

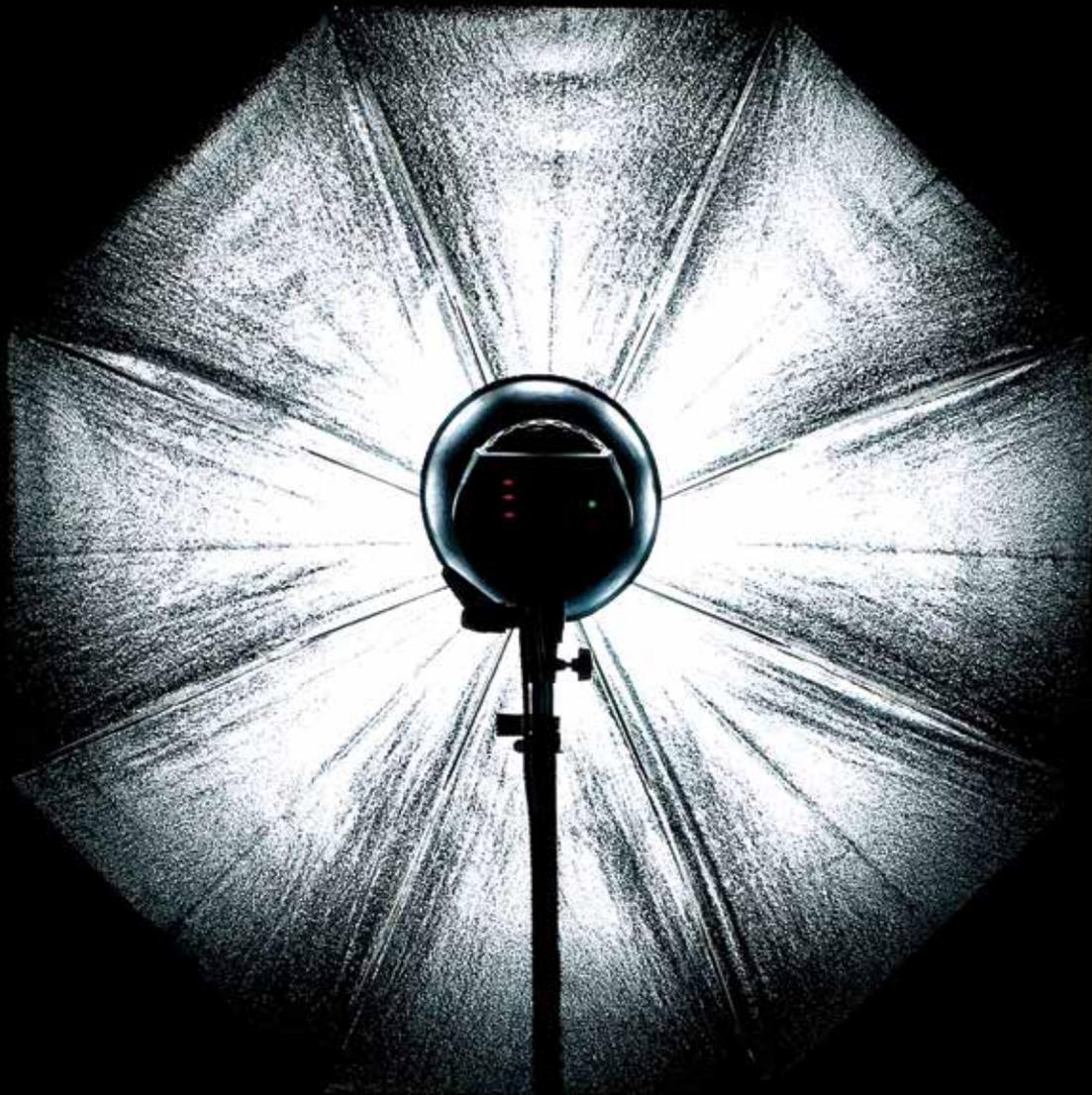
re:

Taking a closer look

A Norton Rose magazine

Issue 4

RE:
WORK
MAESTRO NAGANO
THE PHOTO ESSAY: THE MIDDLE EAST
TALES FROM RUSSIA
LIFE



Recording, reframing, resisting



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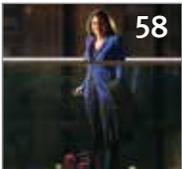
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David Cross
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Amanda Fortuna
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Val Govender
Feeling good



Dawn Hayes
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Alexandra Howe
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Madeleine Humphrey
Style



Oliver Jamieson
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Jonathan Joyce-Hess
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Marie Kelly
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Feeling good



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The guide



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The kitchen table



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Feeling good



Santiago Ross
Feeling good



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Once upon a time



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The kitchen table



Irina Tiverovskaya
Once upon a time



Corrado Wohlwend
Feeling good,
One fine day

This is the fourth issue of *Re*., a magazine for everyone in Norton Rose around the world and for our friends, among them our clients and our alumni. In this issue, I invite you to use your imagination. A tall ship sails the high seas; contemporary photographers working in the Middle East present their wares; and Maestro Kent Nagano conducts a personal tour of the high art of music. Finally, we have some short stories. Very short. One hundred words, to be exact. I invite you to take a look (page 56) and then send me your own story, in 100 words, for possible publication.

The next issue will appear in the summer. See you then.

The Editor

LETTERS TO THE EDITOR

I attach my attempt at the 100-word story. I have to admit it took a lot of effort, but it was fun. Hope I have made the deadline, and the grade.

David Cross, Sydney
You can read David's story on page 56 and form your own view as to whether he made the grade. Ed.

Thanks to Norman Steinberg for sharing his thoughts and experience on time management. My assistant and I now start every day with a short planning meeting.

Felicia Kohn, Milan

Your article on dementia was outstanding! Something so omnipresent and still so many have no clue how to deal with it in a grown-up manner.

Andreas Börner, Munich

I just read your article about dementia in *Re:* magazine. It is beautifully written – thoughtful, wise and empathetic. I'm sure it will touch everyone who reads it in some way.

Ruth Wahl, Toronto

.....
Contact the Editor

Do you have ideas for future issues? Do you want to get involved? I am looking among Norton Rose for researchers, writers, editors, photographers and illustrators.

re.magazine@nortonrose.com

The Editor, *Re:*, Norton Rose
3 More London Riverside
London SE1 2AQ, UK

Just read *Re:* over my morning coffee. Brought tears to my eyes and made me smile. Lovely way to start the day, remember old friends and learn new things.

Cindy Godwin, AlixPartners

A quick word to congratulate you on the quality of *Re:*. I am an avid reader of magazines and the look and feel of *Re:* is up there with the best of them.

Pierre Nguyen, Montréal

I found the dementia article very powerful and well written and really touching. My nan is currently suffering the mid to late stages. It is a powerful learning curve for me to find out what works best for her; no meeting with her is ever the same.

Mark Horton, London

A quick word of appreciation for the latest edition. I particularly liked the compilation on dementia – informative, sensitive and uncommonly useful to anyone contemplating the later years of their life or understanding the difficulties of the declining powers of others amongst relatives or friends.

David Alexander, Alumni

I have just received the latest issue of *Re:*, which I think is wonderful and hugely interesting.

Linda Ashworth, Alumni

OBITER DICTUM

Latin, deconstructed, in case of need

ex contractu

Arising from contract. It is usually a judicial policy decision whether someone who breaches a contract can also be sued in tort (delict) for any harm done.

ex gratia

As an act of grace or as a favour. If you pay a claim *ex gratia* your goodness may not be rewarded: without a legal liability to pay, you may not be able to recover your outlay from a third party.

ex officio

By virtue of the office or status held, to be given some particular position or privilege. Thus, 'the MD is *ex officio* chair of the board'.

ex parte

In relation to a court application, **by one party only without notice to any other party.** It is sometimes used to describe the parties to a case where one represents the interests of another. For example, *R v Committee of Lloyd's, ex parte Posgate* 1983. It is not a hangover.

ex tempore

On the spur of the moment.

ex turpi causa non oritur actio

A claim will not be countenanced by a court if the party bringing the claim is guilty of moral turpitude or illegal conduct. You have to come to court with clean hands.

ex nihilo nihil fit

The ancient Roman version of the song 'Nothing comes from nothing'.

ex silentio

A conclusion drawn from the fact that nothing was said or written. Rather like the undisguised elephant in the room.

Patrick Bracher is a senior lawyer with Norton Rose in Johannesburg.

RICHARD CALNAN ON JURISPRUDENCE

How do judges decide cases? In 1921, Benjamin Cardozo gave a series of lectures at Yale University in which he attempted to answer that question. The lectures were subsequently published under the title *The nature of the judicial process*.

Justice Cardozo was one of the most distinguished judges of the twentieth century. He became a Justice of the United States Supreme Court but is best known for his work as a member of the New York Court of Appeals. His judgments during the early years of the twentieth century re-examined basic common law principles in the light of the rapid industrialisation of the US at the time. Cardozo was one of that rare breed of judges whose judgments are worth reading as much for the elegance of their style as for the incisiveness of their legal analysis.

The need for a discussion of the nature of the judicial process is apparent from Cardozo's early years as a judge: "I was much troubled in spirit, in my first years upon the bench, to find how trackless was the ocean on which I had embarked. I sought for certainty. I was oppressed and disheartened when I found that the quest for it was futile. I was trying to reach land, the solid land of fixed and settled rules..."

So how do judges make their decisions? In most cases, the law is clear, and what is in dispute is the facts. In many cases there is a clear precedent. But what if there is not? Then the judge must fashion the law for the litigants before him and, in doing so, he will also be fashioning it for others. His judgment itself is then the source from which new principles may spring.

One of the peculiarities of the common law system is that it does not start with universal truths and derive conclusions from them. It draws its generalisations from particulars. "The sordid controversies of litigants", said Cardozo, "are the stuff out of which great and shining truths will ultimately be shaped. The accidental and the transitory will yield the essential and the permanent."

If the judge has the power to create law in this way, how does he – or, now,

she – get it right? As Cardozo said, before we can determine the proportions of a blend, we must know the ingredients to be blended. He thought there were four: logic, history, custom and social needs.

Any legal system needs to be internally consistent in order to avoid uncertainty and partiality. And it needs to be seen in the light of its history and development, and in the context of custom and of prevailing moral attitudes.

The difficult question is the extent to which logic must be tempered by a recognition of the wider interests of society. Cardozo was influenced by the American Realist school of jurisprudence, which saw the common law as essentially the philosophy of pragmatism. It was best expressed by another great American jurist – Oliver Wendell Holmes – when he said that "the life of the law has not been logic; it has been experience".

Cardozo's view was that when social needs demand one result rather than another, there are times when we must bend symmetry and ignore history in the pursuit of other and larger ends. That is not to say that there are no rules, and that judges can make it up as they go along. Certainty and predictability require most cases to be decided in accordance with pre-existing rules. But sometimes the needs of society should prevail. Cardozo believed the truth to be that there are few rules; there are chiefly standards and degrees.

This discussion goes to the heart of the way in which judges develop the law. Logic, on its own, may produce a result that is unfair. How is that dichotomy to be resolved? Answers on a postcard.

Next time: *Lord Denning*

Richard Calnan is a partner with Norton Rose in London and Visiting Professor at UCL (University College London).

STATS

18M

SQUARE MILES

4M

INHABITANTS

500,000

INDIGENOUS PEOPLE

24

TIME ZONES

3M

CARIBOU MIGRATE 2,000 MILES EACH YEAR

SMALLEST

WORLD'S SMALLEST AND SHALLOWEST OCEAN

1,650 1/6 1/3

GIGATONS OF CARBON LOCKED IN NORTHERN PERMAFROST

THE PLANET'S LAND MASS

THE TAIGA FOREST IS 1/3 OF ALL TREES ON EARTH

Close-up

THE A

Research by Todd Melchior and Alexandra Howe

WORK

MINING

IRON, GOLD, DIAMONDS, COPPER, COAL

OIL

FUR TRAPPING

ARCTIC FOXES, SQUIRRELS

REINDEER HERDING



HUNTING

WALRUSES, SEALS

FISHING

COD, HADDOCK, POLLACK

FORESTRY

TOURISM

EAT

BEARDED SEAL BLOOD

WALRUS

SUN-DRIED FISH

KIVIAQ

FERMENTED AUKS CAUGHT IN NETS, STUFFED INTO A SEAL SKIN AND BURIED UNTIL WINTER, TASTES OF GORGONZOLA

SHELLFISH

PIZZA



NARWHAL

RICH IN VITAMIN C

KENTUCKY FRIED CHICKEN

CHICKEN

SHELTER

CHUM

REINDEER HIDES SEWN TOGETHER AND WRAPPED AROUND WOODEN POLES

IGLOO

BUILT OF SNOW BY THE INUIT

BALOK

BUILT ON SLED RUNNERS

IURTA

WOODEN FRAME COVERED WITH FELT MADE FROM SHEEP WOOL

INDIGENOUS PEOPLES

40+ INCLUDING

ALEUT

CHUKCHI

DOLGANS

EVENK

INUIT

KHANTY

KOYUKON

NENETS

NGANASANS

SAAMI

YUPIK

YUKAGIRS

TERRAIN

PACK AND DRIFT ICE,
RUGGED SHORELINES,
POLAR DESERT, TUNDRA
(LAND OF NO TREES),
FOREST, OCEAN

WINTER
-30 °C
SUMMER
0 °C



ARCTIC

ICE



WINTER
2-3M THICK AT
NORTH POLE

MELTING
ICE SHRINKING BY
2.7% PER DECADE

SUMMER
ICE-FREE
SUMMERS
BY 2020?

SUN

RISES IN MARCH
SETS IN OCTOBER
LAND OF THE MIDNIGHT SUN
AURORA BOREALIS

ARCTIC COUNCIL

PROMOTES
COOPERATION, COORDINATION,
INTERACTION AMONG ARCTIC STATES

MEMBER STATES

CANADA
DENMARK (Incl. Greenland and Faroe Islands)
FINLAND
ICELAND
NORWAY
RUSSIAN FEDERATION
SWEDEN
USA

PERMANENT PARTICIPANTS

REPRESENTING INDIGENOUS PEOPLES

OBSERVERS

NON-ARCTIC STATES AND ORGANISATIONS

ISSUES

CLIMATE CHANGE
SUSTAINABLE DEVELOPMENT
PROTECTION OF ENVIRONMENT
SCIENTIFIC RESEARCH

DERIVATION

FROM THE GREEK
WORD FOR BEAR,
ARKTOS



POLAR BEAR

URSUS MARITIMUS, SEA BEAR, UMKY, NANUK,
ISBJORN, ICE BEAR, BELIY MEDVED, WHITE
BEAR, PIHQOAHIAK, THE EVER-WANDERING
ONE, LORD OF THE ARCTIC, OLD MAN IN THE
FUR CLOAK, WHITE SEA DEER

ENDANGERED

POLAR BEAR/RINGED SEAL/
PEARY CARIBOU/ARCTIC
FOX/BELUGA WHALE/
ARCTIC WOLF/NARWHAL

The Q&A

Lesley Browning

‘AN INFLUENTIAL WOMAN’

What advice would you give to someone setting out in their career in law?

I would advise them to be sure that it actually is what they want to do. I don't think it's an easy career option and I think to succeed you do have to work quite hard. It's not a career for the faint-hearted.

I would also advise them to be focused when they're a trainee and to take it all seriously. These days, it's much harder to get a training contract. They've all got fantastic results, they're all predicted a 2:1 or equivalent, they've all done lots of good work for charity. They're up against some stiff competition.

When you do qualify, choose something you're going to enjoy and that you can see yourself doing in 20 years. We're very specialised in the UK. You don't see somebody do banking law for four years and then suddenly think, actually I'd prefer to be a litigator. It just doesn't happen.

Part of what influenced me to choose pensions was that I enjoyed trust law at university; my tutor was Dr Jim Harris, who was the trust law man of the time, and he was incredibly inspiring.

I sometimes think that more junior people find it harder to build relationships because they're so reluctant to pick up the telephone, and they do everything by email, and I seriously don't think that you build any sort of relationship with someone by sending them an email. I've some clients who would say, "I've been sent ten emails by this person, what *are* they going on about? I don't know

what they *want*." Whereas if you pick up the phone, it's quite plain what you want.

How do you combine being a partner in an international law firm and being a parent with small children?

It is quite difficult, and you have to be very organised. I'm lucky: my husband isn't working full time at the moment, so although we're both involved in getting the children out the door, he is responsible for pick-ups, and so I don't have the difficulty of having to leave work at a given time. I think for all working families who have children, that's hard. If my husband were not working part time, I guess we'd have to have some outside help.

I've really benefited from the changes in technology that enable you to log in from home; it's easier to go home, see your children and do some work later on. A lot of people do that now.

It's a lot tougher on our corporate and banking partners; in the weeks coming up to closing, they're working until midnight every night, and they have to be here because the clients are up on the ninth floor.

What hope is there on the pensions front for people in the UK?

There is real potential in the UK for significant social problems because of people's lack of pensions saving.

What hope is there? I think people have to accept that if they want to be comfortable in retirement they have to consider saving more. They shouldn't just rely on having property to see them through to retirement or rely on the State giving them enough

money to maintain their standard of living. Pensions is such a complicated subject, it's difficult to communicate to people as to why they ought to be saving.

Auto-enrolment should bring more people into pension saving and perhaps help educate people. People in the UK are not as a whole financially savvy. They tend to shy away from financial issues. There is a culture of "What's the point?" or "I might not live long enough to enjoy it", "I don't know anything about investment", "I don't know who to talk to about this". By the time people start thinking about saving for retirement, they've sort of left it too late. A huge proportion of people aged 45 in the UK have little or no retirement savings. You're leaving yourself 20 years to save for your retirement rather than starting when you're 25 and having 40 years.

Where they're able to, people should diversify. Spread the risk. Then you can have different pots of money doing different things over different periods, with different levels of risk; but I suppose that's in an ideal world where someone has enough money to actually be able to do that.

In the UK, too many people think that their entire economic future is bound up in their property. They've got no safety net.

What pension provision have you arranged for yourself?

I have a personal pension arrangement, which I contribute to quarterly, and I always have done. It's a really good arrangement that has loads of different funds you can invest



in. I have an independent financial adviser who I think is really good and who I trust and so I work with her on choosing what I'm going to invest in, and I switch the funds around occasionally if they're not performing well.

How hard was it 20 years ago to make a career as a woman in the legal sector?

It's still quite hard now, actually, for women in the law. We have a real issue with a lot of women choosing to leave the profession before they become partners. We have this pool of really talented women who, to be honest, probably would have outshone their male peer group at

university, at law school, during their training contracts and indeed in their junior years. We need to try harder to keep those people.

Do you ever get tired of people pointing out that you are a woman in the same breath as they are pointing out your achievements?

I do find that a bit irritating, because that's irrelevant, actually, in a lot of ways.

I understand that you support Arsenal Football Club.

I do! I have supported Arsenal for years and my husband has since he was a little boy; our children say they support Arsenal but I'm not sure they really know what that means.

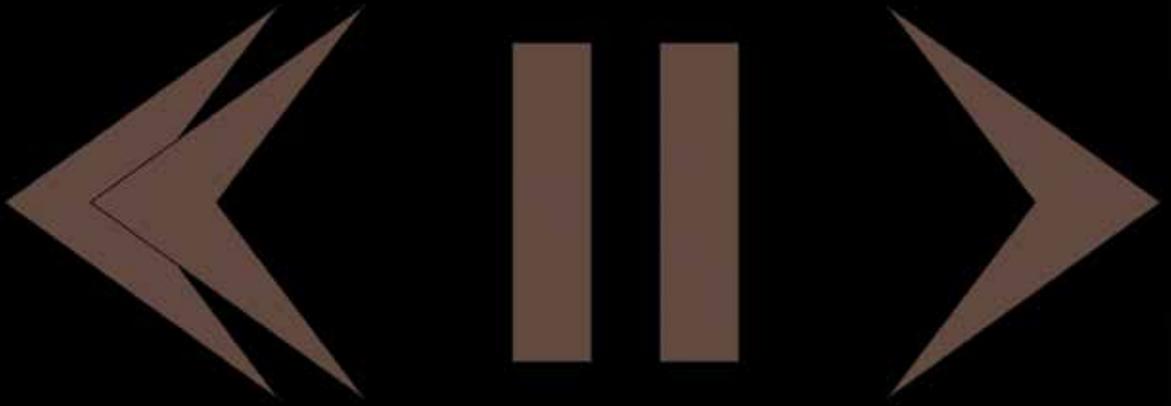
Is it true that you like rock music?

I guess you'd call it indie rock and roll. The Smiths, REM, the Cure, all very eighties. My husband and I go to see live music quite a lot. I like other types of music as well. Frank Sinatra, music of that era. And I love the Arctic Monkeys. I've seen them at Wembley. Quite often, my husband and I look around and think that we are in the older age category, but that's just life.

Lesley Browning joined Norton Rose as head of pensions (based in London) in 2001. She read law at Keble College, Oxford and has twice featured in the *Financial News* 100 Most Influential Women in Finance.

Interview by Ingeborg Alexander
Photograph by Ivan Maslarov

 **NORTON ROSE**



FAST FORWARD TO THE USA

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& *Jaworski L.L.P.*



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Off stage

Ingeborg Alexander meets
Maestro Kent Nagano



I travelled to Munich in southern Germany to observe Maestro Kent Nagano conduct Wagner's *Tannhäuser* at the Bavarian State Opera House before interviewing him the following day, for *Re:.* On the grey, rainy streets outside, the Oktoberfest was swirling around, the dirndls and the lederhosen were out in abundance, and it was hard to get a seat in the Bavarian coffee house where I went to review my notes. The general noise and anonymity suited my purpose perfectly.

The manners of the Old World still prevail here, giving discourse a particular weight and courtesy. Kent Nagano is Californian but his early influences were a mix of Japanese (from his grandparents) and European. Born in 1951, he grew up in rural California, near the ocean. His teachers included great musicians who had fled the chaos of Europe, and among his neighbours were farmers, doctors and teachers from across central and southern Europe. Nagano, from what I could see, had an extraordinary childhood: Old World courtesies, music entirely and absolutely everywhere, the whole world explored and understood through culture.

Now, Kent Nagano is Music Director at the Bavarian State Opera House and Music Director of the Orchestre Symphonique de Montréal – hence the Norton Rose connection: Norton Rose's Global Chairman, Norman Steinberg, is a vice chair of the executive committee of the Montréal Symphony and played an instrumental role in the contractual negotiations during Nagano's appointment, in 2006.

Sitting next to me at the performance of *Tannhäuser* was the planning director from Sweden's Gothenburg Symphony Orchestra. In 2013, Nagano takes on the role of Artistic Advisor and Principal Guest Conductor of the Gothenburg Symphony, following on from Gustavo Dudamel. He continues at Montréal but leaves Munich and, in 2015, becomes General Music Director at the Staatsoper Hamburg and Principal Conductor with the Hamburg Philharmonic.

Nagano's life spans the globe. His wife, Mari Kodama – also there at the *Tannhäuser* – is Japanese and an international concert pianist, and they have a teenage daughter. They have homes in Paris and San Francisco and live out of hotels elsewhere, but "Home", Nagano told me, "is where the family is." "We have our famous Ten Day Rule: the family cannot be separated for more

than ten days, and we maintain that pretty stringently."

It can't be easy. Kent Nagano's career has taken him everywhere. He has long-standing associations with the Berkeley Symphony Orchestra. He has worked with the Vienna, Berlin and New York Philharmonics, the Chicago Symphony, the Dresden Staatskapelle and Leipzig Gewandhaus and the Manchester Hallé, and in 2003 became the first music director at the Los Angeles Opera. In 2006, the Deutsches Symphonie-Orchester in Berlin gave him the rare accolade of honorary conductor. He has toured in Europe, Japan and Korea (but not, it seems, in China). He has conducted performances of Beethoven, Wagner, Mahler, Puccini – but also of his mentor Messiaen, John Adams, Jörg Widmann, Unsuk Chin and Frank Zappa. In Montréal, where he has done so much my ink will run dry before I can get it all down on paper, he collaborated with the writer Yann Martel on a piece about Prometheus and performed Stravinsky in Nunavik in the Arctic region. Google him, and you will see the full breadth of his repertoire.

When he was a university student in San Francisco – and he is 61 now – Kent Nagano studied sociology and composition. It was the Hungarian cellist Laszlo Varga who later steered him toward conducting.

In Munich, as I observed the Maestro at work, I saw why he has been described as a conductor of great clarity, elegance and intelligence. It was like watching a choreographer, as he leaned forward – poised much as a dancer stretches their body, their arm, wrist, fingers – delineating the shape of the music that flowed out of his baton and through the opera house.

Our conversation the next day concentrated on music. I found Kent Nagano very courteous, quite formal and clearly a man given to much thought and reflection. We had an hour and a half in which to talk; that was already generous – but not enough, not enough at all, when I glanced over my list of 52 questions. Had I perhaps over-prepared?

My last question to the Maestro was, what did he think of silence? "Let's define for a moment that silence means an absence of acoustical stimulus. That doesn't mean that there's no mental stimulus taking place. That doesn't mean that there's no imagination or creativity taking place. Silence is one of the most active parts of creativity."

Let the rest, then, be silence.

With particular thanks to Christa Pfeffer.

preparation is the phase
that allows you to have
freedom at the moment of
performance

Maestro Nagano takes centre stage

We, as people, and as a community – and an orchestra is a community, it is a micro society – we are all different. It's something to rejoice in. Ensembles, too, sound strikingly different; each of the great orchestras has its own identity, its own character and tradition of making music, its own mores.

Opera is, from the traditional point of view, the foundation of modern conducting technique. The opera repertoire first appeared as a development growing out of the tradition of the French overture, usually tied to ballet. The overture was an instrumental statement before the actual spectacle. It gave rise to ever more developed forms, eventually becoming the forms that we recognise as the high forms of the eighteenth and nineteenth centuries.

In the mid-nineteenth century, working within the theatre meant fundamental challenges, not only for the conductor, but also for the very large orchestra, sizable chorus and cast, who had extraordinary vocal demands placed upon them. Keeping all the musicians coordinated has always fallen on the shoulders of the conductor. Today, it involves not just an understood level of technique, but also an understanding of literature, of the repertoire, of the history of the house, and the history of the music upon which the interpretation is based. This interpretation involves other people's interpretations as well, because a certain flexibility, a certain inclusiveness, needs to take place.

Interpretation also deals with the realities of acoustics and physics; in a large orchestra, the left part of the orchestra can't always hear the right part very well and the people in the middle are sometimes required to make split-second adjustments between the dominant parts of the ensemble and its secondary parts. In addition, the distances – between



© Felix Brnoide

offstage choruses or soloists singing metres away – require a technique based on a ‘visualisation’ of the music which allows you to communicate the intended interpretation of the music before it actually happens. If you simply do it at the time it’s happening, of course the response of the ensemble will be late. So, if you are showing what the musical intention is, this intention needs to come just a moment before or be prepared in such a way that, at the time of actual performance or production of the sound, it comes together in ‘real time’. These are the requirements of any orchestra and of any conductor and any cast who work within a very large form.

This function of the conductor has evolved from what was originally considered the conductor’s primary role: to keep a basic pulse so that a large group of people could stay together.

The art form of operatic spectacle developed hugely in terms of its required forces and musical language. In opera music, we have a text sung by the soloists and the chorus. We also have the fundamental text in the form of written notation, rhythm and pitch. Even with the benefit of beautiful sonorous melodies, the melody alone cannot provide the full dimensions of

an operatic experience. It involves much more than simply entertainment or a nice tune. The experience includes drama. It’s theatre. It’s philosophy. It’s spirituality. It’s also the very real ‘physical’ impact of experiencing the opera performance.

Preparation is the phase that allows you to have freedom at the moment of performance. We say that a performance is not really a creative moment but rather a re-creative moment. The only part of music that is truly creative lies in the hands of the composer. During any given evening, we recreate that creation. Creative spontaneity and flexibility need to be involved in our performance. Overpreparation would be the limiting of that spontaneity of expression – saying that you are only allowed to do this or this or this, which is not what preparation is. For me, preparation involves a thorough exercising of the literature so that one understands the content of the music in depth, not only how its structure works but actually what we are going to try to say through this. Then comes the step of forgetting all of that, letting it go: and performing the piece as if it had never been performed before.

The mystery about music is that there is no one way to perform it. We live in a time when we are, all of us, myself included, at risk of thinking that everything can be fully defined, and that we can somehow – through technology, knowledge or skills – come to a full understanding of what’s actually taking place: we can explain anything. One of the wonderful and terrible things about the arts, and specifically about music, is that whether or not we feel we understand it – we

opera is the foundation
of modern conducting
technique

don't. Each time I return to Wagner, Beethoven or any of the other great titans of our literature, there are no real answers. There are only questions.

Every artist brings his or her perspective to the art form. For me, it is important to allow the composer's intentions to come through. I've studied composition myself and I've worked with many living composers. I understand how terribly fragile it is to be a composer – it's often a pretty hostile world out there for a new piece of music, particularly today.

Of all the composers whom I've ever known, the consistent objective has been content, conveyed from within the notes and rhythms. A conductor can help open doorways into what the meaning of the music could have been – from the sense of the composer. I say 'could have been' because sometimes composers can't really put into words exactly what it is they're meaning to express – sometimes yes, but not always. In these cases, and I remember this as a music student, simply having an image is very helpful.

You can spend a long time trying to explain the colour blue but just seeing the colour blue gives an instant and very clear impression. To take a rudimentary example: in a musical score, we find dynamics such as *forte* or *piano*. Now, what does *piano* mean? From the Italian and Latin sources, it means softer or in the case of *forte*, stronger, but everything is relative. In the case of Wagner's *Tannhäuser*, there are times when *piano* means 'coming from a distance'. So, simply giving the image to a player that, in this case, *piano* suggests 'coming from a distance' helps to produce the right kind of sound, colours and resonance.

When I was six years old, I had an art teacher who played a piece of music and told the class: paint anything that comes to your mind. What actually came into my imagination was a wonderful contour of ice cream, with the beautiful curves and the wonderful flavours; and so I painted dishes and dishes of ice cream. In fact the piece was Debussy's *La Mer* – The Sea. My art teacher was definitely disappointed; that was not what she had in mind. But that is music! *La Mer* by Claude Debussy is not exclusively about the sea. The titles came afterwards, like many of these pieces.

Maintaining a constant contact with nature is a very high priority to me; it remains a source of inspiration for all art forms. It is so easy to lose contact with aspects of nature in our air-conditioned elevator-installed buildings. To walk up a few flights of stairs every once in a while reminds us of how strong the pull of gravity is. If you forget this, at least in music, you don't have a feel any more for the pull of gravity or tonality or the pull of the musical accent. That feeling of stealing time away and giving it back, what we call *rubato*, is based upon gravity.

I grew up in a rural part of California. My grandparents immigrated as teenagers at the end of the 1800s. They brought with them incredible gifts of Japanese culture, literature and cuisine. They spoke to the grandchildren in Japanese; I've forgotten most of it now, but I feel a mysterious familiarity when I go back to Japan. It's more than nostalgia. It's a sense of distance – a distance which I observe when speaking with

people. It's the rhythm of speech. It's sometimes the way of looking at the world around us. The most striking awareness came when I married my wife, who is of 'true' Japanese descent. I then began to learn more about my own heritage.

The United States is, and probably always will be, a country where immigration is an integral part of its history. In California, we had Italian Swiss, Portuguese, French and German neighbours – first- and second-generation families. Their languages were preserved and spoken.

Christmas was wonderful. We would go visit neighbouring farms and houses and would be treated to a German *Tannenbaum*, to Swiss Italian Christmas folk songs or to wonderful French Provençal costumes. On New Year's, which for the Japanese is very important, we would invite our neighbours to the ranch and dress in kimonos. This was colourful and was normal for us. It's sometimes hard for non-Americans to understand that that mix of cultures was not extraordinary; that was ordinary.

Most of my teachers were European trained musicians, escaping the Second World War. The orchestras that I heard growing up were rich with great players, who came from Europe. It was a bifurcation with the sunny beach mentality and the ever rising power of Hollywood and marketing and consumerism that was really taking flight in those days. I didn't think about it at the time. I was one of many students; we were all being taught and formed the same way.

As a young adult, I was keenly interested in sociology. The expansion of the Vietnam War into Cambodia, the Watergate scandal, the impeachment of our president Richard Nixon – these were traumatic times. It seemed to me that the world was going to become ever smaller and conflicts more frequent, more intense. My feeling was that it would be very interesting to be involved in international politics somehow – either with the United Nations as a diplomat or within the field of international law. I did attend law school long enough, at least, to learn some fundamentals of legal thinking. I'm still fascinated by politics and by law in general. But, by the 1980s, I firmly felt that music was, at least for me, a much stronger way to communicate, instead of through mastering a legal language. Ultimately, the arts play, in an indirect way, ambassadorial functions.

The Staatsoper Hamburg, the Orchestre Symphonique de Montréal and the Gothenburg Symphony Orchestra are three very separate institutions, representing three very different cultural traditions, each one important and historically prestigious in its own way. The one thing that all three have in common is that they share a fundamental value system that I share. Plus, all three are really ambitious at the moment, with great dreams and great energy going forward.

There are aspects of research that I've always wanted to do, like pursuing academic work – I seriously considered going back to school and writing a dissertation on the history of consciousness – but for now I will push these plans back a few years. There is still a lot more artistic work to be done. ■

—————
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time away and giving it
back, what we call *rubato*,
is based upon gravity
—————

Light from the Middle East

The exhibition from which these photographs are taken reveals how contemporary Middle Eastern artists are investigating the language and techniques of photography. The scope of this project is geographic, spanning North Africa to Central Asia. The emphasis is on the medium of photography and the works are organised in three sections.

Recording

Photography is a means of recording people, places and events. Issa Touma's wide-angle photographs convey a sense of immersion in an annual Sufi procession in northern Syria. In her video *Shadow Sites II*, Jananne Al-Ani screens massive aerial views of the desert, revealing that it is inhabited – and not, as myth would have it, empty space. Abdalnasser Gharem's photograph *Siraat* (2007) shows a single word repeatedly spray-painted onto a partially collapsed bridge, which fell down in the 1980s while villagers were seeking shelter from a flash flood. *Siraat* means 'the path' (and in the Quran, 'the path to God').

Reframing

Many Middle Eastern artists appropriate or imitate images from

the past in order to make statements about the present. In her series *Qajar* (1998), Shadi Ghadirian restages studio portraits made in Iran during the Qajar period (1786–1925), using contemporary props. The Moroccan photographer Hassan Hajjaj reframes Western fashion photography, underscoring the photographer's status as an object by introducing other media, such as the recycled tyre framing *Saida in Green* (2006).

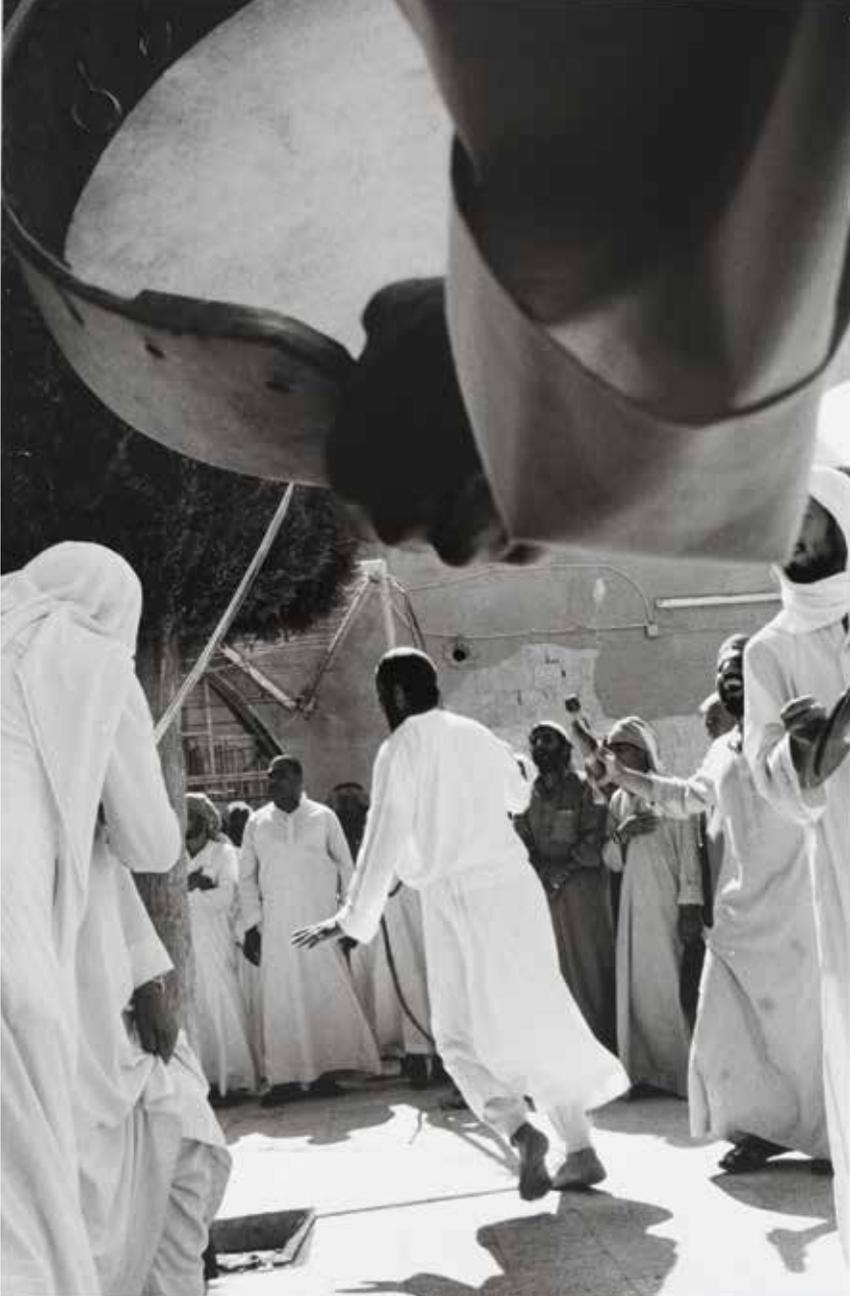
Resisting

Some photographers resist the apparent authority of the photograph, underscoring ways in which images are subject to manipulation. In *Wonder Beirut*, Joana Hadjithomas and Khalil Joreige present prints from damaged negatives, referencing a fictional photographer who, at the onset of civil war in Lebanon in 1975, burned his 1968 Tourist Board photographs. Atiq Rahimi used a primitive box camera in Kabul in Afghanistan in 2002, employing a technique that gives unpredictable but evocative results and printing the grainy images on small, intimate scraps of textured paper. Nermine Hammam uses digital alteration in her series *Upekha* (2011) to remove Egyptian soldiers from the chaos of Cairo and into picture-perfect settings.

Marta Weiss

Curator of photography
Victoria and Albert Museum

The exhibition *Light from the Middle East: New Photography* is drawn from the Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum. It runs at the V&A until 7 April 2013. The accompanying book, *Light from the Middle East: New Photography* (by Marta Weiss, with an essay by Venetia Porter and contributions by Kate Best and Stephen Deuchar), from which the (revised) extract printed above is taken, along with biographical material and artists' quotations, was co-published in 2012 by V&A Publishing and Steidl.





Previous page

Issa Touma

Born Syria (Safita), 1962. Lives and works in Aleppo. A prominent figure in the Syrian art scene and self-taught photographer. Founder of Le Pont Organisation and Gallery. Art director of the first European-Arab jazz festival in Aleppo. His photographs reflect life in Syria, particularly Aleppo.

"I like to work quietly and to understand my subject well. So my work takes time."

Gelatin silver print, from the series *Sufis: the day of al-Ziyara*, 1995–2005, 30 x 40 cm. © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum.

Above

Jananne Al-Ani

Born Iraq (Kirkuk), 1966. Lives and works in London. Studied at the Byam Shaw School of Art. Graduated with an MA in photography, Royal College of Art, 1997. Senior Research Fellow, University of the Arts, London. Works with photography, film and video. She has exhibited widely, including Sydney, Tokyo and New York. Winner of the Abraaj Capital Art Prize, 2011.

"Only when the sun is at its lowest do the features on the ground, the archaeological sites and settlements [the 'shadow sites'], come to light."

Shadow Sites II, 2011, single channel digital video, duration 8 min 38 sec, photography Adrian Warren, commissioned by Abraaj Capital Art Prize, courtesy the artist and Rose Issa Projects, London. © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum.



Above

Abdulnasser Gharem

Born Saudi Arabia (Khamis Mushait), 1973. Lives and works in Riyadh. Works across a variety of media. Co-founder in 2008 of Edge of Arabia, an initiative to promote contemporary Saudi art. He combines service in the Saudi armed forces (he is currently Lieutenant Colonel) with his activities as an artist.

“*Siraat* is one of my favourite works. The right path is something people all over the world are looking for... it connects people of every faith and ideology.”

Siraat [The path], 2009, inkjet print on aluminium, 70 x 120 cm.

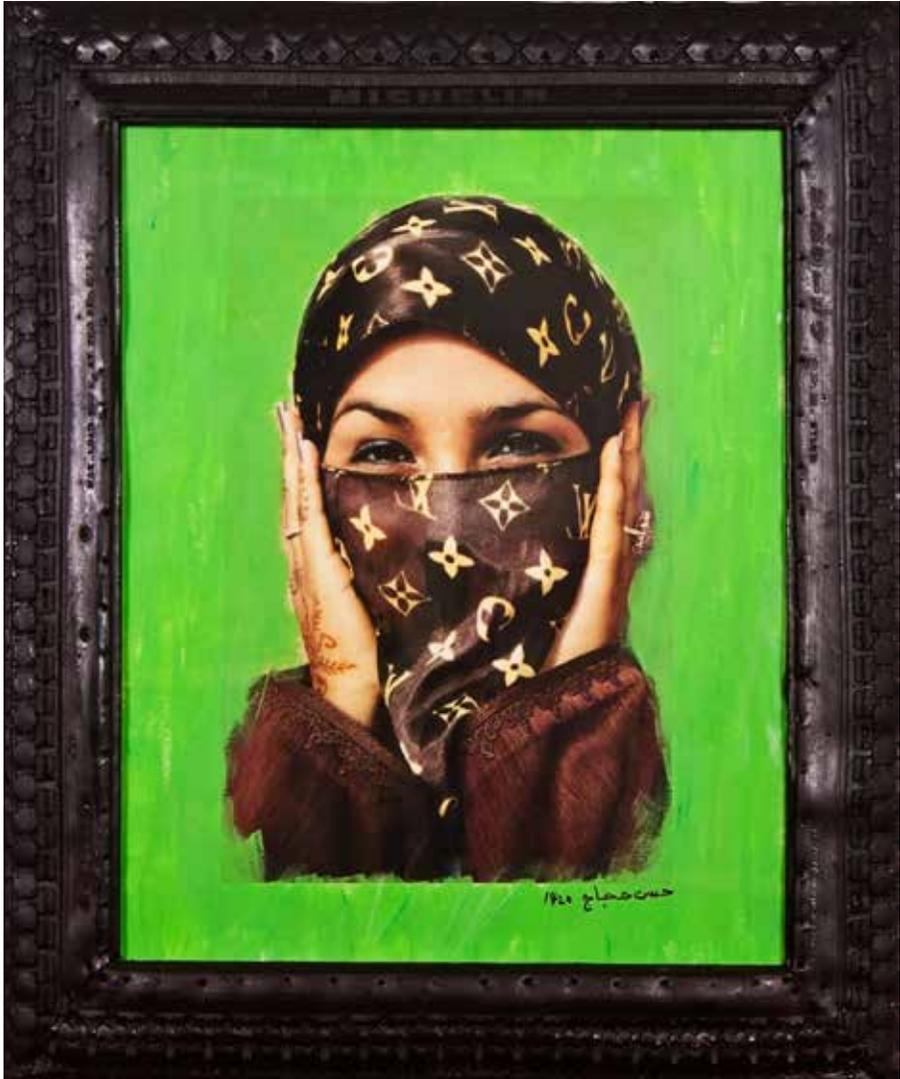
© BM. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum.



Shadi Ghadirian

Born Iran (Tehran), 1974. Lives and works in Tehran. Graduated in photography from Azad University, Tehran. Her work addresses concerns of Iranian women of her generation.

Gelatin silver bromide prints, from the series *Qajar* 1998, 30 x 24 cm.
© V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum.



Hassan Hajjaj

Born Morocco (Larache), 1961. Lives and works in London and Marrakesh. Lived in London from the age of 14, returned to Morocco in 1992. Short-listed for the 2009 V&A Jameel Prize. Won the Sovereign African Art prize in 2011. He is a designer of fashion, furniture and interiors, and a photographer.

"I want to push photography into 'mixed media' as a challenge to the art world."

Saida in Green, 2000, digital C-print and tyre frame, 65 x 55 cm. © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum.



Joana Hadjithomas and Khalil Joreige

Born Lebanon (Beirut), 1969. Live and work in Beirut and Paris. Collaborate as filmmakers and artists on award-winning films as well as photographic and video installations. Solo exhibitions in Paris, Montréal, Houston, San Francisco and Oxford. They teach at St Joseph University, Beirut (and elsewhere) and work with Metropolis Cinema in Lebanon. Winners of the Abraaj Capital Art Prize, 2012.

"We enjoy escaping definitions and categories to invent and invade new territories."

C-prints mounted on aluminium with face mounting, from the series *Wonder Beirut: the story of a pyromaniac* 1997–2006. Courtesy of the artists and CRG Gallery, New York and In Situ / Fabienne Leclerc, Paris, © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum. *Wonder Beirut 13, Modern Beirut, International Centre of Water-Skiing*; and *Wonder Beirut 14, The Statue of Riad Solh*, 70.5 x 105.4 cm.



Atiq Rahimi

Born Afghanistan (Kabul), 1962. Lives and works in Paris, France. Moved to Pakistan and then France in 1984. Graduated from the Université Paris-Sorbonne with a doctorate in audio-visual communication. Poet and author of novels set in Afghanistan. He returned to Kabul in 2002 and is working with Afghan writers and film-makers.

“Early photography overwhelms me. It transports me beyond time.”

Gelatin silver prints, from the series *Le retour imaginaire*, 2002 © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum. *Cul-de-sac des souvenirs* [Dead end of memories], irregular paper, approx 9 x 14 cm. *L'éveil des deux frères sur l'arbre endormi* [The awakening of the two brothers on the sleeping tree], irregular paper, approx 9 x 14 cm. *Là où résonne la voix de Dieu* [Where the voice of God resonates], irregular paper, approx 9 x 14 cm



Nermine Hammam

Born Egypt (Cairo), 1967. Lives and works in Cairo. Moved to the UK in 1979 and the US in 1985. Graduated in film-making from the Tisch School of the Arts, New York University. She returned to Egypt in 1992, founded the design agency Equinox Graphics and now works full-time as an artist.

"I see my work as dealing with the human condition."

Archival inkjet prints, from the series *Upekkha*, 2011. © V&A. Art Fund Collection of Middle Eastern Photography at the V&A and the British Museum. *The break*, 60 x 60 cm. *Sham el Nasseem* (Spring), 60 x 80 cm. *Armed innocence II*, 60 x 90 cm.

Afterword

The word 'siraat' means path; in the Quran it refers to 'the path to God'. In *Siraat*, by Abdunasser Gharem, we see a bridge – a construction that always connects one side to the other side – but in this case, villagers who thought that they had found safety from a flash flood ultimately found a different form of salvation. The image is very powerful.

The photographs by Shadi Ghadirian could almost be oil paintings from Iran's past – but the sunglasses and the modern pose contradict that first reaction. In the photograph where the woman is wearing sunglasses, we see the face but not the eyes: a nice paradox.

We particularly liked the ambiguity of the photographs taken by Nermine Hammam. The Middle East is often seen as a region of conflict and mutual incomprehension. Yet everyone lives in an area of great natural beauty and hospitality. We sense a desire on the part of Hammam to focus on the many things that people have in common.

Anyone who has been to Morocco will know it is a place of culture and history. It is tempting to think of the country as a museum piece. The photograph *Saida in Green* by Hassan Hajjaj depicts a traditionally veiled woman. By using a Louis Vuitton scarf and having the model adopt a playful pose, with her eyes revealing a smile, a modern image is created, contradicting the stereotype.

Recent visitors to Beirut will remember the Old Town, reconstructed from rubble through reference to old photographs, and may recall the occasional burnt-out, pockmarked building where the shell has been left untouched, a reminder of the consequences of civil war. The photographs by Hadjithomas and Joreige remind us of the bombing that turned Beirut from the 'Paris of the East' into a war zone and of the power of photography in capturing what used to exist.

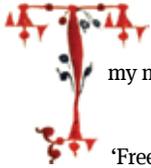
Sheila Conway and Oliver Jamieson
Dubai

Our thanks to **Dr Marta Weiss**, exhibition curator; **Dr Venetia Porter**, curator of Islamic and contemporary Middle Eastern art at the British Museum; and **Dr Stephen Deuchar**, Director of the Art Fund. Also to **Sheila Conway** and **Oliver Jamieson** of Norton Rose for their personal response to the photographs.

Once upon a time in the dacha

The gift

Words and pictures by Alevtina Smirnova



The word *dacha*, in early medieval Russian, meant ‘a gift given publicly’. In 1992, a six-*sotok* plot of land (600 square metres) in a newly established gardeners’ partnership was allotted free of charge to my mother-in-law as a bonus for her long working life.

‘Free of charge’: these were magic words to us. We didn’t have a car then, so to get to our dacha we sat, or stood, on a crowded electric train (that took 1 hour and 50 minutes) and then squeezed onto a bus (25 minutes) and then we walked (10 minutes).

The land was dried-up peat, absolutely poor, and pierced through with marsh plants. But we held out against all difficulties and – employing a labour force made up of our close relatives – we erected a prefabricated outbuilding, a backhouse and an outdoor shower cabin. With my younger daughter, who was nine at the time, I built a wattle fence along the sides of the path toward the house and planted flowers behind it. Curious neighbours made regular excursions to express their admiration. There was no end to our pride and joy. We had become *dachniks*.



After a year or two, we had developed two thirds of the plot. Unfortunately, we had to miss the next dacha season. The following spring, once again we took the train and the bus and arrived at our dacha. It was gone. We looked everywhere, in growing astonishment. All we could see was a thicket growing on the plot of land but there were no structures to be seen behind it – so thick and high it was.

Our wattle fence had become a forest. We gave up our dacha dream and called an estate agent.



When your children have suddenly grown up, you feel as if you are pulled up short – where are the everyday concerns that you have been dealing with for twenty years? What is there new and no less interesting for you to set your mind on? This, almost certainly, is why the idea of the dacha reappeared in our life – my husband’s and mine – in 2006. Now, each Friday and each Sunday evening we patiently sit in traffic jams on our way to our dacha and back again. This is our escape from the rush and the problems of a big city.

We use our dacha to preserve – and to make use of – the old and the old-fashioned possessions of my family: my grandmother’s old trunk; a sofa which my father had had made by a local carpenter in 1952 and on which he regularly took his afternoon nap until his last days in 2006; and a table made from the base of my mother’s treadle sewing machine and the top of an old school-desk.

Each summer, we go mushroom hunting, not in the woods but on our own land. My husband mows the grass, grills *shashlik* and fires up the samovar. We pick the fruit from our three apple trees and tend the crop of watermelons in the greenhouse. Each winter, we struggle with snowdrifts, brush out the carpets in the snow, decorate the trees for the New Year. This is what makes a dacha uniquely Russian. Our Russian winter. ❄️





Peter and the dacha

Words and pictures by Irina Tiverovskaya



ussia at the end of the twentieth century was in the process of privatisation. It can be hard for someone who is not Russian to understand what that meant; in effect, every Russian was supposed to get a title to some property. It could be an apartment, a piece of land, a shed, a stake in a business or even (for some) the entire business. The property could be obtained in exchange for some small cash or granted free of charge. Imagine how this felt for people who had never had the experience of private property.

And now it all came their way.

We got our dacha – just twenty kilometres outside Moscow – for a very modest sum of money. And the place matched the price. It was one half of a dilapidated single-bedroom silica-brick house, with a verandah, no amenities, no water, and just one Russian-style wood-burning fireplace. The fireplace in the kitchen, once used as a stove, had been stopped up and gas cylinders brought in. The floor was (and still is) varnished wood. The walls were decorated with wallpaper.

Our new summerhouse had belonged to the company where my father and I worked and, as a state-owned dacha, had been leased out to employees. We refurbished it after a fashion. We laid water pipelines. We dug out a detritus tank. We changed the brickwork around the fireplace. We even planted flowers outside. But it was never our intention to use the place extensively.

In 1998 Peter was born, and our plans changed. Our son was three months old when we took him out of Moscow. He settled into his new suburban routine very well. In fact, he seemed to belong to this place in the sun, with his pram sitting outside from early morning till late at night, and him peacefully asleep inside it.

At the end of June one night there was a storm. It's not what you think. Peter came to no harm. But the trees that had once reached a height of twenty metres were no more, the woodshed was gone and what we were left with (we saw at once) was a long-term supply of wood for the fire. It took us at least a couple of years to bow-saw and cut all that wood. Peter was learning to walk by then and he did his best to help. We used the wood to heat the house in the autumn and to cook *shashlik* in the summer.

Peter is fourteen now, and we have to call him Pete. He has spent all his summers at the dacha. He learned to swim in the river and he knows which mushrooms and berries to pick in the woods, where to dig for earthworms and where to go to catch frogs. He can identify different birds and has become an expert fisherman.

Our dacha has entered the twenty-first century. Last year we added a new room (for Pete) and built a new verandah and an open porch. It now has a satellite TV system, internet capability and a couple of laptops. It is regularly filled with teenagers. Outside, there are blackcurrant bushes, plum trees, lilac, an oak tree, some birch trees and spruce. The lawns are mown and a fence marks out our territory. We grow flowers and some vegetables.

Now Pete wants to stay in the dacha all year round. We are working on that. We just need a gas-fired boiler and a central heating system. The water pipelines that we laid all those years ago are deep enough to prevent the water from freezing when the temperature drops. Think of us, in the depth of the Russian winter, in the snow and ice, skiing, hunting, and at night returning to the warmth of our 'summerhouse'.



**CITY SCRUM
2013**

**Comrades
Marathon**
Sunday
2 June 2013



**Thursday
14 March
2013
London**



**89km /
56 miles**

**Durban to
Pietermaritzburg**

**THE
ARGUS**

**Sunday
10 March
2013
Cape Town**

**Thursday
June 6,
2013**

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**Cycle the
Icefields
Parkway**



**Norton
Rose
Alumni
Hockey**

**Friday,
Saturday
February
22-23, 2013**

Calgary



Looking for something to do?

Life

climb cloud-drenched Mount Roraima in search of Roraima bush toad and lost world of Precambrian era Santiago Ross, Caracas. visit Melbourne with wife and one of my daughters, enjoy some good coffee Nino Di Bartolomeo, Sydney. tie the knot! Georgina Axon, Hong Kong. first word 'duck', now prepare to teach son second word Neil Poland, London. Paris in the springtime, with Mary-Anne Andrew Robinson, Durban. hang out with prog rock band 'In a Nutshell' at recording studio (Texas) Georgy Darasselia, Moscow. go to New York (take the children) Christine Ezcutari, Paris. go to wedding celebrations in Nigeria (along with 1000 other guests) Carolann Edwards, London. wait for massive snowstorm, go skiing in back-country of Le Massif Jean-Nicolas Prévost, Québec. island hopping in Caribbean. Gino Bell, Amsterdam. 1) teach baby daughter not to party with attitude at the all-night milk bar 2) perfect efficient use of baby 'nasal aspirator' 3) following steps 1 and 2 achieve more than three consecutive hours' sleep Emma Giddings, London. produce movie on my father's life Corrado Wohlwend, Frankfurt. Winter break, Phuket, Thailand Lucie Craddock, London. cycle fast across seven mountain passes in Maratona dles Dolomites bike race, Italy, 30 June Steve Leitl, Calgary.

To
do

The tall ship



SETTING SAIL IN ENGLAND

Every sailor has a home and every journey has to start somewhere. Tideway Sailability is a small charity which runs dinghy sailing courses at Surrey Docks in London; around half the participants have a disability. Norton Rose's London sailing club has been involved with Tideway for a while now. Last August, I joined members of Tideway and the sailing club and other random, would-be sailors on board the Jubilee Sailing Trust's tall ship *Tenacious* for a glorious day out, sailing the high seas of the Solent.

It was a glorious day. An unforgettable day. I climbed the rigging: me, with my bad knee and my bad back and no muscles to speak of in my upper body. I did it because I have read all twenty of Patrick O'Brian's books recounting the Aubrey-Maturin adventures at sea in the Napoleonic Wars – so the sea is in my blood. But really I climbed the rigging that day because I had been told that the JST works with crew at all levels of physical ability, so I figured that if ever there was a time to trust someone when they said I could do it, today was the day.

Later, over a cup of tea up on deck, I had a long conversation with Andy Spark, the Ship Operations Manager of the JST. He told me stories about the people who sail on their tall ships and the transformative effect it had on their lives, and about the long sea voyage that *Lord Nelson* was about to undertake. I went home feeling pretty transformed myself and the following week had some conversations with people in the office which culminated in Norton Rose getting involved with the Jubilee Sailing Trust and the launch, in October, of the Norton Rose Sail the World Challenge.

Now I'm wondering, can I raise the money to fly out somewhere – Sydney? Singapore? – and set sail again, but this time for longer, on *Lord Nelson*? Can I? It's not just the money (and there are discounts on offer for Norton Rose); it'll take a bit of nerve, a bit of gumption. Can I? Can you, for that matter?

Nicola Liu is the Editor of *Re*:

“What lies behind us and what lies before us are tiny matters compared to what lies within us.”

Ralph Waldo Emerson

SAILING THE WORLD

A square-rigged barque, the *Lord Nelson*, is about to make history as the first disabled-accessible tall ship to sail around Cape Horn and make landfall in the southern hemisphere. In the Norton Rose Sail the World Challenge, *Lord Nelson* will cross the Equator four times, visit all seven continents and explore the Antarctic peninsula before her return to the port of Southampton in the UK in September 2014.

She will be crewed by a mix of volunteers (signing on for no more than two consecutive ocean legs) and a permanent professional crew of eight. The voyage crew, which will change from port to port, will include able-bodied and disabled individuals, some of these former servicemen.

Lord Nelson was built by the Jubilee Sailing Trust, a UK charity which promotes the integration of people of all physical abilities through the challenge, and adventure, of tall ship sailing. *Lord Nelson*, and her sister ship, *Tenacious*, are the only fully accessible tall ships at sea anywhere in the world.

Specialist equipment includes hoists to lift manual wheelchairs up the rigging, steering wheels operated by a pulley system, wheelchair lifts, a talking compass, Braille signs, vibrator alerts and induction loops, customised cleaning tools, and 'Unwin' fixing points to secure wheelchairs in rough weather.

While *Lord Nelson* sails into the history books, *Tenacious* will be running short voyages and daysails in the Baltic (for the tall ship racing), the Azores, the Mediterranean and coastal waters off the UK.

FUNDING

The JST subsidises the costs on every voyage to make our tall ship adventures as affordable and inclusive as possible. We also offer bursary funding and fundraising advice for people who might struggle to afford the full voyage cost.

Andy Spark is the Ship Operations Manager of the Jubilee Sailing Trust.

JUBILEE SAILING TRUST

The Jubilee Sailing Trust was the brainchild of Christopher Rudd, a British schoolteacher and sailor who wanted to give the disabled children he taught the same experiences his able-bodied students had. A chance meeting with Dr Tony Hicklin, a consultant rheumatologist and specialist in rehabilitation, cemented the idea.

The JST became a registered charity in 1978, and in 1986, after two years spent on her design and build, *Lord Nelson* made her maiden voyage. She has now taken 24,000 people to sea, 10,000 of these physically disabled, among them 5,000 wheelchair users.

Work began on the build of *Tenacious* in 1996 – the largest wooden tall ship of her kind in the world. Since her launch in 2000, *Tenacious* has taken 12,000 people sailing, 3,000 of these physically disabled, among them 1,000 wheelchair users.

YOUTH LEADERSHIP AT SEA

The Jubilee Sailing Trust's Youth Leadership at Sea programme trains young people – aged 16 to 25 – in team-working and leadership skills and builds their sense of self-reliance and confidence, as well as giving them a very special experience.

NORTON ROSE

Norton Rose is working with registered charities to offer disabled individuals the opportunity to join *Lord Nelson's* voyage. Information about a limited number of daysails is also available to clients of Norton Rose, along with opportunities to assist with maintenance and attend dockside welcoming and farewell parties.

All abilities: all aboard. Norton Rose believes in what the Jubilee Sailing Trust is doing and is a passionate advocate of its core message, that we're all in this together, sailing as equals.

Jenny Leslie is the point of contact at Norton Rose for the Norton Rose Sail the World Challenge.

“Try to make sense of what you see,
and wonder about what makes
the universe exist. Be curious.”

Stephen Hawking



ITINERARY

Voyage crew sought for ocean legs
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No sailing experience required.
No upper age limit.

jst.org.uk/sail-the-world

OCEAN LEGS

- 55 days
Southampton–Rio Oct–Dec 2012
- 37 days
Rio–Cape Town Jan–Feb 2013
- 47 days
Durban–Kochi Feb–Apr 2013
- 28 days
Kochi–Singapore Apr–May 2013
- 44 days
Singapore–Fremantle Jun–Jul 2013
- 60 days
Auckland–Ushuaia Dec–Feb 2014
- 25 days
Ushuaia–Buenos Aires Mar–Apr 2014
- 55 days
Buenos Aires–Recife Apr–Jun 2014
- 45 days
Recife–Halifax Jun–Aug 2014
- 38 days
Halifax–Southampton Aug–Sep 2014

IN-COUNTRY VOYAGES

Depart

- Kochi 18–24 Apr 2013
- Singapore 28 May–3 Jun 2013
- Fremantle 16 Aug–25 Aug 2013
- Fremantle 26 Aug–11 Sep 2013
- Melbourne 13 Sep–23 Sep 2013
- Hobart 24 Sep–4 Oct 2013
- Sydney 8 Oct–26 Oct 2013
- Auckland 28 Oct–3 Nov 2013
- Auckland 4 Nov–13 Nov 2013
- Wellington 14 Nov–20 Nov 2013
- Nelson 23 Nov–29 Nov 2013
- Nelson 30 Nov–9 Dec 2013
- Buenos Aires 9 Apr–15 Apr 2014
- Halifax 4 Aug–10 Aug 2014

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Whizz-Kidz provides disabled children in the UK with wheelchairs and mobility equipment.

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The guide to the Greek islands

Marie Kelly takes us on a personal tour of three Greek islands.



Marie Kelly comes from Scotland and has lived in Greece for 15 years. She is a litigation and dispute resolution partner with Norton Rose, based in Athens. Photographs by **Vassilis Skopelitis**

ANDROS, PILION AND SIFNOS: THE INSIDE TRACK

Don't let recent media images coming out of Greece fool you. The Greek islands show in all their glory why Greece is still a perfect place to go on holiday. The climate and the landscape are spectacular.

Andros

WHAT TO DO

The focus of the island of Andros is the beautiful main town, the Hora, one hour's drive from the port of Gavros. Full of nineteenth-century mansions, with atmospheric streets, the town is a cultural hub. Each summer there are good art and photography exhibitions – including a first-rate exhibition in the Goulandris Museum.

Andros has natural springs (and its own mineral water bottling plant). The green villages of Stenies, Menites and Apoikia are well worth a visit. There are great walks from these mountain villages down leafy footpaths by streams. As you would expect in Greece, the beaches are also great. The best is Akla, accessible only by sea from the port at the Hora. The beach at Piso Gialia (or Mojito Bay, as my husband calls it) has a great beach bar and cool vibe if you can make it down (and with more difficulty up) the many steps. Batsi is a relaxed tourist destination, only ten minutes from the port. It has an easily accessible sandy beach and the village is pretty.

HOW TO GET THERE

Andros is easily accessible from Athens. From the centre it takes one hour to drive to the port of Rafina. It is then a two-hour boat journey to the port of Gavros. There is a bus service in Andros but it is better to hire a car or motorbike.

WHERE TO STAY

Mikra Anglia is a lovely hotel in the Hora if you are feeling flush. In Batsi, accommodation is plentiful. If you are going in August, or any weekend in the summer, book in advance.

EATING OUT

In the Hora, the restaurant called Endohora on the main street is your best bet. The fish taverna at Gialia beach is great for an after-swim lunch.

Pilion

WHAT TO DO

Mount Pilion has the perfect combination of mountain and sea and is a wonderful destination in any season. The mountain slopes are densely wooded and abundant with fruit and chestnut trees. At the top there is a ski centre. Villages like Makrynitsa, Vyzitsa and Tsagarada, with their traditional wooden houses, are a joy to explore. There are fantastic walks – or you can go horse riding – along the mule paths once used to ferry goods from the sea to the mountain villages. The beach of Milopotamos, below Tsagarada, has tiny white pebbles that give the sea its azure colour; the beaches generally, including Agia Saranda and Mourtiás, are spectacular.

WHERE TO STAY

Tsagarada has some great traditional inns and the lovely hotel, the Lost Unicorn, exudes old-fashioned charm. It is worth going there for dinner beneath the candelabras even if you don't stay.

HOW TO GET THERE

Mount Pilion is a four-and-a-half-hour drive from Athens. You can fly to Volos and hire a car there (the town of Volos is only 20 minutes from the mountain).

EATING OUT

Pilion has little foreign tourism and the standard of food is consequently high wherever you go. Hearty mountain stews, bean dishes and pies are the speciality. There is a great fish taverna, Angeliki's, above Milopotamos beach.

Sifnos

WHAT TO DO

The main town on the island is really a number of settlements, each with their own character. Head to Apollonia for night life, as it has one great bar after another. The settlement of Artemonas has Old World charm and the relaxed feel of Greece from another time. There are some good beaches at Chryssopigi (where you can also swim off the rocks below the church) and Platy Gialos. The Kastro, a medieval walled village at the top of a mountain, is spectacular.

HOW TO GET THERE

Sifnos is three hours on the flying dolphin from Piraeus. The cost of bringing a car is prohibitive – better to hire a car or a motorbike when you get there.

WHERE TO STAY

There is plentiful accommodation right on the beach in Platy Gialos or in Apollonia.

EATING OUT

Sifnos is well known for its food and several famous Greek chefs come from the island. The speciality is chickpeas. (Yes, I know that does not sound exciting but don't let that put you off.) *Revithokeftedes* (chickpea fritters), rarely found outside Sifnos, are heavenly. There is no shortage of good tavernas but the first restaurant over the beach at Chryssopigi should not be missed.

The guide to Nigeria

Bayo Odubeko gives five good reasons to be amazed by Lagos



WATER

The word 'Lagos' comes from the Portuguese for lakes. Lagos sits on a long stretch of coastline on the Atlantic, so there are lots of lagoons and beaches and islands; everywhere you go, you see water. Beach life is an important part of everyday Lagos life. It's a coastal city and a port city.

FILM

India has Bollywood; Nigeria has Nollywood. The Nigerian film industry is the third largest in the world. The movies come out almost on a weekly basis; they won't win any Oscars or Golden Globes (at least not yet) but they can be quite compelling, and addictive, drawing on traditional themes and beliefs, like witchcraft, polygamy and social elevation. You'll find cinemas in most malls (Ikeja Mall is state of the art) and you can buy your Nollywood DVDs at Idumota.

MUSIC

The Nigerian music scene is really thriving; a number of Nigerian artists, such as 2face and P-Square, have already become mainstream international artists. R&B and hip hop are very popular. So is highlife music, and *fuji* beat. Nigerians go to Fela Kuti's home (known as 'the Shrine'; and it literally is a shrine to this great musician and political commentator) to hang out and eat and listen to music. Beyoncé, Jay-Z, George Benson have all recently done sell-out gigs.

SCALE

Nigeria is a vibrant, energetic country and Lagos is its commercial nerve centre – and of course former capital city. It's the fifth largest city in the world, one of the UN's 'mega cities', with about 18 million people.

The harassment that you once typically got around the airport is gone now and the trip out from the airport is not distressing. When you're in the city, you'll see how increasingly affluent it is: the Range Rovers and four-wheel drives, the Hublot and Patek Philippe watches, the designer clothes. It has all the hallmarks of a petrodollar economy.

Nigeria's economy is forecast to be the largest in Africa within the next ten years, overtaking South Africa. Flocks of international companies are heading to Nigeria. British Airways' most profitable route per passenger is London–Lagos. The plane is always full. Leading hotel operators are tripping over themselves to open hotels in Nigeria; they have 100 per cent occupancy rate and charge some of the highest hotel costs in the world.

Lagos is a big city, with legendary traffic, so you try to avoid moving around during the day; people stay in particular enclaves. There is no subway system. There is a mass transit railway project under construction. Lagos needs the infrastructure that a mega city requires and there is a \$50 billion investment programme to provide that.

We don't do parks or green space. It's mostly concreted over. You have to go to Abuja, the capital, for parks. We've been building Abuja for the past 35 years; it's well designed, impressive. All the ministries and regulators are there: it's the seat of government.

PEOPLE

Lagos is a sophisticated city, with many restaurants, clubs and bars. It's also an emerging market city, so not everyone is affluent. But poverty is

not a crime. Hopefully, people are not distressed by seeing some poverty. It is a thriving metropolis of people.

Lagos is a Yoruba city but it has become a real melting pot of different ethnic groups. Like in any city, there are some areas where you don't want to go on your own. The old colonial neighbourhood is Ikoyi; the more affluent people live and work there, or on Victoria Island. The Lekki Peninsula is a new development; fifteen years ago it was swampland: now it's a place where a lot of people want to live.

Lagos is very expensive. To rent a four-bed apartment in Ikoyi, you'd have to pay around \$100,000 a year and pay two or three years in advance. Nigerians are amazingly resilient, given the challenges they face every day. To the point of being fatalistic: it is what it is. There are people who live three or four hours away from where they work, get up at five in the morning to get to work and get home at ten. Many people walk to work, and they will walk for miles. That's what creates the resilience: they feel that, one day, they'll be the one sitting in the Range Rover with the air conditioning on, being driven to work, isolated from what's going on out there.

Bayo Odubeko is a corporate partner with Norton Rose, based in London.



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Women in Norton Rose (WIN) supports Women and Children First.

A 21-year-old mother (name unknown) after giving birth to triplets. The triplets bring her number of children to five. Sadar Hospital, Faridpur, Bangladesh.
© Sam Strickland

Feeling good

I won't dance (don't ask me)

BELLY DANCING

I dance to everything and anything I can.

Belly dancing makes you feel completely fantastic – liberated. I go with my sister, and we have learned to move our bodies in ways we never knew were possible. I was intimidated at first – I grew up with Jazz, Tap and Majorettes classes – so I needed to hear the music a few times before I started to feel the rhythm. Once I got into the zone, my body became very fluid and moved naturally to the beat. Our instructor encourages you to make the most of what you have, so even if what you have is two left feet like me, you can learn to move other parts of your body, your hips, arms, neck, and you use your hair and other elements to contribute to the overall effect.

Dancing is for everyone, whatever your experience. Anywhere you have space, you can dance.

Diana McLeish, London
danceattic.com

BALLET

My daughter Camille dances with the Royal Ballet. Ballet, classical and contemporary, is the perfect form of dance. YouTube will bring you the best dancers and ballets through a simple name search.

Patrick Bracher, Johannesburg
royal-ballet-school.org.uk
roh.org.uk

I fell in love with ballet at the age of five. Ever since then, it has been my favourite escape and a perfect way to express myself. I usually take ballet lessons six hours a week at l'École supérieure de ballet du Québec and Studio Bizz.

Lorraine Berkhoff, Montréal
esbq.ca
studiobizz.com

I started taking ballet classes a year ago. Everything about me is wrong – age, size, fitness and musicality (lack of). Despite this, I love the physical rigour and mental concentration that ballet requires.

Laura Shumiloff, London

The secret is that before the law I was a ballet dancer. I was dragged to ballet classes as a child and I guess I enjoyed it. I trained at the Central School of Ballet (Farringdon, London) and London Studio Centre before performing and auditioning around the UK.

Jonathan Joyce-Hess, Melbourne

BALLROOM

When I was a teenager, every kid in town took dancing lessons. For boys, this was just the easiest way to meet a girl. I took it a little more seriously. There were different grades and every class took you a step forward. We learned historic dances for each celebratory ball; I remember dancing the quadrille and feeling that I was at the court of Marie Antoinette.

If you passed a formal test, you were awarded a dance badge. There are seven: Bronze, Silver, Gold, Goldstar, Super-Goldstar 1, Super-Goldstar 2 and Super-Goldstar 3. When I reached Goldstar, I stopped dancing and started my studies.

At Bronze level you choose four dances. These can be closed dances, such as the Foxtrot, the Quickstep, the Waltz, the Tango Argentino; or open dances, such as the Disco Fox, the Boogie Woogie, the Jive, Rumba, Cha Cha Cha, Samba or Paso Doble. As the levels increase, the number of dances increases and the panel pick the dances.

I hardly ever dance now (maybe just once a year). The only opportunities are the occasional formal ball; these are expensive and crowded, so you can barely fit on the very narrow dance floor. That's no fun! I prefer to go singing.

Corrado Wohlwend, Frankfurt



CONTEMPORARY

I was the little girl that never stopped moving and spent countless hours training at the dance studio (ever seen Dance Moms?). Now, I take contemporary classes to stay fit and for the feeling of freedom dancing gives me.

Contemporary dance is an expressive, lyrical form of dance, with jazz, ballet and modern influences. Classes are 60 to 90 minutes and consist of a warm-up, followed by floor work (jumping and turning sequences) and then choreography of a short piece.

Amanda Fortuna, Toronto
citydancecorps.com



LATIN

For Venezuelans, dancing is not something you do: you are born with it. The basic includes Salsa, Merengue, Cumbia and Regeton, although Samba and Flamenco are also common. I recently added Pole dance to my list.

Wendy Quintero, Caracas
Joy pole dance academy – Centro Comercial Plaza Las Américas

I dance Salsa professionally. It is my life, my passion. I currently dance in Academy ‘Social Style’ in Venezuela but I have also danced in the US and Puerto Rico.

Eric Ramírez, Caracas
facebook.com – Academia Jean Carlos Caballero Social Style

As a Venezuelan, you dance from the time you are born, as a toddler in family parties, folk dances at school, Salsa and Merengue at high school. I dance anywhere, just for the fun of it.

Santiago Ross, Caracas

I love to dance, especially Salsa, Merengue, Bachata. Once a month, I arrange a Salsa night out and friends travel all the way from Coventry just to dance in London for the night and head back afterwards. My usual haunt is The Cuban, inside Camden Market.

Val Govender, London
thecuban.co.uk / bar-salsa.com



I dance. I dance Salsa, Merengue, Bachata. I do it because it makes me happy. I love Latin music and the hot rhythm.

Sonja Baumeister, Munich
circulo.de / latinosbar.de / max-emanuel-braueri.de

I can't imagine a life without dancing – it would be a life without joy.

I started with ballet but now dance competitively in Latin American (so most of my time goes into training) but I still do contemporary. Dancing makes me feel alive – I dance when I am happy, broken, tired or sad.

I am proud to be representing South Africa at the 2013 world championships, in Prague.

Tina Costas, Durban

There are three main styles of Salsa: LA Mambo, Cuban, Colombian. Colombian is fast-paced footwork; Cuban is more grounded; and the style I do, LA Mambo, is a cross-body style from New York.

When I started I had no coordination – and now I teach an improver class one hour a week. In return I get free classes with one of the best teachers in the world.

Salsa is the most social dance in the world. I've been to Hamburg and Amsterdam just for dance. I went to South Africa and got in touch with people and they took me out every night for dance.

Clement Lehembe, London
salsa4fun.co.uk

The kitchen table

TIME FOR JIAOZI



Chinese people tend to make dumplings – *jiaozi* – as a communal activity. It takes a long time and, by the end, when you clear the table ready to start your meal (and cold dishes usually come before the *jiaozi*), you are extremely hungry. All of which creates a great atmosphere. That is why, particularly in northern China, people eat *jiaozi* on the Eve of the Spring Festival – and on almost every other special day when they get together to cook and talk and eat.

There are many different recipes. Don't let that put you off. Just start with this one, provided by Liu Bingcheng. Or, if you want a simpler life, go to the supermarket and buy dumpling skins or frozen *jiaozi*. Or put your coat on and go out to a restaurant. Somewhere in Beijing is a small restaurant selling 100 types of *jiaozi*. If you come across it, you will eat the best dumplings you have ever had (apart from the ones your friends made for you).



Liu Bingcheng's *jiaozi*

For four people, 120–160 dumplings

1: Make the dough

Water, egg, salt, 500 g plain flour

Mix an egg with salt into a cup of warm water, gradually add it to the flour. Using chopsticks, stir until you get mud balls, then use your hands to make a smooth, rubbery dough. Cover and leave the dough on a board for one hour.

2: Make the filling

200 ml water, 2 tbsp chicken stock or 5 tbsp soy sauce, 400 g minced pork/lamb, Shaoxing wine or red cooking wine, 1 bulb garlic, 1 tbsp chopped ginger, 100 g spring onions, 100 g Chinese leeks (jiuca). If you have no Chinese leeks, add 100 g spring onions and more garlic.

Mix the water with the soy sauce or chicken stock and add to the meat. Add a large splash of wine, the chopped garlic and ginger and finely chopped spring onions. Stir well. Add finely chopped Chinese leeks. Make sure the mixture is not runny. Test for flavour by cooking a spoonful (in hot oil or under the grill). Check taste and add salt if needed.

3: Make the skins

Dough, starch/cornflour + rolling pin

Shake cornflour onto a chopping board and knead/roll the dough to make it rubbery (it must not stick). Cut off a portion (the size of your fist), roll it into a long sausage shape (2 cm diameter). Put the rest back in the bowl and cover it. Lay the rope-like portion on the board and cut it into short pieces (2 cm wide). Invite guests to help by pressing each 'dough

stone' into a round, flat, biscuit-like dough cake. Roll out each dough cake (keeping it thick in the middle and thin at the edge to stop the filling from leaking during cooking). Use cornflour to keep the rolling pin dry. Do not make too many at any one time or the skins will dry out.

4: Make the dumplings

Teaspoons or chopsticks

Put a small amount of filling into the centre of the skin. (Too much and the dumpling will collapse later.) Fold the two sides of the skin together, pinch the centre, then pinch along the edge, then pinch harder from the centre to the side edges, to make sure the dumpling will not leak. As you work, put the dumplings on plates or boards which you have scattered first with cornflour. Never pile up the dumplings or put them too close: they will stick and be difficult to cook.

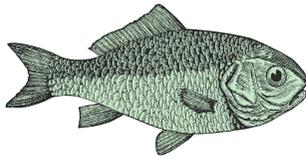
5: Cook and eat the dumplings

Boil a large pot of water. Carefully put some of the dumplings in, stirring. When the water comes to the boil again, pour in some cold water; do this three times, at the end of which the dumplings will float to the surface: your *jiaozi* are cooked.

Serve immediately. While everyone is eating, cook the remaining dumplings (in the same water).

Serve in a large shallow dish, with, on the side, Chinese vinegar and soy sauce (optional chilli, garlic sauce, sesame oil) in small saucers. (Do not overdose on the soy sauce.) Eat with chopsticks.

Liu Bingcheng is from Xinjiang in northern China.



SEA BREAM (AND SOUP) IN JAPAN

Sea bream carpaccio with Japanese persimmon vinaigrette sauce and lotus root

For six people

Ingredients (sauce)

1 Japanese persimmon (without seeds)
2 tbsp onion (minced)
half a tomato
1 tbsp sherry (or white wine) vinegar
1 tbsp lemon juice
3 tbsp pure olive oil
salt

Ingredients (carpaccio)

20 thin slices of lotus root
10 thin slices of Japanese persimmon
10 lotus root tips
70–80 g sea bream
marinade (15% of the weight of sea bream): 1 tsp sugar + 3 tsp salt
Japanese persimmon vinaigrette sauce (moderate amount)
lemon juice (moderate amount)
beansprouts for garnish

Instructions

Mince the onion, leave it in water for a while (or overnight in the fridge), then drain. Peel the persimmon and cut it and the tomato into 5 mm cubes. Put in a bowl, add the onion and a pinch of salt. Add the other ingredients and mix.

Instructions

Slice the persimmon into 10 thin slices. Slice the lotus root into 20 thin slices, place in water and pat dry with a paper towel. Deep fry 10 slices of lotus root in hot oil (130 °C). Cook remaining 10 slices of lotus root in salted boiling water for five seconds, then chill in iced water and pat dry. Marinate the sea bream and store for 15 minutes in the fridge. Rinse well, drain off the water, and slice thinly. Place the sliced persimmon, lotus root and sea bream on a dish. Add a drop of lemon juice to each sea bream slice. Spoon over the sauce, arrange lotus root chips and decorate with beansprouts.

Cabbage soup

Serves 2

Ingredients

5 leaves napa cabbage (Chinese cabbage)
3 rashers bacon
1 can scallops
2 tsp chicken bouillon powder
1 tsp grated ginger
1 tbsp corn starch
pinch of salt
½ tsp lemon juice
500 ml water

Instructions

Cut the cabbage and bacon into bite-size pieces and simmer in the water until the cabbage has softened. Add the chicken bouillon and scallops (with half the scallop juice). Cook for five minutes, add the ginger, lemon juice and salt. To thicken, add the corn starch mixed with some water, and it's done!

Aiko Okada was inspired to cook by her mother and grandmother. She grew up in Ohtsu, attended university in the US and worked in New York. She is a legal secretary with Norton Rose in Tokyo.

EATING OUT IN SINGAPORE

Men-Tei Japanese Noodles

With a name that means 'noodle hut' in Japanese, this casual restaurant is exactly that: a tiny space serving delicious, freshly made *ramen* (Japanese yellow noodles) in a broth. Some *gyozas* (fried dumplings) on the side nicely round up a meal. Men-Tei is in the central business district, between the Raffles Place and Tanjong Pagar metro stops, opposite a bus stop.

men-tei.com / 61 Robinson Road

Old School Delights

Old School Delights takes you back to a 1980s Singapore classroom. Blackboards are scribbled over with drawings and childhood games like 'kuti-kuti' occupy you as you select your food. The menu is an exercise book and you write your orders on a hand-held whiteboard with a marker pen. Don't miss the *mee siam* – rice noodles in a broth made from a 30-year-old recipe requiring 11 freshly ground spices. Wash it down with *ice bandung* – a pink drink of rose syrup and evaporated milk.

oldschooldelights.com / 215M Upper Thomson Rd

True Blue Cuisine

True Blue Cuisine is a fine dining experience that combines amazing food with a great setting. Peranakan cuisine blends Chinese ingredients and wok cooking techniques with Malay spices. True Blue oozes all the charm of a classical Peranakan house. It is narrow and deep inset, with traditional furnishings, wooden slatted windows and a deep central airwell that lets in cool light. Its location in the museum enclave is perfect for scholars, artists and lawyers. The nearby Armenian Church is the oldest church in Singapore.

truebluecuisine.com / 47–49 Armenian Street

Restaurant critics **Selene Tan**, **Wilson Ang** and **Ken-Hui Khoo** are lawyers at Norton Rose's Singapore office.



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TO



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Style

Vintage
inspiration

Maria

In this edition of *Re: Style* we are looking at all things vintage!

Here, Maria shows us how to create an original vintage-inspired look by mixing old and new. The muted tones tie the outfit together, with the fascinator, shoes, gloves and pearls giving a sophisticated edge, while the sequins keep the look young and fresh. This outfit is fun, stylish and perfect for a girls' night out.

Now take a look at *Re: Style's* vintage gallery for more inspiration and where to find beautiful vintage around the world...



Vintage gallery

Beijing

Second-hand clothing is relatively new to China, but has grown in popularity recently and high quality vintage shops are flourishing in Beijing. **Gulou Dong Dajie** and **Wudaoying Hutong** are the places to go for vintage shopping. **Delia** (50 Wudaoying Hutong, Dongcheng District) sources vintage clothing from Japan, Germany and Hong Kong and also sells Chinese furniture from the 1960s to the 1980s, **Mega Mega** (Gulou Dongdajie, Dongcheng District) has 'Cool Britannia' style down to a tee and **BrandNu** (61 Wudaoying Hutong, Dongcheng District) is a social enterprise that upcycles second-hand items.



Hong Kong

Oxfam HK, a charity shop in the basement of Norton Rose's very own Jardine House, sells second-hand clothing that tends to be more designer than high street! For furniture, the newly opened **DeeM** (252 Hollywood Road, Sheung Wan) has a really 1970s feel when you step inside, but stocks collectible high-end pieces from different decades.

New York

Williamsburg, with its wide range of shops, is the Mecca for vintage hunters in New York. **Fox and Fawn** (570 Manhattan Avenue, Brooklyn) has a constantly changing selection of vintage at affordable prices. For vintage jewellery, **Pippin Vintage** (112 W 17th Street) has lots of pieces to choose from at good prices and there are drawers full of items priced at \$5-\$10.

Shanghai

Brocade Country (616 Julu Lu, Jingan, Shanghai, 200040) stocks beautifully redesigned Chinese Miao costumes. These intricately embroidered costumes are infused with the stories of their former owners. Brocade Country stocks antique collectors' items, reworked pieces and smaller items of embroidery.



Sydney

The best places to look for unique vintage finds in Sydney are the **Bondi markets** and the suburb of Newtown. Open on Sundays between 10am and 4pm, the Bondi markets (held at Bondi Beach Public School on Campbell Parade) are the perfect place to look for clothing, accessories and antiques. Over in **Newtown Precinct** (described as the centre of Sydney's vintage scene), an array of independently owned retailers offer a wide range of vintage fashions to suit different tastes and budgets.

London

If you are in south-west London, check out **The Vintage Event** (thevintageevent.com) at the Balham Bowls Club (which takes place once a month), where you will find traders selling men's and women's clothing and accessories, and refreshments, including the Mother's Ruin pop-up tea and gin room. Alternatively, pay a visit to the **Hampton Court Emporium** (52–54 Bridge Road, East Molesey) for beautiful vintage fashions.



Québec

Head to **Friperie Lobo Lavida** (511, rue Saint-Jean, Québec) in the boutique area of Faubourg Saint-Jean for retro items (old and new). **Boutique Lucia F** (418 rue Carron, Québec) combines vintage clothes and a sewing workshop. Most items are priced between \$10 and \$20, which means guilt-free shopping!



Montréal

Local 23 (23 Bernard Oest, Montréal), a friperie and clothing exchange located in Montréal's Mile End district, stocks vintage clothes, shoes and accessories for both men and women, and updates its stock daily. **Citizen Vintage** (5330 Boulevard Saint Laurent, Montréal) runs a monthly pop-up studio in Montréal, but also has an Etsy shop if you just can't wait (and for those not in Montréal)!

Munich

Macy (Johannisplatz 20, 81667 Munich) is a great place to buy and sell second-hand and vintage clothes and accessories. The small corner shop is located in Haidhausen, one of Munich's more stylish quarters with second-hand shops to explore and great pubs and cafes to refresh you after a long day browsing. On Wiener Platz, **Curtis & Curtis** sells vintage-style furniture and interior decor, including vintage-style reproductions of famous ships and aeroplanes. There is a workshop round the corner where Curtis & Curtis will produce made-to-measure vintage-style furniture based on your own drawings.

Thanks to Maria Urtseva, Hye Sook Cho, Clair Simpson, Catherine Copping, Lorraine Lee, Lydia Kungsen, Nadia Koshy, Miriam Desmarais, Miriam Beauchamp and with special thanks to Sharon Thiruchelvam of the British Council in Beijing. Photographs of Maria by Ivan Maslarov.



One fine day

A TOP FIVE SELECTION FROM CORRADO WOHLWEND –
CHORAL MUSIC TO LIFT THE HEART

1

MISSA PANGE LINGUA

Josquin des Prez (1450–1521)

The *Missa Pange lingua* is the last Mass by the Franco-Flemish composer Josquin des Prez and is based on the famous *Pange lingua gloriosi* by Thomas of Aquin. It follows the usual Ordinary of the Mass, is sung in Latin and a cappella. When I listen to this Catholic Mass – in a church or any quiet place – I am always filled with a sense of the overwhelming power of religious music and its influence down the centuries on so many generations.

2

ALEXANDER'S FEAST

Georg Friedrich Händel (1685–1759)

In 1697, the poet John Dryden wrote an ode to celebrate Saint Cecilia's Day (she was the patron saint of music and patroness of musicians) called *Alexander's Feast; Or, The Power Of Music*. Händel worked from this ode when he composed *Alexander's Feast* in 1736. The work shows how music can exert power over man. To that extent, the title chosen by Dryden is somehow misleading. It is not Alexander the Great who is the work's main character but the Greek musician Thimotheus, who with his singing moves Alexander and his beautiful Greek mistress Thaïs to pride and joy, pity and love, rage and revenge.

The piece was a great success and encouraged Händel to make the transition from writing Italian operas to English choral works which eventually led to the oratorio *Messiah* in 1742. I particularly like the variety of moods aroused when listening to the work: as usual, Händel's music vibrates from *majestoso* to light-hearted, and the soprano arias are enchanting.

3

LA PASSEGGIATA

Gioacchino Rossini (1792–1868)

La passeggiata is a fantastic little piece of music, composed in 1831 in the middle of the Romantic period. It is all about the cheerful excursion of two beloveds, struggling with the weather. If you are in a bad mood, listen to it and you will smile again.

“I could easily make my Top Five a Top One Hundred because there is so much wonderful music. I know a choir here in Frankfurt that concentrates on music from English composers only. The selection of German composers is enormous; and if you take world choral music, a man’s lifetime will not be enough to explore it all.”

4

REQUIEM IN C MINOR

Luigi Cherubini (1760–1842)

Luigi Cherubini was Italian but spent most of his life performing and composing in France. He was highly esteemed by his peers, including Beethoven. Cherubini wrote the *Requiem in C minor* for King Louis XVI of France (who was executed in 1793 in the French Revolution). The work was premiered in 1816 at a commemoration service for Louis XVI. The Requiem’s seven movements are very different from each other: beginning slow and mourning, they rise to a bombastic *Dies Irae* followed by an energetic *Offertorium* before they calm down again to a long-lasting, almost monotone *Lux Aeterna* symbolizing eternity. Very impressive! Beethoven asked to have Cherubini played at his own funeral.

5

SYMPHONY NO. 2 IN B FLAT MINOR, OP. 52

Felix Mendelssohn Bartholdy (1809–1847)

Felix Mendelssohn is one of the most popular composers of the Romantic period. He was greatly influenced by Bach. His *Symphony No. 2* was written in 1840 to celebrate the 400th anniversary of the invention of printing. It’s known as ‘the hymn of praise’ and you can hear that in every movement. It is very uplifting listening to the lyrics.

Corrado Wohlwend sings tenor in the internationally respected Frankfurter Kantorei and performs with a number of other choirs, including church choirs and a chamber choir. He has sung in concert all the works that he has chosen for his Top Five for Re:.

Dr Wohlwend is a corporate partner in Norton Rose’s Frankfurt office and a specialist in the energy sector.

frankfurterkantorei.de

The poem

Fruit

(for Czeslaw Milosz)

How unattainable life is, it only reveals its features in memory, in nonexistence. How unattainable afternoons, ripe, tumultuous, leaves bursting with sap; swollen fruit, the rustling silks of women who pass on the other side of the street, and the shouts of boys leaving school. Unattainable. The simplest apple inscrutable, round. The crowns of trees shake in warm currents of air. Unattainably distant mountains. Intangible rainbows. Huge cliffs of clouds flowing slowly through the sky. The sumptuous, unattainable afternoons. My life, swirling, unattainable, free.

Adam Zagajewski's 'Fruit'

"My life, / swirling, unattainable, free."

If it were possible to download lifetime highlights onto a memory stick, 'Fruit' contains many of the warm happy memories I would include. Images of school summer holidays, impossible to re-experience yet clearly recalled even now, are re-illuminated and brought front-of-mind by this poem.

The nostalgia for these wisps of recollection, shared by us all, is beautifully and skilfully expressed by Adam Zagajewski. It is difficult not to be impressed that exactly the right, evocative, words have been selected

not only by the poet, but also by the poem's translators, succinctly expressing near-universal thoughts and emotions.

Take the word 'rustling' (or *szelest* in the original Polish). It's a vivid, onomatopoeic description even on its own, but in this context we are transported directly to a bright, sunny roadside, watching and listening to bustling ladies as they walk past.

And yet, while the sounds, smells, tastes and pictures suggested in the poem help us rediscover and revitalise our own individual memories, we are also reminded that these images are gone, no longer

attainable and impossible to grasp.

At some stage when I get around to it, I'll lie down outside on the grass again, on a warm summer's afternoon, free of life's cares and worries, staring up at the sky and at the cliffs of clouds flowing slowly by and listening to the breeze blowing through the tree-tops.

I look forward to it and I know it will be hugely enjoyable, but it won't be quite the same as it was when I was twelve...

Poetry reporter **John Barker** is a senior knowledge lawyer with Norton Rose in London.

Real science

Plasma arc gasification

Through plasmification, organic matter is converted into synthetic gas, yielding waste by-products.

Plasma – that mysterious ‘fourth state of matter’ – is in fact an ionised gas, occurring only at extremely high temperatures. Gasification is a high temperature process (>700 °C), converting carbon-based materials into carbon monoxide, hydrogen and carbon dioxide.

Temperatures in plasma arc gasification range between 1000 and 15,000 Celsius.

The extreme heat vaporises organic materials.

Inorganic materials melt into a molten bath, producing lava-like chunks of rock when cooled.

Plasma arc gasification can be likened to creating lightning in a sealed container.

Plasma arc technology was pioneered in the 1960s by NASA, which used plasma torches to test heat shields on spacecraft. Today, the power derived through the process of plasmification is a potential source of renewable energy, if the gasified compounds are obtained from biomass.

To follow what is going on in plasma arc gasification, it is first necessary to understand what gasification is not.

Gasification is not incineration, because it is not a process of combustion. Combustion, or burning, is a sequence of chemical reaction between a fuel and an oxidant producing heat and the conversion of chemicals (so, say, wood to ash). Under gasification,

materials are reacted at high temperatures without combustion or burning, with a controlled amount of oxygen (or no oxygen) and/or steam. In the same example, wood is converted to a char (like a charcoal briquette).

Plasma gasification is a form of advanced gasification. The process uses electrical energy to heat plasma gases to super-hot temperatures to melt and decompose solid materials into molten rock and gases.

A fuel feedstock, commonly organic waste materials, is fed into the gasifier and an electric current directed through a gas stream, creating a thermal plasma field. A plasma torch, created and powered by an electric arc,

ionises gas and catalyses the organic matter into a gas and a solid waste product.

The resulting gas mixture, called *syngas* (from ‘synthesis’ or ‘synthetic’ gas), may be burned directly in gas engines; used to produce methanol and hydrogen; burned to produce steam in a boiler to power steam turbines in order to generate electricity; or converted via the Fischer–Tropsch process into synthetic fuel.

Projects to convert solid municipal waste into aviation and vehicle fuel are already under way.

Mark Berry is a chartered engineer, a member of CIBSE and a partner with Norton Rose based in London.

ONE HUNDRED WORDS

Re: asked three writers to come up with a story in 100 words, incorporating three given words: *ice*, *gentle* and *tea*. Here they are.

Now it's over to you. Send your story – this time, using the words *earth*, *spring* and *paper* – to the Editor, and the best will be published in the next issue. Titles are optional and do not affect the word limit. Your story can take any form (and arrive in any language) as long as it is a story. Write exactly 100 words. Neither one word more nor one word less. You have until 1 April 2013.

The Editor



Instinct

A frenzied clatter of claws and the lurcher is half way across the ice, instinct propelling him to chase some creature on the far bank of the canal. In my head I hear my grandmother's gentle voice warning me against ice and, like a prophecy come true, the ice cracks and claims him. The dog's floundering drags my own instincts flailing to the surface. I must choose. Now. Whatever I do will leave an indelible mark.

In the boathouse, nursing a mug of tea, I sit wet, shocked, exhilarated at the unfamiliarity of life in the raw – unencumbered by expectation.

Dawn Hayes, London

A gulp of tea. Over the top. There hadn't been a war for centuries, since medicine abolished disease and rapacity. Nobody knows why this war started, but it has abolished the need to eternally feed and house the millions reintroduced to death. These aren't his thoughts. Crossing the muddied ice toward the enemy trenches he thinks about personal sacrifice and feels its gentle nobility, something immortality had denied him and his race. But as the scything bullets are revealed to be an expression of the government's Malthusian anxiety and not a metaphor for heroic sacrifice, that feeling too is abolished.

David Cross, Sydney

He thought it would never happen to him. No one ever does. As the front wheels touched the ice and began to slide, he thought it still. As he skimmed the ditch and flipped, the motion seemed graceful; a gentle parabola, like the leap of a ballerina. He almost felt the hushed awe of the spectators, nestling in the darkness.

When at last he lay still, he stared up at the sky. He gazed at the stars, that flickered like a thousand tea lights in the distance. And his only thought was, how lucky he was to have seen it.

Alexandra Howe, Paris



Illustration by Caroline Janssens

The person



Elisabeth Eljuri

I always feel that I'm in my prime. Every time something happens, every year that goes by, you feel you're doing something different and exciting.

I was born in Caracas and at the age of three I moved to Europe for six years. Austria, Switzerland, Spain, then England. After England we went back to Venezuela where I finished my schooling – up to law school – and then I went to the States. I finished my Venezuelan law school degree, Harvard Law School, my Venezuelan bar and my New York bar – and at the age of 22, I was working in San Francisco.

Nineteen years ago and three weeks, exact to the day, I went back to Venezuela after my three years in the States, and I decided to live in Venezuela. It was a different country at the time.

My mother and my brother live in Washington, my husband in addition to Venezuelan is Colombian and American, my children are US citizens and Venezuelans. I'm very proud to be the only one with just a Venezuelan passport.

I am raising my children in the British school. Classes are all in English, and it's a very British education. I'm very lucky to have the opportunity to do that.

My grandfather was a judge and initially an in-house lawyer; more than half of his career was as an executive director with Chevron. My grandmother was a housewife.

My mother always worked. In the 1970s, she was the only woman officer in the history of OPEC. She worked really, really hard, and was very successful in her career. I guess I am replicating that, because I'm also working, and I was – am – very proud of my mother.

It's a no-brainer that you can work and be a mum and be a good mum and do everything you want to do. Once you put in the international travel it becomes more challenging and you have to have a lot of discipline.

I always fly back on Thursday, or overnight Thursday crack of dawn Friday. I fix my meetings and everything I do around that. Friday, Saturday and Sunday are critical because the kids have a party, because I take them to the club, because their whole social life depends on mummy inviting friends over to the swimming pool. I'm the one in charge of their lives, because when you're three and six you don't make your own plans.

My husband plays golf fanatically, so Saturday and Sunday it's his time to enjoy himself and he plays, and that's legitimate as well.

Because I live in Venezuela, fortunately, and not in a very expensive city like London, I have a driver and I have a maid and I have a nanny and I have people to do the ironing and the driver goes to the dry cleaner and the maid and the driver go to the supermarket and at the end of the day, yes, there are many things I don't do. Absolutely.

I want my children to be trilingual, so I have a specific plan how to do that. Right now, it's English and Spanish that I'm focused on.

I don't deal with every person in the same way

There were 600 people at a conference in Mexico ten years ago and I was the only woman speaker in two full days. I have 1000 examples like this.

From the very beginning when we started the firm in Caracas, one of the partners, i.e. myself, was a woman, so everyone we've hired over the years – 50 per cent of our lawyers are women – has never even remotely considered that being a woman is a consideration, because they see women in leadership, they see women in every position in the firm.

We employ 120 people and they have a stable job and that's a lot to say in a difficult country.

I used to work every weekend. I spent 122 days in 2002 in a hotel in Mexico. The intensity with which I worked in those first fourteen, fifteen years, I could not have done that with kids.

I now have remote access from home, Blackberry and Skype, three things that absolutely allow me to put my kids to bed, bathe them, have dinner with them, watch a movie, put on my PJs, and, when they're sound asleep, then I'm back on my email.

I do my business development the way that it suits me. I don't go out to dinner many times but I do lunches, I speak in conferences, I go to events, I join boards.

The healthiest, most fun year of my life was probably my time in San Francisco. Biking over the Golden Gate Bridge. Playing tennis in Stanford with friends. Going to Pebble Beach. It's not even real how you live there.

Caracas is in a valley, the weather is great, there's green everywhere. When I was raised there, you could bike every day and have fun and live a normal neighbourhood life. Today, the security issues make it very challenging. Barbed wire and gates. Armoured cars. People generally don't walk any more, if you have a choice, evidently.

Good schools teach lawyers how to memorise pieces of law that will be outdated by the time they are out of law school – in Latin America, schools are very much in that second category and it's hard; it kind of has to be innate. You have to want to think by yourself.

During the nine months at Harvard I didn't ever not enjoy myself or give something up – okay, I played less tennis, I used to be a tennis player, I played five hours a day; at Harvard I only played once a week.

I don't believe there is anything that's unattainable in life.

I used to play golf every weekend when I didn't have kids. Now I don't. But if I go to a round of golf I'll do my best to win, I don't care if it's a client, and we have fun and we bet, but I don't then order a bottle of Scotch and stay drinking all night. I'll finish my round and I'll go see my kids, and they respect it and they understand.

Life isn't simple but I don't agonise over things.

Just two days ago, my flight from the US to London was delayed, so when I got to London the person waiting for me at the gate says, we've re-booked you in three hours because you're not going to make this connection, and I said, I always make my connections but if you say I'm not going to make it, then I know we're really late but let's try, and she was willing to play along, so we did, and we got to the gate and there were still seven minutes to take-off, and I didn't make it because they gave up my business class seat, so I didn't get on; but I got there, and so the point is, it's about not giving up. But, ultimately, I did miss my plane. So I had two options. I could be bitter and cry for three hours that I'm not going to land on time – it completely spoiled the meeting I had on Monday morning so it was an issue, it was very significant – but I just said okay, fine, then I'll do something I can do now, I'm going to do this and this and that, and then I'm on a later flight so I'll catch up with my jet lag, and it will be better. So I just move on. I'm pragmatic about it.

I talk to a lot of young people, and I always say, don't believe in limitations.

My son was born premature, so we spent five weeks in the intensive care unit. That was very stressful, very painful, but you see him today, he's the tallest in his class, super smart.

As time goes by, I will be happy and proud of new things that today I don't even know what they are.

Either you're honest or you're not. I am very authentic. I always say what I think. In my negotiations and in my dealings with people, people could say whatever they want but they won't say that I'm a liar and that is something that I really stand by, maybe too intensely.

I'm not a populist saying what people want to hear.

I don't go into every meeting, every committee and every negotiation with the same style, I don't deal with every person in the same way, and it is that, ultimately, that capacity to come to someone, tell them something and convince them, that is what you get paid for.

Friday, two weeks ago, I flew all night, landed 7am, had slept four hours. I worked all morning, picked my daughter up at noon, brought her to the office. She had a great time destroying stuff in my office while I was working; then I picked up my son when he was done at 2.30, picked up a friend of his, took them to the club, played tennis, took them home, and then, because I'm also a wife, got dressed up, went to a party and partied until three in the morning because it was a friend's birthday. Of course, by the next day I'm dying. But the point is, I had the energy to do it.

The day I'm exhausted I'll have to slow down. And it can happen. I don't think I'm invincible.

You have two choices. You take one holiday a year, disconnect your phone and really make it a holiday. Or you take a lot more but you're online and available and stay on the deal. So I do the latter. We usually go to our home in the Dominican Republic. The family's on holiday, people are in a good mood and, sure, I work every day, but I find the space in the day where I can do it and enjoy it.

For work this year I have been numerous times in Mexico, I've been in Costa Rica, three times



in Colombia, I've been twice in Peru, once in Bolivia, once in Chile, once in Argentina, twice in Brazil, once in Singapore and Malaysia, four times in Canada, over a dozen times in the US, and of course I live in Venezuela. I'm sure I'm missing somewhere.

I have 8000 songs or so that a friend downloaded for me because I don't have the time to organise an iPod that well but he did, and so I have that.

Between 17 and 20, I used to read three books a week. I was a fanatic. Now I get to read maybe one a month, maybe two. The book I have right now in my bag is the new JK Rowling, *The Casual Vacancy*. I'm just starting it, because I had to work on the way here but I'll read on the way back.

Everybody who has young kids, you give up going to see a good movie to go see *Madagascar* or *Ice Age*. *Lion King* is one of my daughter's favourites, so I've watched it many times. *Cars*, many times.

I don't look tired. People can't tell I'm tired. I always have energy. I can do it. I can do it and I'm not struggling.

Lack of sleep. That would be my worst sin.

Venezuelans are very happy people. In the *Guinness Book of Records*, Venezuelans won the record for the happiest people.

As time goes by, I will be happy and proud of new things that today I don't even know what they are.

Every stage of life has its absolute fulfilments and beauties. I have never seen people happier than grandparents are.

I think that negative thinking just drains you and pulls you back. It's like when you go into the airport and you're late. You think the whole way you're going to miss your flight, it'll be a miracle if you make it. If you just focus on, I'm going to make it, and this is how I'm going to do it, I'm going to deal with my luggage and I'm going to ask this person to do this for me; and you think all the way how you're going to resolve things, you usually resolve them. It works.

Elisabeth Ejuri, Caracas

Career

Norton Rose energy and corporate partner

Global practice leader, Latin America

Head of corporate and oil & gas, Caracas

Management Committee member, Norton Rose Canada

President-Elect, Assoc. of International Petroleum Negotiators

President, Philip C Jessup Foundation, Venezuela

Managing partner, Caracas 2007–2008

LL.M., Harvard Law School, 1992

LL.B., Universidad Católica Andrés Bello, 1991

Born Caracas, Venezuela 1970

Interview by **Ingeborg Alexander**

Photographs by **Ivan Maslarov**

re: Life

Back streets

PRIVATE VIEWINGS OF CITIES, AND STREETS, NEAR YOU.
MELBOURNE, SUMMER 2012. PHOTOGRAPH BY DAMIEN BUTLER.





*Bourke St, Melbourne
(‘the Paris end’).
Around 9pm.*

Damien Butler is
a banking partner
with Norton Rose,
based in Brisbane.

Coda

YOUR 2013 READING LIST

Andrew James, London

The Amazing Adventures of Kavalier & Clay, Michael Chabon, fiction

Michelle Filler, Sydney

Franklin and Eleanor: an extraordinary marriage, Hazel Rowley, biography

Martha Healey, Ottawa

Shake Hands with the Devil, Lieutenant-General Roméo Dallaire, non-fiction

Andrew Riordan, Melbourne

Chronicles: volume one, Bob Dylan, autobiography

Martin Coleman, London

Wolf Hall / Bring Up the Bodies, Hilary Mantel, fiction

Michael Grenfell, London

Summer Lies, Bernhard Schlink, short stories

Heather Irvine, Johannesburg

The Lion Sleeps Tonight, Rian Malan, non-fiction

Jean G Bertrand, Montréal

The Snowman, Jo Nesbo, fiction

Hannah Websper, London

The Lacuna, Barbara Kingsolver, fiction

Miriam Davies, London

A Fine Balance, Rohinton Mistry, fiction

Brixton Beach, Roma Tearne, fiction

The Swimmer, Roma Tearne, fiction

Why be happy when you could be normal, Jeanette Winterson, memoir

The Butterfly Isles, Peter Barkham, non-fiction, natural science



RE:

A MAGAZINE OPEN TO NEW PERSPECTIVES

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Deputy publisher

Susannah Ronn

Magazine editor

Nicola Liu

Art director

Robbie Pattemore

Designers

Michael Dunn

Zeenah Nubheebucus

Picture editor

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Photographers

Damien Butler

Ivan Maslarov

Editorial consultant

Dawn Hayes

Style editor

Madeleine Humphrey

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Production assistant

Stephanie Hart

Guest writers

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Sheila Conway

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Our To Do and Coda contributors.

Featuring

Lesley Browning, London

Elisabeth Eljuri, Caracas

and Maria Urtseva, London

External contributors

Liu Bingcheng and Vassilis

Skopelitis (photographers)

Clare Ellis and Caroline

Janssens (illustrators)

Andy Spark (JST)

Sharon Thiruchelvam

Dr Marta Weiss (V&A)

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The poem

'Fruit' from *Without end: new and selected poems* by Adam Zagajewski, translated by several translators. Copyright © 2002 Adam Zagajewski. Translation copyright © 2002 Farrar, Straus and Giroux, LLC. Reprinted by permission of Farrar, Straus and Giroux, LLC and reproduced courtesy of Faber & Faber, London (*Selected Poems* 2004).

Contact the Editor

re.magazine@nortonrose.com

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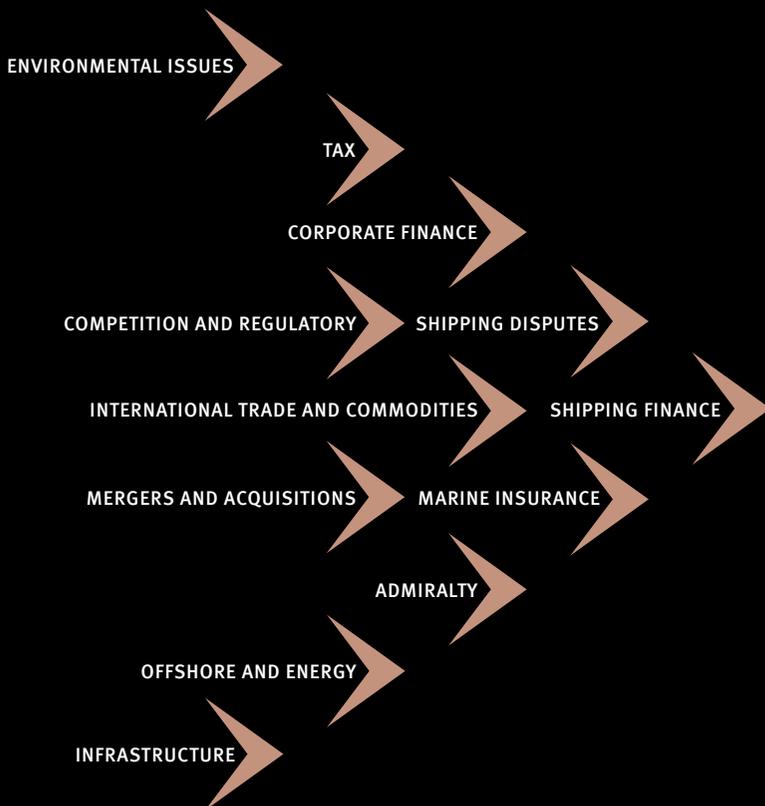
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