

# PASSPORT MOSCOW

JANUARY 2009

[www.passportmagazine.ru](http://www.passportmagazine.ru)

*The mist of the storm covers the sky,  
The whirlwinds of snow are spinning;  
Now, like a wild beast, it calls,  
Now it cries, like a child.  
Let's drink, good friend  
Of my poor youth,  
Let's drink away grief; where is the tankard?  
It will make our hearts gay.*

Теперь и на русском!

*Мороз и солнце; день чудесный!  
Еще ты дремлешь, друг прелестный -  
Пора, красавица, проснись:  
Открой сомкнуты негой взоры  
Навстречу северной Авроры,  
Звиздою северной астры!*

Inside a Russian Banya  
Film Remakes. A Good thing?  
Glorious Moscow Art Nouveau  
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# Letter from the Publisher



**John Ortega**  
Owner and Publisher

The sad news this month is that *Passport* editor Isabelle Hale is moving on. She will long be remembered for her high editorial standards and rigorous professionalism. Taking her place is John Harrison, who returns to the editor's chair fresh from a two-year journalism stint in China. Under John, *Passport* will continue to focus on Russian culture; to act, on an ever deeper level, as a guide for foreigners trying to fathom out what exactly is going on here.

By way of a response to the many Russians who have written to us expressing the desire to see the magazine in Russian, this month we are launching a Russian section. We hope that in time Russians will see this magazine as being the place where they can appreciate the foreign point of view.

This month, in an extended travel section, specially designed to cultivate the traveller in all of us, Piers Gladstone takes you to Mineralnye Vody, a group of spa towns in the Russian Caucasus Mountains, famous and popular in the 19<sup>th</sup> century, and increasingly popular now. Tristan Kennedy takes us further south to Yerevan where he finds that Armenia has a lot to offer at quite reasonable prices.

Ross Hunter reveals the Moscow's Ryabushinsky House [Gorky House] in all its art nouveau glory, and provides a historical and social context for the development of the Art Nouveau art movement in Russia. Olga Slobodkina-von Bromssen continues her art history series and introduces the delicate world of Alla Belyakova's still lifes, landscapes and portraits. In complete contrast, Wendy Quinn introduces some of the delights of Washington D.C. where the new POTUS (President of the United States) will be sworn in.

We at *Passport* hope that this magazine, perhaps together with a bottle of cognac or other suitable alcoholic beverage can serve as a panacea to the winter cold and the new economic reality which is setting in, albeit late, in this country.

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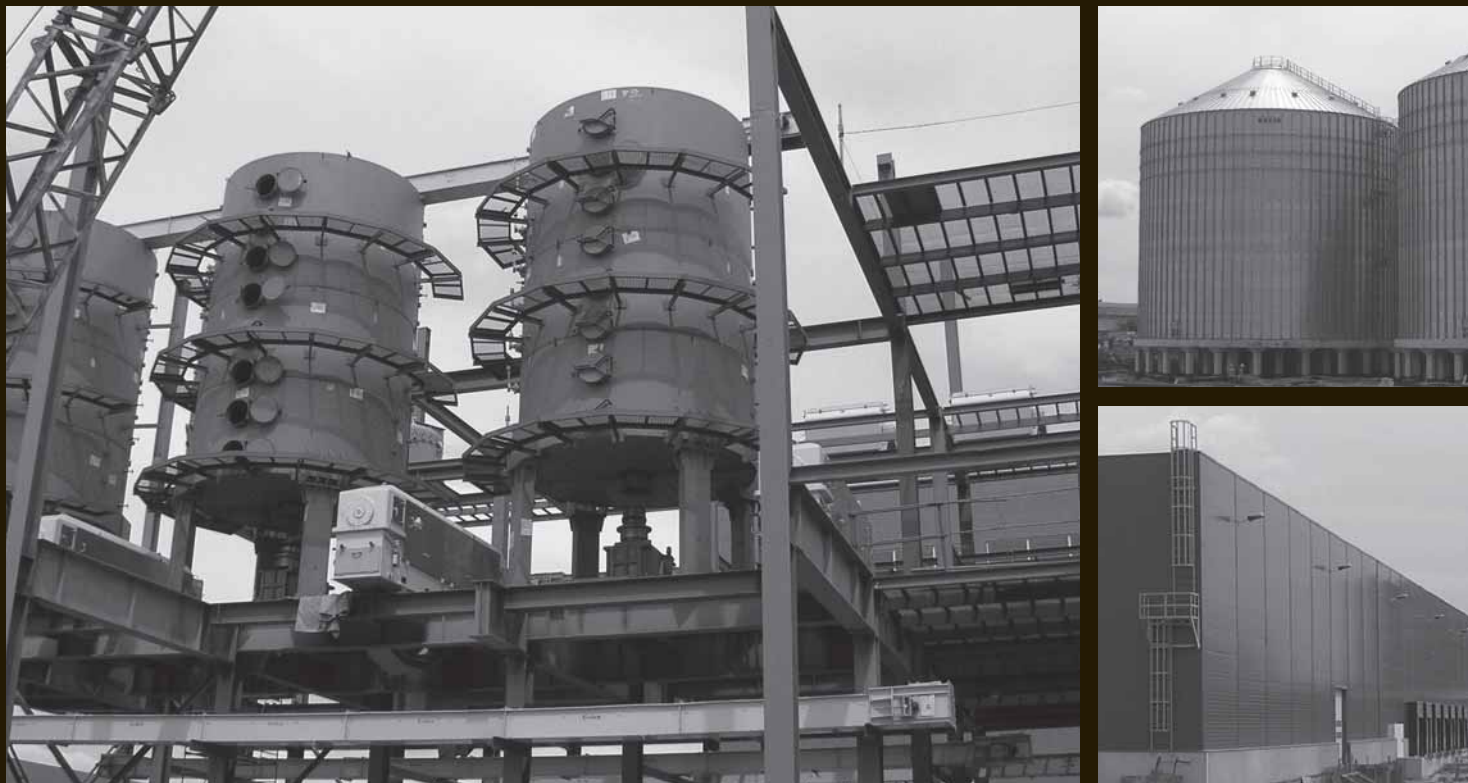
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Monday	Tuesday	Wednesday	Thursday	Friday
<p>To include an event in our calendar, please email information to <a href="mailto:editor@passportmagazine.ru">editor@passportmagazine.ru</a> or call (495) 620-0888 by the 15th of the month prior to the event.</p>	<p><b>International Women's Club of Moscow</b></p> <p><b>Thursday, January 22, 2009</b>  <b>General Meeting, 10:00-12:00</b></p> <p>IWC General Meeting at the Residence of the Ambassador of Oman, 14 Staromonetny Pereulok, bldg 1, 2nd Floor, M. Tretyakovskaya.</p> <p>This meeting will feature another round of interest group sign-ups. For information visit <a href="http://www.iwcmoscow.ru">www.iwcmoscow.ru</a></p>		 <p><i>Moralniy Kodeks</i></p>	<p>Tecora Rogers (jazz vocal, US)  Soyuz Kompositorov Club, 19:00  Also January 4</p> <p>Chinese Circus Show (for Kids)  CVZ Manezh, 12:00, 15:00, 18:00  Through January 8</p> <p>New Year Dance Party (for teenagers)  Ikra Club, 13:00, 17:00  Through January 10  Nutcracker (ballet)  Bolshoi Theater, 19:00  Also January 3, 4 at 12:00 and 19:00</p> <p>Down Hill Skiing Tournament  Vorobievy Gory (in front of MGU central building), 19:00</p>
<p>5</p> <p>Snow Maiden (ballet)  Stanislavski and Nem.-Danchenko MTh, 19:00  Also January 6 at 12:00, January 20, 21</p> <p>The Tsar's Bride (opera in four acts)  Bolshoi Theater, 19:00  Also January 6</p> <p>Iolanta (opera in two acts)  Bolshoi Theater, 11:00  Also January 6, 31 at 12:00</p> <p>Snow Maiden and The Magic Coffe  (fantasy concert, for Kids and Parents)  MMDM, 13:00, 16:00  Through January 9</p>	<p>6</p> <p>Masterpieces of the Choir Music  Russian Folk Songs  MMDM, 19:00</p>	<p>7</p> <p>Pelageya (folk, Rus)  B1 Maximum, 21:00</p> <p>Winter is Fun! Ice Show (main characters are shown by the Figure Ice Skating Russian Champions: Irina Slutskaya, Maria Petrova and Alexey Tikhoniv, Alexander Abt)  SK Olympysky, 10:00</p> <p>The Golden Cockorel (opera in two acts)  Bolshoi Thater, 19:00  Also January 8</p> <p>Dye Fledemaus (operetta)  Stanislavsky and Nem.-Danchenko MTh, 19:00</p>	<p>8</p> <p>Swan Lake (ballet in two acts)  Bolshoi Thater, 19:00  Also January 17, 18</p> <p>Blagovest Ensemble of Sacred Music (concert)  MMDM, 19:00</p>	<p>9</p> <p>The Nutcracker (ballet in two acts)  Bolshoi Theater, 12:00 and 19:00  Aslo January 10, 11</p> <p>New Year and Marry Poppins (circus)  Nikulin Circus on Tevetnoi Bulvar, 14:30  Also January 11 at 11:00 and 18:00</p>
<p><b>ART EXHIBITION:</b>  <b>Escape Hatch 7</b></p> <p><b>"Seven Visions of Contemporary Life"</b></p> <p>An exhibition of paintings, drawings, prints, and sculpture by international female artists</p> <p><b>January 20-25</b>  <b>14 Neglinnaya Ulitsa</b></p>	<p>13</p> <p>Terem Quartet (concert, classical music in folk arrangement)  MMDM, 19:00, Svetlanov Hall</p> <p>Igor Fedorov (clarinet)  and The Moscow Soloists (concert)  MMDM, 19:00, Chamber Hall</p>	<p>14</p> <p>Carmen (opera in four acts)  Bolshoi Theater, 19:00  Also January 15</p> <p>The Moscow Symphony Orchestra conducted by Vladimir Ziva (Tchaikovsky muisc concert)  MMDM, 19:00</p>	<p><b>The First Big Brothers Big Sisters Russia</b></p> <p><b>Invitational Charity Poker Tournament</b>  <a href="http://www.bbbsrussia.org">www.bbbsrussia.org</a> <a href="http://www.bbbsi.org">www.bbbsi.org</a></p> <p><b>Saturday January 24, 2009, 18:00-22:00</b>  Metelitsa Sportland  21 Novy Arbat  <a href="http://www.metelitsa.ru">www.metelitsa.ru</a></p> <ul style="list-style-type: none"> <li>80 Players. \$200 Buy-in, No-Limit Texas Hold'em Poker Tournament. Dinner and drinks served.</li> <li>A Great Cause, Great Poker, Great Networking!</li> <li>Trophy and Cash Prize for the best poker player of Moscow's professional class.</li> <li>Seating already limited. For Information on how to Sponsor the event and/or play, email BBBS Russia Board Director Stephen O'Connor at <a href="mailto:oconstephen@gmail.com">oconstephen@gmail.com</a></li> </ul>	
<p>19</p> <p>Mozart Quartet (string quartet, Rus)  MMDM, 19:00</p>	<p>20</p> <p>Spartacus (ballet in three acts)  Bolshoi Thater, 19:00  Also January 23</p> <p>The Masterpieces of Slavonic Music (The National Philarmonic of Russia, director V. Spivakov)  MMDM, 13:00, Svetlanov Hall</p>	<p>21</p> <p>The Queen of Spades (opera)  Bolshoi Theater, 19:00  Also December 25</p> <p>Christmas Concert with Vladimir Spivakov  Moscow Conservatory Grand Hall, 19:00</p> <p>Concert Dedicated to Maria Callas  New Opera, 19:00</p> <p>Christmas Ball with the Glenn Miller Orchestra &amp; Harlem Gospel Singers  MMDM, 19:00</p> <p>Anna Levshina and Oleg Kireev Quartet (jazz, Rus)  Soyuz Kompositorov Club, 20:30</p>	<p>22</p> <p>The Nutcracker (Moscow Classical Ballet)  New Opera, 19:00  Also December 28</p> <p>Gypsy Legend Leonsia Erdenko  MMDM, 19:00</p> <p>Classical Christmas Concert  Amadei Theater, 19:00</p>	<p>23</p> <p>Helikon Opera Presents (jazz opera show)  MMDM, 19:00, Svetlanov Hall</p> <p>All Beethoven's Piano Sonatas  Mikhail Lidsky  MMDM, 19:00, Chamber Hall</p>
 <p><i>Tecora Rogers</i></p>	<p>27</p> <p>Alexander Buzlov (cello)  MMDM, 19:00</p>	<p>28</p> <p>Bolt (ballet in two acts)  Bolshoi Theater, 19:00  Aslo January 29</p>	<p>29</p> <p>The Hermitage Ensemble with Valery Grokhovsky (piano, Rus)  MMDM, 19:00, Chamber Hall</p>	<p>30</p> <p>Don Quixote (ballet in three acts, Boshoi Theater)  State Kremlin Palace, 19:00  Also January 31</p> <p>The State Chamber Orchestra Moscow Virtuoses (concert)  MMDM, 19:00, Svetlanov Hall</p>



VENUES		VENUES	
Saturday		Sunday	
3		4	
The Nutcracker (ballet, N. Stats children’s Musical Theater) MMDM, 14:00 Through January 10		Ice Fairy Tale - The Intrigues of Trolls Sport Palace Sokolniki, 11:00, 13:30, 16:00 Through January 6	
The Mystery of Piratic Treasures (musical performance, For Kids) MMDM, 11:00, 14:00, 17:00 Through January 8		Christmas Ball with Dances XO Club, 15:00, 19:00 Through January 9	
Neal Harper (jazz vocal, US) Soyuz Kompositorov Club, 19:00		Carmen (opera in four parts) Stanislavsky and Nem.-Danchenko MTh, 19:00	
10		 <i>Chinese circus</i>	
A Man is Singing Series Dmitry Pokrovsky Ensemble (Russian Christmas Tide, folk songs) MMDM, 19:00			
17		18	
Cipollino (ballet in two acts) Bolshoi Theater, 12:00		Russian Symphony Masterpieces (New Russia State Symphony Orchestra conducted Erol Erdinch,Turkey) MMDM, 13:00, Svetlanov Hall	
Nekrasov Russian Folk Orchestra (Russian Glories) MMDM, 19:00, Svetlanov Hall		Jury Nugmanov (guitar, Rus) MMDM, 19:00, Chamber Hall	
Jazz ABC Grigory Fain and Jazz Stars (concert) MMDM, 14:00, Theater Hall		Preobrazhenie (children’s choir) MMDM, 19:00, Theater Hall	
Dannil Kramer (piano, Rus), Frederic Belinsky (guitar, Fr) MMDM, 19:00, Theater Hall			
24		25	
Nabucco (opera in two acts) Bolshoi Theater, 19:00 Also January 25		Christmas Miracles (classical music concert, for kids) MMDM, 14:00	
Jazz Olympus, Tower of Power (US) MMDM, 19:00, Svetlanov Hall		Blues Rock Heroes Kenny Wayne Shephard’s band (US) MMDM, 19:00	
The Baroque Workshop Pratum Integrum Orchestra MMDM, 19:00		In the Labyrinth of World Opera (Moscow State Capella and soloists of Moscow theaters) MMDM, 19:00	
31		American Women’s Organization  January 14 – AWO Newcomers Coffee, Hard Rock Café, 10:30-12:00 www.awomoscow.blogspot.com  January 21– AWO Coffee, Hard Rock Café, 10:30-12:00 www.awomoscow.blogspot.com	
Toska (opera in two acts) Bolshoi Thater, 19:00		B1 Maximum Club 11 Ul. Ordzhonikidze (495) 648-6777 M. Leninsky Prospect www.b1club.ru	
World Musci Stars Solas (US-Ireland) MMDM, 19:00, Svetlanov Hall		Bolshoi Theater 1 Teatralnaya Ploshchad (495) 250-7317 M. Teatralnaya www.bolshoi.ru	
World Dance (Russian Seasons Dance Company) MMDM, 19:00, Theater Hall		CVZ Manezh Exhibtion Center 1 Manezhnaya Ploshchad (495) 689-1660 M. Okhotny Ryad	
		DK im Zueva 18 Lesnaya (495) 937-3461 M. Belorusskaya www.dkZueva.night.ru	
		Helikon Opera on Arbat 11 Novy Arbat, Bldg. 2 (495) 290-0971 M. Arbatskaya www.helikon.ru	
		MMDM 52 Kosmadamianskaya Naberezhnaya Bldg. 8, (495) 730-4350 M. Paveletskaya www.mmdm.ru	
		Moscow State Operetta Theater 6 Ul. Bolshaya Dmitrovka, (495) 692-5982 M. Tverskaya, Pushkinsakaya www.mosoperetta.ru	
		Moscow State Kremlin Museums M. Okhotny Ryad www.kreml.ru	
		Moscow Conservatory im Tchaikovsky Grand Hall 11 Ul. Bolshaya Nikitskaya (495) 629-8183 M. Biblioteka im. Lenina www.mosconsv.ru	
		New Opera 3 Karetny Ryad, Ermitazh Garden (495) 694-0868 M. Chekhovskaya www.novayaopera.ru	
		Rossiya Concert Hall at Luzhniki 24 Luzhniki (495)246-1543 www.rossia-hall.ru	
		Russian Academic Youth Theater 2 Teatralnaya Ploshchad (495) 692-0069 M. Teatralnaya www.ramt.ru	
		Stanislavsky and Nemirovitch-Danchenko Musical Theater 17 Bolshaya Dmitrovka (495) 629-8388 M. Tverskaya www.stanislavskymusic.ru	
		Soyuz Kompositorov Club 8/10 Briusov Pereulok, Bldg. 2 (495) 692-6563 M. Puskinskaya. Okhotny Ryad www.ucclub.ru	
		State Kremlin Palace 1 Ul. Vozdvizhenka (495) 628-5232 M. Biblioteka im. Lenina www.gkd.ru	
		SO Olimpiisky 16 Olimpiisky Prospekt (495) 688-3777 M. Prospekt Mira www.olimpik.ru	
		Tchaikovsky Concert Hall 4/31 Triumfalnaya Ploshchad (495) 232-5353 M. Mayakovskaya	
		XO Club 65 Vavilova (495) 125-5349 www.xoclub.ru	
		Ikra Club 8 Kazakova (495) 778-5651 www.ikraclub.ru	
		Nikulin Cirus on Tsvetnoi Bulvar Tsvetnoi Bulvar (495) 625-8970 www.circusnikulin.ru	
		Gostins Dvor 4 Ilinka www.mosgd.ru	

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## HOME AND OFFICE WATER DELIVERY



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## Enchanting Spectacle from China

Small children will hardly have time to open their New Year presents, before a plethora of out-door entertainment starts. All major venues in Moscow have prepared festive programs for both adults and children that will last almost all the way up to January 14, when Russians celebrate "Old" New Year. During the first decade of January, Manezh, with its gorgeous interior will be turned into an oriental marquee, providing enough space for dancers and acrobats from China to premiere their beautifully made show, congratulate children with New Year and surprise them with not only presents but with acrobatic feats of mastery. One of the most famous Chinese circus groups – from Zhejiang province – is on tour in Russia after a series of successful performances given in America, Europe and

## Ballets Russes – Russian Revival

The famous Ballets Russes are revived in Moscow premiering *Le Pavillon d'Armide* – a production that opened the first season of Diaghilev's theatre in the Théâtre du Châtelet in Paris a century ago. The ballet's plot is based on the French romantic Théophile Gautier's novel "Omfala" that narrates the story of the fatal beauty Armide breaking the hearts of men even after her death. The story, together with the music of Nikolai Tcherepnin inspired Alexander Benois – a great connoisseur of Louis XIV's epoch to create scenery reminiscent of Versailles. Michel Fokine, the avant-garde choreographer who later became a major force in European and American ballet was similarly inspired. The French premiere at the beginning of the 20th century was a great success. Inspired by it, Cartier created jewellery pieces that were fashionable in Paris for some time.

In our time, Andris Liepa has been reconstructing Diaghilev's ballets one by one, with the help of artists and ballet dancers from Russia and Lithuania.



State Kremlin Palace  
February 1, 19:00  
[www.gkd.ru](http://www.gkd.ru)



Moscow International House of Music  
January 30, 19:00  
[www.mmdm.ru](http://www.mmdm.ru)

## Virtuozы Moskvы Today and Tomorrow

This winter in Moscow is marked with a series of concerts that are part of a jubilee celebration of the Chamber orchestra Moscow Virtuosity. It was founded by Vladimir Spivakov, who started out as a talented violin player thirty years ago, and is now its leader and conductor. The orchestra has gained international fame. Spivakov regularly brings his musicians to classical music festivals abroad. They have worked to perfect a refined style, paying very careful attention to the exact way the composer wished his or her music to be performed. In Russia, Spivakov also heads a charity foundation for children. This month, young talented musicians - winners of the Spivakov International Charity Foundation and other international musical contests have been given the chance to perform on the same stage as the legendary Moscow Chamber Orchestra. New virtuosos on board, the program is named To day and Tomorrow.

## Code of Musical Professionalism

The Moral Code band is well-known to all fans of jazz and popular rock in this country. To imagine Russian rock without this group is simply impossible. Their sound is always professional, arrangements are well put together, melodies unforgettable.

The band was founded in 1989 by a Moscow musician, poet and producer Pavel Zhagun who invited saxophonist Sergey Mazayev who still remains the velvet voice front man of the band. From the very beginning, Zhagun put a bet on original, well-arranged performance as the principal concept that attracted many high-class instrumentalists. At the beginning of the 90s the group was a great success, recording discs abroad both in Russian and English. Their later works like *Slavic Dances* (2005) album was produced by Chris Kimsey, who had worked for Rolling Stones, INXS, Duran Duran and the London Symphonic Orchestra. Don't miss a chance to hear these rock lions in January.



B1 Maximum  
January 24, 21:00  
[www.b1club.ru](http://www.b1club.ru)

## Museums and Galleries

### An Exhibition of the Russian Calendar

To many people outside and some inside Russia, it remains a mystery why Russians celebrate New Year and Christmas after the normal New Year on January 1. The answer is to be found in the ambiguous nature of the Russian calendar. The Russian secular world lives according to the Gregorian calendar whereas the clergy still follow the Julian calendar that was in effect before 1918.

Before Peter I attempted to westernise Russia, New Year was celebrated on September 1. The story of the Russian calendar is quite a story in itself, and the subject matter of an exhibition at the State Historical Museum. On display are calendars of different shape and material: round, square, on porcelain and fabrics, of different epochs and contents. Also on display are calendars belonging to various Russian tzars.



State Historical Museum  
Open: 10:00–18:00 except Monday  
Through March, 1  
[www.shm.ru](http://www.shm.ru)



State Museum of Modern Art at the  
Russian Academy of Arts  
10, Gologolevsky boulevard  
December 17–February 8  
Open: 10:00–19:00 except Monday  
[www.mmoma.ru](http://www.mmoma.ru)

### Warhol's portraits in motion

A new exhibition at the currently restored State Museum of Modern Art in the Gogolevsky Boulevard is a project presented by the New York Museum of Modern Art. Before a large-scale retrospective exhibition of Warhol's works is launched back in the USA, here is a rather rare chance to see works of the American artist here in Moscow. This exhibition, entitled *Motion Pictures* presents video portraits of Warhol's contemporaries – young and stylish actors, his colleagues from Factory and simply stars of the sixties. Andy Warhol started creating "video art portraits" in 1963 before the term became widespread. Within four years he created more than five hundred portraits; some of which are on display in Moscow this winter. Shot in stylish black and white, they are in contrast to his highly coloured works; this is a gallery of faces from the epoch of great expectations.

### Marlene Dietrich

To fully appreciate the ladies who starred in 20th century cinema, view them from the perspective of the 21st century. The image of Marlene Dietrich, a German-American actress, one of the icons of style of the past century is still a source of inspiration for fashion designers and for all who are in love with style and fashion. The current exhibition at Tsaritsyno with Marlene's fashion items and accessories reconstructs the epoch she lived in through gramophone records, and the Hollywood movies she starred in; all provided by the Deutsche Kinemathek-Museum für Film und Fernsehen (Germany).



State Museum-Reserve Tsaritsyno  
Open: 10:00–10:00 except Monday and Tuesday  
[www.tsaritsyno.net](http://www.tsaritsyno.net)



### Transfiguration

Darkhan Dashi Namdakov is a sculptor, well-known in the museums of Russia and China. He has held personal exhibitions at the best galleries in Europe, Asia and America. His works, including his jewelry pieces, are usually a great success partially due to their exotic shapes and hints of ancient arts; secret knowledge that only smiths-darkhans possessed. "Darkhan" in the Buryatian language means "a master craftsman able to produce arms, wedding jewelry, bronze and ritual objects". Dashi's creativity lies in the Siberian merger of European and Asian arts. He unites Russian Art Nouveau style with Eastern art traditions. His works are made of precious and semi-precious stones and metals, with Buryatian traditional materials – leather, stone, horse-hair. He plays freely with textures and tones, letting his imagination run wild. His works are so refined that sometimes it is difficult to guess what material they are made of.

Dom Naschokina gallery  
January 16–March 16  
Open: 10:00–19:00 except Monday  
[www.domnaschokina.ru](http://www.domnaschokina.ru)



# Double(d) Feature

text Vladimir Kozlov

For years, people in the Russian film industry have been complaining of a lack of good scripts and interesting ideas. Perhaps it is for this reason that in the last few years, domestic filmmakers have often turned to well-known Hollywood pictures for inspiration,



although it sometimes looks more like ripping off ideas than making legitimate “localized” versions of high-profile U.S. films.

In fact, the practice of using ideas from Western commercial movies was common back in the Soviet era, but at that time the originals were not readily available. So Soviet audiences eager to watch, say, an action movie had no choice but to stick to domestic versions, such as Alexander Mitta’s *Ekipazh* [Flight Crew] or Boris Durov’s *Piraty dvadtsatogo veka* [Twentieth-Century Pirates], two box office champions of the early 1980s.

Interestingly, sometimes two different filmmakers independently came up with the same idea, such as with Andrei Konchalovsky’s *Runaway Train* (1985) and Alexander Grishin’s *Poyezd vne raspisaniya* [Unscheduled Train], both of which told a story about people trapped on a train with no brakes and nobody at the controls. The two movies were released at about the same time in the mid-1980s, so nobody could have possibly stolen ideas from each other, but the similarity of the plots is quite striking.

These days, however, the situation is notably different, and recycling a Hollywood film that many people here have already seen on video or on TV is a challenging task, as the comparison with the original could turn out to be quite unflattering to the remake. But directors seem eager to try anyway.

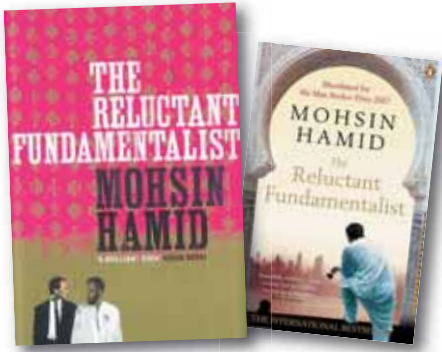
It was a son of the aforementioned Andrei Konchalovsky, Yegor, who started the most recent wave of Russian remakes of Hollywood films three years ago with his *Pobeg* [Escape]. The plot of the movie was strikingly similar to that of 1993’s *The Fugitive* by Andrew Davis, with Harrison Ford and Tommy Lee Jones as the leads. However, it was never said that the movie was a “remake” and only some people noticed the conspicuous similarities with *The Fugitive*, which, although seen here on pirated videotapes in the mid-1990s, was not theatrically released in Russia and thus not a huge hit in this country. Konchalovsky’s movie was lackluster, earning little success with either audiences or critics, and that’s probably why no one really bothered to accuse him of ripping off *The Fugitive*’s storyline.

The remake trend continued with 12, by veteran director Nikita Mikhalkov, this time an official remake of Sidney Lumet’s 1957 classic *Twelve Angry Men*. Although the movie was among six nominated for the best foreign-language film Oscar in early 2008, observers in Russia could not help but notice how the differences between the U.S. and Russian legal systems presented difficulties for the adaptation of the American “jury-room drama” to a Russian setting.

Still, the outcome was not as dismal as that of two highly publicized remakes released in 2008: the first of William Wyler’s 1953 *Roman Holiday*, which in the hands of director Alexander Chernyayev became *Vsyo mogut koroli* [Kings Can Do Anything], and the second of Mark L. Lester’s 1985 *Commando*, remade by Mikhail Porechenkov as *Den D* [D-Day]. The quality of the two originals is hardly comparable, though audiences wouldn’t know that from watching the two remakes, which are equally shoddy. Predictably, both films’ performance at the Russian box office was poor, and domestic film critics enjoyed the chance to indulge in sarcasm and scathing remarks.

The main question is what the producers’ rationale was for doing the remakes. Was it the notorious “lack of ideas and good scripts”? The idea that people who saw the originals would be eager to see the “localized” versions? Or the fact that remakes account for quite a substantial share of films made in Hollywood these days?

If the latter is true, and domestic producers just want to follow current Hollywood trends, then they might consider more carefully the true appeal of the remake. Hollywood remakes films so as to render them more accessible to American filmgoers, who have been raised on a diet of Hollywood movies and thus often require “translation” into the “language” of contemporary Hollywood cinema. However, years of exposure to Hollywood’s products has made Russians quite fluent in its language. So if Russian audiences are comfortable watching the originals, is there any need for “localizing”? **P**



We're going through Changez... A poor play on words, perhaps, but Mohsin Hamid uses allegory and clever plays on words throughout his intriguing 2007 novel *The Reluctant Fundamentalist*. The protagonist, Changez, is a young man from Lahore, Pakistan, who meets an American stranger.

While dining together, Changez narrates his recent past to the reluctant and incredibly tense American listener. We learn that the young bearded man was born into an established but down-at-heel Pakistani family and had won a scholarship to study at Princeton, one of America's prestigious Ivy League universities. He spent four long years working hard and foregoing much sleep in a number of moonlight jobs so as to keep up the pretense of a rich background with his WASP classmates. Upon graduation, he became one of very few applicants to

## "Changez is Fundamental"

be offered employment at the elite New York firm of Underwood Samson.

His tale takes a romantic turn when he meets Erica, his troubled high-society soul mate and would-be lover. We witness their budding relationship and yearn for her come to terms with the tragic death of her boyfriend so she and Changez can get together and give the story a happy ending. But, of course, that cannot be so. Why would this highflying Princeton grad and happy New Yorker (if not American) with a bright career in the cutthroat world of Wall Street have turned his back on this champagne lifestyle to return to Lahore looking every bit the archetypal fundamentalist, clad in traditional dress and obligatory beard? How to reconcile the narrative's past and present?

In the oppressive atmosphere of a traditional restaurant in a district of Lahore, Changez' monologue reveals all, interrupted only by his own observations of his dinner companion's nervous reactions to an overly attentive waiter and the passing of a group of arrestingly attractive Westernized students. We are transported to this world through the delicate descriptions of the beauty of the encroaching night, the fading light, and the fragrant scent of jasmine.

Post-9/11 New York and the arrival of troops and tanks in Lahore as part of the growing tension between Pakistan and India shape the backdrop for Changez' narrative. His experiences provide a device for Hamid to comment on and question the real meaning of words such as "fundamentalist" and "truth," and the growing friction between America and the Islamic world. As our hero goes through many changes, so does the relationship between the U.S. and Pakistan. As the friction mounts, we come to fear that this modest and impeccably well-mannered young man will finish his tale in a ghastly act of terrorism.

The clever twist leaves the reader/listener to question much more than one man's story: to whom belongs the right to point a finger – the religious or capitalist fundamentalist?

I found this complex tale, so simply and beautifully told, to be unputdownable. It was one of those reading experiences in which the closer I got to the last page, the more reluctant I became, fearing what was to come and not wanting this personal journey to end.

– Claire Marsden

*The Reluctant Fundamentalist* by  
Mohsin Hamid,  
192 pages Hamish Hamilton, 2007

## Something for the Weekend

The sexiest album of last year has to be *Only By the Night* by Tennessee rock band Kings of Leon. This, their fourth album, was released in the late summer of 2008 and has proved to be their most successful yet.

I could go on to talk about the obvious influences of Radiohead and My Morning Jacket; opine the merits of the powerful blend of carefully crafted lyrics and guitar riffs in the impressive tracks (viz., Track 4, "Use Somebody"); discuss the political punch of the album's second track, "Crawl," and the fact that the timing for this release was perfect – an intelligent summer soundtrack.

But it is the first song from the album to be let loose onto an unsuspecting public that really does something to me. Whether it is the vocals of Caleb Followill (and the image of the skinny, bearded lead singer belting it out on stage) or the power of the song

in its entirety, I just don't know. The title, "Sex on Fire," speaks for itself, as do the Shakespearean lyrics:

*Soft lips are open, knuckles are pale,  
Feels like you're dying,  
You're dyin' well!*

If you are innocent of the delights of Kings of Leon or you believe that rock is really not your thing, then make it your New Year's resolution to try something different. *Only By the Night* will not leave you wanting.

The band's back catalogue is also worth a perusal, with many tracks ("Slow Night So Long," "King of the Rodeo," and "Red Morning Light," to name but three) that have become anthems across the dance floors of sweaty indie clubs around the world, Moscow in the forefront. *Youth and Young Manhood* (2003), *Aha Shake Heartbreak* (2004), and *Because of the Times* (2007) are all albums worthy of adding to your collection. Some may



consider the indecipherable lyrics of these earlier albums to be a problem, but Followill's mumblings combined with the band's hard yet melodic support provide the listener with a totally enthralling experience.

Perhaps this is what sets their latest album apart and makes it their most commercially successful to date: You can hear every clearly enunciated word. Buy it...play it...love it!

*Only By the Night* is available at most record stores in Moscow, or dabble in "Sex on Fire" on YouTube.

– Claire Marsden





## Artist Alla Belyakova: Back in the Limelight

text and images Olga Slobodkina-von Bromssen



The collapse of the Soviet Union marked the beginning of a new era in any number of ways. In Moscow's artistic circles, it meant the last vestiges of Socialist Realism giving way to free-thinking artistic creativity. It also meant a renewal of the careers of artists marginalized by the Soviet regime. One such person was watercolorist Alla Belyakova, who in her 80s experienced a resurgence in the art world both in Russia and abroad that brought her the recognition that had eluded her for so many years.

Alla Kukol-Yasnopolskaya was born in 1914 into an aristocratic Russian family that three years later, following the revolution in 1917, was sent to Turkestan to live. Given her class background, higher education was out of the question for young Alla in the new social order that reigned in what by 1922 had become the Union of Soviet Socialist Republics.

By the early 1930s, the now married Alla Belyakova had moved to Moscow with her husband and found work in an architectural design office. Recognizing her talent, the organization enrolled her in a three-year course of study at the

Moscow Architectural Institute, where she received her first formal artistic training. Following World War II, she started work at the Academy of Architecture, where she met a fellow artist who would become an influential teacher and eventually a partner to Belyakova. "It was Arthur Fonvizin who actually made me a painter," Belyakova would later reflect.

Belyakova met Artur Fonvizin in 1948, at which time he was one of the most prominent figures on the Russian artistic scene. Fonvizin painted 50 portraits of his talented student, with whom he was passionately in love (at least, that is, according to Belyakova). One of the most famous is called *Lady Hamilton*, in which Belyakova is portrayed seated in an armchair wearing a posh black hat.

In 1962 Belyakova suggested to Fonvizin that the two collaborate on a series of lithographs. Fonvizin made the drawings while Belyakova transferred them onto the lithographic stone and painted them, adding her own details and making all the prints by hand (not more than 10 from each drawing). These solemn, polyphonic works are delicate designs, as if an



ebbing wave has left a lace design of foam on the sand. But a closer look reveals a small, elegant woman on horseback, an umbrella in her hands.

The collaborative project showcased both Fonvizin's artistry and Belyakova's mastery in working with stone. The series consists of a total of 30 images, and only one museum – not in Moscow, but in the Siberian town of Chita – can boast a complete collection of these marvelous prints. The project inaugurated a creative partnership that would continue until Fonvizin's death in 1973.

Another influential teacher in Belyakova's life was the Russian artist Robert Falk (1886-1958), whom she met in 1954 when he attended her first solo exhibition. Falk, who had been a member of the Moscow art group Jack of Diamonds in the first quarter of the 20th century, immediately invited Belyakova to study with him, and art critics have credited him with helping Belyakova emerge from Fonvizin's powerful influence and develop her own original style.

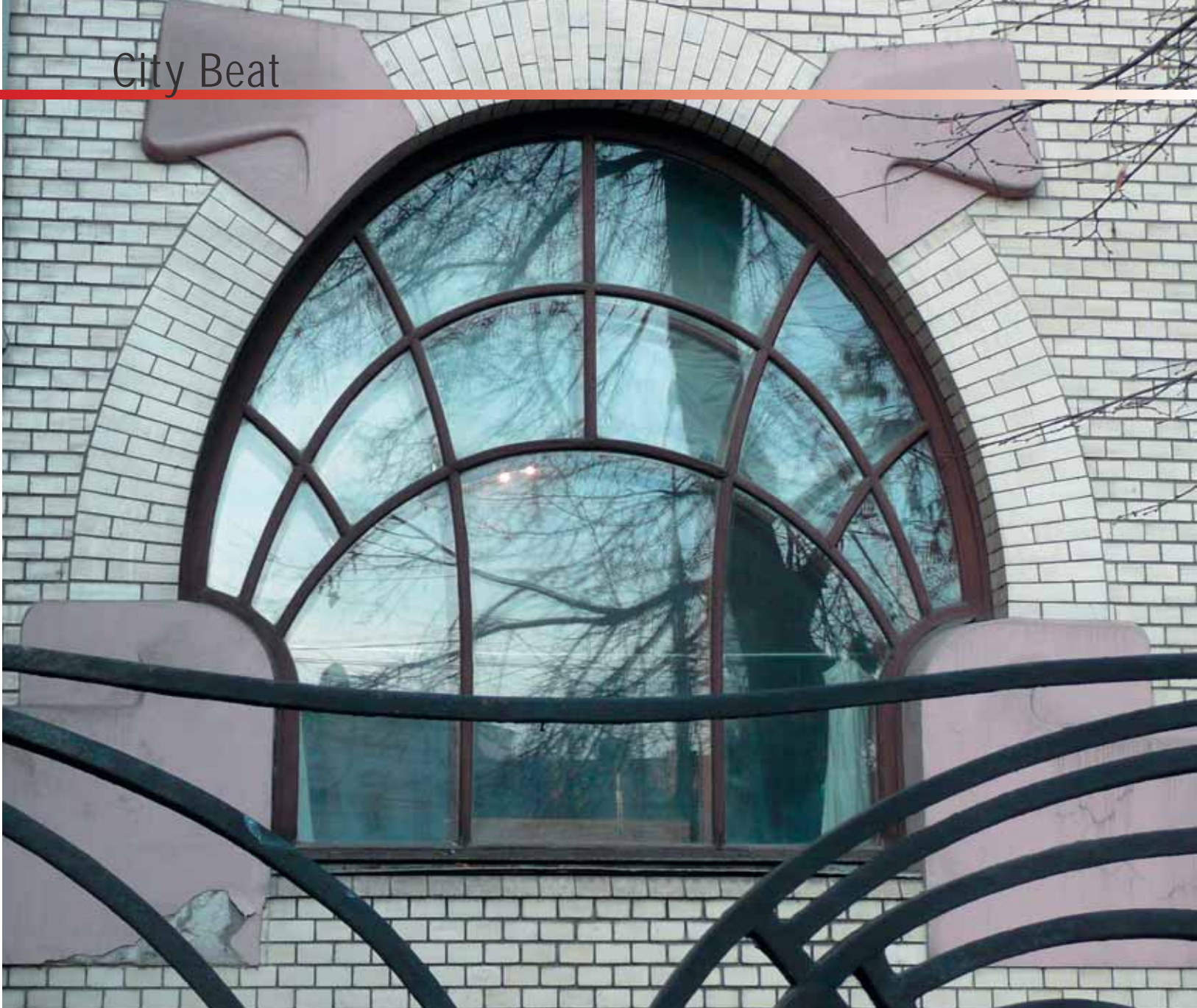
Apart from her collaborative work with Fonvizin and some

prints she created on her own, mainly in black and white, Belyakova is known mainly for her watercolors – still-lives, landscapes, and portraits. Speaking about the major theme of her works, flowers, the artist used to say: "I love music, I love poetry. When I'm painting flowers I want them to be as beautiful as poetry and music. There are lots of beautiful things in the world, but what can be compared to the silent beauty of a flower?"

In Belyakova's works, each spot of color is perfectly placed, the objects in her still-lives easily visible in a perfect spatial composition on the sheet of paper, while her refined palette and depth of color draw the viewer into a world of harmony. Her works are authentic easel watercolors, in the tradition of a school of painting that was once quite robust in England as well as in Russia but has died out in both places.

In this way, Belyakova was one of the few classical artists living at the end of the 20th century. She died in 2006, working until the last moment of life. Shortly after her death, a newly discovered planet was named in her honor. **P**





# Art Nouveau at Its Best: The Ryabushinsky House

text and photos Ross Hunter

Moscow's architecture is all too easily thought of as having two classes: overdone, grand and monumental or underdone, drab and commonplace. Crowded pavements, gridlocked traffic, overhead wires and underground travel conspire to make it hard to look up and around. But there are exquisite riches to be spotted from most eras, and the more you look, the more you discover. One of the city's most enjoyable Art Nouveau creations is the Ryabushinsky House (now the Gorky House Museum).

Art Nouveau hit Moscow in style, and played a full part in that astonishing period, say 1895 to 1910, when Russia moved from catch-up-and-copy to the avant garde and revolutionary thought... to revolution. The philosophy of the Art Nouveau movement lent itself particularly well to the revolutionary moment: a holistic vision to be applied to all artistic forms, from typography and fine arts to furniture

and architecture; welcoming of new technology and materials (unlike the Arts & Crafts movement) and expecting style and quality to be available to all.

The parallel with the present is unsettling. Moscow in the belle époque, the early years of the last new century, was full of contradictions: poverty and struggle for most, extraordinary wealth for the elite, with very conspicuous consumption in the retail, entertainment and housing sectors. Brilliant and stylish buildings (which the 2000s have yet to emulate) were not enough to ward off catastrophe when the good times crashed. *Déjà vu*, anyone?

Moscow's industrial rich vied with each other to build the most elegant houses. The Ryabushinsky family made money in several areas of industry, trade, and banking, and were keen on the arts and liberal politics. Dynastic son Stepan hired Moscow's best and most prolific epochal archi-



tect, Fyodor Shekhtel, to build him a mansion on Malaya Nikitskaya Ulitsa. The result, completed in 1900, is a classic of world class, inside and out. Today the house is now overshadowed by larger, less sculpted erections, which shade its impact a bit, but no matter. The house grows out of its garden and reaches skyward with balance and grace.

Art Nouveau defers not to symmetry but evolves into the space it inhabits, the ideal method to make functional buildings that maximize useful space. The house's large windows have exquisitely sculpted, curving wooden frames, reflecting and honouring the surrounding glade. Cream tiles, characteristic of Moscow Art Nouveau, are plain in themselves, but enhance the glories of the proportions, the windows and especially the orchid frieze all round the house, offering a view of nature, space and sky under the crisp, angular eaves.

The organic theme is the essence of Art Nouveau: taking hard, solid materials – stone, cement, wrought iron and hardwoods – and moulding them into flowing, living forms. Throughout the Ryabushinsky House, all these textures are worked together into a living whole. The characteristic 'whiplash' curve – enjoy it in the work of Charles Rennie Mackintosh, Aubrey Beardsley, Alfonse Mucha and Henri Toulouse-Lautrec – is resplendent in the floor's inlaid marquetry, the door frames, the stained glass windows, and most of all in the gorgeous staircase.

There are several naturalist themes around the house – including flowers, snails and the undersea – and the staircase flows with such elements. A standing wave glides up the incline, watched by a jellyfish lamp from below and writhing lizards from above, and lit by a house-tall stained glass window replete with delicate curves, blue hues and optical images. The sculpting of the balustrade is astonishing. I cannot tell if it is natural marble or reconstituted – can you? If I lived there a decade or two, I am sure I would understand at least half of the marvels of this dwelling.

Lest I wax too lyrical, which is almost impossible, a few words of caution. The house is also the Gorky Museum, a fact that has mixed ramifications. The museum is wonderfully unreconstructed: entrance is free, photo permits cost a bargain 100 Roubles, the staff know and love their subject, modernity has no place, the brochure – choose any language – is absurdly cheap and the atmosphere is timeless. But it is also dim and musty. Half the light bulbs are out and the jellyfish is suffocating under a plastic sheet. This is a house that needs to be lived in, not pickled. If you are a Maxim Gorky fan, enjoy your visit (even though he hated living there). If not, enjoy it anyway, but always imagine living, or at least dining, there. Please invite me if you get the chance.

The good news is that the outside is wreathed in scaffolding, as are a remarkable number of Art Nouveau buildings all over Moscow – giving hope that this unique art form is coming back into fashion, not a moment too soon before dilapidation sets in.

Art Nouveau fans shouldn't miss the hotels Metropol and National, (to be featured in future issues of Passport) as dazzling from within as they are from without. For more suggestions of local Art Nouveau specimens to admire, consult *The Origins of Modernism in Russian Architecture* by architecture historian William Craft Brumfield. It lists and maps a number of fine Moscow Art Nouveau buildings and is available on the Internet (simply Google, then ogle). **P**



*Chrysanthus ceiling*



*Tree window*



*Stair base*

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# Lermontov's "Mineral Towns" Today

text and photos Piers Gladstone

Since the 18th century, Russians have been travelling to Mineralnye Vody (The Mineral Towns) in the Russian Caucasus Mountains in search of curative spring waters and rest. In 1774, this area passed from Turkish to Russian rule and in the 19th century the five main towns and their natural springs became a popular summer destination with "polite society" from St Petersburg and Moscow, as well as for romantic writers such as Lermontov and Tolstoy. Now, many of the springs and sanatoria no longer function, but all of the towns, their springs and their parks, are still popular destinations throughout the year for Russians and tourists alike.

At 6.25 pm precisely, the Novorossiysk – Vladikavkaz express gives a pre-departure hiss before slowly slipping out of the station and into darkness.

A *providenik* brings freshly laundered sheets, vacuum-sealed in plastic, before returning with tea in glass cups. Outside the window all is total darkness, stars watching high above a mysteriously unknown landscape. Sheets of car headlights arc and sweep around the S-bends of hills shrouded in mist, like a series of lighthouses viewed from the sea. The train enters a succession of tunnels, the light from the compartment illuminating brickwork speeding by. Arches with lone electric bulbs flash by at regular intervals, before being sucked back into darkness.

Shapes and shadows dance across the compartment's walls and ceiling. Squares of weak light from the train's windows reveal vague shapes outside as they pass in the night. The stations of small towns are blanketed in mist.

Undefined shapes and forms, voices and noises emanate from ill-lit platforms. Excited hushed voices enter the carriage's corridor. At 4.30am, small flakes of snow drop lazily from the sky, fingering their way to tickle and kiss the faces of the newly arrived in a wintry greeting at Mineralnye Vody, the transport centre for the spa towns of Kislovodsk, Pyatigorsk, Yessentuki and Zheleznovodsk.

From Mineralnye Vody, the jagged and snow-dusted peaks of the mountains high above the train tracks are shrouded by slow moving cloud, the occasional speck of blue revealed before being cloaked again. All of the train stations, even the smallest, are regal in their architecture. This theme is continued and extended on arrival at Zheleznovodsk, the smallest of the spa



*The Pushkin Gallery, Zheleznovodsk*

towns, where the older sanatoria and springs close to the railway stations are fantastic architectural follies. The most striking, the brownish red and white striped Ostrovsky Baths (built in 1893), complete with Arabic inscriptions and a faux minaret, belongs more to Damascus than the Caucasus.

Overlooking the city and the terraced park stands the Pushkin Gallery, a glass and blue metal gallery that was prefabricated and brought from Warsaw and erected in 1901. Now it is shuttered and closed. The weak morning winter sun glints off its metallic roof while trolley-pulling souvenir sellers arrive and set up their stalls. An old woman completes a gentle exercise routine while gazing out across the valley to the mountains on the opposite side, plumes of cloud pouring from their peaks like

smoke trailing from an ocean liner's funnels.

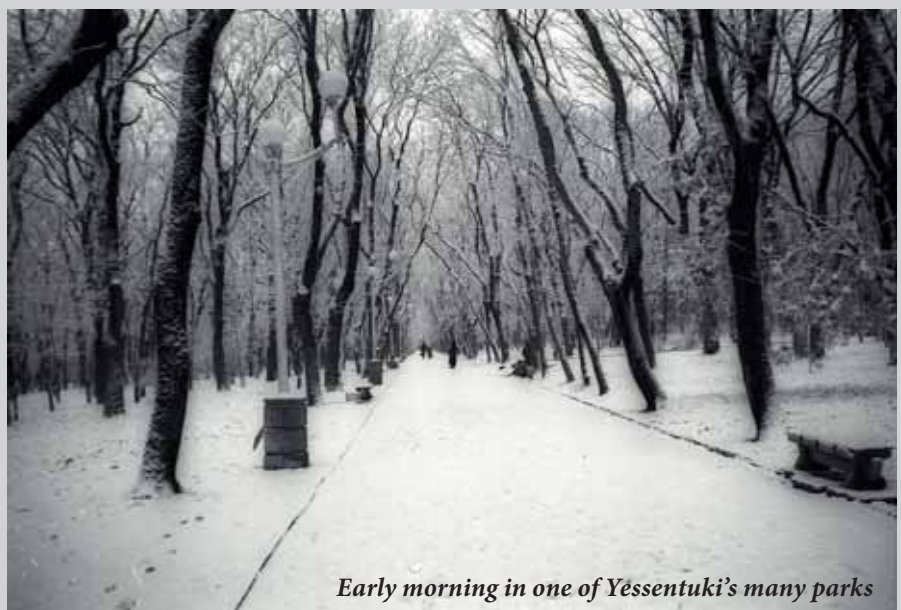
Pyatigorsk, the 'capital' of the Mineral Towns, immortalised both by Mikhail Lermontov's novel *A Hero of Our Time* and by his death in a duel in 1841, feels tired and soulless. Modern-day Pyatigorsk sprawls untidily beneath the old town located higher up at the foot of Mount Mashuk. The old town seems not to have stood the test of time, but then neither have the social classes nor the political philosophy whose foundations the town was built on. The genteel society who brought their architecture, their values and their presence in the summer months from St Petersburg and Moscow, have not been here since 1917. Pyatigorsk, more than its mineral town neighbours, suffers from this de-contextualisation.

The unkempt, empty and silent tree-lined boulevard of Prospekt Kirova no longer is graced by the footsteps of mothers with their young daughters in search of eligible young bachelors. Their houses that line it are, for the most part, either crumbling and faded

or have been demolished. One block of houses has been restored and brightly painted, creating a splash of colour as yellows, oranges, pinks, whites and apricots march in procession up the hill towards the somewhat forlorn Academic Gallery.

And yet, on walking into the courtyards and down the alleys to the side of these houses, real life and an essence of this town in its modern context can be felt. Washing hangs on lines, cats sit on windowsills unblinkingly watching their domain, while dogs root around in corners. The houses stand in varying degrees of disrepair, but nonetheless they are alive. Like in Old Havana, the old town of Pyatigorsk's colonial buildings from an imperial age now house a completely different kind of inhabitant in a different era, and like in Havana, the buildings have subsequently been infused with life and charm.

The Pyatigorsk of Lermontov exists only in the imagination now. Then, it was a form of cultural imperialism: the transportation of a lifestyle and an architectural ethic to a faraway region, built after an imperial conquest. Then



*Early morning in one of Yessentuki's many parks*

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*Ring Rock, near Kislovodsk, daubed in graffiti*

it was a colonial town. Now it is a post-colonial reality.

The Kislovodsk train meanders like a river through the valley, a mysterious low cloud hanging in the cold morning air. The bluish wood smoke from the houses dotted around the valley blends with the mist, the smell of it faintly perceptible, even in the train. A succession of mountains pass by on either side, their dark ridges butting out into the valley, while the tops of the mountains wear a thin white cap of snow. The head of strange elephantine mountain juts out towards the train tracks, its body concealed by the mist.

The winter sun is like a bright moon, softened and filtered by the cloud and mist. As the train nears Kislovodsk, so the horizon is illuminated in an almost celestial light as the sun starts to break through the cloud that has kept the city hidden. The tower blocks on the outskirts are not yet illuminated and stand undefined, strange monoliths in the murky light.

The large 19th century Kurortny Park (Cure Park) is humming with weekend activity even though it is out of season. Various stalls selling dried herbs and tonics for one's health are surrounded by customers while a woman on a bench sells dried fruits and nuts, singing serenely to the radio that sits next to her. A large eagle stares wistfully towards the mountains that it should be soaring above, waiting with a variety of other animals to be photographed. Couples promenade arm-in-arm and young children chase pigeons. People throw coins over their shoulders into a fountain while making a wish. An old busker in a beret serenades a small girl

dressed in pink with his saxophone. She claps her hands and squeals with delight, bringing smiles to the faces of old men playing chess and backgammon who sit on circular benches built around the feet of trees. There is a palpable air of happiness and healthiness as the setting sun warms the outcrop of Krasnye Kamni that hangs above the park.

The area immediately outside Kurortny Park is a well-preserved pre-revolution architectural museum, except that this museum lives and breathes in the present. It is a pedestrianised area, where regal buildings face each other across bulvar Kurortny, people browse the souvenir stalls, and narrow streets head up the hilly sides where small ornate wrought iron bridges connect the upper levels.

The focal point of this pedestrianised area is the graceful Indian-temple style Narzan Spring Gallery, built in

1903 and home to Kislovodsk's most famous mineral water and around which the town was originally founded. Life expectancy here is between 10-15 years higher than the national average, which many attribute to the drinking of Narzan's rich and carbonated waters. Locals and tourists alike are serious about their mineral waters, and here in Kislovodsk, there is also a sense of seriousness and civic pride in the city and its wealth of well-maintained and grandiose historical buildings. It is a town with a spirit, where a continuation of its history can be felt, but a continuation that is not dependent on this history.

'Ring Rock', 5 km outside of Kislovodsk, has been a favourite excursion for those visiting the town ever since it was built. A large natural circular arch in a limestone cliff sits at the end of an escarpment, framing the sky. The steep path leading up to the arch is lined on both sides with women selling a variety of traditional handmade ethnic goods. The final steps to the arch are smooth, worn and carved by the footsteps of centuries. The arch and the surrounding rock and caves have been heavily daubed in graffiti. Empty bottles and burst balloons evidence of previous celebrations. Small pieces of cloth have been tied to the branches of trees for good luck. Weathered by their exposure to the elements, they now look like scraps of rubbish snagged in the trees. The modern age has left its marks on this ancient of places.

Distant somnolent sounds drift up to the arch from the direction of Kislovodsk lying darkly veiled across the plain that the rock silently watches over. Behind the arch, a pine forest with

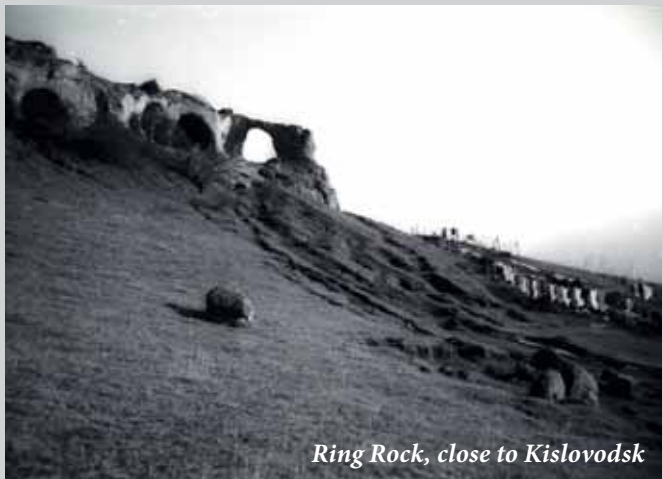


*One Zheleznovodsk's 19th century Arabic follies*

flecked brushstrokes of birches' white swishes in the wind. A party of excursionists arrive in a minibus and follow their tour guide slowly up the path. Once at the foot of the arch, they stand obediently like school children, hands folded, listening to their guide, raising their heads when he points upwards.

The Olympic Complex, built for athletes to train for the 1980 Olympic Games and now used by the army, sits high above Kislovodsk atop of Mount Maloe Sedlo (Little Saddle). The road from Kislovodsk winds its way up past farmyards with ancient tractors and equipment in them, while haystacks dot the nearby fields. A young shepherd stands on a ridge, his crook in hand, watching over his flock of brown sheep as three large birds of prey silently float and circle on the thermals high above, black silhouettes imperceptibly moving against the deep blue sky. The valley below is bathed in sunshine, the shadows of clouds slowly sliding across the valley's floor, dulling for a moment the brightness of the brown of the earth and the white of the snow.

A yellow cable car, swaying slightly in the wind, brings walkers, mountain bikers and panorama seekers upwards to Mount Maloe Sedlo. Far below, three gold domes shine amid the miniature buildings of Kislovodsk. Two old women sit on a bench overlooking the view, making cooing noises while holding out sunflower seeds in the palms of their hands for the small birds that flutter around them. To their right is a romanticised statue of Lermontov in military uniform looking out across the valley to Mount Elbrus, Europe's highest mountain, that stands imperiously above the Caucasus range it commands, its power and longevity mocking the insignificant of the statue below. A cloud shaped like a halo sits above its twin peaks, adding to its majesty. **P**



*Ring Rock, close to Kislovodsk*



*At the top of Mount Maloe Sedlo, Kislovodsk*



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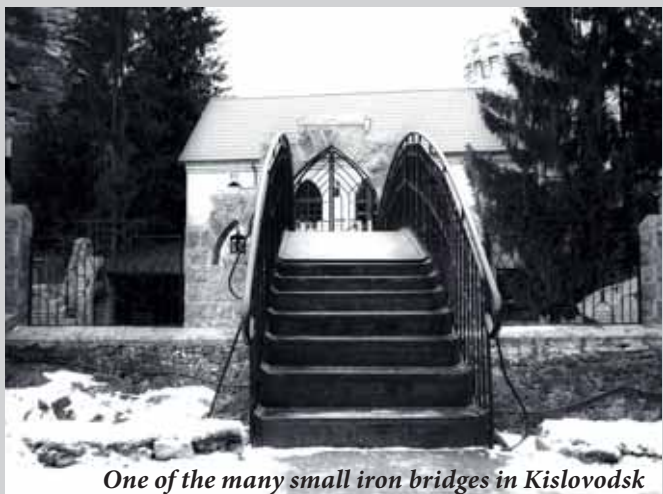
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*Curative water drinking, Yessentuki*



*One of the many small iron bridges in Kislovodsk*





# Politics and Pomp: Washington, D.C.

text and photos Anne Coombes

All eyes will soon be on Washington, as the new POTUS (President of the United States) is sworn in, taking the reigns of the world's foremost superpower. America's capital is known as the political engine of the Western world and, for the first-time visitor, there's a frisson that is hard to describe.

Since George Washington took the first oath in 1789, billions of American citizens have witnessed the grand inauguration of the president. This year's swearing-in ceremony, taking place at noon on the steps of the Capitol building on January 20, promises to be just as full of pomp as ever – stars and stripes blazing fiercely. Americans will be hanging on every word of the inaugural address, an oratory tradition that has seen speeches ranging from 8,445 words to just 135. Later, the president and vice president make their way down Pennsylvania Avenue, cheered by well-wishers; a parade of floats and marching bands, both military and civilian, processes along the Mall between the Capitol and the Washington Monument, arriving finally at the venerable doors of the White House. Those fortunate enough to be among the throng will have no doubt that they are part of a slice of history.

Of course, standing before such iconic structures as the Lincoln Memorial, a shiver of excitement is inevitable. We're so familiar with shots of the Reflecting Pool, the White House and the Capitol from Hollywood films, that it's almost disturbing to be confronted by them in the "flesh." You don't need to be American to appreciate the patriotism that oozes from every stone.

The city's impressive marble and granite monuments tower above: majestic by day, ethereal by night. The evening illumi-

nations are gasp-inducing but the District of Columbia is also known for its blue skies and sunshine, which make strolling around a real pleasure. Washington is worth a visit at any time of year, but spring is a particularly beautiful season, with cherry trees blooming along the banks of the Potomac River. Washingtonians are quick to shrug off their winter coats and take in the air, enjoying the elegance of their city and all that it has to offer.

There is a staggering array of memorials around the city, but among the most touching are those commemorating America's mid-century armed conflicts. Nineteen stainless steel statues depict fighting men on patrol, representing the 1.5 million army, navy, Marine Corps and air force men and women who fought in the Korean War. On a grander scale, the fountains of the World War II Memorial, dedicated in 2004, play at one end of the Reflecting Pool; it's a favorite spot on hot summer days, when the breeze blows welcome spray.

The Vietnam Veterans Memorial, designed by Chinese-American architect Maya Lin while she was still a college student, is etched with the names of the more than 58,000 servicemen and women lost in that conflict. Family members often visit to pay their respects, take a rubbing of the name of a lost loved one or lay flowers and flags at the base of the black granite walls.

For a bird's eye view, a trip to the top of the flag-encircled Washington Monument is a must. It takes the elevator a whole minute to reach the top (the foolhardy can climb the 896 steps). An alternative 360 degree view can be had from the Old Post Office clock tower, built in the 1890s.

*We're so familiar with shots of the Reflecting Pool, the White House and the Capitol from Hollywood films, that it's almost disturbing to be confronted by them in the "flesh."*

### Beyond D.C.

A trip to Mount Vernon, the family home of first U.S. President George Washington (from 1754 to 1799) is a real treat. The elegant Georgian mansion, overlooking the Potomac, boasts 500 acres of grounds. Voyeurs will love taking a peek at the great man's bedroom and musing over the startlingly vivid wallpapers chosen for the downstairs dining room and parlor. President Washington alone earned the title "Father of his Country" in recognition of his leadership in the cause of American independence.

Also in Virginia is Arlington Cemetery, the final resting place of around 250,000 war veterans. The biggest draw is President Kennedy's grave, marked by an eternal flame. It was lit by Jacqueline Kennedy at her husband's funeral in 1963 and has burned ever since. Visitors approach in reverential silence, as John Kennedy remains a national icon commanding huge respect. For more insight into American patriotism, watch the changing of the guard at the Tomb of the Unknown Soldier.

### The History of Inaugural Balls

On May 7, 1789, one week after the inauguration of George Washington in New York City, sponsors held a ball to honor the new president. It was not until 1809, however, when President Madison was sworn in, that the tradition truly began. That night, First Lady Dolley Madison hosted the gala at Long's Hotel, selling four hundred tickets at \$4 each. The inaugural ball quickly turned into a highlight of Washington society. A typical ball could accommodate thousands of guests. For example, the feast marking James Buchanan's inauguration in 1857 included 400 gallons of oysters, 60 saddles of mutton, 75 hams, and 125 tongues.

Its location became a prime topic of discussion and angst. Most of the early balls were held in temporary structures, which often presented problems. On one occasion, the weather was so dreadfully cold that guests were obliged to dance in their overcoats and hats. They ran out of coffee and hot chocolate and the caged decorative canaries froze on their perches.

Today, inaugural balls are a traditional element of the celebrations, with up to 40 separate evenings planned this January. Each sports a patriotic name: Stars and Stripes, Independence, and Liberty to name a few. These premier events for Washington, D.C. society are glittering affairs at which the incoming president always endeavors to make an appearance, if only for a single dance.

If you'd like to become part of history, purchase your ticket from a vendor such as GreatSeats.com (1-800-664-5056). In 2005, some were available for as little as \$50, with prices ranging through to \$775.

Tickets for the Inaugural Parade will be available in early January (\$295-850). **P**



### MUSEUMS

Don't miss the National Air and Space Museum, displaying the original Wright Brothers plane and a full-size copy of NASA's Lunar Landing Module. Discover the world of espionage at the International Spy Museum, which boasts that most of the exhibits are "stolen." One section, dedicated to the Cold War, is particularly intriguing for visitors from Russia. Meanwhile, the U.S. Holocaust Museum documents Nazi persecution of millions before and during World War II, bringing the past starkly to life.

### INSIDER TIPS

Unless you are a champion walker, one of the best ways to see the sights is by open-top bus or trolley, which allows you to hop on and off through the day. Tours leave regularly from Union Station. A one-day ticket costs \$32.

[www.historictours.com/washington](http://www.historictours.com/washington) for more information. For well-organized package trips to Washington, see Smithsonian Journeys at [www.smithsonianjourneys.org/tours](http://www.smithsonianjourneys.org/tours).

Tickets for the Washington Monument are available free of charge daily from the booth near its base.

### FLIGHTS

Flights to Washington's Dulles Airport from Moscow's Sheremetyevo are available on Air France (connect in Paris) for just over \$900 or just over \$800 with KLM (connect in Amsterdam). Aeroflot offers a direct flight to Moscow on Saturdays (\$600).



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# Yerevan, Armenia's Capital

text Tristan Kennedy

Closing my eyes as I inhaled the rich fragrance of the cognac I held in my hand, I listened to the voice of our guide as she explained the merits of this particular 16-year-old brandy in perfect, softly accented English. Feeling the warmth of the sun on the back of my neck, I thought to myself, "There are few places in the world where holidays get as good as this."

You might imagine the scene I'm describing took place in the south of France. In fact, I was over 2,000 miles to the east of the French town of Cognac, and just a short flight away from Moscow, in Yerevan, the capital of Armenia. But while Yerevan is not nearly as touristy as many French towns, there is not much to separate the

well-run, professionally guided cognac-tasting tour I had just finished from a similar one in France.

The distillery is a large, old, imposing-looking building that was once a fort. It comes complete with musty underground cellars where the golden-brown liquid matured slowly in rows of huge oak barrels. It is only when you come to the history section of the tour that the differences become apparent. While the French trace the origins of cognac to the 3rd century, when the Roman Emperor Probus allowed the Gauls to plant their own vineyards, Yerevan's Noi distillery claims ancestry that is far older. Armenians say that Noah (Noi in Armenian) brought grapes down with him after his ark landed on Mount Ararat. After the flood he apparently began producing cognac in earnest – production that continues to this day in the distillery named after him.

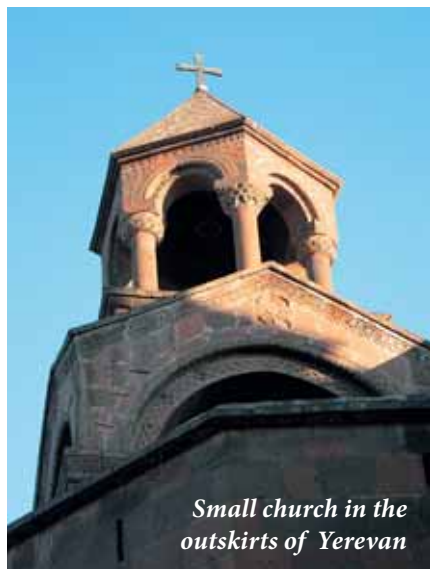
Whether or not one chooses to believe in that particular tale, it is easy to imagine how looking at Mount Ararat might have given the old man cause to celebrate by creating a new drink. At over 5,000 meters high, the mountain rises out of the fertile plains south of Yerevan to provide a stunning, snow-capped backdrop to the city. But while it may have been cause for celebration thousands of years ago, today the mountain, which sits 20 miles inside the Turkish border, also serves as a constant reminder of

the most painful episode in Armenian history.

Until World War I, the majority of Armenians were citizens of the Ottoman Empire, living in the area around Ararat in what is now eastern Turkey. As the war dragged on and it became obvious that the Ottomans had backed the losing side, the Young Turks in charge of the country decided that Armenians were the enemies within and apparently did their level best to wipe them out. The ensuing genocide killed around 1.5 million Armenians and set a precedent that Hitler allegedly admired a quarter-century later.

While the Turkish government to this day denies that any systematic extermination took place, the documents and photographs on display in Yerevan's Museum of the Armenian Genocide appear to offer pretty damning evidence. Although visiting the museum is a harrowing experience, it is a must for anyone who wishes to understand Yerevan and its people.

Those who live closest to the experience of this tragedy, however, have long since come to terms with it, and I encountered very little of the self-pitying, victim attitude among the people of Yerevan. In fact, the guard at the genocide museum was positively cheerful. He got talking to us as we admired the imposing monument to the tragedy, and he invited us back to his office for a cup of viscous, viciously strong Armenian black coffee.



*Small church in the outskirts of Yerevan*

As we chatted, the guard told us in matter-of-fact terms not only about the historic tragedy we had come there to learn about, but about the tragedies he had witnessed in his own lifetime. He had seen action in the bitter war between Armenia and its neighbor Azerbaijan, which tore the region apart following the collapse of the Soviet Union. The ongoing rancor caused by the disputed territory of Nagorno-Karabakh still poisons the relationship between the two countries to this day. I found myself amazed at how, in the face of post-Soviet poverty and this horrendous border war, the people of Yerevan could remain so stoical. Spotting the icon on the office wall, I reflected that it may have something to do with their deeply held religious faith.

Like their cognac, Armenian Christianity is the oldest in the world. During a brief period of self-rule, Armenia became the first state to declare Christianity its official religion – beating the Roman Emperor Constantine to it by 36 years. This faith managed to remain strong in the face of successive invasions by pretty much every empire going. The Byzantines, Arabs, Mongols, Persians, Ottomans, Russians, and finally the Soviets have all ruled Armenia at one stage or another, yet none of them have managed to stamp out the Armenian Apostolic Church.

In the post-Soviet era, the Church has enjoyed something of a renaissance, bouncing back healthier than ever after 80-odd years of atheistic oppression. Beautiful ancient churches can still be found in Yerevan, and many of these

have been restored recently as development money pours in from the Armenian diaspora. There are also some domestic donations, but while Armenians are cheerful and charming in the face of tragedy, theirs is still a relatively poor country.

The Azeris and their Turkish allies have not let Armenians across their borders since they lost the Nagorno-Karabakh war, meaning Armenia's only open land frontier is that with Georgia – where one imagines trade may have become more difficult of late.

Yet Yerevan is still a city that feels like it's on the up. The contributions of rich Armenians living overseas have helped renovate some of the old European-style buildings as well as the more exotic looking churches. Possibly the best indication of where this city is headed is the cascades, another must for tourists.

Begun by the Soviets, these large, steep steps running up to Haghtanak Park [Victory Park] were abandoned when the union collapsed. But rather than let them rot as a hulking horrible concrete mess, the Yerevan civic authorities, helped by a rich Armenian-American, have transformed them into a terraced sculpture gallery. Riding up the shiny new escalators inside you could be forgiven for thinking you'd reached Moscow's Park Pobedy [also, Victory Park] metro station. As you emerge to admire the sculptures on each successive level, the view over the rooftops of Yerevan – with the ever-present peak of Ararat behind them – becomes better and better. **P**

#### GETTING THERE:

Several Airlines fly to Yerevan direct from Moscow including Armavia from 450 Euros return, Aeroflot from 350 Euros return and S7 from 260 Euros return.

#### VISAS:

British and American nationals require visas to visit Armenia, but don't need a letter of invitation. These can be issued by the Armenian consulate in Moscow:

#### **Embassy of the Republic of Armenia in Moscow, Russia**

2, Armyansky Per.,  
Moscow 101000, Russia  
Phone: +7 (495) 924-1269  
Fax: +7 (495) 924-5030  
[www.armenianembassy.ru](http://www.armenianembassy.ru)

#### LANGUAGE:

Armenian is the official language. It uses its own unique alphabet. It's probably worth learning a couple of letters of this to read station names on the Yerevan metro, but otherwise Russian is pretty widely used. Thanks to the influence of the diaspora many Armenians also speak excellent English.

#### WHERE TO GO:

#### **Armenian genocide museum and monument Tsitsernakaberd memorial complex**

RA, Armenia  
Yerevan 0028  
Phone: +374 (10) 390981  
Fax: +374 (10) 391041  
e-mail: [info@genocide-museum.am](mailto:info@genocide-museum.am)  
[www.genocide-museum.am/eng/index.php](http://www.genocide-museum.am/eng/index.php)

#### **Cascades**

Haghtanak Park  
For information about the Cafesjian museum inside the cascades:  
Cafesjian Museum Foundation  
Tamanian Street 2, Suite 48  
0009 Yerevan, Republic of Armenia  
Phone: +374 (10) 541932 /  
+374 (10) 541934  
Fax: +374 (10) 568550  
Email: [info@cmf.am](mailto:info@cmf.am)

#### **Cognac tours**

Tours and tasting can be arranged at either the Ararat or the Noi distilleries in Yerevan.

*Check out [www.visitarm.com](http://www.visitarm.com) or [www.welcomearmenia.com](http://www.welcomearmenia.com) which provide further details about all these attractions, as well as hotel bookings.*



Yerevan City View



## Getting Steamed

text Andy Potts

When things seem bleak, Russians head for the *banya* [bathhouse]. And as the winter holidays fade into memory and the gray days of winter stretch far ahead, it's only natural to want some kind of tonic or pick-me-up. When in Russia, that means a trip to the hot, steamy world of the banya.

Its importance cannot be overstated – for the inmates of Dostoevsky's *House of the Dead* the infrequent trip to a flea-ridden bathhouse in the depths of Siberia was a rare and precious glimpse of freedom to be savored all the more for its brevity. Without a New Year party in a banya, Zhenya would never have discovered the “Irony of Fate” in one classic Russian film, and Beeline would never have their overblown promotional sequel to put in the bargain bin at El Dorado.

Whatever the location, the sequence is the same. Strip down to a towel and a felt hat – to protect the hair from the heat, of course – then get into the steam room. A wood-burning stove keeps things hot, while the experts apply just the right amount of water to give a dry, cleansing steam. Too much and the room gets clammy and uncomfortable – a novice is not encouraged to intervene when the cognoscenti undertake this task.

Once the heat becomes unbearable, it's time to jump outside. Indoor bathhouses offer a plunge pool for a bracing chill; country shacks might have you rolling in the snow to achieve the same effect. Throw in a vigorous pummeling with a *besom*, made from leafy branches to achieve a feeling of happy relaxation in the midst of what appears to be self-inflicted torture.

Getting naked to beat and sweat out the stresses of winter in Moscow is a regular part of life for many Russians, so, not surprisingly, the capital strives to add something more to the experience than a wooden hut and a snowy field. And that's where the likes of the Sanduny Banya come in. This famous, luxurious city-center spot is perhaps the most opulent in the city. Its marble halls were highly regarded by the great 20<sup>th</sup>-century opera singer Fyodor Chaliapin, who described it as the Tsar of Banyas. The theatrical quality of the architecture is no surprise – it was originally built to celebrate the wedding of Sila Sandunov and Elizaveta Uranova, court actors to Catherine the Great, and quickly cemented a reputation as the place to be seen. The writers Alexander Pushkin and Alexander Griboyedev were among the visitors who took the vapors there.

The public baths are segregated, though mixed bathing is possible in the more expensive private rooms. A typical session lasts for two hours, and prices for women are 600-1000 rubles for a stint in the public baths, while men pay 800-1600. Private rooms start at 2500 per hour for a small room and reach 6000 per hour for a group of 10-16. Towels, hats, and besoms are available for hire, and refreshments are also on sale. **P**



### WHERE

Sanduny Banya  
14 Neglinnaya Ul., Bldg. 3-7  
Tel. +7 (495) 625-4631 (public); +7 (495) 628-4633 (private)  
M. Kuznetsky Most  
[www.sanduny.ru](http://www.sanduny.ru) (in English and Russian)

### WHEN

Open every day from 8am to 10pm  
Private rooms are available round the clock, with a break from 6-8 am and a 20% surcharge for nighttime bookings.



# PASSPORT MOSCOW

## ПО-РУССКИ

- СОДЕРЖАНИЕ:**
- 24** Выбор Редактора  
Культурные события января
  - 26** Кино
  - 27** История Искусств  
Алла Белякова
  - 28** Кругорама Страны Советов
  - 30** Путешествия  
Город политики - Вашингтон
  - 32** Светская хроника
  - 34** Ресторанное Обозрение

Многие иностранцы, включая меня, были, несомненно, тронуты многочисленными скорбными откликами на кончину Патриарха Алексия Второго. Тот факт, что десятки тысяч людей степенно часами стояли вокруг Храма Христа Спасителя в ожидании своей очереди, отдать дань уважения и проститься с Патриархом, является доказательством важности духовного влияния этого человека. На самом же деле, нам, иностранцам, может только показаться, что мы понимаем истинную значимость этого события, все-таки, нам не хватает русского духовного прошлого, да и просто, если хотите, «русскости», чтобы по-настоящему понять всю тяжесть утраты.

Но в то же время, русские, зачастую, недопонимают важность тех или иных событий, имеющих особое значение для иностранного сообщества в России.

И вас, возможно, волнуют именно эти глубоко уходящие в культурное прошлое различия. Политика и экономика — вопросы не для нас, о них неплохо рассказывают другие издания. Нам интересно заглянуть глубже, в самую суть мировоззрения культур, ведь, именно наши культурные корни, в большей или меньшей степени влияют на то, как мы судим о вещах, происходящих в мире.

Поэтому редакция Журнала Паспорт решила, после пятилетнего выхода только на английском языке, ввести русскоязычный раздел. Сеем надеяться, что это будет интересно и внесет больше понимания в наши взаимоотношения. Мы будем благодарны вам за любые отклики.

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Главный Редактор  
[j.harrison@passportmagazine.ru](mailto:j.harrison@passportmagazine.ru)





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## Китайская Цирковая Феерия

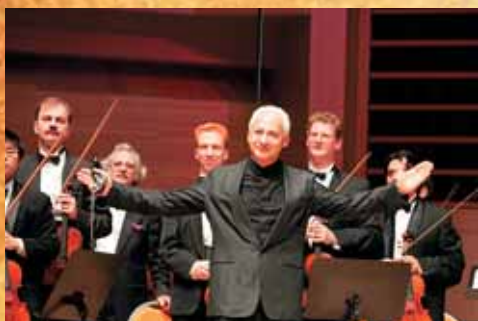
Не успеют дети достать все свои подарки из-под елки, как для них, а также для их родителей, уже будут готовы новые новогодние сюрпризы. Как известно, Новый Год в Москве отмечают вплоть до 14 января, а это значит, что и московские театры готовы предложить развлечения на любой вкус. Так, например, московский Манеж, в первую декаду января превратится в изысканный восточный шатер, в котором пройдет новогоднее выступление Китайского цирка из провинции Чжецзян. Большая часть этой уникальной труппы — прославленные спортсмены-акробаты, завоевавшие многочисленные призы и награды на различных соревнованиях как внутри Китая, так и за его пределами.

## Русские Балетные Сезоны — Возрождение

В Москве возрождают легендарные Дягилевский Балеты! В этом году зрители увидят знаменитый балет «Павильон Армиды», который 19 мая 1909 года, почти сто лет назад, открывал первый балетный сезон Сергея Дягилева на сцене театра Шатле в Париже. Интригующий сюжет по мотивам новеллы французского романтика Теофиля Готье «Омфала» повествует о роковой красавице Армиде, разбивающей мужские сердца даже после смерти. С этой роскошной феерии в духе Версаля эпохи Короля-Солнца Людовика XIV, созданной непревзойденным знатоком французского искусства XVIII века Александром Бенуа, хореографом-новатором Михаилом Фокиным и композитором Николаем Черепниным, началось триумфальное шествие «Русских Сезонов» по миру. Успех балета, в котором были scrupulously воссозданы мельчайшие детали пышных костюмов французского двора, был настолько ошеломляющим, что знаменитый Картье мгновенно использовал некоторые идеи и выпустил коллекцию украшений «а-ля Армида», в которых два следующих сезона щеголяли знатные парижские дамы. В новой постановке заслуженного артиста России Андриаса Лиены и литовского хореографа Юриуса Сморигина блеснут звезды Большого Театра и Литовской Национальной Оперы.



Государственный Кремлевский Дворец  
1 февраля, 19:00  
[www.gkd.ru](http://www.gkd.ru)



Московский Международный Дом Музыки  
30 января, 19:00  
[www.mmdm.ru](http://www.mmdm.ru)

## Виртуозы Сегодня и Завтра

Зимний музыкальный сезон 2008-2009 ознаменован серией концертов, которые проходят в рамках празднования юбилея прославленного оркестра «Виртуозы Москвы». Созданный выдающимся скрипачом маэстро Владимиром Спиваковым и группой его друзей-единомышленников, оркестр давно входит в число лучших камерных оркестров мира и имеет непоколебимую репутацию. Игру «Виртуозов Москвы» отличают яркий артистизм и европейская культура ансамблевого исполнения. Серию юбилейных концертов в Доме Музыки открывает концерт с участием юных талантов-стипендиатов Международного Благотворительного Фонда Владимира Спивакова и лауреатов многих международных конкурсов.

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Группа «Моральный Кодекс» очень хорошо известна в России всем любителям джаза и поп-рока. Представить современную рок-музыку без этого коллектива просто невозможно. Всегда профессиональный звук, оригинальные аранжировки, запоминающиеся мелодии. Группу основал московский музыкант, поэт и продюсер Павел Жагун в 1989 году. Он же и пригласил саксофониста Сергея Мазаева, ставшего фронтменом коллектива. С самого начала Жагун сделал ставку на профессиональное исполнение и необычные аранжировки, что привлекло в ряды коллектива многих высококлассных музыкантов. В 90е группа пользовалась огромной популярностью в России, выходили диски на английском и за рубежом. В 2005 году команда записала альбом под названием «Славянские Танцы», для работы над которым был приглашен прославленный продюсер Крис Кисми, который ранее отметился в сотрудничестве с Rolling Stones, INXS, Duran Duran, и даже с Лондонским Симфоническим Оркестром. Сегодня эти «львы» рока не так уж часто выступают с концертами в Москве, спешите их услышать в январе.



Б1 Максимум  
24 января, 21:00  
[www.b1club.ru](http://www.b1club.ru)



## Музеи и Выставки

### 300 Лет Первому Русскому Печатному Календарю

Петровская Эпоха вошла в историю России, как эпоха крупнейших преобразований во всех областях жизни. Одной из первых реформ Петра I стала реформа летоисчисления. 15 декабря 1699 года был издан указ, который ввел новый Юлианский календарь в России с 1 января 1700 года. Материалы выставки в Государственном Историческом Музее представляют календарь как явление культурной жизни России в период с XVIII и до начала XX вв. На выставке можно увидеть календари, разные по содержанию, форме и материалу: круглые, квадратные, из дерева, на фарфоре и на ткани.

Государственный Исторический Музей  
Время работы: 10:00 -18:00 кроме понедельника  
До 1 марта  
[www.shm.ru](http://www.shm.ru)



Государственный Музей  
Современного Искусства РАИ  
Гоголевский Бульвар 10  
Время работы 10:00-19:00, кроме  
понедельника  
До 20 февраля  
[www.mtota.ru](http://www.mtota.ru)

### Выставка «Энди Уорхол. Живые Портреты»

Энди Уорхол начал снимать видеопортреты в 1963 году, еще до появления самого термина «видеоарт» и раньше тех, кого сейчас считают родоначальниками жанра. За 4 года он создал более 500 видеоработ, лучшие из которых будут представлены на выставке «Энди Уорхол. Живые Портреты» в Музее Современного Искусства. Со дня начала работы над проектом «короля поп-арта» прошло 45 лет, а видеоролики будто бы сняты только вчера, а формате черно-белого видео, только придает особый шик и стиль этим произведениям. Эта оригинальная попытка соединить объект и тему изображения в личности модели не только с успехом удалась, но обернулась созданием неповторимых образов, и даже целого направления в современном искусстве. Теперь и мы сможем рассмотреть вблизи лица «Фабрики Грез» 60хх: Денниса Хоппера, Джейн Хольцер, Эди Седжвик и других.

### Марлен Фаталь

Одни ее любят, другие ненавидят, третьи восхищаются, четвертые презирают. Главное, что и по сей день нет равнодушных. Невозможно усомниться, что эта женщина была яркой фигурой голливудского кинематографа и необыкновенно глубокой личностью. Международный арт-проект «Великая Марлен: история звезды» представляет собой уникальный музейно-выставочный проект: для посетителей создается особая атмосфера, а в качестве экспонатов выступают не только вещи, имевшие отношение к жизни легендарной актрисы (аксессуары и наряды из личного и сценического гардероба), но и то, что стало частью ее успеха: фильмы, в которых она блистательно играла, песни, которые она исполняла своим гипнотическим голосом, фотографии, каждая из которых, — «говорящий» портрет.

Музей Усадьба Царицино  
Время работы: 11:00-17:00 кроме понедельника и вторника  
До 8 января  
[www.tsaritsyno.net](http://www.tsaritsyno.net)



### Теория Любви к Цвету

Сам Хаджи-Мурад Алиханов про свою творческую карьеру говорит не иначе как про Путь к Цвету. Поклонник Кандинского, он не создаёт логичную картину реальности, его абстракционизм – это путешествие к сущности цвета. В юности Хаджи-Мурад влюбился в творчество Эль Греко, Матисса и Врубеля. По окончании художественной школы он поступил в Ленинградский Институт Театра, Музыки и Кинематографии. Став стипендиатом Союза Художников СССР, Хаджи-Мурад Алиханов начал принимать участие в выставках, проходящих как в СССР, так и за рубежом. Его творческие эксперименты – это и чёрно-белые офорты, и абстрактные полотна, некоторые из которых, входят в коллекцию Пушкинского Музея Изобразительного Искусства и Музея Современного Искусства в Москве.

Галерея Искусств Зураба Церетели  
20 января-20 февраля  
Время работы: 10:00-19:00, кроме понедельника



# Внимание, Римейк!

текст Владимир Козлов

Уже много лет российские режиссеры и продюсеры жалуются на нехватку хороших сценариев и интересных идей. Возможно, именно поэтому в последнее время в России делается все больше римейков голливудских фильмов. При этом, речь, порой, идет о банальном использовании чужих идей, а не полноценной «локализации» американских фильмов.

Надо заметить, что еще в советское время сюжетные линии западных фильмов «просачивались» за «Железный занавес». В отсутствие возможности увидеть оригиналы, советские кинозрители, которым хотелось увидеть «экшн» не меньше, чем американским, с удовольствием смотрели, например, «Экипаж» Александра Митты или «Пиратов

XX века» Бориса Дурова. В начале восьмидесятых эти два фильма были в числе самых кассовых.

Кстати, случалось и так, что кинематографисты использовали одну и ту же идею и в СССР и в США, причем, независимо друг от друга. Например, «Поезд-беглец» Андрея Кончаловского и «Поезд вне расписания» Александра Гришина строятся на одной и той же идее: несколько человек оказываются в неуправляемом, несущемся с огромной скоростью поезде. Так как фильмы были сделаны и вышли на экран практически в одно и то же время, в середине восьмидесятых, о «заимствовании» идей говорить не приходится, но сходство сюжетов не может не бросаться в глаза.

Сегодня ситуация, конечно же, несколько другая, и делать римейк голливудского фильма, который многие могли видеть по телевизору или на видео, — задача непростая: сравнение с оригиналом может оказаться явно не в пользу римейка.

И все же, режиссеры в последнее время довольно охотно берутся за подобные проекты. Любопытно, что самую свежую «волну» римейков в российском кино начал сын вышеупомянутого Андрея Кончаловского, Егор, снявший три года назад «Побег». Сюжет этого фильма оказался удивительно похожим на сюжет «Беглеца» (1993) Эндрю Дэвиса с Харрисоном Фордом и Томми Ли Джонсом в главных ролях. Однако, про то, что это римейк, не было сказано ни слова, и многие этого вообще не заметили: хоть «Беглеца» и могли видеть на пиратских кассетах в середине девяностых, в прокат в России он не выходил и массовой популярности не имел. И поскольку «Побег» не стал кассовым хитом и не вызвал особого интереса у критиков, никто не бросился упрекать Кончаловского-младшего в «заимствовании» сюжета у голливудского фильма.

Тренд римейков продолжился в 2007 году фильмом «12» известного мэтра российского кино Никиты Михалкова. В этот раз речь шла об официальном римейке классической картины Сидни Люмета

«Двенадцати разгневанных мужчин» (1957). Фильм Михалкова оказался довольно успешным и попал в шестерку номинированных на Оскар, за лучший фильм на иностранном языке, хотя статуэтка, в итоге, ему не досталась. При этом наблюдатели не могли не отметить, что довольно буквальный перенос американских реалий на российские привел к не самому удачному результату, потому что российский суд присяжных слишком уж отличается от американского.

И все же, этот результат выглядит вполне приличным по сравнению с двумя другими «громкими» римейками американских фильмов: «Римских каникул» (1953) Уильяма Уайлера, в России «Все могут короли» Александра Черняева, и «Коммандо» (1985) Марка Лестера, соответственно, «День Д» Михаила Пореченкова, вышедшими на экраны в 2008-м году. Оригиналы, естественно, несопоставимы по качеству, но российский зритель, не знакомый с ними и увидевший лишь римейки, мог бы этого, вовсе, и не заметить. В прокате оба фильма особого успеха не имели, зато дали хорошую почву для язвительных замечаний отечественных кинокритиков.

Главный вопрос в том, зачем вообще делались эти римейки, и какими соображениями руководствовались их продюсеры? Уже упомянутым «отсутствием хороших идей и сценариев»? Или предположением о том, что российский зритель непременно захочет увидеть «локализованную» версию известных фильмов? Или, может быть, они старались равняться на Голливуд, где, как известно, римейки занимают немалую долю от общего объема снимаемых фильмов? В последнем случае продюсерам хорошо бы понять, что голливудские римейки — это, все же, «перевод» на некий интернациональный язык, понятный в любой стране, в том числе и в России, где в последние годы люди посмотрели немало голливудских фильмов. И поэтому не обязательно делать для них какую-то дополнительную «локализацию». **Р**







# Круговая Кинопанорама Страны Советов

текст и фотографии Борис Сорокоумов

В цилиндрическом зале голова буквально идет кругом: на 11 экранах, окружающих зрителя со всех сторон, вдруг появляются горы Забайкалья, их сменяют городские пейзажи столицы, гейзеры Камчатки, утопающий в зелени абхазский Сухуми и национальные танцы жителей Бурятии. Но что-то настораживает, что-то кажется необычным в этом зрелище; странные одежды людей, улицы без рекламы и ярких вывесок витрин магазинов, мало знакомые марки автомобилей. Разгадка приходит не сразу: тусклые краски экрана, частые царапины и неравномерная яркость изображения, комментарии диктора, раздающиеся непонятно откуда, в конце-концов открывают загадку — перед вами СССР.

Широкие и солнечные аллеи, высокие фонтаны, бронзовые изваяния рабочих и колхозников с орудиями труда, ракетноноситель на старте, пассажирские лайнеры с аббревиатурой СССР — все это ВДНХ, любимое место отдыха советских граждан, пронизанное многонациональным социалистическим счастьем, беззаветной верой в светлое будущее и гордостью за свою страну.

Вблизи южного входа находится малоприметное сооружение в виде шайбы из камня и стекла. Вывеска гласит: «Круговая Кинопанорама».

Идея создания круговой кинопанорамы в СССР не была оригинальна. Американцы Ральф Уолкер, архитектор, и Фред Уолкер, инженер, создали одиннадцати-проектную систему «Vitarama» еще в 1939 году, ее первая демонстрация прошла на Всемирной выставке в Нью-Йорке. В 1955 году их открытие повторил Уолт Дисней, который построил круговую панораму под названием «Циркорам» в парке «Диснейленд», где показывал свои собственные фильмы, одним из которых был «Путешествие по Запад». А в 1958 году в Брюсселе на выставке наряду со многими другими чудесами света того времени: цветными телевизорами, миниатюрными транзисторными радиоприемниками, был представлен и аттракцион американского аниматора. Возможно, именно благодаря этой выставке в СССР появилась Кругорама. Аттракцион «Циркорам» так понравился Никите Хрущеву, который приезжал на эту выставку, что он распорядился в кратчайшие сроки соорудить в Москве круговую кинопа-

нораму, непременно лучше американской. Все тогда сотрясилось от лозунга: «Догнать и перегнать Америку!»

За три месяца под личным контролем Вождя советскими инженерами во главе с Евсеем Михайловичем Голдовским была разработана и введена в эксплуатацию отечественная система, имеющая в два раза большее, чем в американской, число экранов (22 экрана), их установили в два яруса; им соответствовало такое же число кинопроекторов ПКП-5, отличительной чертой которых являлась моторизированная регулировка резкости и «горизонта», т. е., расположение кадра по высоте. Для съемки и проекции применялась тридцатипяти миллиметровая пленка (в отличие от 16 мм в «Циркораме»). Девяти-канальная фонограмма записывалась на отдельной магнитной пленке и считывалась фонографом, установленным в аппаратной. семь акустических систем располагались за экранами, одна в полу и одна на потолке.

Одиннадцать съемочных камер, необходимых для съемки фильмов в новом формате, устанавливались на общем основании по кругу таким образом, чтобы углы между оптиче-



кими осями смежных объективов равнялись 32°43' градусам. Киноустановка могла использоваться для съемки с движущихся транспортных средств: автомобилей, самолетов, вертолетов, впоследствии и под водой.

Открытие нового аттракциона произошло вместе с открытием ВДНХ, и было приурочено к Июньскому Пленуму ЦК КПСС 1959 года. Первыми зрителями стали участники этого пленума, им был показан фильм режиссера Василия Катаняна «Дороги Весны». Кругорама была принята на Ура! Уже в июле Москву посетил президент США Дуайт Эйзенхауэр со своей национальной выставкой народного хозяйства. Правда, фактов, подтверждающих, что американский президент посетил Кругораму нет, но на ВДНХ, все же, нашлось чем удивить заморских гостей. В этом же году, Никита Сергеевич Хрущев нанес ответный визит, который запомнился советским гражданам кукурузным бумом и еще одним нововведением — столовыми с самообслуживанием.

Спустя 6 лет объективы съемочной киноустановки и объективы кинопроекторов были дополнены анаморфотными насадками и оба яруса экранов оказались заполнены единым круговым изображением. Такое преобразование позволило отказаться от половины установленных Кинопроекторов, сократить штат и значительно удешевить производство фильмов.

Но панорама по-прежнему пользовалась большим успехом у зрителей. При нормальной вместимости зала в 300 человек, аттракцион долгое время работал по 12 часов в день, осуществляя до 17 сеансов без единого пустующего места. Порой приходилось пускать в зал по 1000 человек из-за различных накладок. Посещение аттракциона входило в обязательную программу иностранных делегаций и именитых гостей столицы, да и сам Хрущев любил посещать свое детище.

«В мою смену он приходил три или четыре раза», говорит старейший работник, Людмила Ванюкова, — «Сеансы для Хрущева требовали особого внимания от киномехаников. У нас была специальная копия — «Правительственная», отличающаяся высочайшим качеством воспроизведения. Хрущев очень гордился ВДНХ и хвастался своей Кинопанорамой перед заморскими гостями. Когда высшее руководство перестало нас посещать,

правительственную фильмокопию мы демонстрировали иностранцам».

Людмила Ванюкова работает с самого открытия круговой кинопанорамы в 1959 году. «Пришла на практику из школы киномехаников, что на Арбате. Два месяца поработала, понравилось, после сдачи выпускных экзаменов осталась здесь работать. В Круговую Кинопанораму ежедневно приходили на смену 11 киномехаников, оператор пульта и два инженера сменный и главный. Тогда здесь было очень хорошо, весело... Работники учреждения имели повышенную, относительно кинотеатров, зарплату: киномеханик получал 72 рубля, а не 42,50, инженер получал 125 рублей, вместо обычных 75», рассказывает Людмила Ивановна.

Кругорама как нельзя лучше отражает состояние технической отрасли конца 60хх годов. Усилители — большие ящики, внутри которых горит множество огоньков накала «пальчиковых» ламп. В кинопроекторах были установлены невиданные в те времена ксеноновые лампы, проходившие опытную эксплуатацию в ее стенах. Со временем были частично убраны громкоговорители: от напольного пришлось отказаться, поскольку зимой от мокрой обуви посетителей его «заливало», а потолочный убрали из-за сложности замены.

Сейчас аттракцион обслуживает женский коллектив из трех киномехаников. Они же продают билеты, убирают помещение, делают мелкий ремонт оборудования и поддерживают его в должном состоянии. Несмотря на все трудности, Кругорама обеспечивает приемлемое качество изображения и звука и привлекает посетителей современного ВВЦ. По словам сотрудниц учреждения, они часто видят знакомые лица, а попавшие случайно на кино-представление люди остаются



довольны и часто засыпают их вопросами. Десяток фильмов 70-80хх годов, имеющиеся в арсенале панорамы, как нельзя лучше «окунают» в социалистическое прошлое.

За время существования Круговая Кинопанорама закрывалась лишь один раз, в конце 80хх прошлого столетия, когда проводили замену пластикового покрытия в фойе и устанавливали звукопоглощающее покрытие в аппаратной. Замена пластика потребовалась после пожара в гостинице «Россия», где использовали такое же покрытие, унесшем тогда много человеческих жизней, в основном по причине отравления продуктами горения материала.

На сегодняшний день это единственный в мире кинотеатр кругорамного кинематографа, проработавший с небольшим перерывом (1988-1990) почти пятьдесят лет. Здесь, за символическую плату в 60 рублей, вам обещают путешествие обратно в Светлое Будущее. **Р**

Репертуар Кинопанорамы  
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# Великолепие по Протоколу в городе Политики

текст и фотографии Анна Кумбс



Уже совсем скоро глаза мировой общественности будут обращены в сторону Вашингтона: новый ПОТУС, так любовно называют своих президентов американцы (по начальным буквам от President Of The United States), собирается произнести слова присяги и официально вступить в права руководителя одной из сильнейших мировых держав. Этот город творит западную мировую политику, наверное поэтому, от ощущения происходящего у многих туристов возникает необъяснимое легкое волнение.

С тех пор как первый президент Джордж Вашингтон произнес слова первой клятвы в 1789 году, миллиарды американцев наблюдают за тем как проходит торжественное вступление в должность президентов. В этом году церемония пройдет 20 января в 12 часов по полудню на ступенях здания Капитолия. Как всегда, в таких случаях звезды и полосы на флаге будут светиться невероятным сиянием, а американцы внимать каждому слову традиционной приветственной речи нового президента, которая может состоять из 135 слов, как речь Джорджа Вашингтона, принесшего присягу во второй раз в 1793 году, или содержать 8 445 слов, как речь Вильяма Генри Гаррисона, которую он произнес в 1841 году, и даже после редактирования и сокращения, он читал ее в течение двух часов.

Позже президент в компании вице-президента проследует к Белому Дому в свою новую резиденцию по Пенсильванской Авеню. По дороге до дома с номером 1600 их будут приветствовать зрители, чьи взгляды прикованы к парадным платформам и марширующим оркестрам, прокладывающим себе дорогу от здания Капитолия через главную аллею Национального Мола (The National Mall) к Монументу Вашингтону далее к Белому Дому. Счастливики, попавшие в гущу событий, без

сомнения, могут признать, что оставили свой скромный след в истории.

Возможно, это не единственные сильные эмоции, которые может испытывать человек в месте, где каждый камень пропитан историей и патриотизмом. Будь это Мемориал Линкольна, Зеркальный Пруд, Здание Капитолия, сам Белый Дом, не нужно быть Американцем, чтобы разница между голливудским кино и действительностью поразила до глубины души.

Городские памятники из гранита и мрамора величественно возвышаются над городом днем, а ночью удивляют своей легкостью. Вечерняя иллюминация просто захватывает дух, но г. Вашингтон известен еще и тем, что поражает голубиной небой и ярким солнечным светом, так что, в любое время суток прогулка по городу будет настоящим удовольствием. Его стоит посетить в любое время года, но особенным сюрпризом окажется весеннее цветение вишневых деревьев, которые растут по берегу реки Потомак. А сами вашингтонцы с радостью сбрасывают зимние пальто и выходят на весенние улицы, чтобы насладиться красотой и элегантностью своего города.

В этом городе повсюду разбросаны «отряды» мемориалов, но среди всех самые, пожалуй, трогательные те, которые посвящены американским военным конфликтам прошлого века. Девятнадцать стальных статуй дозорных, готовых к бою, олицетворяют полуторамиллионную армию, сражавшуюся в Корейской Войне (1950-1953). Героям Второй Мировой Войны в 2004 году был посвящен фонтан, окруженный памятными плитами с орденами тех времен, ставший одним из любимых, наряду с Зеркальным Озером, мест в жаркие дни, когда легкий ветерок развеивает легкую прохладную влагу.

Воинам Вьетнамской Войны посвящен мемориал архитек-



тора Майи Линь, спроектировавшей его еще во время учебы. На его плитах выгравировано более 58 тысяч имен погибших военных. Их семьи часто приезжают сюда, чтобы почтить память погибших, и по-обыкновению «срисовать» выгравированное имя, возложить цветы или флажки к подножию черной гранитной плиты.

Вы, конечно, можете пропустить возможность увидеть Вашингтон с высоты птичьего полета и не увидеть панорамный вид этого города, по правде сказать, это то еще путешествие. На самую вершину монумента Вашингтону лифт поднимается целую минуту с невероятной скоростью, но для самых бесшабашных есть еще 896 ступенек. Единственная альтернатива, дающая обозрение подобного масштаба — это Часовая Башня здания Старой Почты, построенная в 1890е годы.

### За Пределами Города

Поездка в Монт Вернон, родовое имение первого Американского Президента Джорджа Вашингтона — самое настоящее приключение для его поклонников. Строгое здание поместья выходит на берег реки Потомак, а территория всех угодий равна 500 акрам. Выуеристам с фантазией, наверное, захочется побывать в спальне великого человека, а остальным просто поразмышлять в столовой или приемной, где стены, в буквальном смысле, к этому располагают, благодаря своим поразительно ярким обоям. Только Президент Вашингтон удостоен чести называться Отцом Основателем Страны, в знак признания его лидерских качеств, которые способствовали обретению независимости государства, которому он служил. Как знать, может кому-нибудь из туристов удастся добиться подобных высот после знакомства с домом великого политика.

В штате Вирджиния на Арлингтонское кладбище, нашли последнее пристанище почти 250 тысяч ветеранов войн разных времен. Есть там и могила Президента Кеннеди, на которой горит вечный огонь. Жаклин Кеннеди зажгла его на похоронах в 1963 году, с того времени пламя не угасает. Посетители подходят к этому месту с почтительным молчанием. Джон Кеннеди и по сей день остается в памяти людей национальным героем. А смена караула у Могилы Неизвестному Солдату как дань памяти современных американцев и выражение глубокого почтения и уважения — разве это не есть патриотизм?

### История Президентских Балов

В мае 1789 года, через неделю после инаугурации Джорджа Вашингтона в Нью-Йорке спонсоры организовали бал в его честь. Но тем не менее, только с 1809 года, до вступления в должность Президента Мэдисона, берет свое начало эта традиция. В тот вечер, Первая Леди Государства Долли Мэдисон принимала гостей в отеле Лонгс, куда ей удалось продать 400 четырех-долларовых билетов. Вскоре балы приобрел особый статус, столь привлекает для всего Вашингтонского сообщества. Традиционно на балах собирается не менее нескольких тысяч гостей, и приготовлению угощений здесь придают немаловажное значение. К примеру, на чествование Джеймса Бьюкенена в 1857 году было заготовлено 400 галлонов устриц (1 520 кг), 60 бараньих ножек, 75 вяленых окороков, 125 говяжьих языков.

Место проведения каждого следующего бала всегда занимает первые строчки в списке обсуждаемых вопросов, являясь чуть ли не главным по важности. Большинство первых балов проводили в специально сооруженных временных

### МУЗЕИ.

Обязательно посетите Национальный Музей Воздухоплавания и Космонавтики, в котором выставлен самолет братьев Райт (Флайер, 1903 года) и точная копия Командного Модуля НАСА Аполло 11 (1969). Попасть в мир шпионажа можно в Международном Шпионском Музее, который известен своими «краденными» экспонатами. Экспозиция Американского Музея Холокоста представит подлинные документы времен до и после Второй Мировой Войны, можно поверить, что это было не так давно.

### ПУТЕВЫЕ ЗАМЕТКИ.

В том случае, если вы не чемпион по пешему спорту, один из лучших способов увидеть все достопримечательности — прокатиться на троллейбусе или автобусе с открытой крышей, и позволит перемещаться по разным маршрутам. Транспорт отходит от Главного Вокзала регулярно. Билет одного дня обойдется в 32 доллара. Более подробная информация на [www.historictours.com/washington](http://www.historictours.com/washington). Билеты к Монументу Вашингтону бесплатные, в кассе неподалеку.

### ПЕРЕЛЕТ.

Из Москвы самолеты вылетают из аэропорта Шереметьево, компаниями Эр Франс (пересадка в Париже), примерно за 900 долларов, КЛМ (с пересадкой в Амстердаме), примерно за 800 долларов, а Аэрофлот отправляет прямые рейсы до аэропорта Даллас каждую субботу, примерно за 600 долларов

конструкциях, что нередко приносило неудобства. Во время одного из таких мероприятий погода оказалась настолько холодной, что гости были вынуждены танцевать в верхней одежде, а канарейки, привезенные для украшения вечера, просто примерзли к своим жердочкам.

На сегодняшний день, мероприятия по случаю вступления президента в должность не ограничиваются одним только балом, а включают в себя более 40 различных событий запланированных на весь январь. Каждое из них, по традиции, имеет «громкое» название, к примеру, Полосы и Звезды (элементы американского флага), Независимость и Свобода (главные твердыни американского государства). Все эти события являются неотъемлемой частью светской жизни Вашингтона, на каждое из которых новый президент просто не может не прийти, хотя бы ради единственного танца.

Если вы жаждете стать частью истории, купите свой шанс у [www.GreatSeats.com](http://www.GreatSeats.com) (1-800-664-5056). В 2005 году варьировалась от 50 до 775 долларов.

В этом году билеты на парад будут доступны с начала января, от 295 до 850 долларов. **Р**





## 650 Лет Великому Иконописцу Андрею Рублеву

**10** декабря, в день 650 летнего юбилея со дня рождения Андрея Рублева в Музее Древнерусской Культуры, названном в его честь, состоялся торжественный вечер, отметивший 50 летний юбилейный рубеж работы самого музея. Прекрасная оперная музыка, исполненная на фоне магнетической энергетики икон, создавала особое эмоциональное состояние. Гости по достоинству оценили устройство вечера. Юрий Любимов, Художественный Руководитель театра на Таганке, присутствовавший на мероприятии, не мог не высказаться по поводу значения музея, заметив что он является «лекарством для души». Геннадий Попов, Директор Музея, заметил, что здания музея одни из самых старинных достопримечательностей Москвы, и они по прежнему привлекают множество посетителей. Лев Лифшиц, Художественный Руководитель музея, в свою очередь отметил: «То, что мы видим здесь, в музее, и составляет понятие о Русской Культуре. Вся наша культура средних веков была оживлена совсем недавно, и большая часть работы была проделана у нас». Приютившись на территории Андроникова Монастыря, основанного в XIV веке, музей накопил огромную коллекцию, собранную в центральной и северной России, работы которые датированы, начиная с XIV по XIX вв. Несмотря на то, что имя Андрея Рублева использовано в названии музея, в нем нет ни одной его знаменитой иконы. Но тем не менее, именно здесь, он провел большую часть своей жизни. Собор Спасителя, построенный в начале XV века в стенах монастыря весь расписан его руками.



## Зимняя Ярмарка 2008

**В** субботу 6 декабря Международный Женский Клуб в Москве провел ежегодную Зимнюю Ярмарку в Отеле Рэдиссон САС Славянская. В этом году 65 стран участников представили свои товары для покупателей «со стажем», которых собралось не менее нескольких тысяч. Средства, заработанные Клубом на ярмарке, пойдут на реализацию 50 благотворительных проектов. Особую помощь получают 3 организации: Московская Клиника Марии Терезы со специальной программой для бездомных людей, страдающих алкогольной зависимостью, Сиротский приют Родничок в Челябинске и программа «Кукольный Театр» для детей, проходящих после-ожоговое лечение в клинике им. Спиранского. В дополнение к общей атмосфере ярмарки, организаторы устроили музыкальное, танцевальное и кулинарное шоу коллективов из Ирландии, Кубы и Бангладеш и многих других стран.



## Покер для детей

**20** ноября в Poker House на Проспекте Мира 93 в Москве состоялось беспрецедентное событие — Благотворительный Турнир по Покеру, организованный фондом Кидсейв. 20 гостей-смельчаков играли в покер, тогда как остальные наблюдали за игрой и наслаждались угощением. В качестве приятного дополнения к популярной игре гости получили возможность дегустировать вина из Сардинии и приобрести те, что были выставлены на аукцион, примечательно, что бокалы для дегустации расписывали дети, чьи судьбы находятся под защитой фонда. К концу вечера организаторам удалось собрать 18 000 долларов, средства, которые нужны для поддержания подшефных организаций: детских домов и интернатов. Информацию о фонде ищите на [www.kidsave.org](http://www.kidsave.org).



## Острый Критик в Бронзе

**28** ноября в Москве был установлен памятник поэту Осипу Мандельштаму. Бронзовый бюст поэта водружен на некое подобие колонны, составленной из кубиков, на каждом из которых выгравированы строчки его стихов. Над проектом работали два скульпторы Дмитрий Шаховской и Елена Мунтс и архитектор Александр Бродский. Установленный на кафедре он оглядывает своим взором Старосадский Переулок в районе Китай-Города. Это та самая улица, где он регулярно останавливался в доме своего брата в 20-30хх годах. Осип Мандельштам родился в Польше в еврейской семье. Его имя по праву занимает место в ряду знаменитых поэтов-рупоров начала 20-го века. Как автор он привлек внимание публики своей приверженностью к революции 1917 года, во время соавторской работы в кружке Акмеистов над написанием знаменитого манифеста, а потом опубликовал поэму “Камень” в 1913 году. Своей острой критикой политики репрессий Сталина он впал в немилость официальных властей и был сослан в Воронеж, где продолжал писать. Умер Осип Эмильевич в переправочном лагере ГУЛАГа во Владивостоке в 1938 году. Его имя было полностью реабилитировано в 1987 году.





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Holiday Inn Suschevsky, 74 Suschevsky Val, M. Prospekt Mira  
[www.holidayinn.com](http://www.holidayinn.com)

## MOSCOW SNOW FALL AT HOLIDAY INN

Moscow city welcomes its guests with an unforgettable Christmas and New Year atmosphere. Head to Moscow for the seasonal shopping, magnificent celebrations & performances, and benefit from a special seasonal offer.

Holiday Inn Moscow Suschevsky and Holiday Inn Moscow Lesnaya Hotels offer you special winter rates. As the nights draw in and the temperature drops, wrap up with their great value winter accommodation offers. Discover Moscow, one of the most loved European cities at a great price. Call for the best rate in Moscow. Their special winter rates are valid from 15 December 2008 till 12 January 2009 with limited availability.

Holiday Inn Moscow Lesnaya & Holiday Inn Moscow Suschevsky are currently taking bookings for holiday parties. For further details contact their sales manager.

## L'ALBERO PRESENTS NEW ITALIAN DISHES

L'Albero, is romantically located in a beautiful park on Delegatskaya Street near the Garden ring. The restaurant resembles an elegant suburban Italian palace.

L'Albero's cuisine offers classical Italian fare with a contemporary touch from Chef Nicolas Canuti, one of most creative and luminous Italian chefs. He specializes in exquisite and rich creations of traditional fish dishes such as Chilean sea bass, Saint Pierre, langoustines and mussels. The winter menu has been enriched and enlarged to meet the demand of Canuti's meat dishes. You are advised to sample the rack of lamb which is vacuum-cooked for 36 hours. The restaurant Sommelier will help you choose the perfect wine to bring tranquility to your palate and satisfaction from the dishes that you choose.

This winter L'Albero invites you to try our exclusive collection of teas derived from mountain herbs. Ginseng tea with thyme, that can be savored together with freshly prepared and original desserts, certain to warm you through and through on the coldest of days.



Delegatskaya 7/1  
(495) 650-1675  
[www.albero.su](http://www.albero.su)



[www.planet-sushi.rosinter.com](http://www.planet-sushi.rosinter.com)

## HOT DISHES FROM PLANET SUSHI

During the months of January-February the Japanese cuisine restaurant chain Planet Sushi will present hot dishes from its new winter promotional menu. Meat or seafood will be on offer in a variety of dishes. Whether rolled into traditional Japanese pork pancakes, served in a chicken kebab or in "Kharusame" noodles with chicken; they are bound to impress in bountiful size and are a bargain at only 260 rubles. These culinary specials are sure to warm your body and soul during the cold Russian winter.





## What Grapes is Angelo Gaja Eating?

text Isabelle Hale

photos Alevtina Kashitsina

If you didn't know otherwise, you'd think he was a celebrity from stage or screen. The posh room at central Moscow's posh Semifreddo restaurant and *enoteca* (that's wine bar to you and me) was filled with people – breathlessly awaiting the arrival of the man of the hour, winemaker Angelo Gaja (pronounced GUY-yah).

The crowd was mostly Russian with a dollop of expats, but it was all oenophile (that's wine lover, to you and me). Not restaurant industry folk or a bunch of sommeliers, but regular people who simply love wine. A lot.

With Gaja's arrival, the room lit up – partially a function of the excitement his presence generated among his wine-loving guests, but also in part a reflection of the soft-spoken man, who immediately asked everyone to take a seat and launched comfortably into welcoming

remarks delivered in warm, hospitable tones. The first pitch was about wine – it's beneficial to your health, it enhances the taste of food (with this group, clearly preaching to the choir).

Then the narrative turned more personal, as Gaja spoke about his family, who immigrated to Italy from Catalonia in the 17th century, and the family winery, founded by his great-grandfather in 1859. Giovanni Gaja was a local farmer who opened an *osteria* (something like a tavern) in his small Piedmontese town of Barbaresco. He started planting grapes to produce the wine served in his restaurant, and the vintage acquired an avid local following – so much so that the winemaking project outlasted the *osteria*, which closed in 1912.

The winery continued to operate under the leadership of Giovanni's son, and the Gaja family became known for pro-

ducing the highest-quality Barbaresco, a red wine made from the Nebbiolo grape cultivated in Italy's Piedmont region for hundreds of years. The Gaja Winery took Barbaresco beyond its traditional realm of local consumption, popularizing it on the national wine-drinking stage. As Angelo narrated the family history, it was difficult to decide whether he speaks of his ancestors with the same reverence he accords wine or if he describes wine with the same tenderness he uses when referring to family. What is clear, however, is that the two – his wine and his family – are closely intertwined.

However, strong family traditions have not kept Angelo from experimentation. For example, in the 1970s, he departed from local wine-producing norms when he planted Cabernet Sauvignon grapes in place of indigenous varieties, a move



considered heretical by many around him, including his father. The result was a wine Angelo named Darmagi (dar-MAH-jee), Piedmontese for “what a pity,” which is what his father said when he learned of his son’s experiment.

Angelo Gaja is known for his friendliness to modern technology, such as his introduction of a hot water pipeline into his cellar for sterilization and the use of stainless steel fermentation tanks, both of which were frowned upon by some hard-core traditionalists in Barbaresco. He also keeps busy exploring new types of soil: One current project is the growing of white wine grapes in a vineyard he acquired in Tuscany, an area not known as well-suited to the production of white wine. Innovation, not increased capacity, is where Gaja puts his energy.

wine, which he introduced as if it were a late-arriving guest whom he wanted those already present to welcome and embrace. And in between introductions, Gaja worked the room, over the course of the evening making it to each table to regale the diners with anecdotes.

One story in particular underscores Angelo Gaja’s commitment to his family and his family business. At a meeting several years ago in New York with Robert Mondavi, the wine giant broached the idea of a joining of commercial forces between the Gaja Winery and the vast Mondavi empire. Gaja’s answer: “Gaja is a mosquito. Mondavi is an elephant. How can an elephant and a mosquito have great sex?” (Apparently, there are some limits to Gaja’s appetite for experimentation.)



Angelo Gaja

wines that are “rich, meaty, and easy to understand.” But elegance and subtlety are harder to come by, and it is precisely this dearth that has helped him focus on his task as a winemaker.

To drive his point home, Gaja turned to the silver screen to construct an analogy that he clearly relished. Cabernet Sauvignon is to Nebbiolo, he said, as John Wayne is to Marcello Mastroianni. Cabernet Sauvignon is a good, satisfying, stick-to-your-ribs wine. It is without doubt a classic, with a rich, powerful taste and a huge, toothy smile that dominates the room. It is a reliable – almost mechanical – choice to go with lamb or beef. For this reason, it lacks sophistication and mystery. In contrast, Nebbiolo never overpowers. It glides onto the scene with subtlety, waiting to be discovered. It is complex, perhaps ironic, open to interpretation, and, through its understatedness, “enhances the taste of food as Mastroianni enhances the beauty of women.”

As Angelo Gaja finished this last monologue, the delighted guests guffawed and drained their glasses of Barbaresco. Before the many takers of seconds could refill their glasses, he had moved on to chat with the next table, leaving at least one journalist in search of stills from *La Dolce Vita* to pose next to. But the metaphor taken from the world of film was apt in a number of ways, not least of which was the adoration Gaja’s wine-loving fans expressed for this celebrity of the grape. **P**

*For those looking to try their first Gaja wine, Angelo Gaja recommends his 2004 Barbaresco. Gaja wines are distributed in Russia by DP Trade.*

*For more information, visit [www.wine-dp-trade.ru](http://www.wine-dp-trade.ru).*

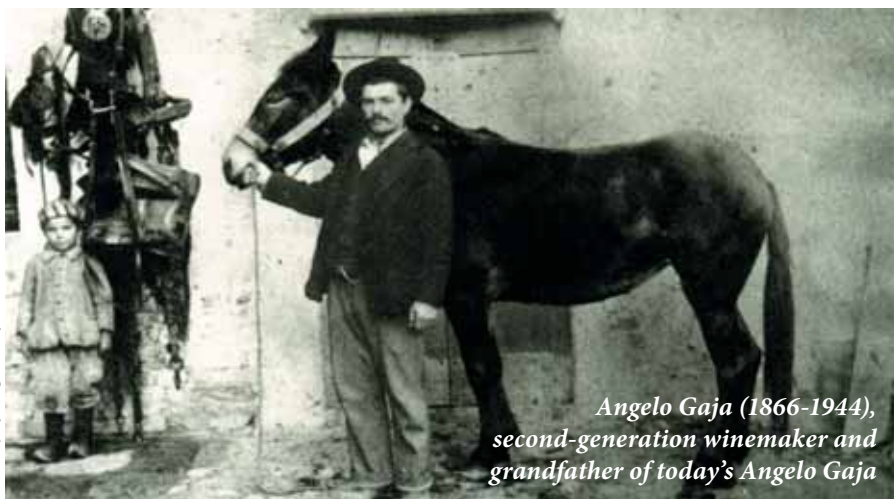
## ***Usually winemakers don’t only the wine and not the grapes. But it’s very important to taste the grapes – it’s a big mistake not to.***

In fact, his commitment to retaining the intimacy of a family-run business while making a lovingly produced, artisanal wine is paramount. This was apparent as he described with pride how his winery has not grown: “We did not expand at all in the last 20 years. We have 100 hectares of vineyards and don’t buy any grapes. We produce 350,000 bottles a year, using only grapes we grow.” He added that his daughter has recently entered the family business, the fifth generation of Gajas to run the winery.

The consummate host, Gaja created a mood that seemed to owe something to his great-grandfather’s *osteria*, even though he was in an upscale Moscow restaurant on a clammy autumn evening (by 6:00 pm it was already long dark). Before each course, Gaja took the floor to say a few words about the next

At one table, a lively conversation centered around the various wine-related vacations guests had taken. One couple produced an album with photos of grapevines nestled into the picturesque landscape of a French wine-growing region and shots of an adorable toddler in overalls crawling between gargantuan oak wine casks – evidently taken on their last family holiday. As the album was passed to Gaja, he issued a general invitation to take a tour of his winery, which is closed to the public. “Just call first,” he said.

When it was time to introduce the winery’s flagship, Barbaresco, Gaja was in top form. “We live in a world of opulence,” he said, “and this fact makes elegance a rarity.” Applying this observation to viniculture, he noted that there are many opulent wines on the market,



Angelo Gaja (1866-1944), second-generation winemaker and grandfather of today’s Angelo Gaja

Courtesy of Angelo Gaja





## The New Filipino

text Charles W. Borden  
photos courtesy Café Wokstudio

*Philippine Ambassador in Moscow  
Victor Garcia III and his wife cutting  
the ribbon at Café Wokstudio's opening*

**T**he new Asian-Filipino restaurant Wokstudio is a little hard to find hidden behind a construction fence behind the new north entrance to the Mayakovskaya metro station on the Green Line. However, the bright,

open restaurant is not only pleasant but, sources tell me, one-of-a-kind – Moscow's only establishment offering Filipino cuisine. The executive chef is Richard Punzalan, and the co-owner is Ronald Pangilinan, the former sous

chef for "Big Tim" Freeman, the Asian specialist who opened the trendy Soho Rooms.

With a section labeled Burgers and Panini (all served with steak fries), the red menu at Wokstudio is not entirely Asian. The big Studio Burger is served with 1000 Island dressing (225 rubles). You can have an American breakfast: an L.A. omelet with sautéed mushrooms, apple wood smoked bacon, and avocado (250 rubles) or Pancakes (200 rubles) with sides of maple syrup (75 rubles) and grilled steak (195 rubles). The Filipino breakfast items include an intriguing Manila Toast, a coconut-coated fried toast with bacon and maple syrup (200 rubles) and Crepe de Coco made with coconut milk (200 rubles).

We ordered an array of items from the sections labeled Wok, Stir Fry, and Rolls. First out were plates of sticky Jasmine white rice (75 rubles) followed by Islands Pork-Chicken Adobo (395 rubles), slices of tender marinated meat stir-fried with caramelized shallots and

*Leche flan*





adobo sauce. In the Philippines, *adobo* means a coating of vinegar, garlic, and soy sauce. Next up was Boracay Fried Noodles (350 rubles), wok-prepared thin glass noodles (made from mung bean starch) with small tofu cubes and vegetables.

Next out was the highly anticipated *pancit*, Pancit Palabok (350 rubles), described as boiled thread rice noodles topped with cocktail shrimp, boiled egg, prawn crackers, hot smoked mackerel, scallions, paprika, and cream. *Passport* publisher John Ortega, who as a kid hung out in his grandfather's Filipino restaurant in Southern California and knows his way around a *pancit*, pronounced Wokstudio's version up to snuff. A vegetarian guest ordered the Vegetarian (295 rubles), a plate of wok-fried sweet peas, celery, bamboo shoots, mushrooms, and shredded carrots with rice noodles in a soy and garlic sauce.

We did not try the four soups available – Won Ton, Mung Bean, Tomato, and Sontanghon (ranging from 175 rubles to 250 rubles) – or the salads, which include the Caesar and Caprese present on most Moscow menus. We'll have to go back to try Wokstudio's straightforward lineup of Grill and Seafood such as the Rib Eye Steak (899 rubles), Rack of Lamb (699 rubles), and Chilean Sea Bass (750 rubles).

We were stuffed with *pancit* when the dessert plate came out with Leche Flan (225 rubles), Banana-Almond Spring Roll (225 rubles), and Maja Blanca (195 rubles). Leche Flan is a Filipino tradition from its Spanish colonial heritage, in this case a firm disk of egg custard with a sweet dark rum and caramel sauce. The spring rolls were a pleasant surprise with the traditional crispy rice paper wrapped around a banana section, fried, and lightly coated with a rum sauce. Huge slices of homemade Apple Pie (225 rubles) finished off the meal.

We were generally pleased with the quality of the food at this new Asian restaurant, with its light, open, clean atmosphere. And it's nice to have another chef-owned restaurant in town. Wokstudio has its alcohol license and features live piano music, so now it is missing only a children's menu, a shortfall that hopefully will soon be remedied. **P**

*Café Wok Studio*  
10 2nd Tverskaya-Yamskaya Ul.  
(495) 234-1953 / (495) 234-1954

*Cebuano Fresh Lumpia*



*Maja blanca*



*Shrimp Tempura*





# 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  
14 Kirovogradskaya Ul., (inside Global City Trade Center), 956-4843, M. Yuzhnaya

### FLAT IRON BAR & ROADHOUSE

Located in the Courtyard Marriot. 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](http://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, 290-9638. 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, Teatralnaya

### 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, 244-7979. M. Smolenskaya, Kropotkinskaya

### TANDOOR

Upscale Indian. Open noon-midnight. 31 Tverskaya Ul., 699-8062. 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. Teatralnaya

### 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.coffeemaniamania.ru](http://www.coffeemaniamania.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, 202-1312/1621. 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.observatoire.ru](http://www.observatoire.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. Rozhdivizhenka, 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, 923-1701. 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. Molodoyzhnaya

### 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

### 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, 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, 291-6576. 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](http://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

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

### SEMIFREDDO

A little bit of everything. Large selection of wines and spirits, including grappa and cognac. Open noon-23:00. 2 Rossolimo Ul., 248-6169. M. Park Kultury

### SETTEBELLO

Classic Italian menu with a Russian twist. Cozy coffee lounge. Open noon-last guest. 3 Sadovaya-Samotechnaya Ul., 699-1656/3039. M. Tsvetnoi Bulvar, Mayakovskaya

### 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., 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](http://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

### TSVETENIVE 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. Teatralnaya, 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

### 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 Teatralnaya Ploshchad, Bldg. 1, 698-5609. M. Teatralnaya

### GRABLI

The best mid-priced Russian food in Moscow. Buffet-style. Russian cuisine. Open 09:00-23:00. 99 Prospekt Mira, 602-4662. M. Alexeyevskaya [www.grabli.ru](http://www.grabli.ru)

### 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](http://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 Monetchikovskiy Pereulok, 953-6828.  
M. Dobryninskaya

## 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 Kamergerskiy 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, 249-6965.  
M. Park Pobedy, Kutuzovskaya

## TRAKTIR CHERNAYA KOSHKA

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

## TSDL

(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. Barrikadnaya

## 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.elgauchoru  
4 Ul. Sadovaya-Triumfalnaya, 699-7974.  
M. Mayakovskaya  
6/13 Ul. Zatspeyskiy Val, 953-2876.  
M. Paveletskaya  
3 Bolshoi Kozlovskiy Pereulok, 623-1098.  
M. Krasniye Vorota

### GOODMAN

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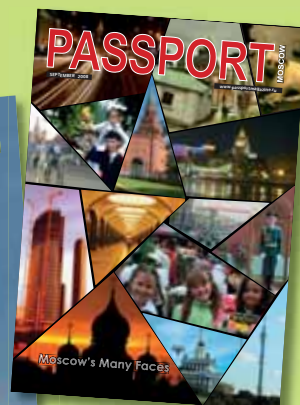
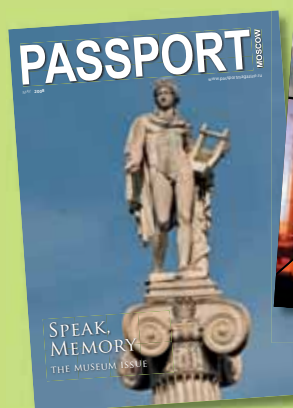
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# Job Search Tips for 2009

text Teri Lindeberg



The year 2009 will be an extraordinarily challenging one for all of us here in Russia, and hopes are high that after a very likely slow start, things will pick up and opportunities will begin to present themselves again. Those of us who weathered the 1998 financial crisis and the following depressed period – and in general believe in and understand cycles – are confident that what is down will come up. Until then, patience is a virtue we all need to adopt. Post-holidays job seekers should focus on the same.

The most important thing in any job search is to be prepared. Today's disadvantage for job seekers is that companies will take their time when making hires, ensuring greater success in finding the best person for the available role. Gone for a while are the hiring frenzies in which more risks are taken to increase headcount faster. Resumes, cover letters, interview presentation (communication and appearance), best-practice follow-up, to name a few, should be in near-perfect form for job seekers to compete successfully during these highly competitive times.

**Consider what your value proposition is.** Whereas in previous job searches you might have been up against 5 to 10 other candidates for a given position, now you might be up against 2 to 20 times that number of competitors. So what makes you special? What can you offer that others cannot? What makes you better and “the one” a hiring company should choose to employ? Think about it, define it, and then practice hypothetically presenting it. Most job seekers don't think of these things, so if you can define a confident value proposition for yourself, you will increase your chances of seeming like, if not actually being, the better candidate for the available role.

**Strategize your job search.** Create a plan for yourself. What industries do you want to target? Which occupational roles would you fill successfully? Then research which recruitment firms on the market specialize in your profile and which companies you want to focus on. Knowledge is a key to success. Read the news and talk to people. Look for opportunities. The more intelligent your job search is, the more likely you are to succeed at it.

**Work hard at it.** Time management is everything. Motivate yourself to get up early and, after a refreshing shower, make a list of what you want to accomplish that day. Then, work until you get everything on your list done. Once you have prepared

yourself, determined your value proposition, and planned your job search, start relentlessly making the calls, sending the emails, and making the appointments. By working as hard and as smart as you can, you will increase your chances of finding a new job faster than others.

**Be flexible.** Understand that the market has changed and what just recently was a “candidates” market (in which available jobs outnumbered available suitable candidates), now suitable candidates outnumber the amount of available jobs. The bottom line is more important than ever for every company right now. Be prepared that new compensation packages offered may be lower and performance expectations higher. Focus on getting the job. Then, once in it, focus on outperforming expectations, which will eventually lead to promotions and higher compensation in the future, when the market picks up again.

**Remember that it's a numbers game.** The more cover letters and resumes you send to the right people, the more interviews you will likely have. The more interviews you have, the more chances you have at getting an offer. The more offers you have, the greater the odds of your accepting a job you really, truly want.

It is going to be a tough year, but there will be jobs on offer, and there will be opportunities. Prepare yourself well, determine your value proposition, strategize your search, work very hard at it, be flexible, and remember that it's a numbers game, so keep at it. Be patient. And good luck! **P**

*Teri Lindeberg is CEO of Staffwell, a recruitment company in Moscow.*





# Let Me Take Your Coat... Or Else

text Isabelle Hale



Well, it's coat-wearing season in Russia, and we all know what that means – mandatory coat-checking.

As any becoated museumgoer who has been stopped by a guard and sent back to the *garderob* [coatcheck] can attest, unpeeling and surrendering your coat to the authorities is an inviolable part of Russian culture. Certainly, coat-checking accommodations exist in museums and restaurants in other cold climes the world over, but elsewhere their services fall into the category of choice – not requirement.

In Russia, however, foreign visitors and local expats alike are acutely aware of the tyranny of the coat-check attendant, the matron (typically) who is entrusted with the task

of overseeing the proper observance of this national custom of coat-checking and enforcing the codes of behavior that go along with it.

For example, while your fancier *garderob* may be equipped with hangers, hooks are more common at run-of-the mill facilities, especially those of Soviet vintage. It is therefore essential to make sure your coat is equipped with a loop – fabric, chain-link, leather, etc. – in the lining at the neck for easy hanging. To violate this behavioral norm is to commit a cultural faux pas and to risk irritating the coat-checker – not to mention derailing the coat-checking ritual.

Sometimes the enforcement can be extreme. Consider the experience of an unlucky graduate student living in mid-1990s Moscow who awoke one morning to find, not unlike Ivan Yakovlevich in Nikolai Gogol's *The Nose*, that the loop in the collar of his coat had torn. At the library that day, the coat-check lady refused to take the coat. When the unsuspecting student insisted, citing the burly guard at the reading room door who would not allow him in with the coat, she finally took it to a hook and angrily punched it clear through the lining where the loop had been.

Kinder responses are also possible. With his coat hemorrhaging down feathers for several days, the same student encountered a different *garderob* matron (or was she a guardian angel in disguise?) at a different library. This one took pity on him and his unfortunate outerwear. At the end

of a hard day of research, he retrieved his coat to discover the hole mended and in its place a sturdy loop hand-sewn firmly into the neck of the garment.

While the benefits of not having to lug your coat around with you indoors are clear, in Russia the custom of coat-removal upon entering the great indoors has evolved into a highly ritualized – and unfloutable – observance. Keeping your coat with you – let alone on you – is simply anathema.

## Why is that?

The complex answer seems to flow from a pervasive, immutable dichotomy central to Russian culture, that between outside and inside. While the Russian love of nature runs deep (see “A Day at the Dacha” on page 46 of *Passport's* September 2008 issue), the sanctity of the indoors does as well.

The border between the two realms – the outside and the inside – is strictly marked, and a series of rites accompany passage from one to the other. In public buildings, it is often not one but two sets of doors that signal the boundary. Apartment buildings may have the transitional space of the *pod'yezd* [entryway], which, although technically indoors, might as well not be. Instead, it is the apartment door – which is, strangely, often upholstered – that serves as the dividing line. On one side is a cold, dirty, harsh world; on

the other is a warm, scrubbed, domestic space where one is clean and safe. At the threshold, all vestiges of the outside and everything that has come into contact with it must be

removed: Outerwear and shoes must come off. Sometimes street clothes are exchanged for “house clothes.” It is at this point that the ubiquitous, all-important *tapki* [slippers] appear. Often extra pairs of *tapki* are kept on hand for guests.

Just as a perfect separation must be maintained between the contaminated outside and the pristine inside of the apartment, so must it be preserved upon entry into a cultural venue or restaurant. These interiors may serve as surrogates for their domestic equivalents where entertainment and dining more regularly occur and, as such, must remain unsullied. Anything that smacks of street taint must be banished, left at the door, never to touch the purity of the inner sanctum. In a way, then, the cultural insistence upon coat-removal signifies a deep-held respect for hearth and home.

So checking your coat comes down to a question of civilized versus uncivilized behavior. After all, the ability to take off our coats is what separates us from the animals. Perhaps this explains the contemptuous look one frozen expat received from a couple of coat-check *devushki* when she declined to hand over her coat upon entering a chi-chi central Moscow restaurant on a recent chilly evening.

Or maybe not. Perhaps Russian coat-checking culture is as deep and inscrutable as the Russian soul itself, proving once more the enduring truth of those immortal Churchillian words: Russia is a coat-check tag wrapped in a pair of mittens inside a coat pocket. **P**

***In a country where coat-wearing is a way of life, the etiquette of checking your coat has become a highly ritualized observance.***



# Daniel Klein's Legal Line

Each month Daniel Klein fields corporate legal questions posed by Passport's readers. Do you have a Russia-related legal question you'd like Daniel to address? Tell him about it at [dklein@passportmagazine.ru](mailto:dklein@passportmagazine.ru).

## Dear Daniel:

Early last year, our Western-based real estate investment fund gave a loan to a small local commercial real estate development company for construction of an office building in Moscow. To date, the company has not fulfilled its quarterly payment obligations to our fund, and it now appears that the project will not be completed nor the loan repaid. Is opening a lawsuit in Russia a viable option?

## Dear Investor:

The first step is to file the loan agreement with the Russian property authority, if that has not already been done and provided that the loan agreement is the type that can be filed. This establishes a lien on the land where the office building is to be built and is a method of securing your company's rights. However, as local real estate prices have fallen in recent months, the value of the land may not cover the loan. As far as recovering your money, it is always advisable to contact the developer and try to negotiate a repayment arrangement. Should this prove fruitless, then litigation is an option, but before

deciding to pursue this path, here are some questions to consider: Who would be the defendant, and is there a security concern with the owners of the potential defendant company? A background check is helpful in determining this.

While Russian courts have a reputation for corruption, a salary raise for judges (from a few hundred dollars several years ago to over \$4000 per month today) has gone a long way toward addressing this problem. As a result, corruption is less common and bribery more difficult to accomplish. For example, since some of the upper courts have multi-judge panels, it would be theoretically necessary for your potential opponent to bribe more than 10 members of the judiciary in the event that you were to lose the case and decide to appeal. In the West appeals courts are used to oversee incorrect decisions and in Russia they are often used as a type of corruption-control mechanism.

Assuming the contracts and other documents are in good order, this sounds like a fairly straightforward case, and the chances of a judgment in your company's favor are good. Litigation costs should

not be astronomical – it may be possible to bring this type of action for as little as \$30,000 (depending on the complexity of the case details and the firm you choose), including the cost of appealing (which is a likelihood). Recent legislation has made it easier to use the assets of the real estate project to satisfy the judgment.

Of course, winning the case is only half the battle – then there's the issue of execution. However, there are a number of levers available to help enforce the judgment. The borrowing company's managing director may be criminally liable if he fails to fulfill the payment obligations specified in the judgment. Similarly, proof of misuse of funds (say, loan money earmarked for purchase of building materials that ended up in the developer's Swiss bank account) or false claims (for example, if the developer fraudulently represented the building site as zoned for commercial use) may expose the developer to criminal liabilities, which may provide you some leverage in the negotiation process. **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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## 650<sup>th</sup> Anniversary of the Birthday of Andrei Rublev

An evening was held in the Andrei Rublev Central Museum of Old Russian Culture and Art on the 10<sup>th</sup> of January dedicated to the 650<sup>th</sup> anniversary of the birth of the icon painter, and the 50<sup>th</sup> anniversary of the museum.

Intermingled with emotionally powerful operatic singing to a background of a wall of icons, various dignitaries such as Yuri Petrovich Lyubimov, the director of the Tagansky Theatre commented on the importance of the museum. He commented that the museum provides: “medicine for the soul.” Gennadi Victorovich Popov, the director of the museum, commented that the museum complex is one of the oldest architectural sites in Moscow, and that it continues to attract large numbers of people. Lev Lifshits, the head of the museum’s art department, said: “what we see here [in this museum] is what constitutes our Russian culture in it’s naked form. All of our [Russian] culture from the middle-ages has been restored relatively recently, and a lot of the work has been done here.”

The museum itself is well worth a visit. Housed inside the Andronikov Monastery, which was founded in the 14<sup>th</sup> century, the museum houses a massive collect of icons gathered from central and northern Russia, painted from the 14<sup>th</sup> to the 19<sup>th</sup> centuries. Despite the fact that Andrey Rublev’s name is used in the name of the museum, there are none of his famous icon’s in the museum’s collection. This, however, is the place where the icon painter worked and spent most of his life. The Cathedral of The Saviour built at the start of the 15<sup>th</sup> century, within the walls of the monastery was decorated by Rublev.



## IWC Winter Bazaar 2008

On Saturday, December 6, the International Women’s Club of Moscow (IWC) held its annual Winter Bazaar at the SAS Radisson Slavyanskaya Hotel. Many months in the planning, this year’s event brought together representatives of 65 countries to offer goods imported from their homelands to the over 6,000 shoppers in attendance, a significant increase over last year’s 3,850 visitors. Proceeds will benefit the over 50 charity projects the IWC supports. This year’s bazaar committee has chosen three Moscow organizations as special recipients of the season’s fundraising: Mother Teresa Street Clinic, which helps those recovering from alcohol-dependency; Rodnichok, a residential facility for orphans in Moscow; and Speransky Children’s Hospital, where the IWC sponsors a puppet show program for children recovering in the burn unit. In addition to wares from participating countries and a food hall presenting all manner of ethnic food, a highlight of this year’s bazaar was a program of musical and dance performances by groups from Ireland to Cuba to Bangladesh.





## Playing Poker for Kids

On November 20, the Poker House, located at 93 Prospekt Mira, hosted the first Kidsave Charity Poker Tournament. Guests at the event included 20 gambling men and women, whose task it was to decide when to hold 'em and when to fold 'em in each round of poker. In addition to some good old-fashioned card-playing, there was also a silent wine auction. A highlight of the evening was a tasting of Sardinian wines, which were decanted into wine glasses painted by orphaned children who participate in Kidsave's Family Placement Program. By night's end, nearly \$18,000 had been raised to support Kidsave's activities in Russia, such as its programs for children living in foster care and orphanages. For more information on Kidsave, visit [www.kidsave.org](http://www.kidsave.org).



## Mandelshtam

On November 28 a statue was unveiled to celebrated poet Osip Mandelshtam. The sculpted bronze bust placed on what looks like to be a revolving column of cubes, each engraved with lines from his verse. The sculpture is the result of the creative work of three people: sculptors Dmitry Shakhovsky, Elena Munts and architect Alexander Brodsky. The statue stands on a pulpit-like platform overlooking Kitai Gorod, on Starosadsky Pereulok, a street which the poet regularly visited when he stayed with his brother in a block of flats nearby in the 20s and 30s. The Moscow City Authorities are reported to have spent 11.5 million rubles landscaping the site.

Osip Mandelshtam was born in Poland into a Jewish family, and is now regarded alongside Boris Pasternak and Anna Akhmatova as one of the greatest voices of 20th-century Russian poetry. He caught the public eye in the lead-up to the 1917 revolution, when he co-wrote the manifesto of the Acmeist poets and published an acclaimed poem called 'Stone' in 1913. He soon fell out of grace with Stalin, after writing an acidic criticism of the Soviet leader following his experiences of the 1930s famine. He was exiled in Voronezh where he continued writing, and eventually died in a Gulag transit camp near Vladivostok in 1938. His name was cleared in 1987.



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Telephone: (495) 232-6565

[www.sheremetyevo-airport.ru](http://www.sheremetyevo-airport.ru)

There are two terminals: Sheremetyevo 1 and Sheremetyevo 2, mostly international flights are through terminal 2, and domestic through terminal 1, although some international flights have been known to land at terminal 1. It is therefore wise to check the web site before meeting people.

Sheremetyevo's infrastructure and buildings are being updated. A light rail link to the airport from Savolovskaya metro station is now running, which has radically changed the Sheremetyevo experience, something that constitutes many foreigners' first experience of Russia. Long delays in the development of this rail link and completion of the new terminal 2 building (still being built) has led to many airlines such as British Airways moving to other airports. Tickets for the rail link cost 250 rubles, journey time 30 minutes and trains depart every hour. There is a timetable on the airport website.

Bus services are available to and from the airport from "Rechnoi Vokzal" metro, however they are not regular and do not accommodate luggage very well. Taxi is the most convenient method of getting to the airport, but be prepared to pay 1000 rubles or more and get stuck in traffic jams, even on weekends.



## VNUKOVO AIRPORT

Telephone: (495) 436-2813

[www.vnukovo.ru/eng/index.wbp](http://www.vnukovo.ru/eng/index.wbp)

Vnukova airport has two terminals: terminal B serving international flights and terminal D for domestic flights. The airport mostly serves airlines flying to Georgia, North Caucasus, the Ukraine and Eastern Russia. Vnukova now has a rail link from a terminal next to Kievsky train station. Journey time is 35 minutes, trains leave hourly. A new highway has been built between the airport and MKAD, cutting journey time by car down to about 15 to 30 minutes. You can catch a bus or a "marshrutki" from Yugo-Zapadnaya metro station.



## DOMODEDOVO

Telephone: (495) 933-6666

[www.eastline.ru/domodedovo](http://www.eastline.ru/domodedovo)

Domodedova went through a period of being semi-privately run and consequently has probably the best level of service out of all the Moscow airports. The airport is 22 kilometres out of Moscow, and travel time by car can take a long time if there are jams. The hourly rail link from Paveletsky Vokzal is fast, clean and efficient, and takes 40-50 minutes. One-way fare is 150 rubles. There is another rail link from Byelorussky and Kursk Train stations.

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