

PASSPORT

MOSCOW

OCTOBER 2009

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Ballets Russes in Moscow
Playground of the People – VDNKh
Update on Russian Wines

Peter Mamonov and Oleg Yankovsky
star in 'Tsar'

Passport Magazine's 6th Birthday

We congratulate all of our readers!
Details of the party to be to be
announced on our site.

www.passportmagazine.ru

On November 5.
editor@passportmagazine.ru





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John Ortega
Owner and Publisher

This month as the autumn inexorably turns into winter, Moscow's cultural life really takes off. The Moscow Biennale of contemporary art is in full swing and has now taken over 50 exhibition spaces throughout the city. On the other end of the cultural scale, an exhibition celebrating the 100th anniversary of Daighilev's Ballets Russes is being held at the Tretyakov gallery, and we preview a variety of 'minor' cultural events happening this month, each one of which would be major event in a smaller and less important city.

The editor reviews Pavel Lungin's film 'Tsar', a film which we predict will cause quite a stir when it finally hits Moscow's screens in November. Charles Borden, our newly appointed, but by no means new to *Passport* wine and dining editor, provides an updated report on wines produced in Russia. Nick Rees, the Jeremy Clarkson of Moscow, but without the readies, continues his expat football series. We take a tour around the Prospect Mir area with Ross Hunter, and then set off to Yakutia. Enjoy

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■ Beauty Center in Baltschug Kempinski Reopens

The beauty salon: Beauty Center Baltschug has reopened. The center guarantees the highest standard of service, English-speaking staff and sensible pricing. This is exactly what business people who need the best possible service need! We provide excellent cosmetology (Kanebo-Sensai Sothys), medicinal spa-routines for hair (La Bioestetique), and an original massage routine – these are only a few of the services that we offer our clients. Happy hours means 20% off during weekdays from 11:00 to 13:00. Clients holding the Privilege Card Baltschug Kempinski card enjoy discounts on a continuous basis.

■ Trafalgar Ball

The 10th Trafalgar Ball will be held on Saturday October 24 in the ballroom of the Marriott Grand Hotel. The event is organized by the British Business Club. This is the highlight of the expat calendar in Moscow. A sumptuous 4-course dinner, select wines and professional entertainment will ensure a most memorable evening.

The dress code is dinner jackets for the men and ball gowns for the ladies. Attended by many high-level British businessmen and their Russian partners, the ball is to be opened by Her Majesty's Ambassador to Russia, Anne Pringle.

The primary aim of the Trafalgar Ball is to raise money for the British Business Club's chosen charity, the Taganka Children's Fund which provides great support for less fortunate single parent families. All proceeds are donated to this charity to enable them to continue their wonderful work.

Details of the Trafalgar Ball can be seen at www.BritishClub.ru and to reserve tickets: britishclubrussia@britishclub.ru

■ Oktoberfest Festival in Marriott Grand Hotel

Every year we celebrate the Oktoberfest festival in Marriott Grand Hotel and this year is no exception. Take a chance to savour famous German delicacies and legendary Munich beer like Spaten, Lowenbrau and Franziskaner from September 19 till October 4 in the Lobby Bar and Samobranka Restaurant of the hotel. During the festival we also welcome guests to Oktoberfest brunches on September 20 and October 4. The price is 3,200 rubles in the Samobranka restaurant including house wine, Russian champagne, Spaten beer and other alcoholic and soft drinks. The price of 3,600 rub in Grand Alexander includes the drinks above mentioned and French wine and Prosecco; children – free under 5 y.o, 1,600 rub under 12 y.o.

For reservations please call +7 (495) 937-0000

■ Ararat Park Hyatt Moscow Announces Director of Food & Beverage Position

Michel Wittwer has been appointed director of food & beverage at Ararat Park Hyatt Moscow as of August 26, 2009. Michel graduated from the Vieux Bois Hotel Management School (Geneva, Switzerland) in 1997. His career in the hospitality industry started from the position of a sales manager in Hotel Kempinski in China. In 2002 he decided to become a member of the Hyatt team. He was offered two options for development – Kirgizia or Chicago.

Michel chose Kirgizia as he wanted to try himself in a new challenging place. He started working there as a restaurant manager and was promoted to Assistant F&B Director position soon after. After that Michel spent one year in Almaty and was transferred to Hyatt Regency Montreal, Canada as director of F&B.

Ararat Park Hyatt Moscow is pleased to welcome Michel to its team.

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Thursday, 1st

Vladimir Spivakov Invites

The National Philharmonic Orchestra of Russia conducted by Vladimir Spivakov, performs Niccolò Paganini's violin concerts No. 1 and 2. Soloists – Feng Ning (violin) and Yuki Manuela Janke (violin), winners of the Paganini competition in Genoa. Feng Ning won this competition in 2006 receiving the Grand Prize and attained a unique opportunity to play on one of the most famous violins by Bartolomeo Giuseppe Antonio Guarneri "Cannone" (1743). Yuki Manuela Janke ranked second in Genoa when she was 18; she plays Stradivari "Muntz".

MMDM, Svetlanov Hall, 19:00



Julio Iglesias

This well-known singer has sold over 300 million albums in 14 languages and released 77 albums. According to Sony Music he is one of the top 10 best selling music artists of all time. Iglesias rose to international prominence in the 1970s and 1980s as a performer of romantic ballads and his success has continued as he engaged in new musical endeavors. Thus far, he has performed approximately 5,000 concerts.

Olimpisky Sport Complex, 19:00



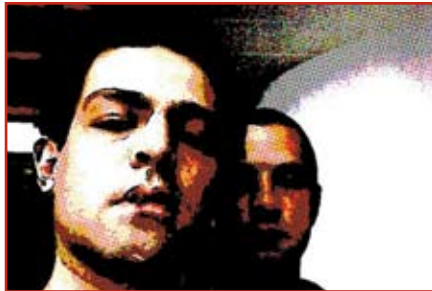
Friday, 2nd

Remote (DJ)

Sub-Electronics Party welcomes DJ duo Remote (Eric and Seb), one of the brightest outfits on the new wave's club scene, hailing from Paris. They are patronized by the featured personages on the French electronic scene: Vitalic, which issues their tracks on his Citizen label and Joakim and Ivan Smaghe signed

the promising duo to their own techno ground Kill The DJ, responsible for the Eric and Seb's LP. A remote signature style upholding a tradition established by The Hacker and Vitalic is all about power of modern techno and electro, influenced by the 1980s: synth disco and heroic electronic body music.

Shanti Club, 22:00



Caspa (club music)

Today, Caspa is synonymous with underground music. Basically, if you don't know Caspa you don't know Dubstep. With an epic list of tour dates taking him to every corner of the globe he still finds time to host a bi-monthly night at the world famous Fabric. Not content with running 3 labels, producing dancefloor bomb after dancefloor bomb and the acclaimed album *Everybody's Talking, Nobody's Listening*, his remix skills are in higher demand than ever, remixing for the likes of Deadmau5, Miiie Snow, Depeche Mode and Kid Sister to name just a few.

16 Tons Club, 00:00



Kris Menace (DJ)

The recently opened Copenhagen club presents German electronic musician and highly in-demand remixer, Kris Menace. He contributed remixes for Robbie Williams, LCD Soundsystem, Royksopp, Underworld, Felix Da Housecat and many others. Also there will be: DJ Arkady Air who is having a birthday party this day.

Loft club Copenhagen, 23:00
www.copenhagenclub.ru

Saturday, 3rd

Emir Kusturica & the Non-Smoking Orchestra

No Smoking was a punk-infused band established in Sarajevo in 1980, under the Serbo-Croatian moniker 'Zabranjeno Pusenje'. Lead singer and songwriter Dr. Nela Karajlic was a bit of a thorn in the side of the post-Tito government in Yugoslavia. The band's debut album *Das ist Walter* (1984), sold surprisingly well, and spawned the hit *Zenica Blues*, which boasted sales of 100,000. But the ruling forces weren't about to let Zabranjeno Pusenje repeat that success, hence a crackdown prevented widespread album sales and concert appearances from taking place. At that time, filmmaker and punker Emir Kusturica joined the band as their bass player and stayed long enough to record *Pozdrav iz Zemlje Safari* in 1987. In 1998 the No Smoking Orchestra composed the music for Emir Kusturica's film *Black Cat, White Cat*, which won the Silver Lion at the Venice Film Festival the same year.

B1 Maximum, 21:00



Goldie (drum'n'bass)

The first superstar produced by the breakbeat jungle movement, Goldie popularized drum'n'bass as a form of musical expression just as relevant for living-room contemplation as techno had become by the early '90s. Though he hardly developed the style, and his later reliance on engineers like Rob Playford and Optical to capture his sound puts into question his true musical importance, Goldie became one of the first personalities in British dance music, his gold teeth and b-boy attitude placing him leagues ahead from the faceless bedroom boffins that had become the norm in intelligent dance music.

Ikra Club, 22:00

On-line Gala Concert

The first Russian on-line gala concert performed by laureates of the International organ competitions 'Soli Deo

Gloria'. Anastasia Bykova, Yulia Draginda, Sofia Iglitskaya, Maria Makarenko, Maria Moiseeva, Olga Pashchenko, Alexandra Stashenko perform spiritual organ music masterpieces of different eras and genres – from Bach to 19th century composers, from rare medieval pieces to compositions for “symphonic” organ. The organ concert will be broadcasting live on the Internet. Live broadcasting is available after registration on the cathedral's website.

Roman Catholic Cathedral of Immaculate Conception of the Blessed Virgin Mary, 21:00

Giuseppe Verdi's Aida

The Russian Philharmonic Symphony Orchestra performs Giuseppe Verdi's Aida (concert version), one of the most inspired and spectacular works by Verdi. Music written to celebrate the forthcoming opening of the Suez Canal combines moving Verdi's lyricism and pompous embodiment of monumental mass scenes, to produce a highly dramatic effect. Maxim Fedotov conducts the orchestra. Operatic parts are performed by brilliant soloists: Elena Popovskaya (soprano), Larisa Kostuk (mezzo-soprano), Roman Muravitsky (tenor), Sergey Toptygin (baritone), Mikhail Guzhov (bass) and Alexander Kiselev (bass).

MMDM, Svetlanov Hall, 19:00, also 4th

Monday, 5th

Red Snapper

Red Snapper is notable for its pioneering synthesis of acoustic instruments and electronic textures. The British acid jazz trio Red Snapper comprises guitarist David Ayers, double bassist Ali Friend and drummer Richard Thair.

Milk Club, 20:00



Chaplin Hour

The Vladimir Spivakov Invites Festival goes on. The National Philharmonic Orchestra of Russia conducted by Vladimir Spivakov, performs musical themes from Chaplin's films.

MMDM, Svetlanov Hall, 19:00

Elton John:

The Red Piano Show

Sir Elton John will stage his famous Red Piano show at the Olimpisky Sport Complex on October 7. The show, which has been running in Las Vegas to rave reviews, has been conceptualized and designed by acclaimed photographer and good friend of Elton, David LaChapelle. The larger-than-life set, complete with Elton's iconic red grand piano, supplies a suitable background for this somewhat publicity-geared, but talented British showman.

Olimpisky Sport Complex, 19:00



Tuesday, 6th

The Russian Literature and Theater Group offers Western residents of Moscow the opportunity of meeting – and becoming acquainted with the work of – contemporary Russian writers and theater people. The group meets once a month on Tuesday afternoons. There are occasional vacancies for new members who should know Russian. For further information call 8-903 764 48 39 or send an e-mail to: amanda_c@mail.ru

Saturday, 10th

Jose Carreras

This name speaks for itself. One of the most prominent singers of his generation, and particularly eminent in the operas of Verdi and Puccini, Jose Carreras has encompassed over 60 roles on stage and in the recording studio. He gained fame with a wider audience as one of The Three Tenors along with Placido Domingo and Luciano Pavarotti in a series of large concerts that began in 1990 and continued until 2003. Enjoy the magic voice singing about love, passion and joy.

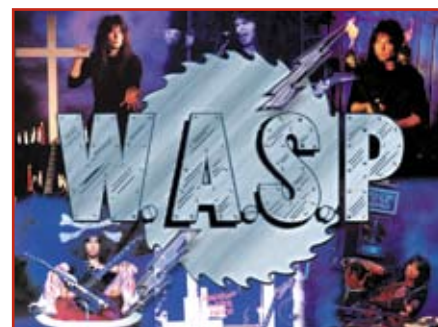
MMDM, Svetlanov Hall, 19:00



W.A.S.P. (metal)

One of the heavier bands to come out of the early 80s L.A. metal scene, W.A.S.P. quickly rose to national infamy thanks to their shock rock image, lyrics, and live concerts. Unfortunately, once the novelty and scandal began to wear off, the band found it difficult to expand, or even maintain, their audience by relying only on their music.

B1 Maximum, 21:00



Wednesday, 7th

Tenor Constellation

The Talents of the World Fund headed by David Gvinianidze presents a unique project that won New York's Carnegie Hall and Washington's Lincoln Center – “Tenor Constellation ‘Be My Love’” The concert is dedicated to the famous tenor Mario Lanza with 2009 being 50 years since his death. The project is named after the beautifully lyrical composition that made Mario world-wide famous – “By My Love”. Chingis Ausheev, David Gvinianidze, Alejandro Olmedo (Mexico), Alexey Sulimov, Evgeny Chernyak perform the most popular opera arias, Neapolitan songs and melodies from the films starring Mario Lanza.

MMDM, Chamber Hall, 19:00

Wednesday, 14th

International Women's Club presents:

Cocktail Hour

Spouses traveling on business trips? Husbands caught in traffic jams? Professional, working women in need of a tipple after hours? Moms in need of a breather? Fear not! Hop on the metro and join us for cocktails at various bars and cafes around the city. Pop in for a quick drink or stay as long as you want. We invite you to enjoy the glorious Moscow evenings at various restaurants, bars, courtyards, patios and verandas. Kindly note that you will need to pay for your drinks (and food).

Bubbles Bar, 19:00

10/13 Sadovaya-Triumfalnaya

What's On In October

Massive Attack (UK)

Massive Attack are a British music duo from Bristol, considered to be progenitors of the genre known as trip hop, as well as effectively being a wider collective including other musicians that they assemble. Massive Attack were among the most innovative and influential groups of their generation, like Portishead, Sneaker Pimps, Beth Orton, and Tricky.

Luzhniki Sports Palace, 20:00



Friday, 16th

Zhanna Aguzarova

She has been hailed as extraordinary and nuts, mannered and brusque, but it's her voice that takes the cake. This

is what astounds everyone who hears Zhanna Aguzarova live for the first time. Evgeny Havtan, who introduced her voice to the world, other musicians, and people who have nothing to do with music – everybody has spoken of that “goose bumps sensation” on hearing her sing.

B 1 Maximum, 21:00



International Women's Club presents: luxury cruise for members and their families

Come on board and enjoy a 3 day/2 night cruise from Moscow to Uglich and Myshkin in luxurious style. Any questions about the cruise may be sent to iwcmembership@gmail.com and for

more details on the ship, please visit the Volga Dream website www.volga-dream.com. The ship departs at 17:00 from the North River Port at 51 Leninskoy Prospekt. The closest metro station is Rechnoy Vokzal.

Tuesday, 20th

RBCC presents: Charity Gala Concert with Globalis Symphony Orchestra

Cathedral of Christ the Saviour Concert Hall, time tbc, contact: www.rbcc.com

Wednesday, 23rd

Millionaire Fair Grand Opening Night 2009

The fair is not just for the very rich, it is open for everyone to enjoy, but obviously it is the millionaires who will be making the grand purchases and filling the event. The event is usually strict-dress coded and entrance is invitation only. Tickets can be purchased prior to the event. The attractions this year included a \$1 million phone encrusted in diamonds, the choice to buy a house on an island, or the island itself and £25,000 perfumes.

Manezh, 21:00, also 24th-25th, 12:00



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October Holidays

text by Elena Rubinova

Monday, October 5

Teachers' Day

Teacher's Day is older in Russia than an international date that is celebrated under the same name. Between 1965 and 1994, it was marked on the first Sunday of October, but since 1994 it has been celebrated on October 5, to coincide with World Teachers' Day set up by UNESCO to highlight the importance of teachers' role and to commemorate teachers for their efforts.

It is one other day besides September 1 when schools are flooded with flowers. Graduates and former classmates visit their alma maters and apart from being the day when we give recognition to our teachers' hard work, this day is for informal and heart-felt interaction between students and teachers.

Wednesday, October 14

Pokrov Den

Protection of the Mother of God



The Feast of the Protection celebrates the day, over one thousand years ago, when St. Andrew, Fool for Christ, and his disciple, St. Epipanius, stood in church during the Vigil Service and beheld the Most-pure Virgin. Contemplating that event, we pause to consider the church building, to consider who is present, and who prays in the church. The Feast of the Protection of the Mother of God reminds us that Heaven reaches all the way to Earth. The Russian people have fixed this event, which took place in far-off Constantinople so many centuries ago well in their memories. They have made the day of its commemoration their own day, a Russian holiday in honor of the Most-pure Mother of Our Lord and Savior Jesus Christ. In times of national misfortune, as in times of individual trials and sorrows, Russian people rush to God's temples, rush to the Protection of the Mother of God, and ask of the Queen of Heaven her protection and assistance. At many difficult times, Orthodox peoples have received help, comfort, strength, and salvation from the Mother of God.

Traditionally this day marked the autumn season of weddings in Old Russia and young unmarried ladies went to Church to pray so that God would send them good grooms. The Russian omen says: the more snow that falls on this day, the more weddings there will be this year.

Friday, October 30

Memorial Day of the Victims of Political Repressions

Soviet political prisoners declared October 30 the Day of Political Prisoners back in 1974. They went on the first coordinated hunger strike and other protest actions, which marked the beginning of their resistance. The Russian Supreme Council decided on October 18, 1991, to proclaim October 30 the Day of Political Prisoners.

In 1991 the monument to Felix Dzerzhinsky, called the Iron Felix, which once dominated Lubyanka Plushchad across from the KGB headquarters, was toppled by a cheering crowd with the help of a crane. The event symbolized the end of the Soviet era and repressions.

From that time on every year human rights activists, representatives of historical and educational associations, ordinary citizens come to the mourning meeting to the Solovetsky Stone installed at Lubyanka Plushchad in the memory of those who died in the gulags.

According to the Memorial Human Rights Center, some 800,000 people are considered victims of political repression in Russia. The majority of them are children of the persecuted. According to Memorial, roughly 12.5 million citizens of the former Soviet Union can be considered victims of political persecution. The liberal political and cultural elite condemn the repressions and accuse Stalin of being the main perpetrator of horrific crimes against his own people. Views of different groups of contemporary Russians toward repressions show a strong polarization of opinions among the elite, and an extreme ambivalence of the views of the general public. Communist and nationalist political leaders try to deny or diminish the impact of the repressions and glorify Stalin as a builder of a great country. The general public is caught between these two positions. On the one hand, ordinary Russians do not deny that the repressions were carried out. On the other hand, a majority consider Stalin's role in history to be positive and believe that he was a great leader, under which Russia became a powerful state.



Saturday, October 31, Halloween

The year's scariest night, Halloween, has had a difficult time in Russia for over the past decade when it desperately tried to take root here. It has certainly raised a lot more dispute and arguments than any other Western tradition since hitting Russia in the mid-1990s. There were years when Halloween events lasted for more than a week in fancy Moscow clubs. City club-goers, foreign community members and Russian celebrities all mingled together at the wildest parties and spectacular costume balls: Russians are well known for taking everything to extremes. At some stage Halloween celebrations became a popular practice at schools – but not for long. The leaders of Russian Orthodox and Islamic clergy deplored practices of Halloween, claiming that it was a kind of demon worship. Such harsh criticisms made the Moscow authorities issue an official statement banning Halloween celebrations in educational establishments. It is still an issue for further analysis why this pagan festival with Irish roots brought from the U.S., turned out to be so irreconcilable with Russian mentality and culture.



Resident Tourist: Photographs by British Photographer, Henrietta Challinor

text by Peter Hainsworth

The exhibition is an intriguing and eclectic collection of impressions of Moscow. The color traditional of churches and the like avoid the "holiday snap" quality with their rich colors and well-balanced views; quirky angles show good use of original space as well as irony and humour. Henrietta's black & white photographs show a brave approach to the medium, and encourage the viewer to look deeper into her pictures.

Henrietta has been living in Moscow with her husband and two young sons for two years and "looking at life through a lens for the last five". She says that coming from a quiet Oxfordshire (UK) village to live in Moscow couldn't have been a more acute change of circumstances and that in the beginning she felt "overwhelmed, and frankly, terrified".

She was sitting in Moscow traffic when she originally got the inspiration for Resident Tourist. "At first I was just staring out of the window, in a total state of shock! Slowly I started to look properly, and began to enjoy what I saw: the buildings, the people, the language, the cultural diversity. My eyes were opened and everything around me started to take on its own life. There isn't anything ordinary or straightforward about Moscow and at times it might be fair to say it can appear depressing and ugly. Yet, on every corner there is something to surprise, delight, appeal, make one laugh, or cry – even mundane everyday sights have become visually appealing – for me that is its charm."

"I think Moscow is a city of enormous diversity – and from that comes a wealth of inspiration. Every day there is something I want to photograph. I

genuinely feel Moscow has awakened in me a new thread of creativity that I didn't know existed and in doing so it has renewed and enthused my passion for photography."

About the exhibition, Henrietta says: "Moscow seems to me to be continually evolving and changing, especially through the extremes of the seasons, and I think my pictures tend to reflect those different moods. It is a wonderful opportunity for me to show my photographs at NB Gallery and I am very excited. I hope that people will enjoy looking at the city they live in through the broad canvass of my pictures."

Natalia Bykova, owner of NB Gallery says: "I am extremely excited to have Henrietta's photographs exhibited at the gallery. To be honest, I was a bit sceptical when she invited me to view them at her studio – Moscow is an obvious city to photograph and many people do! But Henrietta's photographs are different: she has a remarkable talent for seeing and capturing the nuances of the city, things one sees daily and just passes by. She makes you stop and wonder about colors, shapes and the subtle tones and shades that compose Moscow. Henrietta has an amazing eye and that is exactly what the exhibit is all about."

Resident Tourist opens on October 30 and runs to November 10. The gallery will also be showing a limited number of paintings that complement the photographic subjects. **P**

October 30 – November 10

NB Gallery

*6/2 Sivtsev Vrazhek, Entrance 1, Suite 2
(495) 697-4006*

Hours: Tue-Sat, 11:00-19:00; Sun, 12:00-18:00; Mon – closed





*The Pushkin Museum
of Fine Arts
12/2 PrechistenkaUlitsa
10:00-18:00
Open daily except Mondays
Until October 30*

Moscow Set in Stone: Daziaro's Lithographs

The two Russian capitals Moscow and St. Petersburg as seen by Alexander Pushkin and his contemporaries, are displayed in lithographs at an exhibition organized by the Pushkin Museum. Lithography, a printing technique invented by Bavarian playwright Alois Senefelder in 1796 was a popular means of illustration in 19th century Europe. In the first part of that century, hundreds of printing shops all over Europe, including Russia, emerged. One such Russian printing shop was opened by Italian print maker Gi-

useppe Daziaro who created color prints depicting beautiful views and panoramas of Moscow and St. Petersburg to the delight of modern antique dealers. Interest in this sort of lithographic print is only now reappearing in Russia after the Soviet oblivion. For experts, the Daziaro exhibition is somewhat of a surprise, as the Pushkin Museum rarely mounts an exhibition of graphics in such a quantity. This exhibition will be a pleasant visual journey back to 19th century Moscow, as depicted by an Italian artist with great attention to detail.

Poligraphic Department of the Vhutemas-Vhutein. Teachers and Pupils

The fashion for abbreviations in the Soviet 1920s made some well-known institutions unpronounceable or even unrecognizable. For example, the famous Stroganov Arts School was first renamed 'Vhutemas' and later 'Vhutein.' This was unpronounceable and even unrecognizable to most Russians. Nevertheless, this institution was in the vanguard of visual arts and design in the 1920s-1930s. Its aim was to prepare a new generation of artists that would preach a new visual language to common people. The current exhibition displays works of both teachers and students of this extraordinary artistic laboratory. Among the professors are such outstanding masters as N. Kuprejanov, I. Nivinsky, P. Miturich, V. Favorsky, who cultivated talented and genuine artists as A. Dejneka, A. Goncharov, J.P. Imenov, M. Axelrod, P. Williams, Kukryniksy and many others. The show features a variety of different genres, to form a mosaic demonstrating this artistic experiment.



*State Tretyakov Gallery
10 Krymsky Val
10:00-19:00
Open daily except
Mondays
Through October 18*

The Girl Who Sold Her Soul To The Devil And Won

Before turning to contemporary art, Christoph Broich was an internationally renowned fashion designer. For the 3rd Moscow Biennale of Contemporary Art, Broich presents a selection of his work in the unique setting of Dom Spiridonov. Broich is best known for his impressive sculptural installations which take the form of casts or 'skins'. In his Kopf (Head) series, the artist expands his visual vocabulary by creating a cohesive environment around a single element, the head. Cut up iconic items of clothing and fabric are collaged onto busts and then painted with several coats of latex. Upon completion, as with all of Broich's meticulously made sculptures, the bust is destroyed and the shell (skin) is all that remains. Broich's skinned sculptures focus on deterioration and present the reversal of the natural process: skin and flesh decomposing first and the skeleton remaining. Suspended from the ceiling, the heads create an eerie field of beheaded individuals.



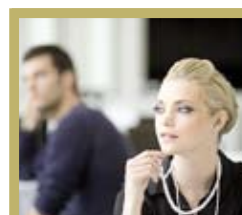
*Dom Spiridonov
9/8 Bldg 1 Maly Gnezdnikovsky
Pereulok
October 15 - November 1
11:00-20:00*

From the Himalayas to the Indian Ocean

The Museum of Oriental Arts presents an exhibition dedicated to Indian applied arts. Stone, metal, wood, cotton and silk, sea shells and paper are transformed into artistic masterpieces thanks to inspiration from the Indian God Vicvakarman – the God of artisans. The current exhibition displays numerous exhibits from different regions of India – from Bengal to Bastar and of different eras: animals-amulets and talismans, pieces of ornaments carved in ivory, metal works of the dhokra and bidri techniques, sculptures and paintings. A separate hall is dedicated to famous Indian silk and wool tissues, famous all over the world for their rich colors, techniques and ornaments.



*State Museum
of Oriental Art
12a Nikitsky Blvrd
10:00-19:00
Open daily except
Mondays
Through
November 15*



Beauty Center Baltshug

English speaking staff !!!

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Autumn Crescendo

Crescendo is an annual festival held in Moscow presenting young musicians from Russia and other countries who are winners of various prestigious international awards. The festival is organized by well-known pianist and winner of the 11th Moscow International Tchaikovsky Competition, Denis Matsuyev. Unlike festivals supported by other Maestros – Vladimir Fedoseyev, Yuri Temirkanov and Valery Gergiev for example that feature world celebrities – Crescendo gives young performers a chance who have yet to gain fame at international competitions in the West and who are almost unknown to Russian audiences. On November 1 there will be a gala concert divided into symphonic and jazz sections. The first will present compositions by Beethoven, Mozart, Haydn, Saint-Saëns, Chopin, Rakhmaninov and Liszt performed by the Academic State Philharmonic Orchestra conducted by Yuri Simonov and soloists – E. Mechetina (piano), B. Brovtsyn (violin), A. Gainullin (button accordion), D. Matsuyev (piano), S. Nakaryakov (trumpet), S. Suvorov (violoncello), and I. Fedorov (clarinet). The second part will be given to jazz tunes improvised by D. Matsuev, A. Ivanov and D. Sevastianov.



Moscow Conservatoire
Grand Hall
November 1, 19:00
www.meloman.ru



Lady de Disco

Sophie Ellis-Bextor is one of the most refined ladies on the modern popular music scene. She composes her own music, mixing pop, disco and nu-disco and her albums have gone multi-platinum. Her career began in 1997 with an indie band called theudience and she sang a duet with Manic Street Preachers. But she attained even more fame after the band split and Sophie turned to electronic music. In 2000, the track *Groovejet (If This Ain't Love)* by Italian DJ Spiller entered the top of the British and European charts. The 2000 Best Ibiza Tune award predestined Ellis-Bextor's success on the electronic music stage. Since 2001 she has released three studio albums – *Read My Lips*, *Shoot from the Hip*, *Trip the Light Fantastic* and *Heartbreak (Make Me A Dancer)* is set for release next year. A perfectionist, she is always extremely attentive to the quality of her music and performances.

B1 Maximum
October 22, 21:00



Bright October Spring

On the schedule this year at the Russian Fashion Week there is a so-called Italian Day, supported by the National Chamber of Fashion based in Milan – the organizer of Milan Fashion Week. Designers from the U.S., Spain, Denmark and Malaysia will be flying in specially for the show. The general producer, Alexander Shumsky, highly values new participants, saying that despite all the financial storms, fashion actually becomes a useful tool in times of crises. For those who are not well acquainted with the works of local designers, a must-see list comprises of shows by ARNGOLDT, Julia Dalakian, Tatyana Perfenova, Yegor Zaitsev, Elena Makashova and Irina Khakamada, Viva Vox, Elena Suprun, Cyrille Gassiline, POUSTOVIT, TEGIN, Chistova&Endourova, Lyudmila Norsoyan, Anna Direchina, Personage, Mainaim, LO and Olga Brovkina. As is the tradition, Slava Zaitsev will open the week with his show.

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Russian Fashion Week
Congress Hall of the World Trade Center
October 17 – 23
www.rfw.ru

Volvo Fashion Week

The first ever haute couture fashion week in Moscow took place in 1994, which means that this year's fashion parade is a kind of jubilee for its organizers. In 2003 its name was changed to Fashion Week in Moscow, and it remains a key event in the world of fashion, revealing new names to the audience and inviting star names among whom there has been Versace, Roberto Cavalli, Costume National, Antonio Berardi, Fendi, Vivienne Westwood, Julien Macdonald, Emanuel Ungaro, Alessandro Dell'Acqua, Paco Rabanne and Sonia Rykiel. The concept of the Fashion Week relies on the experience of international weeks in Paris, New York, London and Milan. The format presupposes daily briefings and conferences given by haute couture designers. In parallel, designers present their collections in showrooms. It means that the show is also a busy forum for everyone involved in the world of fashion. And yet the principal idea of the event is to present new names. In the last 10 years thanks to Fashion Week we have become acquainted with designers who are now deemed fashion trend setters in this country: Igor Chapurin, Andrey Sharov, Tatyana Parfenova, Viktoria Andreyanova, Lyuda Dobrokhotova, Darya Razumikhina, Natasha Drigant and many others.



Gostiny Dvor
October 21 – 26
www.fashionweek.ru

Theater Season Opens in Moscow...

text by Marina Lukanina, photos by Sergey Petrov

Galina Vishnevskaya Opera Center Marriage and Other Horrors

The opera center named after Galina Vishnevskaya will kick off its new season in October with the opening night of a new opera, *Marriage and Other Horrors*. This is a fantasy that combines a series of operas on Nikolai Gogol's works – *Sorochinzy Fair* and *Marriage* by M. Musorgsky, *Christmas Eve* and *May Night* by N. Rimsky-Korsakov, *Cherevichki* by P. Tchaikovsky, and *Nose* by D. Shostakovich. Gogol always attracted the attention of the greatest Russian composers. Vladimir Mirsoev, the director of this performance, is famous for his theatrical works and original interpretations of Gogol's stories.

All the singers are also talented dramatic actors. You do not always get to witness such well-trained voices and articulation along with theatrical talent in the opera. Many well-known soloists of the opera center will take part in this performance and, at the same time, for some of Galina Vishnevskaya's students, this opera is going to be their debut.

October 23, 29, 19:00

Galina Vishnevskaya Opera Center

25/1 Ostozhenka Ulitsa

(495) 637-7703

(495) 637-7596

<http://www.opera-centre.ru/eng>

The Sovremennik Theater The God of Carnage

The Sovremennik Theater created two notable plays at the end of last season that will be performed this season: *The God of Carnage* written by French drama playwright Yasmina Resa and *Gaft's Dream retold by Viktyuk* written by Valentin Gaft, one of the leading actors of the theater.

Yasmina Resa's plays are popular and are staged all over the world. *God of Carnage* was named the Best Comedy of 2008 in London and received the Laurence Olivier Award. Sovremennik acquired exclusive rights to stage the play in Russia. Yasmina Resa is an outstanding dialogue creator.

The play takes place in today's Paris. It depicts two married couples who gather to discuss the misbehavior of one of the couple's child who beat up the child of the other couple and broke his tooth. However, by beginning to discuss the issue that brought them together, they move on to elaborating on a lot more topics than they originally planned. This psychological comedy makes you contemplate on such things as relationships, children's upbringing, professional work ethics, etc. An excellent acting crew – Olga Drozdova, Sergey Ushkevich, Alyona Babenko and Vladislav Vetrov – the stars of this performance will make you laugh and cry.

October 3, 13, 25

Sovremennik Theater

19A Chistoprudny Boulevard

(495) 628-7749

www.sovremennik.ru

God of Carnage, the Sovremennik Theater



Gaft's Dream retold by Viktyuk

Gaft's *Dream...* is quite the opposite genre-wise. This play is dedicated to audiences familiar with Soviet history. This play is Gaft's experiment in the drama genre although he is a famous poet and epigram writer. The director of the play, Roman Viktyuk identified the genre as "phantasmagoria", and was the play's co-author. Alexander Philippenko, a guest actor of the theater whose outstanding talent and wit has added a lot to the success of the play, was also a co-author. Throughout the performance he plays over ten roles – from a drama playwright Edward Radzinsky to the Communist leader Genady Zukanov.

The play starts as so-called Uncle Kolya (played by Gaft) has a dream about Stalin (also played by Gaft). Stalin comes back to the real world to discuss his deeds. The play is pretty static, with little action; sometimes it even resembles a radio play as the actors spend most of the time discussing the destiny of the Motherland and various related topics.

Viktyuk calls this play "our contemplation of what's happening nowadays, our pain that we want to share with our audience". One critic called this play "a farcical understanding of the terror epoch", which seems to be quite an accurate characteristic. The more you have read or know about "the terror epoch" before watching this play, the more interesting it will be for you. This performance is definitely for someone with a high proficiency in Russian and specific interest in history. And of course it is for someone who is a big fan of the Sovremennik Theater!

October 12, 20

Sovremennik Theater

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www.sovremennik.ru

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Sergei Diaghilev's Ballets Russes at the Tretyakov Gallery

text by Evgenia Ilyukhina,
Irina Shumanova,
photos courtesy of Tretyakov
Gallery magazine

To mark the 100th anniversary of Diaghilev's Ballets Russes, the Tretyakov Gallery (Kymisky Val, October 28 – January 31) is holding a centenary exhibition: 'Vision of the Dance. The 100th Anniversary of Daighilev's Ballet Russe in Paris'. Don't miss this.

Sergei Diaghilev is considered to be somewhat of a puzzle in the history of the 20th century. He was involved, simultaneously, in a vast number of creative projects. For many, he is not so much a real person as a composite figure of the ideal impresario, in whom the talent of an organizer was married to an exceptional sensitivity and receptivity to any innovation in art. Most importantly, he was able to find financiers.

It seems that every project this "20th-century Medici" undertook was realized. He had a unique ability to inspire, bring like-minded individuals together and channel their creative energies into the creation of new kinds and forms of art. It was largely due to his efforts that Alexander Benois' "self-education group" turned into the artistic association "World of Art" (Mir Iskusstva), and the magazine of the same title ushered in a new era of book illustration in Russia. Diaghilev was one of the originators of the modern concept of exhibition work. He organized a major show of Russian art in Paris in 1906, tracing its history from old Russian icons to the works of fledgling avant-garde artists. Still, "Diaghilev's lifework" consisted in the creation of his ballet company: the famed "Ballets Russes de Serge Diaghilev".

Owing to the Diaghilev's genius, the sheer numbers of his productions and ideas generated within the Russian ballet theater alone, are now scattered across the globe. Thus, any exhibition devoted to Diaghilev demands the collaboration of Russian and Western specialists and the participation of European, Russian and American museums and private collectors. The show in Moscow is part of an international exhibition project including two consecutive shows, at the Nouveau Musée National de Monaco and at the Tretyakov Gallery in Moscow.

The works at the Moscow exhibition come from museums which are in possession of the largest and most meaningful collections of Diaghilev-related material. Most items originated from Diaghilev's troupe members, and his friends and associates, each of whom had his or her own version of the "History of the Ballets Russes" to tell. Thus, the Wadsworth Atheneum collection is based on a part of Diaghilev's personal archive, inherited after his death by Serge Lifar, who sold it in 1933 after a financially ruinous venture in America. The most important acquisitions included stage costumes designed by Léon Bakst, Natalya Goncharova, Henri Matisse, Juan Gris and Giorgio de Chirico, bought at London auctions in 1968 and 1996.

Diaghilev's company worked almost exclusively outside Russia, which explains why Russian museums hold only odd pieces of his legacy. The only exception is the collections of sketches for some of the early productions, such as *Polovtsian Dances*, *Le Pavillon d'Armide*, *The Golden Cockerel*, and *The Firebird* (of the 1910 version), which were begun, and sometimes premiered, in St. Petersburg. These items – sketches of the sets and the authentic costumes themselves – were loaned for the show by the St. Petersburg State Museum of Theater and Music, the Bakhrushin Theater Museum in Moscow, and the Glinka National Museum of Musical Culture.

Today many first-rate materials related to Diaghilev's company are held



by private collectors, and only some of them are featured at the Tretyakov Gallery exhibition. Because the productions were revived several times, there are replicas made by the artists themselves. Sometimes these replicas – materializations of full-fledged, well-rounded ideas – look better than the initial rough drafts. Such exhibits include the set designs for the 1920 production of the ballet *Petrushka*, on loan from the Bolshoi Theater museum, and costume sketches made in 1943, from the National Museum of Monaco.

The surviving visual materials do not make for a complete picture of the different stages of Diaghilev's creative career. The first, "Russian" period is represented by spectacular sets and costumes designed by the "World of Art" artists. For them, just as for Russian émigré artists later, sketches of sets and costumes were an essential form of self-expression, valued as much as paintings. As for Diaghilev's subsequent productions, fewer items have survived, and those that have are mostly rough drafts. Working on his later productions, Diaghilev eagerly enlisted the services

of the most illustrious European avant-garde artists, such as Matisse, Picasso, Derain, Braque, and de Chirico. Sketches for Diaghilev's unrealized productions are one of the special highlights of the exhibition; they include Goncharova's pictures and collages for the ballet *Liturgie*, whose beauty and compositional originality are unmatched, as well as her numerous sketches for the sets of the *Little Wedding Party* ballet.

The layout of the exhibition is not strictly chronological. Aware that it is impossible to introduce the history of Diaghilev's company in precise chronological order and to trace its history sequentially, the organizers arranged the exhibits thematically. This sort of arrangement was "suggested" by Diaghilev himself. Every one of Diaghilev's performances and tours was pivoted around three ballet images: classical (romantic), exotic (most often – Oriental), and Russian. Moreover, every season Diaghilev regaled the viewers with a new production – an "avant-garde ballet of the future" of sorts, whose style was determined by a new form – a shocking artistic treatment (of music, choreography, and design).

This thematic division of the items, however, is fairly loose. Like in the *Ballets Russes* productions, differently themed materials are interlinked, with no clear-cut boundary between them. Thus, the theme of the "exotic Orient" in Diaghilev's art comprises not only Léon Bakst's fantastic *Orientalia* and *Polovtsian Dances* with sets designed by Nicholas Roerich, but also the ancient *Bacchanalias* and the biblical *Legend About Joseph*, a work in the style of the European Baroque.

The show's first section is themed around classical ballet. This section recreates the images of that illustrious imperial ballet which Diaghilev, according to Larionov, showed off to the exacting Parisian viewers in all the splendour of its semi-centennial tradition. Portraits of the admirable étoiles of the Mariinsky Theater – Anna Pavlova and Tamara Karsavina – seem to come alive in a unique recording of Karsavina teaching a class in a rehearsal room, at the same ballet rehearsal bar which is displayed at the exhibition. The first ballets bearing a distinctively "Diaghilevian" stamp are represented with a magnificent array of sketches and costumes for *Le Pavillon d'Armide* and Bakst's elegant sketches for the romantic *Carnival* – Fokine's fa-



vorite ballet, which is still today a fixture in the repertoire of many theaters around the world.

The Russian themes, an essential and lasting feature in Diaghilev's repertoire, are amply shown. Diaghilev's first iconic production presented in Paris – the opera *Boris Godunov* – is introduced as an "overture" of sorts for the *Ballets Russes*. Other items on show include Roerich's rare sketches for the *Polovtsian Dances* and *The Rite of Spring*, and costumes for *The*

Rite, in very good condition, from the theater and performance collection of the Victoria and Albert Museum and from the collection of Olga and Ivor Mazure. The viewer is afforded a chance to compare two versions of the set designs for the famous *Firebird* ballet – one by Alexander Golovin and Léon Bakst (1910) and another by Natalia Goncharova (from 1926), as well as two versions of sets for *Sadko* (Boris Anisfeld's from 1911, and Goncharova's from 1916), as well as Goncharova's sketches for the iconic production of *The Golden Cockerel*.

The closing section of the exhibition is devoted to the final period of the *Ballets Russes* and affords Muscovites a rare chance to see works of Diaghilev's team of international associates. The most noteworthy items include de Chirico's splendid sketches for the *Ball* ballet and works of the acclaimed artists André Derain and Pablo Picasso. The exhibition is enhanced by the opportunity to compare two versions of the designs for the *Nightingale*. Alexander Benois' historical accuracy and refined stylization competes with Henri Matisse's loose metaphorical interpretations of Chinese themes.

Diaghilev's creation, the *Ballets Russes*, was not only one of the most successful art ventures that for 20 years defined the fashion, style and character of dance theater. The impetus for innovation and experimentation, given by Diaghilev, went on to determine the direction and development of 20th century ballet.

Text prepared by the Tretyakov Gallery magazine. Exhibition at the Tretyakov Gallery, 10 Krymsky Val, October 28 – January 31. Open daily 10:00–19:30 except Mondays. P

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Peter Mamonov as Ivan the Terrible

text by John Harrison

The film *'Tsar'*, starring Peter Mamonov and Oleg Yankovsky, directed and scripted by Pavel Lungin, opens in Moscow in November. Pavel Lungin is a self-styled, independent script-writer and director, one of the first to combine these two roles successfully in Russia. The film stars Peter Mamonov as Ivan IV (Ivan the Terrible). Mamonov is a hugely talented, well-known and reclusive rock musician turned actor; whose life is worthy of a separate article. Oleg Yankovsky who sadly passed away in May of this year, plays Metropolitan Fillip. Oleg Yankovsky was an extremely well-known and talented Russian actor whose career spanned five decades. He is most well-known by foreigners for his roles in Andrei Tarkovsky's masterpieces: *Zerkalo* (The Mirror) in 1975, and *Nostalgia* (Nostalgia) in 1983.

'Tsar' covers a tumultuous part of Russia's history, when Moscow was transforming itself from being a Grand Duchy to the capital of an expanding empire independent of the Mongols. Aged 16, Ivan IV was crowned Tsar (derived from the medieval European meaning of Caesar, or Emperor) in 1547, a title that his father Ivan III had intermittently used (when he could get away with it) after he married Sofia Paleologue, the niece of the last Byzantine Emperor. The young Ivan did not grow up in polite society. He witnessed the reality of boyars struggling for power whilst his own favorites were eliminated, and came to power harboring a desire to curb the boyar's power and turn the image of supreme Tsarist power into reality. He consolidated state power in his early reign: he curtailed the boyars' power, improved direct taxation, tightening his grip on the army through 'service estates' and consolidating the borders of his burgeoning empire. He also set up the first printing press, introduced self-management in rural

regions, and opened up new trade routes. Since his power rested just as much on religious as on secular grounds, he tried to discipline the church by imposing his own messianic and authoritarian version of Christianity. Ivan was an erudite, intense young man, and went about his duties as if Russia really was 'Third Rome'. His ideals were grandiose, aesthetic and demanding. When he realized he could not turn his vision of divine Russia into reality, he swung from self-denial into orgies of sensuality and sadism. In 1560 Ivan's beloved wife Anastasia died, removing the last restraining element on his unstable personality.

Ivan's critics accused him of excessive cruelty towards his own people, including military officers. Ivan in turn practiced the Machiavellian creed that cruel means were justified when sovereignty had to be demonstratively exercised, a philosophy also used by Stalin and a host of other dictators.

Ivan created a police force to uphold and enforce his regime; the *oprichniki*. This was more than a police force; this became an instrument of terror over which he had absolute power. The *oprichniki* were given extensive territories in former boyar strongholds in the Novgorod region. According to Geoffrey Hoskins in his masterpiece; *Russia, People and Empire 1552-1917*, 'the process was a not a tidy one'; Boyars who apparently did not display loyalty and devotion were summarily executed on charges of heresy or treason. The *oprichniki* provided sources of taxes and personnel for the army, at the same time they were subjects of an absurd circus. Ivan called those *oprichniki* working in his security force 'brothers', and used them as examples of the kind of Christian life that he wanted his subjects to lead. They wore long black coats, each carried a dog's head mounted on a long stick (hence the nickname Tsar's Dogs), charged about on large horses, and



Oleg Yankovsky (as Metropolitan Filipp) kissing the decapitated head of his cousin Alexei Makarov

those documented in *A Man For All Seasons*, or Beckett. Ivan considered himself to be appointed by God; "Ivan put himself in a position higher than the Metropolitan. He could kill him, he didn't need the Metropolitan. He is the Tsar, he has direct contact with God," commented Lungin. But at the same time, Ivan was humbled by the Metropolitan's strength of character. Ivan IV, however, takes this paradigm a lot further. Ivan IV replaces determination with fanaticism and mental instability. His ruthlessness is backed up by limitless power. Ivan's instability fosters a duality in everything he does, as clearly demonstrated by the dualistic way he treated the *oprichniki* and the ordinary people. Lungin commented: "From the time of Ivan the Terrible, there have been, practically speaking, two Gods in Russia. One is the God of state power, which defends any action the state makes, and then there is the God of the people. And they are different things. This duality is very strong in Russia. There are two Gods, two truths, two justices, two sets of laws. I saw this in the personality of

Director Pavel Lungin on the set of Tsar



Ivan the Terrible when I was researching material for the film. I came across excerpts of his speeches, which are very strong. He said things like: 'As a man I am a sinner, but as Tsar, I am right.' The Tsar cannot be a sinner. In one respect it [the film] was simply the story of the inter-relationship of two people, on the other it was an attempt to track down the source of Russian Autocratic Power which exists to this very day. The state wanted to replace God. State power wanted to become God, and demanded first and foremost the people's love. Not loving authority was already a crime. The *oprichniki* were an organ which punished people because they didn't love the Tsar enough. Ivan took this to messianic extremes; if the Tsar wasn't loved enough then there wasn't enough bread to go round, and livestock weren't born."

The film cannot be said to be historically accurate; but then please tell me what historical film is? This is Pavel Lungin's personal view of events. For example the real Ivan the IV was 41 years when these events took place, not a toothless, bald old man. The surrender of Polotsk occurred many years after the Ivan-Filipp conflict. There is also no real hint in the film that Ivan was a very erudite human being; a highly accomplished writer and even one of the first Russian composers. This of course has nothing to do with whether this film is to be judged a masterpiece or not; these days it seems to be all about how many millions of dollars are spent on production, however making a film about Ivan the Terrible does beg comparison to Sergei Eisenstein's film: *Ivan the Terrible*, which, despite being created in conditions of strict control, is far more historically accurate as far as dates are concerned. In Lungin's other films where Mamonov has starred, historical accuracy was unimportant, but given that the subject matter of this film is highly sensitivity issue, why bother to use the name of Ivan the Terrible at all? To this, Lungin commented: "But this is not an historic film, it is an artistic piece of work. The period covered in the film touches on the most important issues in Ivan's life, I know that it doesn't follow historical facts exactly. But for me, Mamonov was more important [than the actor's age]. "Ivan the Terrible is a key figure in Russian history. But Eisenstein made a film according to a dictate by Stalin during World War II. I don't know whether he did what he wanted to do or not, but the film became aesthetic. Tsar is not trying to compete with Eisenstein's film - it is talking about a completely different world. Eisenstein's Ivan was more about statesmanship; whereas this was an attempt to get inside Ivan's personality. I can't say whether it worked or not, but I tried to do this. In the beginning I called the film: Ivan the Terrible and Metropolitan Fillip, but it seemed to me that that would be too academic. The name Tsar opened up wider horizons."

Being such a strong statement, the film opens itself to all sorts of criticism inside Russia, not least that of being simplistic. The film may well be sidelined to the art house circuit, the fate of many brilliant films labeled 'non-commercial'; and a similar fate will probably await the film in the West. "It seems unlikely that westerners will understand what this film is all about, because these problems one way or the other have already been resolved in the West. But in Russia these problems are not unresolved," commented Lungin.

After I saw the preview of this film in June, I returned home to my flat in Moscow, where my wife had just started to watch *Angels and Demons*. What a shallow, tinsel production that seemed, despite its amazing technical and human stunts seemed in comparison to *Tsar*, which may, or may not have its faults. On an emotional and soul-level, where the Russians reign supreme, the film is magic. This is a must-see. **P**

Biennale Explained

text by Roman Khripko

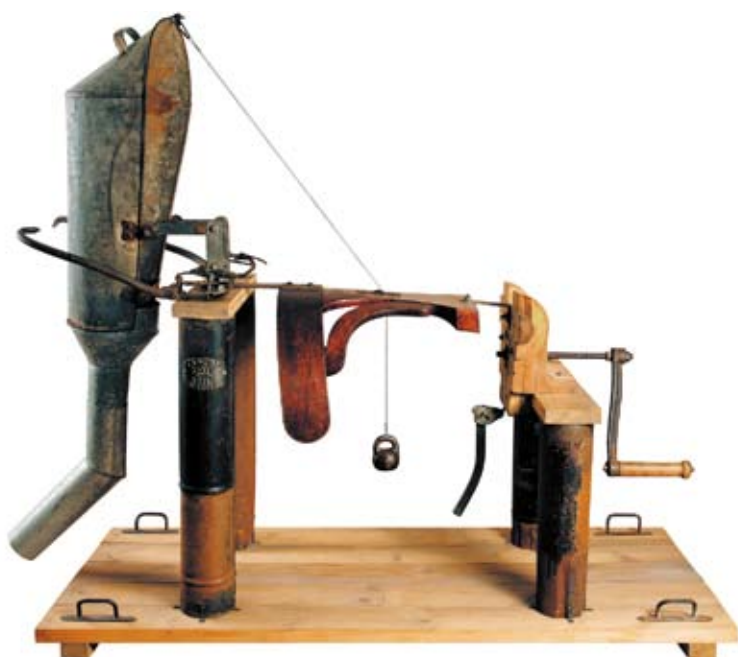
The Third Moscow Biennale of Contemporary Art is now on and has taken over up to 50 exhibition spaces throughout the city. How can you not get lost amidst this artistic abundance? Here is a guide to some of the main shows.



Against Exclusion

A good starting point is the project at the Garage Center of Contemporary Culture: "Against Exclusion" curated by Jean-Hubert Martin. It's not only that it is the biggest show in the Biennale that makes it so important; the exhibition is extraordinary due to Martin's own conception of what art is. The former director of the Pompidou Centre has indeed no exclusions when he chooses artwork for his shows. He is known for bringing non-Western and sometimes non-modern art to exhibitions where he hangs it alongside contemporary European works. Don't miss the show where Martin mixes religious art (a no-no subject for European modern art) from Oceanic tribes with work from the best Western and Russian artists.

Garage Center of Contemporary Culture
19A Obraztsova Ulitsa
Metro: Novoslobodskaya
September 29 – October 10
www.3rd.moscowbiennale.ru



Russian Povera

Definitely the first thing to see after the main project. This famous exhibition curated by Marat Guelman has never before been shown in Moscow – only in Perm, which, thanks to Guelman, has become a Russian Bilbao. Russian Povera is a big collection of works of art created by a group of prominent contemporary Russian artists using cheap materials like cardboard and raw wood. The idea has been taken from the Italian Arte Povera – a significant art movement in Italy in the second part of the 20th century. Not a completely new idea, Russian Povera is a breath of fresh air in the Russian art-scene and is regarded by critics as one of its most important events at present.

Krasny Oktyabr Art Space
6/1 Bersenevskaya Naberezhnaya
September 29 – October 25

Tim Noble and Sue Webster at the Triumph Gallery

Paris was the world's premier arts capital in the 19th century, with impressionism and post-impressionism being the most influential art movements of the time. New York was just such a capital in the 1950s. However, it is London that has had the most prominent art scene on earth since the 1980s. And just as the French had its impressionists, English has its YBAs – Young British Artists; most of whom have since become celebrities and are now in their forties. The most well-known of them – artists such as Damian Hirst and Tracey Emin – are now very rich and, in the opinion of the curator Jean-Hubert Martin for example, are no longer producing cutting-edge art. Today's British vanguard art, which is called post-YBA, has finally come to Moscow, represented by two Shoreditch-based artists, Tim Noble and Sue Webster. They are actually a couple and since the 1990s have been creating together installations of rubbish found in and around London. The current exhibition's centerpiece – "Scarlett", 2006 – is a table with a pile of bouncing and vibrating doll parts. These plastic legs and heads are well sauced with blood. Other works are comprised of rubber masks of artists' faces and a heap of rubbish lit so that it projects Tim and Sue's silhouettes on the wall. The only video piece presented in this exhibition is Tim bathing in an aquarium in which he nearly drowned during filming, but luckily Sue rescued him. This art is definitely worth checking out, as these post-YBA's may lead to something completely new in art and become as influential in the world art scene as post-impressionists once were in Paris.

Triumph Gallery

40 Novokuznetskaya Ulitsa,

September 22 – October 9

(495) 662-0893

www.triumph-gallery.ru



All Sewn Up & Russian Breakfast in the Open Air

Perhaps while in Russia you have heard of chastushkas. If not, you are in for a pleasantly shocking linguistic surprise. It's something very Russian, like Russian vodka, babushka and Pushkin. Just read out loud this chastushka, brilliantly translated into English by Maria Arendt:

Fish in thick tomato sauce

Floats in happy comatose

Only me, pathetic wimp

Have no f***ing place to swim

So you now know what a chastushka is – a philosophical short poem, basically a Russian haiku, but usually shamelessly obscene, except for bowdlerised children's adaptations. Even though Jean-Hubert Martin says that a visitor, or even an art connoisseur, is not obligated to know the culture of the country an artwork is from, you may still want to understand it. Maria Arendt incorporates our chastushka heritage in her embroideries by writing in each piece only the first two lines of the four-line poem.

After you get to know about Russian folk poetry, you may want to learn more about what Russians eat. A follower of the famous 1960s Moscow conceptual artists Ilya Kabakov and Oscar Rabine – in the sense that they depicted everyday Soviet food – Maria's sister Natasha Arendt is also a contributor to the Biennale; in her separate show she exhibits Soviet iconic food.

All Sewn Up

The State Literary Museum

28 Petrovka Ulitsa

(495) 921-7395

Russian Breakfast in the Open Air

Museum of Architecture

5 Vozdvizhenka Ulitsa

September 25 – October 10





Three other places you shouldn't miss include the video art of Oleg Kulik, an artist famous for barking as a dog in the 1990s and for being the curator of a great exhibition called I Believe during the last Moscow Biennale. Now he has on show at the TSUM Art Foundation a series of strange films that reproduce, or rather parody, a number of well-known Russian art works of the 80s and 90s – for example, a performance of Avdei Ter-Oganyan where he is chopping up orthodox icons. It's a good place to absorb and learn about the whole history of Russian contemporary art in one fell swoop.

TSUM Art Foundation
2 Petrovka Ulitsa
September 25 – October 25



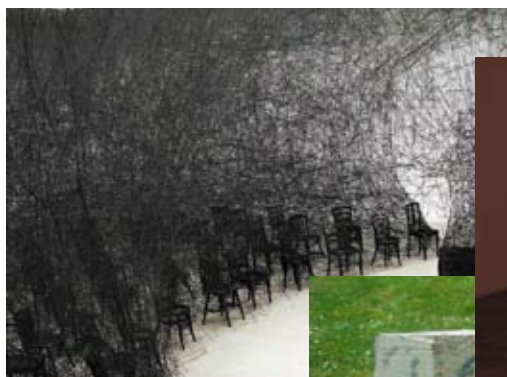
Baibakov Art Projects is setting up a solo show of Luc Tyumans – an influential Belgian contemporary painter.

Baibakov Art Projects
3rd floor, 6 Bersenevskaya Naberezhnaya
September 26 – October 10
www.baibakovartprojects.com
(499) 230-3930



If you want to go somewhere with the kids, I recommend the Mark Jenkins show of sculptures made of sticky tape, especially since it will be followed by a master class. Mark goes around the globe teaching the public how to go about creating proper street art. The date and time are yet to be fixed.

Winzavod Center of Contemporary Art
Bldg 1, 6 Fourth Syromyatnichesky Pereulok
October 12-20 (you need to check)
www.winzavod.com
(495) 917-4646



The Soviet Propaganda Park:

text and photos by Dr. Olga Zinovieva

Coming out from the VDNKh metro station, one can immediately see the statue of the Tractor Driver and Kolkhoz Woman (Sergey Orlov), a sculptural group, symbolizing the values of the Soviet planned economy. This imposing piece of art towers above the cluster of free market stands and kiosks, selling music, clothing, pancakes and hotdogs. The statue crowns the Triumph Arch (Innokenty Melchakov, 1954), the Main Entrance to the All-Russian Exhibition Center, the virtual gate, elaborately decorated, which once connected the uneasy realities of Soviet life

food and refreshments. Flowers, fountains of fresh water made a short Russian summer look brighter and better. A well-known Russian fairy tale gave the name of the Stone-Flower to one of the fountains; fifteen golden naiads, wearing the costumes of the Soviet republics stretch their hands towards the sheets of water around the Fountain of People's Friendship.

The tradition of designing propaganda parks had not been new to Russia. In 1775 architect Vasily Bazhenov, contracted by Catherine II, arranged a park (near what is now Aeroport metro

ed with trips to the All-Union Exhibition of Agriculture (VSKHV) as it was called at that time.

Visitors from remote villages were stunned by what they saw as it was so different from their own lives. They returned back to their homes to advocate for the Communist future, convinced by what they had seen, as well as by the rich gifts from the organizers. Novels, songs and movies were produced about this miracle, portraying it as the place to make friends, present the results of hard labor, exchange experiences and relax, eating the best icecream in the world.



The Main Entrance to VVC; architect: I. Melchakov; sculptor: S. Orlov; 1954



The Friendship of Peoples Fountain; architects: K.Topuridze, G.Konstantinovskiy; sculptors: Z.Bazhenova, L.Bazhenova, A.Teneta, Z.Rileeva, I.Chaikov; 1954

with the Communist Paradise spread over 136 hectares. It was designed as a constellation of palladium constructions decorated with columns, porticoes, sculptures, murals, mosaics and majolica, which housed pavilions of all fifteen Soviet republics and separate industries, handsomely ornamented with commodities, which never existed in real life. They were produced to impress and show how the Soviet people would soon live.

The exhibition had model farms with lovely cottages, dairies, barns, veterinary services, offices, schools, stables, and sheep sheds surrounded by orchards, vineyards and lakes brimming with fish. All full of life with farmers tending to cows, pigs, horses and chickens. In the time of shortages, restaurants and kiosks offered delicious

station) with wooden pavilions, which presented the narration of the victory over Turkey through mythological symbols. Trade fairs had been very popular in Moscow and Russia in general. The Great London Exposition of 1862, followed by the International Exhibition of 1889 in Paris marked the advent of the era of industrialization. Russia and the Soviet Union took part in most of them. However, Stalin wanted to have the exhibition to promote the benefits of the Soviet regime, rather than individual commodities or services.

The opening took place 70 years ago on August 1, 1939. The media coverage could still serve as a brilliant success story of the national propaganda campaign. Competitions among collective farms and individual farmers had been organized and the winners were award-

The most esteemed scholars presented success stories of national agriculture, at the same time as villages were suffering as the result of collectivization and mismanagement.

This venue changed its name ambitiously from the All-Union Exhibition of Agriculture to the All-Union Exhibition of Economic Achievements (VDNKH) in 1959, replaced by the current one after the collapse of the Soviet Union. Changes in political and artistic tastes have impacted the design of the buildings, adding spires, cupolas as well as contemporary glass constructions. Sometimes it is hard to say what the original plan was and who the architect or artists were. Very eclectic and difficult to maintain, it still serves as a permanent trade show, attracting business people, tourists and admirers of Stalinist archi-

Myths and Reality of the All-Russian Exhibition Center (VVC)

ecture but mostly those, who come to do some less expensive shopping in Moscow.

Its first Master Plan of 1936 was designed by Viacheslav Oltarzhevsky, who had spent more than 10 years in New York, studying high-rise construction and dreamt of skyscrapers in Moscow. However, on his return to Russia he got a totally different assignment to lay out a wonderland, full of miracles. Oltarzhevsky composed a sort of temporary entertainment park with the pavilions constructed from wood. It was a very complex and creative project, ready

tistic image of the complex was conceptualized by a number of famous artists, who kept being replaced as the result of political reshuffles: El Lisitsky, known through his projects for Russian and international trade shows was replaced by V.A. Shestakov, famous as a creative theatrical designer. His talent proved to be very appropriate for the melodramatic expression of Stalinist ideology.

The park of 1939 got its most memorable statue of the Worker and Kolkhoz Woman, featuring the gigantic figures of a man and woman holding together the famous hammer and sickle. The sculp-

and stucco was manifested. Even the plan of the park reflected this symbol – you reach the Square of Agriculture first, going along the Main Alley and then into the Square of Mechanization, where the statue of Joseph Stalin (Sergey Merkurov, 1939) once stood. One can find a small granite copy of this giant statue in the Sculpture Park near the New Tretyakov Picture Gallery.

The main pavilion of the current VVC used to be the focal point of the Soviet ideology. It presented the Soviet constitution, the victory of Socialism as well as a successful march of col-





The English Language Press in Moscow

text by Vladimir Kozlov

Over the last year, the English press in Moscow has been facing major challenges coming from a lack of finance in the midst of a crisis and growing competition from online media. All major English publications in the city are still in business; maintaining that the challenges haven't had a major impact on the quality of journalism and that they are still providing readers with independent news and entertainment coverage.

"The economic downturn hit us just as anyone else," said Ekaterina Son, the publisher of *The Moscow Times*. "However, the impact on us wasn't as bad as on average in the market. Our revenues from advertising declined by 20 to 25 percent, while the average figure for the newspaper segment is higher."

"We've seen our advertisement revenues drop considerably," said John Harrison, editor of *Passport* magazine. "Consequently, we had to cut back on everything: on journalists, on photographers, on travel. But we are surviving and there is light at the end of the tunnel."

"We are facing the same problems as other publications and publishing houses,"

said Anna Semida, editor in chief of *Where Moscow*. "The biggest one is a decline in ad revenues. Steps we are taking to cope with the crisis are more or less standard: cutting the number of pages and saving by preparing the majority of articles in-house. On the other hand, right in the midst of the crisis, we revamped our design and the magazine looks better now."

At the same time, some publications say they have only benefited from the crisis. "The number of advertisers who appreciate getting the best value for their money has increased," said Polina Pushkina, publisher of *Element* magazine. "In addition, hiring became easier as there are more qualified professionals with reasonable demands available in the market now."

Another publication, *The Moscow News*, was re-launched in the midst of the crisis.

Meanwhile, at a crisis time, the issue of editorial independence becomes especially important, as lack of finances due to declining ad revenues pushes publications to struggle for survival. "There are more advertorials in the Moscow

English language press; this affects all the English language publications if we are honest about it," Harrison said.

All the major English-language publications in Moscow insisted on their editorial independence, including *The Moscow News*, which is owned by the state-run wire service RIA Novosti.

"We are independent, as we don't belong to any governmental or financial/industrial structures," said *The Moscow Times*' Son. "*The Moscow Times* is published by a publishing house with 100 percent of foreign capital. Thus, not only external forces but also commercial divisions of the publication itself cannot influence the editorial policy. In addition, more than a half of the editorial team are professional Western journalists with experience in leading international publications, for whom independence of a journalist is the norm."

"We are 100 percent independent," Pushkina said. "No one controls us and we publish whatever we want. And we have never had any problems with that."

"The only limits to what we can and cannot write about are the limits of what is interesting for English language read-

PASSPORT

SEPTEMBER 2009

The Moscow Times

No. 4323
**GDP Fell by 10.9%
In 2nd Quarter**

The State Statistics Service reports the biggest drop in record for the quarter. **Page 5**

**Duma Reconvenes
Without a Budget**

The government is awaiting the 2010 federal budget due to demanding proposals. **Page 3**

**Antitrust Service Fines
Pikotrust Plant**

Dzerzhinsk's cement factory is fined \$500,000 for abusing its market position. **Page 5**

**Gazprom Neft Profit
Down by 45%**

Net income hit \$2.2 billion in the second quarter, down from \$2.2 billion last year. **Page 7**

**Miller Predicts Oil
At \$100 Next Year**

The Gazprom chief is not shy with his forecast, even though he bet \$250 million for 2008. **Page 4**

Renault Creating Local Parts Network

By Maria Kuznetsova
and Vladimir Kozlov

Renault is creating a network of suppliers in Russia to help it avoid work with foreign suppliers, says K.A.Z. to help them survive a downturn in demand.

The French automaker is already in talks with Transmash, and will soon sign a deal with the Moscow-based company.

A third manufacturer has about 20% of its sales in Russia, says K.A.Z. to help them survive a downturn in demand.

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The Moscow Times • 7

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See for the in and



The Hidden Diamonds of Yakutia

text by Elena Krivoviyaz

photos courtesy of Russia Discovery
and Rail Zalyalov

Yakutia occupies 1/5th of Russia's territory, but it still remains one of the most enigmatic and unexplored places of the world. Only several hundred tourists venture there every year and only a few dozen of them are foreigners. This is not surprising as Yakutia is 7,500 kilometers away from Moscow and even further from St. Petersburg. But if you want to really get to know this country, Yakutia is somewhere you should consider visiting.

An ancient Yakut legend has it that God was once flying over Yakutia and his hands got frozen (as well they might) so he dropped all his treasures. That's why the region is so enriched with diamonds, gold and other treasures, so some locals believe. But these are not the only riches of the remote land. Incidentally, Yakutia is one of the few regions in the world where the natives still preserve their aboriginal authentic culture and old-time traditions. This is the land where the oldest petroglyphic drawings were found and the first ancient human site was discovered. The indigenous peoples of the Republic of Sakha (Yakutia's other name) are the Sakhas, Evenks, Ukagirs as well as many others. They are used to Yakutia's inexorable weather and many of them are devoted to deer-raising and stock-farming. They are the bearers of the outstanding culture of the Far North as well.

Yakutia's unexplored and un-spoilt wilderness can be seen everywhere: in the boundless tundra plains, in the primeval taiga and in numerous lakes hidden in the highlands.

Yakutia contains a multitude of islands; rich with rare species like white bear, walrus and seal.

The continental part is densely populated by reindeers, brown bears, wolves, argali, elks, musk deer and a vast collection of fur-bearing animals: blue foxes, sables, foxes, ermines, minks... The lakes and rivers are inhabited by more than fifty kinds of fish like sturgeon, carp, pike and many others.

Hunting & Fishing Extreme

Here are the largest salmon in the world, which can be found only in Yakutia: *taimen* or *Tsar-fish*, as locals proudly name it. These fish, which inhabit the deep and cold waters of Yakutia's rivers, such as the Olenek, can reach two or even three meters (!) and weigh some 80 kilograms. *Taimen* are not that easy to catch; you need a guide, a motor boat and even a helicopter to locate them, which make such fishing tours rather expensive, however there is a great diversity of fishing tours available in the lakes and mountains, at heights of over 1,000 meters where the views are beautiful to the extent that it is difficult to describe them.

Hunting is alive and well in Yakutia, and you can join various specialist tours. The most expensive is elk or reindeer hunting. The Yakutia administration governs the amount of animals that can be hunted each year, and it is only possible to hunt there by permission or with special licenses.

The Northern Wonderland

If you happen to be an animal rights defender and don't like such aggressive hunting games there are many other things to do in Yakutia. One of the most attractive places and a doubtless must-see are 'Lena's Poles' (Lenskiye Stolby) which stretch for tens of miles down both banks of Lena River. Many tourists come from all over the world to see this huge conglomeration of 200-meter-high rocks which resemble giants who came to





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495 6623382

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Italian Country Tavern

text by Charles Borden
photos courtesy of Osteria Montioli

Osteria Montioli was high on my “new restaurants to review” list, despite the financial crisis which keeps growing larger. I called *Passport* publisher John Ortega to ask about Osteria for this month’s review and heard, “I’ve been there the past two nights – are you free tonight?”

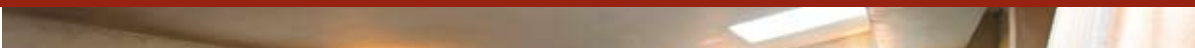
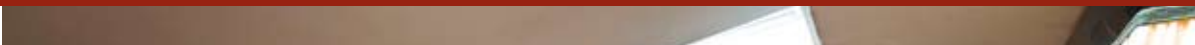
It’s just a few meters in from the Garden Ring opposite Barikadnaya, on the left side of Bolshaya Nikitskaya in a long, pale yellow, free-standing building. Osteria Montioli is the latest from Restoranniy Sindikat, run by restaurateurs Kiril Gusov and Ivan Bronov, creators of Nabi, Bistrot, Oblomov and Beefbar. I was immediately impressed with Osteria, a kind of light, bright country cousin to Gusov’s other Italian restaurant, Bistrot, which sits like a Tuscan villa transplant above the Moscow River. I find Bistrot, though lovely with an impressive menu and excellent cuisine, a little too ‘elitny’. Osteria seems more democratic, open, with high ceilings, large windows and a light, earthy pastel palette and ample breathing room around the tables. There is a smaller, quiet second floor dining room and a terrace out back with a rollaway roof.

An osteria is a country tavern, casual and comfortable, and Montioli hits those notes with its simple furnishings: straight-backed polished wooden chairs, marble top tables with designer placemats and homemade bread and grissini (breadsticks) coated with poppy and sesame. Massimiliano Montioli, Osteria’s chef and namesake, came to Moscow in

1998 to open Portofino, one the city’s first Italian restaurants. He returned to Rome in 2004 to run his own restaurant until Gusev lured him back for Osteria this year.

John was stuck in traffic on the Garden Ring but called to tell us to get some favorite starters and a bottle of white Antinori Cervaro della Sala (7900r), an Umbria chardonnay with a touch of Grechetto grapes. We ordered a plate of assorted Italian salami (600r), and waited.





Russian Wine Country Update

text by Charles Borden

As you open this month's *Passport*, the grape harvest is closing in Russia Wine Country, an area that stretches north and northeast of the Black Sea port of Novorossisk to the Azov Sea, where about eighty percent of the country's wine grapes are produced. The village harvest celebrations should begin by the first or second weekend of October. This is a truly lovely time to visit Anapa and the surrounding region with its one hundred kilometers or so of golden sand dunes and beaches and mild weather. This is the "Velvet Season" and gone are the heat and summer crowds when "an apple could not find a place to fall on the beach".

True, there are other Russian wine areas: Dagestan, the eastern Stavropol region north of Mineralny Vody, and a couple of locations in the Rostov region to the north. But the sun and land of Anapa, Temruk, Novorossisk and Krimsk districts of the Krasnodar region, approximately the same latitude as Bordeaux and Piedmont, have the potential to make very good if not great wines. This extended wine region stretches across the strait to the Azov Sea at Port Kavkaz along the coast of the Crimean Peninsula. Wine has been produced in this entire area for more than 2,500 years since Greek trading settlements were established near the coast. Anapa was then Gorgipia, and remnants of the old walls are preserved near the city center.

Fifteen Years Ago

As I write this article, fifteen years have past since my first trip to Russian Wine Country. My hosts decided we should take the train. When I arrived at Kursky Station at about midnight, I was warned not to speak – they had purchased a "Russian" ticket for me, at a cost of about \$1.25 at that time, a significant savings over the \$35 plane ticket. I had expected an adventure, an overnight train ride through Russia, and an adventure it was, 36 hours of it, by the time I arrived in Novorossisk tired and look-

ing for a clean bathroom. As it turned out I spent the next six years working with several southern Russian wineries.

Fifteen years ago few Russian wineries had bottling capability and most of those that did used poor quality domestic bottles sealed with a plastic cap. Grapes were a mix of French varieties bred in the USSR and domestic grapes like the deep, dark Saperavi and the widely planted white Rkatsiteli. Russians did, and to a great degree still do, prefer sweet or semi-sweet wines and that is what was mostly produced: the dark red, sweet Kagor, the amber, honey-like Ulibka (smile), "portwine" and others. Dry wines included white Rkatsiteli, Aligote and Muskat and the red was mostly "Kaberne". At that time virtually none could compete in the intensely competitive international wine market.

In Soviet times, most wine produced in southern Russia was sent to bottling plants or as "wine material" to make sparkling wines in other parts of the country. The wineries were mainly former state farms, but by then privatized and in control of their own destiny. They were seeking new opportunities to control and benefit from their hard work.

One Hundred and Thirty Years Ago

Though wines have been made in this region for more than 2,500 years, the modern era began with the arrival of Prince Lev Golitsyn from France in about 1878. At that time Russia was the largest export market for French Champagne. French specialists had already set up along the Black Sea to try their hand at Russian production.

Prince Golitsyn had grown up in France and did not speak Russian when he took over production at the Abrau Durso winery near Novorossisk and Novy Svet on the Crimea coast. At Novy Svet he conducted tests on over 600 grape varieties to choose the best for local conditions, and by 1900 he produced sparkling wines that would win a prize in Paris. Novy





The Quest for Radovan Kardzic

Nick Hawton

Hutchinson, 225 pages, paper £14.99 ISBN 978-0-091-92568-0

by Ian Mitchell

When buying *The Quest for Radovan Karadzic* you will get two books for the price of one. The first, which is about 25 pages long, concerns Radovan Karadzic. The second part, which runs to nearly 200 pages, concerns the author and his "quest" for Karadzic. It is inter-cut with the main story in an apparently random way. Fortunately for the reader, the publishers have put the former in italics so it is easy to differentiate between the two parts of this anthology.

Radovan Karadzic is a fascinating, contradictory figure. He is now living in The Hague, in a cell attached to the International Criminal Tribunal for the former Yugoslavia, where he is defending himself against charges of war crimes, genocide and crimes against humanity. These charges relate to his time as president of Serbian Bosnia in the early 1990s when, it is alleged, he was involved in the persecution and massacre of Bosnian Muslims and Croats and, specifically, that he was involved in the implementation of — and I quote the indictment — "a military strategy that used sniping and shelling to kill, maim, wound and terrorize the civilian inhabitants of Sarajevo, which resulted in killing and wounding thousands of civilians of both sexes and all ages, including children and the elderly."

But Karadzic was not always like this. He started his career as an American-educated, anti-Tito psychiatrist and poet. While Karadzic was a Serbian Montenegrin, Tito was a Croat. He tried to unify Yugoslavia by suppressing national differences, which mainly meant muzzling Serbian nationalism. Karadzic's rise to power came when that policy failed and, in 1991, the country broke apart.

Bosnia became the flash-point because it was so mixed, containing large populations of Orthodox Serbs, Catholic Croats and Muslims. In almost any part of the world that would have presented difficulties. In Bosnia, these difficulties resulted in war, genocide and terror on a mass scale due, essentially, to the Slavic

chauvinism of the Serbian government and the more muted but still unpleasant chauvinism of the extremely right-wing Croat government.

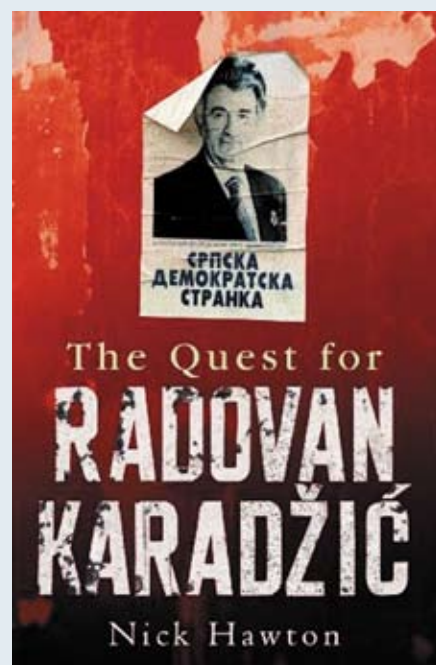
Karadzic represented the Slavic chauvinism part of the problem in Bosnia, rather as Slobodan Milosevic did in Serbia proper. Milosevic died while on trial at The Hague, while Franjo Tudjman, the arguably fascist leader of break-away Croatia died as a free man in 1999. Karadzic's case is that the Serbs are being "targeted" by the Court, at the instigation of the Americans, when they are far from the only guilty parties.

In this he may have a point, except that it is the Prosecution, not the Court, which is responsible for deciding who should stand trial. The Court itself conducts its hearings with scrupulous fairness and respect for the rights of the accused. Readers interested in following the proceedings may consult the excellent website, which includes full transcripts of every hearing, and can be accessed on <http://www.icty.org/x/cases/karadzic>.

It is obvious from reading the transcripts that even Karadzic himself understands that he is being treated properly by the Court, supervised until last month by the Scottish judge Lord Bonomy. His complaints are directed at the Prosecution, which he accuses of trying to bury him in more documentation than it would be physically possible for one person to assimilate.

For example, in the most recent hearing, Karadzic said: "I'm wondering whether it is really necessary, in addition to the 500 witnesses, 40,000 documents, 24,500 exhibits, whether it is really necessary for my learned colleagues over there — and I am acting as lead Defence counsel here — is it necessary to have four more people who have passed away whom we cannot cross-examine, is it necessary to bring in their statements and testimony here into court, with another 300-odd exhibits?"

On the other hand is the fact that thousands, perhaps tens of thousands, of people died as a result of the actions of forces which Karadzic nominally commanded.



Delivering justice in cases of mass-murder is never easy. In all mass operations questions of an individual's moral and physical responsibility arise.

Lord Bonomy, who comes from Motherwell in Lanarkshire, was far too polite to remind the accused of the old Scottish saying which is surely relevant to people who dispute their precise level of responsibility for atrocities in circumstances like that of Sarajevo: if you fly with the crows, you'll get shot with the crows.

The "quest" part of the title of this book relates to the efforts of the author to describe the search for Karadzic, which lasted from 1996, when he went into hiding following his indictment by the Tribunal, until 2008, when he was arrested near Belgrade while posing as a New Age healer and proponent of something called "Human Quantum Energy".

The author is Nick Hawton. He was the BBC correspondent in the former Yugoslavia from 2002 to 2008, so one might be forgiven for expecting the sort of precision, relevance and succinctness which characterizes most BBC coverage of international affairs. Sadly, this is not the case in the "quest" parts of this book. Mr Hawton is interested mainly in the three favorite subjects of every undergraduate Creative Writing student: me, myself and my shadow. His personal narrative is trivial stuff and can largely be skipped, though there are odd bits, like the description of Mladko Radic's "Dr No"-style hideout, and a few encounters with Lord Ashdown, the United Nations High Representative in the former Yugoslavia, which are interesting in a gossipy sort of way. **P**

CERBA annual general meeting and a joint event with ABIE

On August 27 a CERBA Moscow chapter held an Annual General Meeting which took place at the Marriott Grand hotel. The event was also a joint networking reception with the Australian Business In Europe (ABIE) association. This event was generously sponsored by BHP Billiton, the world's largest HYPERLINK "<http://en.wikipedia.org/wiki/Mining>" "o "Mining" mining company as a main sponsor and a Canadian natural gas company Rabaska as a co-sponsor. The Australian Ambassador to Russia Margaret Twomey and the Canadian Ambassador to Russia Ralph Lysyshyn both attended the event and delivered speeches about a Canadian – Australian – Russian cooperation and friendship. The event was very well attended, we had over 150 guests.



Aliye Parusa and Passport

Passport people past and present attended the opening of a fascinating photo exhibition by Svetlana Privalova at the Aliye Parusa yacht club on the Moscow River on September 10. *Passport's* recent advertising manager Ramkumar was one of the five expats who were the subjects of Ms Privalova's pictures. The highly professional organizer of the event was Anna Kulyagina, who was *Passport's* acting editor in 2008. Given the yacht club location, it was appropriate that John Bonar, *Passport's* sometime editor was there too, doing his famous Long John Silver impression. We were treated to a beautiful sunset over the river, which was nice as Aliye Parusa really means Red Sails. While admiring the view from the terrace, I spotted George Voloshin and asked him what he was doing now that he was no longer managing director of *Passport*. He leaned over to me and said, "If I told you that, I'd have to kill you afterwards."



Mexico Celebrates its Independence

The 15th of September is a significant day in Mexico, that's why it is always celebrated at the Embassy of Moscow at 4 Lavrushinsky Pereulok. This year, Mexico commemorated the 199th anniversary of the independence of Mexico. The courtyard of The Embassy was filled with guests from early evening till late at night. Guests were greeted by the ambassador Alfredo Pérez Bravo and his wife Mrs. Julieta Cervantes. There were many attendants from many other embassies, like Ecuador, Argentina, the USA and even the Norwegian embassy. Guests were entertained by the Mexican musicians in sombreros and danced right on the grass. There were a lot of delicious and spicy Mexican food, rivers of tequila and Margarita cocktails. All the guests raised their glasses for Mexico: "Viva, Mexico!"

St. Andrews Church Fête



Her Majesty's Ambassador to Russia, Anne Pringle, opened this year's fete at St. Andrews Church, the center of English-speaking Christian worship in Moscow, in Vosnesensky Pereulok, not far from Pushkinskaya. The ceremony featured the ceremonial presentation of a giant cheque for 50,000 rubles to the church restoration fund by Alan Thompson, chieftain of the St. Andrews

Society of Russia, which had raised the money at its recent Stramash (see separate article). The society and the church are not related, sharing a name only because St. Andrew is the patron saint of both Scotland and Russia, and it was Scottish money which built the church in the late nineteenth century. By co-incidence Ms Pringle is also Scottish. But the entertainment was, as she pointed out in her opening remarks, more English, as they featured tugs of war, egg and spoon races, throwing wet sponges at the vicar, tombola stalls, home baking, cream teas and so on. They did not, however, go as far as the cow-pat bingo which Her Excellency said she had heard about at one fete in the West Country. Cows, of course, are a rarity in central Moscow. But bright sunshine in late summer is not, and the least British aspect of the event was the glorious weather.



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Stramash

text by Ian Mitchell
photos by Don Craig

On the afternoon of Saturday, August 29 the Scottish community in Moscow, and its friends, gathered for a Stramash on the island in the Krasnaya Presnya Park, near the World Trade Center on the Moscow River. What is a "stramash", many people asked? It is a kind of slightly out-of-control party which goes beyond a ho-ro-gheallaidh, but stops short of a stooshie. Got it? If not, you cannot have been there, because anyone who was will now know what a great stramash amounts to.

A good part of the day's success was due to the generous sponsorship of Famous Grouse, Pepsi-Cola with Irn Bru, Pilsner Urquell beer, Château le Grand Vostock, Moevenpick and Grants whisky, all of whom provided either free libations, both alcoholic and otherwise, or prizes for the competitions, or both of these. The catering was provided by the Moscow restaurant, Navarros, who catered for 500 people. The other main sponsor was the CDM Group which arranged the bands.

Luckily the weather held out so everyone could enjoy the music, the food, the drink and the dancing. As they arrived,

guests were piped across the water by Vladimir Lazerson and met with a 100-prize tombola, just to get everyone in a generous mood. At the next table was a Scottish quiz designed to establish who was most worthy of the prizes which descended from the winner's bottle of 18-year-old Glenfiddich. And anyone who felt empowered by consumption of Scotland's amber gold could indulge in a bout of arm wrestling with a Russian female team who took on all-comers, usually successfully!

Other attractions were a show of dogs by the Russian Biewer Society, the "Grouse girls" who poured famous drams for anyone wise enough to ask for one, a wine tasting by Château le Grand Vostock, and an informal distribution of Grants 12-year-old whisky to persistent inquirers at the quiz stand.

The main proceedings were opened by Alan Thompson, Chieftain of the St. Andrews Society of Russia, who was splendidly attired in the feileadh beag, or informal Highland kilt, which is loosely cut to permit easy leaping from crag to crag for the purpose of chasing English invaders or one's neighbor's livestock. The society donated all funds raised by the event to local charities including the

Kitezh Children's Community, who also had a table describing their activities. Later some of the children performed a medley from Jesus Christ Superstar in English.

Then the music started. Expat bands, who play regularly round Moscow, included Red River Trails, Dr Nick, Mail Order Bride, and finally Babette. In the intervals between sets, there was what many guests thought the highlight of the event, namely the country dancing. This was organized by the Moscow based Shady Glen and many of those present joined in, doing céilidh favorites like the Dashing White Sergeant, the Gay Gordons and a spirited Strip the Willow.

The dancers from Shady Glen put on a demonstration of Highland dances too, including the Swords. The applause was loud and long, not least because, the organizers said, there were more Russian guests than in former years, and all seemed to enjoy the Scottish hospitality.

Readers who would like to participate in other St. Andrews Society events, should log on to the website at www.scottishmoscow.org. The next fixture is the St. Andrews Night Ball on December 5 at the Holiday Inn Sokolniki. **P**



North: Around the Olympic Parks & Prospekt Mira

The fourth of an essential guide to favorite residential areas

text and photos by Ross Hunter



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Apartments For Rent



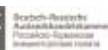
Moscow is a big city. Sometimes, the big streets and the big vistas are the best. By contrast, the areas to the north of Moscow are not at their best seen from the main roads. The Garden Ring – Sucharevskaya Sad – and the 3rd Ring Road are unremitting rivers of traffic and if there is time to look at the view, which is unlikely, concrete and tarmac dominate. Prospekt Mira makes a promising start, going north, but after the eponymous metro, it soon degenerates into down-at-heel shops and worn street furniture, and Olimpiyskiy Prospekt is modern, wide and boring. The area is changing rapidly, as modern business developments are expanding.

To find the charming, peaceful and enjoyable areas worth living in, it is vital to get behind the big façades and explore the leafy back streets. On either side of the Garden Ring, and from Novoslobodskaya to Prospekt Mira, there is a splendid set of quiet and relaxing areas, with an abundance of green spaces in which to relax. There are places for children to play, couples to stroll, and every organized attraction from open air concert spots, paddling and boating ponds to tennis courts and formal gardens.

The atmosphere is very different to other parts of Moscow. Without perhaps the prestige of Patriarshiye Prudy (*Passport*, July), the historical interest of Taganskaya (August) or the intimate charm of Zamoskvorechye (September), the north has its own mixture of landscapes and attractions. As well as parks and trees, the area is extremely well blessed with hospitals, clinics, retirement homes and public service buildings, which may be reassuring. More sybaritically, there is a wide variety of good value restaurants, including Chinese, Japanese, French and more, notably around Mendeleyevskaya and to the Chistiye Prudy side of Tsvetnoy Boulevard. Karetnye, west of the circus, offers historical interest as home to Moscow's 17th and 18th century carriage building craftsmen. Pick your own cultural favorite: we find The Garage is repeatedly stimulating.

Finding a promising building with a flat to let or to buy should not be too difficult. There are enough pre-Revolutionary buildings to ensure solid walls and high ceilings, and modern developments that are up to expat expectations. The buildings in the side streets around Samotechnye are of notably good quality, having been built for the better echelons of the Soviet 'nomenklatura'. Prices are estimated to be easier than neighboring Chistiye Prudy to the east, and

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The apartment in Stalin-Era building. High-quality renovation. The apartment is equipped with full kitchen set of appliances and tastefully furnished. Bathroom has high - quality European equipment.



Lot 61736

The apartment is located in the center near the Kremlin. Newly renovated in classic style with the features of modern style. All included. Panoramic view. Parking. Playground. Underground Parking.



Lot 50890

The apartment in modern building. Bathrooms have high – quality equipment Imported Western furniture in modern style. Underground Parking. Secured territory.

certainly much less eye-watering than around Tverskaya to the west. However, by the same token, this sector lacks the focus or cohesion of those two most 'desires' districts: there is no sense of being in an identifiable place, still less of an urban village community. Many of the best lanes are bifurcated, split asunder even, by the Garden Ring. Even where this is not a total physical barrier, the concrete overpass makes it more Paddington than Notting Hill; more Bronx than Greenwich. My special correspondent in the area, strategically placed overlooking the great slick road, reports that the tedium of every day's sclerotic congestion is only relieved in the wee small hours by 150+ km/h speed trials and races.

Note: I have explored it as much as I can, and enjoyed cycling all around the area at weekends, but I don't live there: if I have missed a patch of paradise, a slice of nice, please let me

know. I will be more than happy to update my opinion and correct the record. And if you live elsewhere, please give me your input before I potter round your patch with my camera, notebook, and bike. Thank you!

The special bits:

Ekaterinsky Park makes a long green wedge of calm and fresh air stretching out of Moscow, especially as it extends from the Boulevard Ring.

More Green Bits The botanical gardens off Prospekt Mira, Dietskiy Park, Tsvetnoy Boulevard, and a bit to the west the Hermitage Gardens await your playful inspection, not to mention a host of smaller squares.

The Olimpisky Stadium and swimming complex are great edifices, despite the area around them deserving better. Eurovision was one thing, the tatty discount shops below are 'null points'.

Streets Prospekt Mira, Olimpisky Prospekt, Sretenka and its side streets, Tsvetnoy Boulevard – medical centers in abundance, diversity of restaurants, and plenty of cakes and circuses.

Buildings & Statues Tick them off as you go: The Soviet Army Theater and Army Museum opposite it; the old circus (named after the famous Soviet-era clown, Nikolin); Victor Vasnetsov's house-museum; The Garage – modern art in an art deco bus depot.

The Best Metro Stations Novoslobodskaya with its delightful illuminated stained glass arches, and its twin sister Mendeleyevskaya sporting gilded stalactites, modelling the molecules you remember from school chemistry.

Nearby? If you like this area but can't find what you want... keep asking your favorite estate agents! Otherwise, try further north for more greenery; west or east for more characteristic neighborhoods; or further in for a truly city experience.

Verdicts:

"There? There's no 'there' there" – Dorothy Parker (by teleportation)

"Pleasant enough, but not really family friendly"

"Handy for the city and major places of interest"

Top 10 +/-

The list of all that matters most

- 1 Plenty of pleasant leafy places to live...
- 2 ... without any focal point or sense of place;
- 3 With so many hospitals, clinics, dentists and medical centers it is a waste to be well;
- 4 Possibly the best assortment of inner city parks and gardens...
- 5 ... but still more bonsai rather than home on the range;
- 6 Handy for the Sheremetyevo Airport Express –
- 7 but at the mercy of endless traffic roaring past;
- 8 Lots of good value eating places – if you know where to find them;
- 9 Much of Moscow's best culture within easy reach: only 3kms from the Kremlin.
- 10 Unmissable: Nothing, really. A convenient but hardly compelling zone.

Thanks! I am indebted to the following, and more, for their expert and local insights:

RWH at the BBC; Anna at www.eolia-relocation.ru and EIS parents www.englishedmoscow.com



Paying through the phone rather than the nose

Ian Mitchell

I may be in the minority in mall-mad Moscow, but I do try to spend at least part of my life in places where it is physically impossible to make a cash transaction, like topping-up one's mobile phone, because there is not a payment terminal, phone shop or supermarket in sight.

In bed, for example. Even if I wake up and put on my dressing-gown and slippers, I cannot conveniently get to a terminal. Likewise at the dacha. Occasionally on the weekends, I like to forsake the mall for the peace of the countryside. I have yet to find a forest or lake provided with a payment terminal. And how often does one find, when travelling around the country, that one is in a car which the owner has failed to equip with an on-board QiWi terminal?

The same is true of busses, trolley-busses, marshkutki, elektrichki and aeroplanes. And I have yet to find a terminal in a Church. One does not, after all, want to have to interrupt one's Sabbath devotions in order to go outside and look for a way of topping-up one's phone when one has suddenly realised, half-way through the Creed, that one has left one's lunch cooking in the oven and one's wife is likely still to be asleep, with her nose on stand-by and therefore unaware of one's mistake, or sin.

The bottom line is that, unless you are one of the intellectual elite who has managed to figure out how to open a credit account with your service provider, you are likely to be in a position where, telephonically-speaking, you are from time to time going to be caught short. Remember the old advertisement for the well-known credit card: "When you need it, you REALLY need it."

How many times in the last year have you had to phone someone to tell them that you cannot find the building you are supposed to be meeting them in, then discovered that you do not have credit in your phone?

What do you do? You look round for a terminal, and see only half-derelict factories, guarded by hysterically-barking dogs and surrounded by completely derelict Ladas and Volgas. Elsewhere you might see the high, blank walls of video-monitored Rublyovka, and find yourself listening, in rising hysteria yourself, to the snoring of chauffeurs as they lie slumped behind the wheels of their masters' black BMWs or Bentleys. And it is raining. And you are desperate to get to that meeting because it is cold on the street and the tea you drank at the last meeting is demanding immediate transmission to the Moscow sewerage system. There is not a phone shop in sight! Koshmar! Caught short indeed!

There are many other situations in which similar agony is experienced, a common one being when you can actually see a shop or payment machine but cannot get to it, for example when you are sitting still in a never-ending traffic jam. There is nowhere to park near the shop and, even if there were, you could hardly move an inch, and certainly not across five lanes of angry Muscovites who are blowing the horns of their red Mazdas in order to make sure you re-

alise they, too, are annoyed with life in the stationary lane. But at least they have credit in their phones. You don't. So what do you do?

Until recently, your only option would have been to sit quietly, close your eyes and switch on the CD of meditation chants which Swami Borden sold you at your last Maharishi class. That would undoubtedly calm your karma, but would it get your message through to Charles about your revised ETA at the wine-tasting, which you are now heading for at a break-neck 0 kms/hour? Obviously not.

Until recently, I said. But now MTS has come to your rescue. You can set up an account called MTS-Pay and top up your phone while sitting calmly in your car listening to the cool echoing of the galaxies and the tinkling of Tibetan prayer wheels. Nothing, I find, soothes the trauma of parting with money like the sound of Tibetan prayer wheels, especially when accompanied by the massed car horns of Moscow blowing out of tune in the background.

And there is more! Hitherto, all the ways of paying, short of going into an MTS shop and a few other specialist outlets, cost you a wicked 4% commission—sometime more. And it is not unknown for the machine to swallow your money and not pass on the credit. Being able to top up your account without paying commission is more secure as well as cheaper. It will save you money, time, hassle, blood-pressure and tooth-gnashing.

And there is even more! Through MTS-Pay you can transfer credit from your bank to a number of different service providers, like your email and digital television host, or your domestic electricity supplier. And you can do all this by SMS, at a cost of only 10 roubles per transaction, while sitting in your car listening to those prayer wheels; or kneeling in Church, apparently reciting the Creed. What could be better?

The only improvement I can imagine is a mechanism that enables you to pay-as-you-sleep. But until that is invented, we will have to content ourselves with MTS-Pay, about which you can find further details on the website:<http://www.vis.mtsghsm.com/payment/> **P**





Lundbeck United in their sparkling new kit



From Journalist to Footballist

text by Nick Rees

Usually journalists like to look scruffy, untidy, unkempt and undernourished and their team made sure that tradition was kept with, in its entirety. Whilst normally a team would have one strip and one color, The Moscow Times team looks as colorful as a rainbow seen through the eyes of an LSD addict.

As with most things in life, if you look good and feel good, the results are usually not so bad! The Moscow Times team lost a lot more than they won.

Kit sponsorship eventually came via Antal International whose name they carried for a few years. A game against "Antal" would usually be a mixed one – they were strong, physical, organized and full of hope but there was always one ingredient missing.

The founding father of the team is a very pleasant American called Patrick Henry. Being a Brit myself, we normally laugh when American's talk about "soccer" but Patrick can give as good as he gets. Without wanting to embarrass him (well, that's not quite true), he really is a gentleman of his word and as the league managers got to know him, he grew on us like E.coli on a chunk of room-temperature Canadian beef.

As Patrick started to recruit more and more players and got new sponsorship from Lundbeck (a Scandinavian pharmaceutical company with operations in Moscow), their results started to improve. Patrick's organizational skills, leadership and popularity eventually paid off as they

brought in players like Umut Ala who's one of the leading goal scorers in the league's history. He does squeal a bit when anyone even pretends to tackle him but he's a great guy and smiles like a grinning dog eating peanut butter off a wire brush.

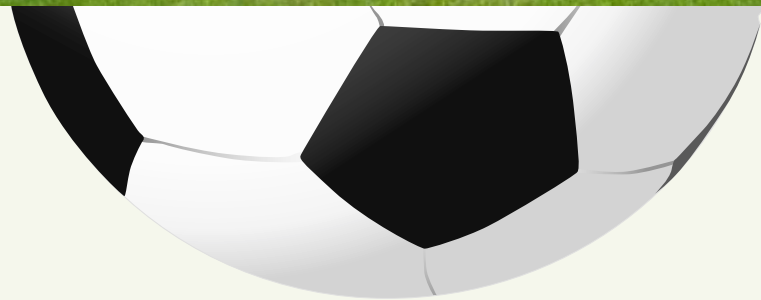
Scoring goals helps win games but not if your opposition scores more than you and that, for many years, was their Achilles heel. Lundbeck often scored many goals but couldn't keep the back door closed for long enough to win a game.

Scoring against them was a bit like the popular American tradition of fathers chasing kids around with power tools – everyone knows it's wrong to do it but it just seems to happen.

Things started to improve dramatically when Patrick was joined in defense by the greatest goalkeeper to have ever come out of Canada – Mike McKinney. Mike's a great keeper, always happy to have a good laugh but don't try to mess with him when he's got his keeper's gloves on! Many men have tried and failed – if you're going to run with the big dogs, you'd better learn how to pee in the tall grass.

Also in defense is the player with the least American name in the team – Sasha Gorlov. Ask any striker which player has got the sharpest elbows and they will give you the name of one person! Sasha's now a good organizer of his defense and has turned them into a difficult team to beat. The previous team was probably as sharp as a bowling ball – now they are a ruthless, efficient and very effective unit and much credit must go to the perseverance of Patrick, Sasha and Mike.

Up front, Umut continued as the one man goal-scoring machine and was recently aided by the signing of a huge German-Brazilian (yes, imagine the combination!) called Andreas Toscano. To give him credit, he's a real handful to try



If you're a reasonable expat footballer, interested in joining the league, aged 28 or over, please go to www.moscowfootball.com and click on the link. We have a new, 10th team starting up so there are opportunities for all! **P**

and stop and uses his 3 meter height to win everything in the air. He leaps like a salmon on cocaine and hangs in the air in much the same way that bricks don't!

What was missing from their team for a long time was a quick midfield and Jens Hoyer's addition more than made up for it. He's faster than a record-breaking greyhound with a bee up his rear! His speed with the ball at his feet is a joy to watch and he's had many a defender as confused as a moth on the Las Vegas Strip at midnight!

Andy Lewis, a fellow Welshman, adds the "fight" to the midfield and his main hobby is collecting yellow cards and leaving stud-marks on the back of the opposition's legs. He's good at it too! Alfonso Matta is a decent defender who also likes a good battle.

John Vandaele and Martin Olafsson are the creative box-to-box midfielders that seem to go on and on like Duracell Bunnies. Both are good with the ball at their feet and are unsung heroes for Lundbeck but, like typical Scandinavians, they hate to get their hair wet or kit dirty.


Alan McGregor used to be a regular but he's broken three ankles and has the handicap of a Range Rover car tire strapped to his belly.

To date, Lundbeck are probably the best team never to have won anything in the league but if they continue to improve as they do, they will surely win something soon.

The league title is still in the balance but the Moscow Bhoys are on another great run. The Bhoys are 6 points ahead of the Cloggs and Lundbeck 9 behind. The rest need a miracle!

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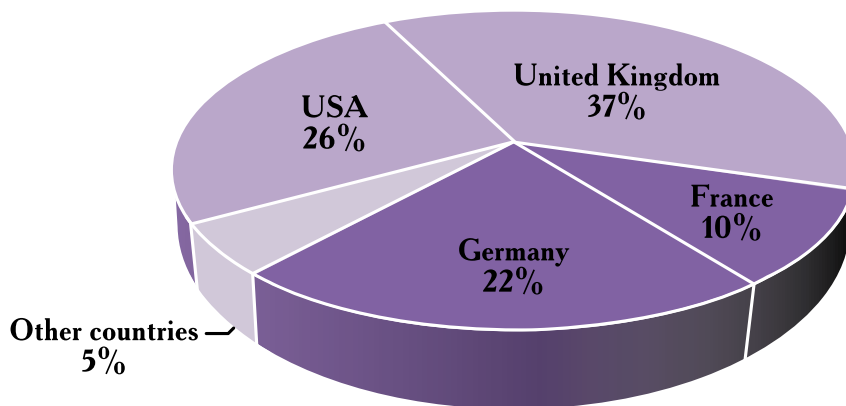
Changing Make-up of Expats Renting Apartments

by Andrei Sado, Director, Elite Residential Rental, Penny Lane Realty

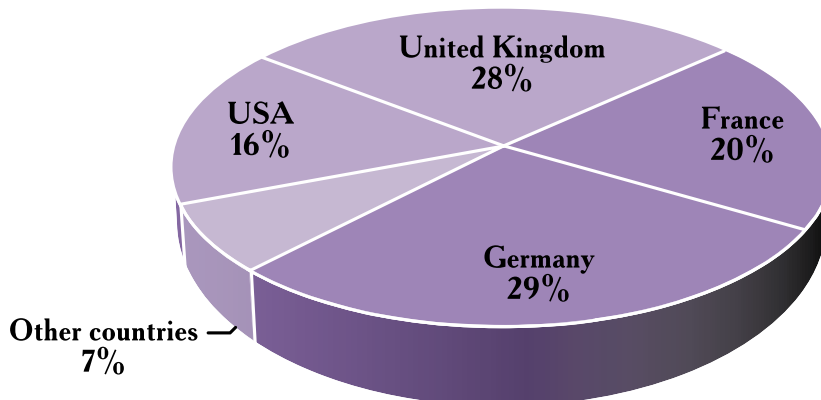
2009 was characterized by a change in the make-up of expats renting elite apartments. Foreign employees who work in Russian and international companies make up about one third of the total number of clients renting apartments. Most of these were citizens of the US and UK before the pre-crisis period. Today the situation has changed. According to our analytical data the share of clients from the US and UK was more than 63% in the years running up to 2009, but today this number has decreased by 17%. However, employees from Germany, France and a few other countries have increased their presence on the Russian market by nearly 17%.



Share of foreign tenants for different countries
January – September 2008



Share of foreign tenants for different countries
September 2008 – September 2009



So what is the cause of such drastic change? Surely some “analysts” will say it’s all due to Global Warming or may be Penguin Migration, however the truth lies much deeper. MONEY!!! Some have it, some don’t. Prior to the global financial crisis, the Russian market was dominated by American and British investments, but after the crash in 2008 the picture has changed. Brits and Americans have pulled their investments out of Russia and created a unique window of opportunity for European companies to present themselves in Russia. And they didn’t wait long, as well as they shouldn’t have. Russia is a great market for investments and it needs serious investors. So who are these new employees, tenants, clients? And where do they live?

Some of the French expats prefer to live in the area near Chistye Prudy and Kitai-Gorod. The reason is that they need to enroll their children in the French school which is conveniently located in the area. Proximity to a school or kindergarten is very important for all expatriates who travel to Russia with their families. About 40% of all expats come to work in Russia with their family members.

This year many residential complexes located near such schools have a great number of good apartments for rent. For example, the Pokrovskoye-Glebovo complex, near the English-American School is offering quite a number of properties due to the departure of many American and British employees who earlier lived there. Some of them left Russia because their companies closed projects. Others decided that the financial crisis would crush the Russian economy and therefore they should find another job. Previously there was a waiting list to get into complexes near the school. This year however it is absolutely free to get in and at a lower price. But for the most part, expats chose a residence near their offices, which are usually located in Moscow’s historical center. Interestingly, over the same period July – September of last year, there was a serious deficit in high quality offers.

The market has changed and clients have changed. What the new changes will bring is unclear, but what is certain is that Russians will have another opportunity to show their great hospitality, and if, in previous years, mostly the Americans and British enjoyed this tradition, it is now the turn of Continental nationalities. **P**

Providing Effective Relocation Support

by Sherman Pereira
Crown Relocations, Regional
Director – Central and Eastern
Europe



Relocating employees is no easy task. While most companies in Russia will move an average of 15-20 employees per year for expatriate assignments, the related responsibilities of the HR professional can be overwhelming. Often the HR professional is responsible for relocation in addition to several other key human resource management functions. To ensure that the relocation program is in alignment with the organization's business objectives, company culture and budget requirements, adherence to some basic principles can be helpful.

Career development and linkage to mobility

First, a company needs to acknowledge its commitment to mobility and the importance it has to business development and career progression. All employees should be aware of the value the organization places on assignments. There should be a written relocation policy that addresses the transfer process and the related compensation and benefits programs that shall be made available to employees on assignments. Many companies post their relocation policies on the company intranet – often with a letter from the CEO expressing the company's appreciation for the employee's commitment and acknowledging the growth opportunities that are likely to arise as a result of assignment success. This reinforces the link between mobility and career progression.

Choosing the right employee

In order to ensure that the appropriate employees are chosen for expatriate assignments, a company should have a formal candidate selection process in place. Service providers offer Candidate Assessment Programs that help the employee and spouse to explore all aspects of life on assignment – from daily living and career development to repatriation. Emphasis is placed on evaluating the employee's adaptability to the new environment, introducing coping skills and change-management techniques and providing an overview of behavioral, social and cultural nuances in the destination. Given the significant investment an assignment represents, identifying potential opportunities that are expected to arise upon return is critical to retention and protection of the company's investment. A formal candidate-selection process ensures the right employee is selected, for the right assignment, at the right time.

Overcoming challenges

In addition to selecting the best candidate for the assignment, most HR professionals confront budget constraints and compressed turnaround times in managing the relocation process. To help alleviate some of these challenges, the HR professional should play an integral part in any business expansion strategy and should have reliable, performance-driven supplier relationships in place to ensure effective support. By sourcing perfor-

mance-based partnerships, expatriate program support can be accomplished with consistency and quality at a quantitative cost. Pre-defining policy guidelines, negotiating applicable supplier fees and identifying account-dedicated contacts enables cost effective and consistent relocation program management.

Expecting the unexpected

While some issues that arise during relocation are unavoidable, it is essential that the expatriate has a single point of contact or "go to" professional with experience to interpret policy, coordinate services, and to provide guidance throughout the process. A clear explanation of roles and responsibilities should be discussed with the employee at the onset of the assignment.

Utilizing online tools

Many employees are familiar with navigating self-service sites to research or retrieve information. Leveraging the global access and uniform message that a company's intranet offers, organizations are posting relocation policies, frequently asked questions, forms bins and contact links on their intranet to support the relocation process. Companies, as well as relocation providers, offer online tools such as destination guides, tips for relocating and information for the expatriate's family. Crown Relocations provides clients and expatriates with a mobility management system, available 24 hours a day, so that both HR individuals and transferees can check the status of all aspects of their move; from expense payments in process to shipment status. Technological tools are an essential element of supporting global mobility.

Measuring success

Continuous improvement can only occur in an environment where results are measured. Employee surveys, service provider evaluations and internal feedback mechanisms should be established to assist HR in refining program design delivery and process. **P**



Russia Follows the World as the Recession Becomes Milder

text by John Cavan

Data clearly shows that there may not only be light at the end of the tunnel for the Russian economy but the recession may be coming to an end sooner than

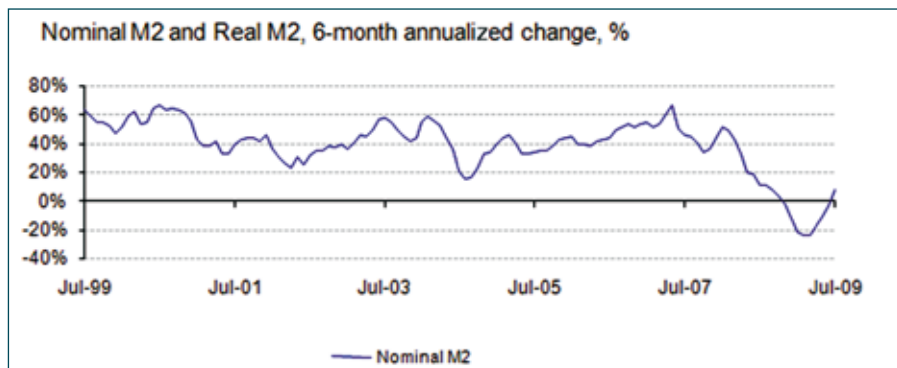
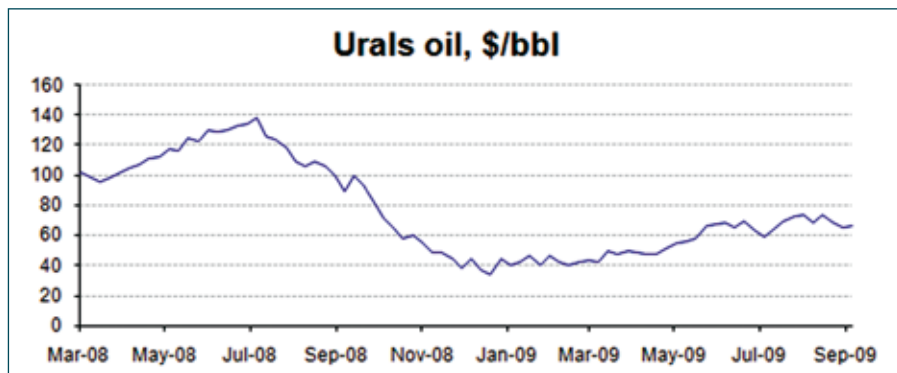
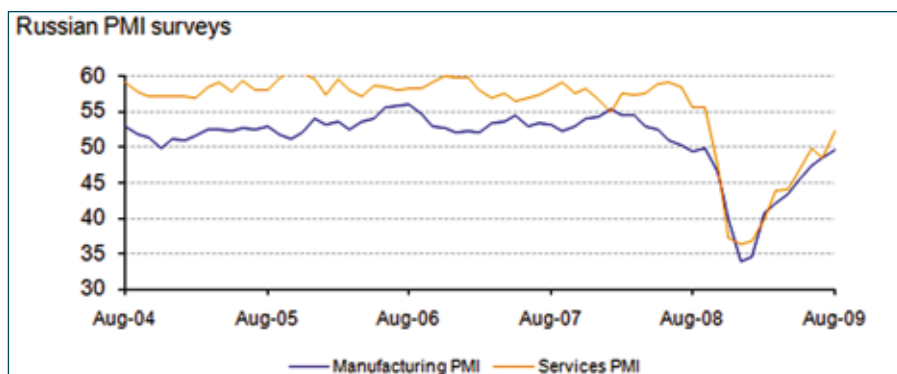
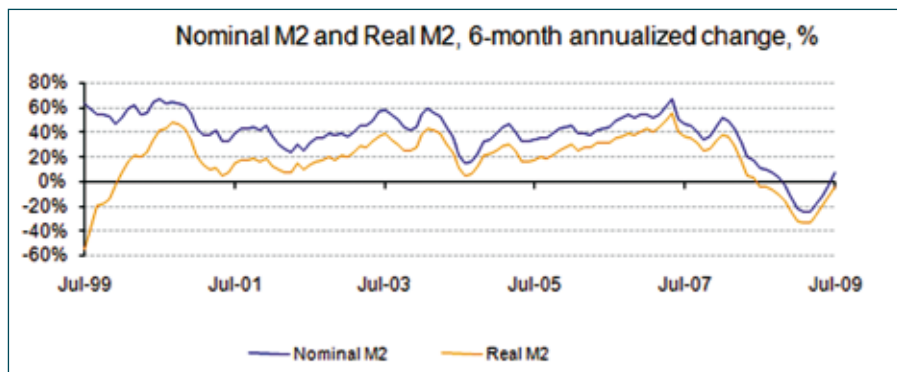
one could have anticipated even a few months ago. The three most important variables for the Russian economy; the money supply, the Purchasing Managers Index (PMI) and of course the oil

price, suggest that although the Russian economy will probably grow at a more modest rate in the longer term, it is likely to stop contracting.

Of the three indicators the oil price is clearly the most important, with prices more than doubling from their trough in January to around \$70/bbl. This has meant that despite the relatively minor interest rate cuts carried out by the Central Bank of Russia, the money supply (M2), although still below the level consistent with trend growth and the inflation target, grew by 8 percent in July on a six-month annualized basis. The service sector PMI is above 50, indicating an expansion. With many believing that America is now out of recession, the stage looks set for a worldwide recovery that could further boost the Russian economy.

However, a note of caution needs to be sounded. The legacy of the last eighteen months is that American consumers are likely to start adopting a more cautious attitude to debt, reducing imports into the United States. The IMF and the OECD have also warned that global growth may be anaemic next year. Such stagnation would be clearly bad news, both for those who work for export orientated firms and oil prices generally. The launching of a new generation of super energy efficient cars could also put an effective ceiling on oil prices.

It should also be noted that there are several risks to the downside. The U.S. recovery may be a chimera, while there are some indications that the Chinese recession that was predicted last year, may merely have been delayed rather than prevented. Certainly, a fall in Chinese or American demand could send both manufacturing and oil prices back to square one. The attempts to curb oil speculation that are being introduced by the major world commodity exchanges will undoubtedly move prices downward even if the economic outlook remains more benign. This vulnerability is especially important, since the Central Bank of Russia has demonstrated over the last year that it is unable to apply the appropriate monetary tools to combat the threat of deflation. **P**



Good Enough

by Fred Flintstone

Fred and Fred Jr got a couple of packs of Fred's favorite childhood movie snack, the "melt-in-your-mouth-not-in-your-hand" classic, for an evening DVD. When Fred Jr poured them out, Fred was dismayed at the assortment of misshapen, cracked oddballs in his hand. Back home, even one such piece would have the consumer calling Homeland Security or the CDC. Despite the distinguished lineage of the producer, someone at the local plant concluded that this product was 'good enough' for the market.

When Fred travels home, he still gets requests from friends to bring a carton or two of cigarettes, the ones with the cowboy mascot, or a box of non-caloric sweetener, the beneficiary complaining that the local produced versions are just not the same. Fred just came back from Paris where he savored the rich, mellow Dutch, Danish and French iconic beers that are now brewed in Bedrock. The local versions sure don't taste like the originals, but they apparently are 'good enough' for locals.

With few exceptions, notably the Swedish furniture retailer and the Golden Arches, which Fred thinks produce as good or better than at home, it is difficult to excel in a market where both workers in their workplace, and workers as consumers accept 'good enough'.

Just this week, Fred had a problem with an online plane reservation – his local bank charged his credit card but the airline had no record of payment. The airline suggested that he 'call' his bank to get payment information, for them a routine matter. Fred laughed, "Are you kidding, call? I'll have to go there, spend an hour in traffic, wait in line, and in the end I'll probably end up with nothing." Exactly – after an hour and a half at the desk with the clerk, and half a dozen phone calls to various managers, Fred received not a single detail – a tupik (dead end) as they say – no plane ticket and out of money. One manager could see the charge on his screen, but without explanation refused to print or email it. Finally, this was 'good enough' to get pesky Fred out of the bank. And this was a European owned bank.

Fred scolds himself, "your memory is short. Remember that warm, flat beer ten years ago, or when you'd packed a two week supply of toilet paper for a visit because, if you could find TP locally, it might just as well be used for fine sanding the woodwork on a remont."

But Fred looks forward, and the past is a place he would prefer not to dwell. Fred always liked the Avis car rental slogan – "We try harder" and loves President Kennedy's speech, "...We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills..."

Occasionally a complaint surfaces on the popular expat email hotline, inevitably followed by a local commentator with a line like, "well, you shouldn't complain. That's pretty much like it is in other countries." Fred restrains himself from firing a response like, "which countries exactly are we talking about – Somalia,



Cuba?" Do we accept what we have as 'good enough' because it is better than a place where conditions are worse?

It would be easy to blame the foreign company, but they mostly provide the financial capital and tools and equipment, but it is the human capital, management and workers who, as Marx would say are the primary factor of production. As long as they accept 'good enough' that is what they also will receive as consumers. **P**



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Diary of a Tsar-in-Waiting

by Michael Romanov

With autumn now galloping gloomily on, it is perhaps time to relive some of the memories of high summer with its glorious days of sport.

In my capacity as Tsar-in-Waiting (until the next election, after which I hope to be simply "Tsar"), I attended many exotic events, like the elephant polo out at the Slonskaya Country Club, and the exhibition of kick-boxing given by a pair of giraffes at the Moscow zoo in aid of the Save the Warthog Fund. But the strangest event this year, the one that came closest to real Russkaya ekzotika, was the hippo racing at Begovaya.

I'd seen hippo racing before, during my younger days as a district officer in what was then Northern Rhodesia. The procedure was to fence off an especially rich pumpkin plantation near one of the larger rivers just as the plants were ripening and the nostrils of every hippo in the vicinity were beginning to twitch. Then one evening, an hour after nightfall, the starter would open a gate and let the animals into the enclosure. The passion with which a fully-grown hippo will hurtle in the direction of free pumpkin makes for exciting racing.

We, the sahibs, used to take our pink gins up into a high viewing stand, safely above the tumult, and watch the stampede by searchlight, while betting on different animals, much as one might do at Ascot or The Curragh.

It was enormously good sport, so I accepted without hesitation the invitation issued in late summer by a Russian friend, Ivan, to an evening of what he called "Africa-themed racing" at the Moscow "gippodrome". I have been studying Russian long enough to know that, because the alphabet has no "h", gippodrome actually means hippodrome, just as homosexual means homosexual, and a roll in the gay is a roll in the hay.

I really wanted to see a herd of wide-bodied water-cows (as hippos are called by the amaKaunda) thundering round a Russian race course towards a heap of pumpkins freshly flown in from Tajikistan.

Our party foregathered in the early afternoon at Dinggaan's, a restaurant just off Tverskaya, where we drank ice-cold beer while waiting for the limousines kindly provided by the sponsoring brewery to take us out to the hippodrome, which is situated close to Begovaya metro station.

I said to Ivan that I hoped the transport would not come too soon as hippos have very sensitive skin, which is why they live in water and forage only after dark. It would be cruel to race such animals in strong sunlight. Laughing rather strangely, he appeared to interpret this as a request for more drink which, trying to be polite, I accepted.

Proceedings at the race course began with lunch in a private dining room behind our box. Looking at the menu of pseudo-African exotica, I asked Ivan if I could just have plain pumpkin. When he said it was not on the menu I asked if



this was to prevent the hippos being distracted by the scent and bounding up to our box for a quick pit-stop half-way through the race.

Once again, he looked at me rather strangely. So I plumped for the most conventional item I could see, which was snake-fingers casserole with cloud-seed and trunk-water, and served on a bed of Limpupu leaves. It came accompanied by a South African vodka which was served so cold I almost had to eat it.

As the lunch progressed, life seemed to get jollier and jollier. It might have been the vodka. But to be fair, I had never tried trunk-water before, even though I lived with elephants for years. Whatever the cause, the result was that when we finally made our way from the table out onto the balcony, the hippos seemed to have assumed a peculiar shape.

For a start, they looked much thinner and more agile than any I had ever seen in Africa, and their legs were longer and more slender, with funny little hoof-like things fixed to the ends. But odder still, the animals all had riders sitting on top of them, dressed in colourful shirts and caps.

Now if there is one thing I learned in the Dark Continent, it is that you never get close to a hungry hippo unless you have a strong steel fence separating you from it. A mere saddle is no use. They are powerful and dangerous animals. Yet here in Russia brave young men, completely unarmed except for riding crops, were apparently prepared to get up on their backs and try to steer these huge beasts towards their dinner. Russkaya ekzotika indeed!

I put my thousand roubles on Mine Dump, and dump he did, coming last by a mile from Witch Doctor and Big Hole. I've seen babushkas without a bus to catch, or even a jockey on top, move faster than Mine Dump did. Maybe he'd been on the trunk-water too.

Strangest of all was that at the end of the race, the animals simply drew up and milled around, apparently indifferent to the demands of their stomachs. I asked Ivan where the pumpkins were. He looked at me strangely for a third time, then said with a laugh, "You'll find out if you stay here much longer. At midnight our limousines all turn into pumpkins."

That seemed the right time to leave, before the hippos discovered the secret and we had to make our way home on the metro. **P**



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How to say... "It depends..."

When you can't, or would rather not give a straight answer, have a few of the following phrases up your sleeve. (You'll need to mug up on your genitive case endings, required after *om*):

You may be dependent on other people:

Это зависит от него. It depends on him.

Это зависит полностью от Вас. It depends entirely on you.

Это не зависит от меня. It's not up to me.

Or some other factor:

Это зависит от погоды. It depends on the weather.

Это зависит от температуры.

It depends on the temperature.

Это зависит от пробок. It depends on the traffic.

When making plans:

Это зависит от времени. It depends if we have time.

Это зависит от настроения. It depends on one's mood.

Всё зависит от цели. It all depends what you're after.

Or when making a purchase:

Это зависит от цены. It depends on the price.

Это зависит от наличия этого в Москве.

It depends if you can get it in Moscow.

When not followed directly by a noun:

Это зависит от того, кто там будет.

It depends who'll be there.

Это зависит от того, где это находится.

It depends where it is.

Это зависит от того, насколько я голоден!

It depends how hungry I am!

Это зависит от того, что тебе больше нравится.

It depends what you prefer.

At the end of the day, Russians are fond of exclaiming:

На самом деле, всё зависит!

In actual fact it all depends (i.e. you just never know!).

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