

3" IS
TO
GAIN.

NEW COLUMN: "WHO'S
WHO IN RUSSIA'S
POWER STRUCTURE"

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GLIMPSES OF
NAIVE ART

Herman Blinov.
"Adam and Eve"

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RUDOLF
NUREYEV

Page 12

TIME OUT

No 2 (26)

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prospective partner

CAR MARKET far from being saturated



Photo by Dmitri KRYLOV

THE SAVVA CAR
LAND COMPANY IS
KNOWN AS RUSSIA'S
BIGGEST CAR
SELLER. IT SELLS BY
RETAIL OR
WHOLESALE FROM 15
TO 20 IMPORTED OR
RUSSIAN-MADE CARS
EVERY DAY. OUR
CORRESPONDENT
ANDREI YEVPLANOV
TALKED TO OLEG
BEZKOROVAINY,
GENERAL MANAGER
OF THE SAVVA CAR
LAND COMPANY,
AND ASKED HIM TO
ANSWER SEVERAL
QUESTIONS.

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AN AMERICAN'S ADVENTURES

Foreigners
in Russia

The American rock-singer Joanna Stingray was subjected to harsh criticism by Soviet press controlled by the Communist Party and KGB. She smuggled recordings of Soviet rock-musicians to the United States: through her efforts the West came to know the names of Boris Grebenshchikov, Victor Tsoi, Konstantin Kinchev, and others. Now Joanna Stingray spends most of her time in Russia, giving concerts and taking part in various environmental actions. She has many admirers and friends here. Russia has truly become her second motherland. Our correspondent Andrei ANTONOV had a talk with Joanna Stingray.

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Antonov: Joanna, when did you come to Russia for the first time?

Joanna: A comparatively long time ago — in 1984.

A: Oh, it was a rather gloomy time. One invol-

untarily recalls Orwell's novels. **J.:** Yes, you're right. However, my first acquaintance with Russia proved to be an unexpected pleasure. Let me explain: when it became known that I would be going to the Soviet Union as a member of a tourist group, a friend of mine said to me — you're a rock musician, so it could be interesting for you to get acquainted with your counterparts in that country. And he gave me the phone number of one such person in Leningrad — it was Boris Grebenshchikov. At the time the very words «Soviet rock music» seemed absolutely fantastic to me. Three years prior to my visit to the Soviet Union I was in China. People there all wore dark blue service jackets and almost marched in formations. I thought I would see the same picture in the Soviet Union. But in the streets of Moscow and Leningrad I saw young men in jeans, with long hair. But when I met Boris Grebenshchikov... Well, I imagined that, as an American rock musician, I would teach a Russian

rock musician. In reality, I very soon realised that it was I who should learn from Boris. He is a man of enormous talent with a very rich inner world. Then I became acquainted with Kostya Kinchev, Vitya gramophone record studios began pestering Russian rock musicians — let's record your music without delay. It was all very simple: to give the lie to rumours circulated in Western countries that rock music was allegedly banned in the Soviet Union. Nothing of the kind. But this American "black

Tsoli's songs were most successful.

A.: You came to know Russian rock music during its underground period. What can you say about it

of Russian origin, they emigrated from your country before the 1917 Bolshevik revolution. When in August 1991 there were live broadcasts on Ameri-

and women are sincerely sympathetic and want to help.

A.: You sometimes take part in Greenpeace functions. Are you really con-

AN AMERICAN'S ADVENTURES

Photo by Leonid SHUMAKOV



cerned about the environ-

ment? **J.:** Yes, I admire people from Greenpeace and their selfless efforts to save our planet. Their activity is of special significance in Russia, a country where public opinion was banned for a very long time.

A.: My last question: what are you working on now? **J.:** I am working on my new album. I am also preparing a photo album about Victor Tsoli dedicated to his memory. A programme "Red Wave" will be shown on Russian TV, where I interview well-known musicians, such as David Bowie, etc.

A.: What is the attitude in the U.S.A. towards developments in Russia?

J.: Interest is waning, although quite a few men

now that it has emerged out into the open?

J.: The whole atmosphere has changed. At the time nobody thought about money, because there was no one to pay for music. Whereas now everybody talks about sponsors, managers, and the like. It's a pity, although it is only natural.

A.: You seem to spend more time in Russia than at home now.

J.: Yes, I have so many friends here, people who are near and dear to me. I cannot believe now that when I first came to Russia I didn't know a single word of Russian. Perhaps, my Russian blood has a

sheep" did a bad thing, smuggling out your music. Of course, none of my friends swallowed this bait. I became a persona non grata in the Soviet Union until 1987.

A.: Why was this record called "Red Wave"? Both Boris Grebenshchikov, Victor Tsoli and Konstantin Kinchev were far removed from anything "red"

J.: This title was invented by us, Boris and me. We thought it sounded catchy.

A.: How was the record received in the U.S.A.?

J.: Very well. I didn't expect anything like it. There were favourable reviews in leading newspapers and magazines, for instance in "Newsweek". We received letters from various parts of the country. Not a single one of them was negative, despite the fact that for quite a few Americans the words "Russian" and "Communist" are synonymous. The record was issued in 20,000 copies and sold like hot cakes. The songs were in Russian, although there was a loose leaf with an English translation. Victor

can TV about the abortive coup in Moscow, I was beside myself, longing to be here, with all my friends. Some of my fellow-countrymen didn't understand, saying: "What do you need it for?"

A.: But during the October 1993 events you were here in Russia, weren't you?

J.: Yes, but I was in Ufa, giving concerts. Suddenly, people became panic-stricken, shouting "the TV has been switched off in Moscow!" It was frightening.

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