675-0033. M. Avtozavodskaya, Dubrovka

BISTROT

Italian cuisine, three dining rooms, VIP hall, summer patio. Open noon-5:00. 12 Bol. Savinsky Per., Bldg. 2, (499)248-4045. M. Kievskaya

CASTA DIVA

Andrey Dellos latest venture. Excellent food and pizza to die for, Italian executive chef and pizza chef. 26 Tverskoi Bulvar 651-8181. M. Pushkinskaya

CHIANTI

The feeling in the small dining room is cozy rather than cramped with an open kitchen at one end of the room. The walls have beautiful custom murals depicting a Florence landscape, framed by windowsills with a base hewn from Italian marble. A large variety of pizza and a wide choice of Italian cuisine. 48 Leningradsky Prospekt, 612-5612. M. Dinamo

CIPOLLINO

Coffee-and cream-colored stylish Italian eatery a stone's throw from Christ the Savior Cathedral. Three halls with numerous divans make for cozy dining in this upmarket restaurant. Open noon-6:00. 7 Soimonovsky Proyezd, Bldg.1, 695-2936, 695-2950. M. Kropotkinskaya

DA GIACOMO

An exact copy of Da Giacomo in New York and Milan. This spacious two-level restaurant is heavy with authentic Italian furniture and bric-a-brac... Open noon-23:00. 25/20 Spiridonovka Ul., 746-6964. M. Barrikadnaya, www.litelife.ru

MARIO

Delightful elegance and style with best-quality Italian dishes. Open noon-last guest. 17 Ul. Klimashkina, 253-6505. M. Barrikadnaya

ROBERTO

Crazy, classy Italian. Open 11:00-midnight. 20 Rozhdesventkiy Bulvar, 628-1944. M. Kuznetsky Most

SEMIFFREDDO

A little bit of everything. Large selection of wines and spirits, including grappa and cognac. Open noon-23:00. 2 Rossolimo Ul., (499)766-4646. M. Park Kultury

SPAGO

Stylish restaurant with a wide range of pastas. Live music. Open noon-23:00. 1 Bolshoi Zlatoustinsky Pereulok, 921-3797. M. Lubyanka

JAPANESE

ICHIBAN BOSHI

High-quality, affordable Japanese with cool ambience. 22 Krasnaya Presnya Ul., (499)255-0909. M. Krasnopresnenskaya
105 Prospekt Vernadskogo, k.1
M. Yugo-Zapadnaya
50 Ul. Bolshaya Yakimanka NEW LOCATION!
M. Polyanka
Open 11:00-midnight. www.ichiban.ru

SAPPORO

105-1 Prospekt Vernadskogo, 433-9151. M. Yugo-Zapadnaya Modern Japanese with extensive sushi and sashimi menu. Open noon-23:00. 14 Prospekt Mira, 207-0198. M. Prospekt Mira

TSVETENIYE SAKURY

Completely new restaurant concept in Moscow based on the combination of traditional and contemporary Japanese cuisine. Ancient recipes are joined by recent innovations. Open noon-midnight. 7 Krasina Ul., Bldg. 1, 506-0033. M. Mayakovskaya

MEDITERRANEAN

PANORAMA

Located on the 23rd floor of the Golden Ring Hotel, Panorama's service and food are also elevated far above the rest of the city. The Mediterranean cuisine is served on Versace tableware, and the Versace glasses make any drink taste better. Open 18:00-midnight. 5 Smolenskaya Ul., 725-0100. M. Smolenskaya

ARARAT

A little corner of Armenia right in the center of Moscow. Cozy atmosphere and spicy Armenian fare. All ingredients are delivered straight from Armenia, and the wine list abounds with the finest Armenian cognacs. Open noon-midnight. 4 Neglinnaya Ul. (Ararat Park Hyatt), 783-1234. M. Teatrnaya, Kuznetsky Most

RUSSIAN

CAFE PUSHKIN

A Moscow classic serving upmarket Russian cuisine in a lavish, 19th-century setting. Bustling ground-floor dining hall, more sophisticated (and pricier) experience upstairs. Reservation essential. Open 24 hours. 26a Tverskoi Bulvar, 739-0033. M. Pushkinskaya, Tverskaya, Chekhovskaya

FAT MO

Spirit Of the movie "Once Upon A Time in America", live jazz and blues concerts and...delicious European dishes and great assortment of beer. Open 11 am-midnight 19, Ul. Studencheskaya (499) 249 16 50. M. Studencheskaya

GODUNOV

For real lovers of all things Russian, including traditional Russian dancing, flowing rivers of vodka and plates stacked with food. For those who find it thrilling to dine in the Tsar's chambers, which were established during the time of Boris Godunov. Open noon-midnight. 5 Teatrnaya Ploshchad, Bldg. 1, 698-5609. M. Teatrnaya

GRAND ALEXANDER

Named after poet Alexander Pushkin, this restaurant is valued for its refined European cuisine with a wide choice of French delicacies that delight Muscovites and foreigners alike. Visitors who seek anonymity can dine in one of the private rooms. Open Mon.-Fri., 18:00-23:00. 26 Tverskaya Ul. (in Marriott Grand Hotel), 937-0000. M. Tverskaya

NA MELNITSE

Uber-Russian eatery. Homemade cuisine – kvas, mors, vodka, pickles. The interior is in Russian style with plenty of wood. The food is far from cheap, but the portions are enormous: it's like being fed by an overzealous babushka. Open noon-last guest. 7 Tverskoi Bulvar, 290-3737. M. Pushkinskaya, Tverskaya, Chekhovskaya
24 Sadovo-Spasskaya Ul., 625-8890/8753. M. Krasniye Vorota www.namelnitse.ru

OBLMOV

In a mansion in the historical Zamoskvorechye area, the interior is crammed with ancient utensils and furniture. Two large halls are named for characters from Nikolai Goncharov's novel Oblomov. Remember to peek in the chimney room on the first floor and the oriental room on the third. Open noon-midnight. 5 1st Monetchikovsky Pereulok, 953-6828. M. Dobrynskaya

SENO

This inexpensive Russian restaurant is a good

option for the budget- or time-conscious. Excellent self-service buffet offers a wide range of salads and hot meals. Open 9:00-midnight. 6 Kamersky Pereulok, Bldg. 1, 692-0452. M. Tverskaya

SUDAR

Authentic Russian dishes prepared from traditional recipes. Located in a 19th-century mansion, Open noon-last guest. 36a Kutuzovskiy Prospekt, (499)249-6965. M. Park Pobedy, Kutuzovskaya

TRAKTIR CHERNAYA KOSHK

This restaurant was opened to mark the 20th anniversary of the cult detective series "Mesto Vstrechi Izmenit Nelya" ("The Meeting Place Can't be Changed") – everything here is connected with the movie, such as the image of a black cat on the entrance wall. Open noon-last guest. 6 Vorontsovskaya Ul., 911-7601. M. Taganskaya

TDL

(Central House of Writers)
This opulent Russian restaurant is located in the building with the same name, lavish decor, and opulent atmosphere. A memorable, top-notch meal in luxurious surroundings. Open noon-midnight. 50 Povarskaya Ul., 290-1589. M. Barikadnaya

1 RED SQUARE

The menu features lavish, centuries-old recipes. Expect cream-laden meat dishes with fruit-based sauces and live folk music. Open noon-midnight. 1 Krasnaya Ploshchad, 625-3600; 692-1196. M. Okhotny Ryad, Teatralnaya

STEAK

EL GAUCHO

True Argentine menu. THE place for charcoal-grilled meats and fish. Impressive selection of over 120 Argentine and Chilean wines. Open 11:30-midnight. www.elgauchor.ru
4 Ul. Sadovaya-Triumfalnaya, 699-7974. M. Mayakovskaya
6/13 Ul. Zatshepsky Val, 953-2876. M. Pavletskaya
3 Bolshoi Kozlovsky Pereulok, 623-1098. M. Krasniye Vorota

GOODMAN

Moscow's premium steak house chain. Open noon-midnight. 775-9888, 23 Ul. Tverskaya. M. Tverskaya, Puahkinskaya
See www.goodman.ru for additional locations.

GUILLY'S

The oldest steakhouse in Moscow. Steaks from Australian and U.S. beef. Multinational culinary hits. Extensive choice of wines. Located in the basement of an historic mansion and named after Moscow writer Gilyarovskiy, the interior revives the spirit of 19th-century Moscow. Main hall, bar, two banquet rooms. 10% discount with this ad. 6 Stolesnikov Pereulok, 933-5521. M. Okhotny Ryad

JU-JU

Meat restaurant with hunting-lodge decor. Open kitchen with wood-burning stove and chargrill. Huge selection of meat and fish dishes. Open noon-last guest. 15 Smolensky Bulvar, 720-3851. M. Smolenskaya

LOUISIANA STEAKHOUSE

Big selection of Australian and Argentinian beef steaks. Grilled fish. Wines from France, Italy, Spain, New Zealand. VIP "Sheriff room." 20% menu discount weekdays from 12:00 to 16:00. Open 11:00-01:00. 30 Ulitsa Pyatnitskaya, Bldg. 4, 951-4244, 959-5506. M. Tretyakovskaya, Novokuznetskaya

STEAKS

There's a successful formula to steak-houses, and Steaks follows it almost to the letter with a meat heavy menu of pork, chicken, lamb, sausage and seafood. 21 Verkhnyaya Radishevskaya Ul., 915-1042. M. Taganskaya

TORRO GRILL

The focus here is the best mid-priced meat in Moscow. Wine Bar. 6 Prospekt Vernadskogo, 775-4503. M. Universitet

FUSION

NAVARRO'S BAR & GRILL From tapas to eclectic Peruvian-Mediterranean fusion, seafood to grilled meat, from popular Moscow chef Yuri Navarro. Open 8:30-3:30. 23 Shmitovskiy Proezd, Bldg. 4, (499)259-3791. M. Ulitsa 1905 Goda

POLLY SAD The selection of dishes fuses different cuisines, rather than just alternating between them. 41 1st Brestskaya Ul., Bld. 2, 250-2530. M. Belorusskaya

BARS AND CLUBS

BOOZE PUB

English-style pub with real British beer and original cocktails. Daily from 5 a.m. to noon – English breakfast for only 100 rubles. Weekdays from 12:00 to 17:00. Business lunch from 140 rubles and 35% menu discount. Sport matches on the big screen. 5 Potapovskiy Pereulok, Bldg. 2, 621-4717. M. Chistiye Prudy www.boozebub.ru

KARMA BAR

One of the most popular night-clubs in town. Eastern-inspired interior, hookahs, and pan-Asian cuisine. Offering themed parties. Latin American dancing Thursday-Saturday, 21:00-midnight. Every Saturday, the amazing Show Girls night. Every Sunday 12:00-6:00 – R'n'B and hip-hop party night. 3 Pushechnaya Ul., 624-5633. M. Kuznetsky Most www.karma-bar.ru

KRYSHA MIRA

The club has a reputation of the most closed place. Rich clubbers and beauties can do anything just to get in, so every Friday and Saturday they stand in the line all night long asking face control men to let them in. Face control. Open 23:00-6 am. 2/3 Tarasa Shevchenko Embankment (495)203-6008, 203-6556. M. Kievskaya

B2 CLUB 4 bars, sushi bar, concert hall for 800. Reasonable prices. Open daily noon-06:00. 8 Bolshaya Sadovaya Ul., 650-9918. M. Marksistskaya, Tretyakovskaya

JUSTO Monday-Friday, Sunday 13:00-02:00, Friday-Saturday 13:00-03:00. Face control, dress code. 5 Bolshoi Tolmachovskiy Pereulok, Bldg. 9, 937-3750. M. Tretyakovskaya

PAPA'S

Tucked in the basement below the Johnny the Fat Boy Pizzeria, Papa John's features live music and lots of sweaty young bodies. 2 Myasnitkaya Ul., 755-9554. M. Kitai-Gorod

PROPAGANDA

One of the best and oldest clubs in Moscow. At midnight all dining tables are taken off and party usually begins. Stylish and delicious lunches, salads and other simple but unforgettable snacks. House, techno, minimal, disco. Face control. Open: noon-6 am. 7 Bolshoi Zlatoustinsky Pereulok (495) 624 5732. M. Kitai-Gorod

TOCHKA

Open Monday- Sunday, 18:00-06:00. 6 Leninsky Prospekt, Bldg. 7, 737-7666. M. Oktyabrskaya

SAKHAR Open Tues.-Thurs. 20:00-06:00, Fri. 12:00-6:00, Sat. 20:00-07:00. 23/25 Bolshoi Sukharevskiy Pereulok, 207-2838. M. Sukharevskaya

ADRENALIN

Restaurant, bar, disco, billiards, entertainment center. Open noon-midnight. 1 Chermiansky Proyezd, 477-3447. M. Medvedkovo

CENTRAL HOUSE OF ARCHITECTS

Face control. Open Mon.-Sat. 24:00-12:00. 7 Granatny Pereulok, 290-3249. M. Tretyakovskaya

GOLDEN PALACE CASINO Concert hall, restaurant, open bar for players. Entrance free for women. Face control. Open 24 hours. 15 Ul. 3rd Yamskogo Polya, 212-3909. M. Belorusskaya

NIGHT FLIGHT

Open 18:00-05:00. 17 Tverskaya Ul., 629-4165. www.nightflight.ru. M. Mayakovskaya

NOTES: Hours of operation are given in the 24-hour clock. All phone numbers are in area code 495 unless otherwise indicated. Reservations suggested for most restaurants.

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Yermolai Solzhenitsyn



Solzhenitsyn lecture

The latest lecture in the English Language Evenings series, run by American expat Stephen Lapeyrouse, proved a moving and memorable occasion. Yermolai Solzhenitsyn, managing partner of international consulting firm McKinsey and Company, gave an insightful glimpse into the life and thoughts of his father, the late writer Alexander Solzhenitsyn. An engaging and competent speaker, Yermolai began by sketching the historical details of Solzhenitsyn's life, from his birth in 1918 to his 1994 return to Russia after the publication of *The Red Circle*. Solzhenitsyn spent eight years in the Gulag (1945 to 1953) for subversive correspondence, and it was here that he developed his deeply individual view of the world and man's position within it. Having received a brief burst of government approval with the release of *A Day in the Life of Ivan Denisovich* in 1962 during the Thaw, Solzhenitsyn quickly fell out of favour and was exiled to Germany in 1970 after the manuscript of *The Gulag Archipelago* was discovered by the authorities. The author finally settled for 18 years in Vermont, USA, where Yermolai spent his childhood. Solzhenitsyn was a man of unyielding personal discipline and moral strength, for whom vacations and weekends were anathema, although he always suggested – rather than dictated – the right path to his children. According to Yermolai, his father constantly strove to achieve a balanced judgement and, despite his grouchy reputation, had an ultimately optimistic faith in the ability of the human spirit to overcome hardship. This was a unique chance to get close to a world-renowned figure of such stature, and Stephen Lapeyrouse should be congratulated for organising such a successful event. For more information on future ELE lectures visit: "<http://www.elemoscow.net>" For more information on Solzhenitsyn, the author's surviving wife has recently set up a website devoted to all areas of the author's life and works: www.solzhenitsyn.ru

-- Dominic Esler

Big Love Show in Olimpiisky

Nobody knows why, but Russians really like St. Valentine's Day. And they are willing to celebrate it not only in clubs, but also in huge concert halls like Olimpiisky. On the 14th of February thousands of young (well, and not so young) Russians took over the concert hall on Prospect Mira, adorned with rose-colored balloons. The concert was organized and financed by Love Radio. Dima Bilan, last year's Eurovision winner, was the first to appear on stage and knock the audience out with some of his hits. The bands that followed might have been less famous, but were highly appreciated by the tightly knitted bands of Russian teenagers in the crowd. The bands were: Sergei Lazarev, Vlad Topalov, Band' Eros (r'n'b band), Quest Pistols, synth-pop freaks from Ukraine. Other performers were: the Swedish band September (Russians have some of their tunes as ringtones in their mobiles), Rio with his famous song "Shine On," Basshunter and Craig David, who was greatly expected by the audience. The show continued in Black Star, a club frequented by sons and daughters of the Russian rich, and the show-business establishment.



Craig David on the scene



Graig and Slava, Russian pop-singer



Dima Bilan, Eurovision-2008 winner



Sergei Lazarev, singing his "Lazerboy" song

Canadian Means are sold out

The Canada Eurasia Russia Business Association (CERBA) together with Vladislav Tretyak's International Sports Academy and the Canadian Agency for International Development held a charity auction at the Moscow restaurant "Yar."

The first such auction was held in 2002. Since then, when the auction raised \$5,000, its popularity and money-making potential has snowballed: last year about \$122,000 was raised. The money will be used on charitable purposes in hospitals, boarding schools, homes for the elderly in Saratov, Tver, Irkutsk, Moscow and other cities and regions of Russia, commented the organizers.

The recent auction was marked by high-quality items such as a ring of white gold with diamonds made by "Smolensk Diamonds" which was previously presented to world champion Russian hockey players, and originally valued at \$9,000. This 'Champion Ring,' was sold for \$13,000. There was also a picture by artist Sergey Prisek in "Autumn Motive," valued at \$6,500. There was a hockey player's tee-shirt adorned with the Russian Hockey National team-members' autographs, a tee-shirt of legendary Canadian hockey player Gordon Howe, a supper with the ambassador of Canada, Canadian furs, all up for auction. Over \$126,000 was raised in the auction.



Canadian Means



Vladislav Tretyak and Gilles Breton,
Canadian Ambassador's Attorney

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Stalker in London

As part of its 75-year anniversary the British Film Institute asked the public 'If you had to choose one film to share with future generations, what would it be?' The second film, after Ridley Scott's Blade runner, was Andrei Tarkovsky's Stalker.

Tarkovsky's genre-defying evocation of a decayed post-industrial society was filmed in a dis-used and rotting power station, the setting for a forbidden landscape known as "the zone" where the Stalker leads a writer and a scientist on a quest for a hidden truth. The film has become somewhat of a cult film in Russia, although it is hard to define exactly which section of society it represents; it represents them all.

Australians and Georgians are United!

An Australian-Georgian Party. Sounds weird! Nevertheless, this is what happened one frosty day at the Cara&Co Boutique at Vinzavod.

The story of how this party came about is pure Moscow. The owners of Cara&Co (an Australian brand) concept-store, had planned to celebrate opening a new line of clothes. Their neighbors at Vinzavod, the Georgian Pobeda gallery and owner Nina Gomiashvili, was about to present a new cookery book. So they decided to join forces and put on a presentation in a congenial atmosphere, with sparkling champagne. Georgians and Australians seem to have much in common.

"The reason why we did this together is easy to understand," said Rosa Kamenev, owner and co-creator of Cara&Co. "My shop is Australian and I'm Australian. We presented a Georgian cookery book. That's why we had a mixed party of both countries. It was a brilliant idea, I think."

Not only Georgians and Australians were at the meeting. There were also many Russian celebrities. Rosa Kamenev's multitudes of friends in many Moscow embassies all came too. The multicultural evening was backed by the Modern Blues Band. Food consisted of special Georgian snacks and dishes.



Alena Sviridova, Russian
pop-singer



Alena Akhmadulina,
Russian Designer



Tatiana Metaxa



Rosa Kamenev,
Cara&Co Boutique Owner

James Blunt Gently Rocks Moscow's Club B1

text and photos, James Quentin



An hour and twenty minutes late for his Moscow debut, James Blunt was treading dangerously close to A.R.S.T. (Axl Rose Standard Time). In fact, the first Blunt song was sung not by the artist but by a restless audience who collectively karaoke "You're Beautiful," the singer's 2005 breakthrough hit, surprisingly well.


Blunt proved himself a wait worth while when he stormed the stage for the funk fueled set opener "Breathe Wearing a two-piece suit and white Oxfords, he appeared to the Moscow audience as being very British.

Taking rare breaks between songs to thank the audience (in Russian) and to trade his guitar for a keyboard, the singer put on a swift two hour set filled with hits from both of his albums, *Back to Bedlam* and *All the Lost Souls*. One of the highlights was a killer cover of Slade's "Coz I Luv You," during which Blunt jumped on top of his keyboard, and led a perfect call and response with the energized fans.

James broke out the emotional hits: "Good Bye My Love" and "You're Beautiful" for the fans that were all too happy to sing along. Stepping back from the mic, the singer allowed crowd participation to take over the 3,000-capacity venue as he soloed on the guitar under the blue spotlight.

Possibly the quietest moment in rock concert history came when Blunt played "I Really Want You" on an acoustic guitar without the help of a sound system as the audience held its collective breath. When the song climaxed with a piano fade-in and purple lights bringing the rest of the band out of the dark, so did the audience, erupting in music and cheers.

It was not all about the ladies, though they seemed to outnumber men three to one. After joking about the stiff VIP's sitting in the balcony with servers running circles around them, the singer pointed to the crowd standing at his feet and said, "these are the best seats in the house," before kicking into fist pumping, alcohol infused "Turn Me On" and "So Long, Jimmy."

For an encore, as the cigarette smoke thickened the sweat-fed humidity, a prom atmosphere broke out complete with a disco ball and mood lighting. Love-struck couples danced and made out to "One of the Brightest Stars" and "Same Mistake." Concluding with "1973," the gentleman in James Blunt walked around the stage, thanking the audience and accepting a rose from an excited fan. 

Set List

Breathe
Billy
High
I Really Want You
Carry You Home
I'll Take Everything
Goodbye My Lover
Shine On
Out of My Mind
Coz I Luv You (Slade cover)
You're Beautiful
Turn Me On
Wise Men
So Long, Jimmy

Encore

One of the Brightest Stars
Same Mistake
1973



Book Swap Club

text Dominic Esler



The English-speaking social scene in Moscow has been enlivened by a recent arrival. Since last October the Book Swap Club, organised by Leyla Korkelia, has brought together a large number of people, both Russian and foreign, who want to exchange books and DVDs, make friends, and practice their English in a relaxed and informal environment. The Book Swap Club is held at public venues in the centre of the city every several weeks, usually on a Saturday afternoon. And it is worth bearing every element of its triple-barreled title in mind, as Leyla explains: "Some people may mistake it for book club, which we are not. We do not come together to discuss one single book that everyone in the club has read. The idea is different. We gather together to swap books and to talk on any subjects. In other countries book-swapping functions online, so swappers don't see each other. In our case we communicate, and that is the point. We are all different but friendly. Also, no money is involved. No membership fees, no obligations. People like to be part of a club."

As a social gathering the club has been a great success. Although a large amount of English-language material is exchanged at every event, there is no obligation to do so. Meetings often continue late into the evening, sometimes moving to other locations. According to copyright lawyer Maria Bukharova, "People create atmosphere and make an event a success or not. So fortunately in this case, despite the variety of the backgrounds, nationalities, ages (and maybe thanks to them) the whole ambi-

ence was just the right one, and I had a very good time indeed." Tim Adams, an American engineer working in oilfield services in Russia since 2000, echoes these sentiments: "For sure the highlight of the club is the wide cross section of people and nationalities. The first meeting I attended had eighteen people from twelve nations. There are bankers, engineers, journalists, accountants, teachers and just about every other walk of life. It makes the stories varied and the cultural nuances very fun. And everyone has been wonderful and cordial."

The original meetings took place at Costa Coffee, but the group quickly outgrew the space available and has since hopped between Starlite Diner, new Philippine restaurant Wokstudio Café, and, most recently, the NASA library at the Hotel Volga, which was proposed as a venue by NASA Intermediate Computer Engineer and club member Shawn Spradley. This location proved the quirkiest yet: the NASA library shares a set of rooms with the hotel gym, and it was intriguing to see piles of books balanced on exercise machines.

But with the number of attendees now exceeding thirty, is the club in danger of becoming a victim of its own success? Is there a need for a larger, permanent venue? Leyla remains unconcerned: "The club doesn't need a permanent venue for the time being. The club is on probation." I put it to Leyla that, having held eight successful events so far, the probation time seems to have passed. "Not for me. I think after a year of functioning, we can be sure of its prosperous future." **P**

The date and venue of the March event have yet to be decided. Email Leyla at bookswap.mow@gmail.com or keep an eye on the following forums, where members will also post lists of books on offer: <http://www.expat.ru/forum/> <http://www.redtape.ru/forum/> <http://www.meetup.com/Moscow-Book-Swap-Club/>





Winter Hazards

text Fred Flintstone

Winter in Moscow no longer resembles a scene from the film *Dr. Zhivago*, with its images of heavy, deep white snow and frosty ice-crustured beards. However, Muscovites still use the winter expression such as “tomorrow it will be *more* than 10 degrees,” which really means less than minus 10, the minus assumed in winter. But in recent years winter never seems to make more than a passing appearance with temperatures hovering near zero.

What snow does come is efficiently removed, with loaders and trucks working round the clock to clear streets and walks before dawn. “Guest-workers” are out early, sweeping, shoveling, scraping and feeding the scooper-conveyors that fill the trucks.

Each morning Fred gets up to take Fred Jr. to the bus stop, a round trip that usually takes at least half an hour, ten there and twenty back, more or less depending on previous night’s snowfall. In winter the trip starts in darkness but along the way the streetlights pop off as daylight seeps in under the city’s ever-present winter cloud cover. This season weeks go by without sight of the sun, though finally broken on those crisp, fresh days when temperatures dip below -15c.

Road hazards increase in winter not only because of the darkness, snow and ice compounded with the juveniles of every age behind the wheel. Pedestrians also pose seasonal dangers. One of the marvels visitors notice about Moscow is that it is always alive with people, even late at night in residential districts. But bundled up from head to toe, usually in black or near black they are difficult to see against the winter grim on roads, walk-

ways, walls and vehicles. They don’t realize that, just because they see the headlights of oncoming cars, drivers do not necessarily see them as the scamper across the road especially in the dark days of winter. Against the backdrop of under-light or unlit black, wet and slippery roads a pedestrian appears, a small bit of exposed face shining in the headlights of an oncoming NASCAR wannabe.

Perhaps this is a side-effect of the city’s public transport system, one of the best with a metro that carries millions every day and its thousands of buses, trolley-buses and trams. The superb public transport system also means that many of its pedestrians have never been behind the wheel of a car and don’t realize the limitations of driver sight and reaction.

Many drivers push the traffic rules to their limits, but pedestrians appear to have no rules, at least you don’t often see a *gaishinik* (traffic policeman) stop them for violations. They cross anywhere often just meters from a stoplight controlled crosswalk or a *podzemny perekhod* (underground walkway). They dart out from between buses or stand in the middle of the road waiting to cross the last half with traffic behind and in front. And like drivers, the problem is not the 98% that follow the rules, it’s the 2% that make the roads hazardous for everyone. **P**

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M&A Transactions

Daniel Klein's Legal Line

Dear Daniel:

Our company is in the food processing business and we have been importing our processed goods from Western Europe and now are finding it difficult to be competitive on the Russian market. We have hence decided to purchase a company in our business sector. I have heard that buying companies in Russia is fraught with various risk factors which are unique to Russia. Can you outline what those might be?

Dear Buyer:

I was lucky enough to go to Davos this year and take the pulse of industry captains that have investments here in Russia. The consensus seems to be that as the ruble continues to depreciate it is translating into a boost to local investment for two reasons: lower local costs and increased importation costs of foreign made goods. Your intentions are obviously very welcome and I wish you the best of luck!

If you haven't already found this out, investors with cash are in the driver's seat as prices have fallen sharply and buyers are now in a hurry to sell. As a result, the dynamics of mergers and acquisitions have been turned inside out creating a frenzied environment of hasty acquisitions that are often made without in-depth due diligence of selling concerns. Due diligences in Russia differ from due diligences in the west as they tend to provide less accurate reading of a company's real value and risk profile. This is a result of reduced transparency, rule of law and higher instances of fraud. Some of the general guidelines relat-

ing to acquisitions which are peculiar to the Russian market are as follows:

Court Records. In Russia unlike the west there is no public system relating to law suits filed and judgments so it may be quite difficult to get a full profile of a company's judicial history.

Credit Rating Agencies. Agencies like Dun & Bradstreet may exist in Russia but the system of profiling a company's payment record is virtually non-existent. Since Russian businesses are reluctant to share information, there is no reliable resource to determine a company's payment practices. Credit checks in the west also help assess the types of debts a company may have with its suppliers, a fact that may be completely undiscoverable in any reliable way in Russia.

The Russian "Promissory Note." In Russia, management can borrow money without establishing a documented document trail. This can come back to haunt an unsuspecting buyer.

Employee Rights. If there are on-going or potential law suits by former or current employees, these issues may be difficult to determine even with the most thorough due diligence. Employee strike suits can be so severe in Russia that they can potentially cripple a company's finances. This is more of a red flag in Russia than in other countries with freer labor markets.

Reliability of a Sellers books

Tax Liabilities Tax liabilities have dominated Russian headlines and have crippled

more large Russian companies than one can shake a stick at. Reviewing a company's books may only reveal part of a company's real business activity. As tax compliance is not very common in Russia, it is not that uncommon for a company to have two parallel sets of books, the so called black books and white books. During a due diligence companies with both sets of books may or may not provide all the relevant information hence leaving the buyer with a potential contingent tax liability not to mention an investment with an exaggerated valuation. Time permitting it is advisable to conduct as thorough an independent audit as possible. A buying company often does not know what he/she is buying and may find itself paying massive fines and back taxes post-transaction. It may not be useful to ask the tax authorities either since that effort alone may attract undue attention to the target company resulting in unwanted attention and audits.

Seller Guarantees As the rule of law is not what it is in the West seller guarantees may not be worth the paper they are written on since bringing a law suit in Russia may not be easy, cheap, or fun. One advantage of seller guarantees in Russia is that sellers who fraudulently misrepresent what they are selling may find themselves subject to criminal action, and that can always be used as a bargaining tool if civil enforcement of a seller guarantee proves difficult. **P**

Daniel Klein is a partner at Hellevig, Klein & Usov. His column is intended as commentary and not as legal advice.



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Ichiban Boshi
Il Patio
Interpochta
Italianets
Ju-Ju
Khajuraho
Labardans
Leonardo
Liga Pub
London Pub
Louisiana Steak House
Mikstura

Moka-Loka
Molly Gwynn's Pub
Muar
Navarros
Night Flight
Noah's Ark
Nostalgie
Old Havana Club
Pancho Villa
Pizza Maxima
Planeta Sushi
Porto Maltese
Prognoz Pogody
Pyramid
Real McCoy
Rendezvous
R&B Cafe
Santa Fe
Scandinavia
Seiji
Shafran
Shamrock
Shanti
Shokolad
Sivers Irish Pub
Simple Pleasures
Soho
Starlite Diner
Sudar
SunGate
T. G. I. Friday's
Talk of the Town
Tapa de Comida
Tesoro
The Place
Trattoria Macaroni
Tunnel
Uley
Vanil
Vanilla Sky
Vogue Cafe
Vesna
White Sun of the Desert
Yapona Mama
Yellow Sea
Zapravochnya

Hotels

Akvarel Hotel Moscow
Ararat Park Hyatt
Art-Hotel
Baltschug Kempinski
Belgrad
Courtyard by Marriott
Moscow City Center
Globus
Golden Apple Hotel
East-West
Hilton Leningradskaya
Iris Hotel
Katerina-City Hotel
Korsten
Marriott Grand
Marriot Royal Aurora
Marriott Tverskaya
Metropol
Mezhdunarodnaya 2

Maxima Hotels
National
Novotel 1, 2
Proton
Radisson Slavyanskaya
Renaissance
Sheraton Palace
Soyuz
Sretenskaya
Swissotel Krasnye Holmy
Tiflis
Volga
Zavidovo
Zolotoye Koltso

Business Centers

American Center
Business Center Degtyarny
Business Center Mokhovaya
Dayev Plaza
Ducat Place 2
Gogolevsky 11
Iris Business Center
Japan House
LG Electronics
Lotte Plaza
Meyerkhold House
Morskoj Dom
Mosalarlo Plaza
Mosbusiness Center
Moscow Business Center
Mosenka 1, 2, 3, 4, 5
Novinsky Passage
Olympic Plaza
Romanov Dvor
Samsung Center
Sodexho
Znamenskoye Business Center

Embassies

Australia
Austria
Belgium
Brazil
Canada
China
Cyprus
Czech Republic
Denmark
Egypt
Finland
France
Germany
Greece
Hungary
Iceland
Indonesia
India
Ireland
Israel
Italy
Japan
Kuwait
Luxembourg
Mauritius
Mexico
Netherlands

New Zealand
Norway
Pakistan
Peru
Philippines
Poland
Portugal
Saudi Arabia
Singapore
Slovenia
South Africa
South Korea
Spain
Sweden
Thailand
United Arab Emirates
United Kingdom
United States

Medical Centers

American Clinic
American Dental Clinic
American Dental Center
American Medical Center
American-Russian Dental Center
European Dental Center
European Medical Center
German Dental Center
International SOS Alarm
Center
International SOS Medical
Clinic
US Dental Care
MedinCentre

Others

American Chamber
of Commerce
American Express
Anglia Bookshop
Anglo-American School
American Institute of
Business and Economics
Astravel
Aviatransagentstvo
Baker Hughes
British International School
Cara & Co.
Citibank
Concept MR, ZAO
Dr. Loder's
DHL

Dunaevsky 7
English International
School
Ernst & Young
European Business Club
Evans Property Services
Expat Salon
Foreign Ministry Press Center
General Electric
General Motors CIS
Gold's Gym
Halliburton International
Hinkson Christian Academy
Imperial Tailoring Co.
Indian Shop
International School of Moscow
Ital-Market
JAL
JCC
Jones Lang LaSalle
Mega/IKEA
Moscow Voyage Bureau
Move One Relocations
NB Gallery
Park Place
PBN Company
Penny Lane Realty
Philips Russia
Pilates Yoga
Pokrovsky Hills
PriceWaterhouseCoopers
Procter & Gamble
Pulford
Reiter, Ltd.
Renaissance Capital
Respublika
Royal Bank of Scotland
Ruslingua
Russo-British Chamber
of Commerce
St. Andrew's Anglican Church
Savant
Schwartzkopf & Henkel
Shishkin Gallery
Soyuz Kompozitorov
Sport Line Club
Swiss International Airlines
TeamAllied
Unilever
Uniastrum Bank
WimmBillDann



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